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Vol. 17, No. 1 July 5, 1913 Price, 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Woman's Folly" (Rex).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

MAUDE FEALY IN THANHOUSER FILMS

KING RENE'S DAUGHTER

THE THANHOUSER THREE-A-WEEK enables you, in one of its regular releases, to give your house the prestige of a big "legitimate" theatre. We present the Broadway star and national "Stock" favorite

MISS MAUDE FEALY IN

KING RENE'S DAUGHTER

A Poetic Drama from the Danish of Henrik Heri. Issued as a three reel *regular release* Tuesday, July 1

It is a sumptuous production that can be advertised to, and made to draw from, the "best people." Miss Fealy, who during her stage career has supported Sir Henry Irving, C. S. Willard, William Gillette, Richard Mansfield, William Collier, Nat. C. Goodwin and Robert Hilliard, is in this film, supported by Harry Benham, Mignon Anderson, David Thompson, William Russell, Leland Benham and Mrs. Lawrence Marston.

Remember, in advertising, THIS FILM MARKS MISS FEALY'S PHOTOPLAY DEBUT.

Releases for "King Rene's Daughter" Week:

Sunday, June 29

A MODERN LOCHINVAR

He came out of the West to win his "only-only" while the suffragettes paraded.

Tuesday, July 1

KING RENE'S DAUGHTER

With one, three and six sheets, Hennegan heralds, Kraus lobby photos, Standard cuts, and Scott and VanAltena slides.

Friday, July 4

HER TWO JEWELS

A heartless woman of wealth shows little mercy to an employee — to whom she is later forced to appeal.

Thanhouser Film Corporation
New Rochelle, N. Y.

NOTICE! No Sunday release on July 6, because of three reel release of preceding week.

COMING! All the time—to your lobby: THE THANHOUSER PLAYERPOSTER. It solves the posterless-reel problem. Ask your exchange man the cost.

COMING! THANHOUSER, after the opera, with Marguerite Snow and James Cruze, 3 reels. LITTLE DORRIT, after Dickens, with Maude Fealy, 2 reels.

MAUDE FEALY

FIVE-A-WEEK

Essanay

Send Us Your Order Today for the Famous "Alkali" Ike Doll

$13.50 a Dozen **They're Great Novelties** **$1.50 Apiece**

Released Tuesday, July 1st.

"Re-Tagged"

"The Drummer's Umbrella"

Two splendid, uproariously funny, side-splitting comedies of merit.

Released Wednesday, July 2nd.

"The Strongest Link"

An excellent drama of the underworld, that grips the heart and holds the interest. Your audiences will be pleased with this photoplay.

Released Thursday, July 3rd.

"The Life We Live"

A true to life drama of the West, in which a poor ranchman sacrifices a package of gold for honor's sake.

Released Friday, July 4th.

"What's the Matter with Father?"

This is one of those novel comedies that keep your audiences in a continual uproar. It's fifteen minutes of fun.

Released Saturday, July 5th.

"At the Lariat's End"

This is a thrilling and gripping melodrama of the West. Your patrons will be sure to like this one. Do not forget the release date.

TWO SPLENDID HEADLINE ATTRACTIONS

Released Monday, July 7th Released Monday, July 7th

"THE FORBIDDEN WAY."

In TWO PARTS.

A THRILLING DRAMA OF THE UNDERWORLD. ITS POWERFUL PORTRAYAL OF CHARACTER AND ITS MASTERLY PRESENTATION OF SCENES FROM THE CRIMINAL HAUNTS OF A GREAT CITY PLAY UPON THE HEART STRINGS OF HUMAN EMOTIONS WITH AN ELOQUENCE OF APPEAL THAT RENDS THE VERY SOUL. IT'S MARVELOUS. BE SURE AND BOOK THIS.

Released Monday, July 21st Released Monday, July 21st

"TAPPED WIRES"

In TWO PARTS

AN UP-TO-DATE, DRAMATIC SENSATION. TWO NEWS SYNDICATES ON THE SAME WIRE. SEE HOW AN OFFICE BOY OUTWITS A LARGE CORPORATION. SPECIAL HERALDS NOW READY FOR BOTH FEATURES. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS NOW. FROM YOUR EXCHANGE OR DIRECT FROM US.

THE PUBLIC ARE WISE—DEMAND NEW, CLEAN POSTERS. Three sheet posters of all our Saturday releases will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

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EXHIBITORS who care enough about the future of their theatres to secure THE program that surpasses any and all other programs in the world, and which has by far the greatest future of all, will be delighted to know that contracts for TWO YEARS for exclusive rights to the Universal Program in their respective territories, have been closed by

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OF PITTSBURGH. Offices in PITTSBURGH

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With Offices in DETROIT and TOLEDO

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Universal Film Manufacturing Company

Demand That

As A Rock

UNIVERSAL FILMS TRADE MARK

Two More Big Features on the Universal Program

EXHIBITORS who are "live wires" are thanking their lucky stars that they are hooked up with an exchange that can furnish the UNIVERSAL PROGRAM. They are reaping a harvest on every feature shown

HERE'S TWO BIG ONES

"When Sherman Marched to the Sea"

Three Reel—101 Bison **Released Saturday, July 19th**

A wonderfully spectacular military masterpiece. An animated pictorial review of the most thrilling events in the Civil War

"Beauty and the Beast"

Three Reel—Rex DeLuxe **Released Thursday, July 10th**

The most gorgeously costumed picture play ever produced

The production closely follows the tale as known to thousands of readers of Grimm Fairy Tales

A House Packer if there ever was one

Mecca Bldg., 1600 Broadway, New York City

Universal Program

THOSE WHO LIVE IN "GLASS HOUSES"

A Modern Drama on an Ancient Theme

A Pictorial Sermon Woven into a Beautiful Romance

3 REELS

3 REELS

MISS MARION LEONARD as a "MAGDALENE" runs the entire gamut of human emotions.

Based on the quotation from St. John, Ch. 8, ver. 7: "He that is without sin among you, let him first cast a stone at her."

Not a mechanical "thriller" but a heart-gripping story of humanity's strength and weaknesses that leaves a lasting impression.

If you want to hear about the greatest American Feature

THE SEED OF THE FATHERS

write us at once.

5-Color Art Posters in Keeping with This Beautiful Subject in 1, 3 and 6 Sheet Sizes.

MONOPOL FILM CO.
145 W. 45th ST. N.Y.

Illustrated and Descriptive Heralds, Enlarged Photos, Hand Colored Slides.

From Foreign Spy

THE STANDARD OF MERIT—"FLYING A" QUALITY

San Francisco, The Dauntless City

An Educational subject of great merit. Monday July 7, 1913

Foreign Spy

A Tale of great daring and replete with tense and thrilling situations.
One and Three Sheet Posters. Thursday, July 10, 1913

The Song of the Soup

A Cowboy in society togs—A hearty laugh is assured. Do not miss it.

On the Same Reel with

A Garden Party in California

By Stewart Edward White

One and Three Sheet Posters. Saturday, July 12, 1913

American Film Manufacturing Company
6227-6235 Evanston Avenue
Chicago, Ill.

THE STORY OF THE PERSECUTION OF THE CHRISTIAN MARTYRS

"QUO

"WHITHER GOEST THOU?"

A PERFECT PRESENTATION OF THE ESSENTIAL DRAMATIC, BIBLICAL, HISTORICAL AND SPECTACULAR VALUES OF THIS MASTERPIECE

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INDIANA--C. S. Dunn, Peru, Ind.

OHIO--Electric Theatre Adv. Co., 303 U. B. Building, Dayton, Ohio.

ILLINOIS--Paul De Outo, Great Northern Hotel, Chicago, Ills.

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VADIS"?

3 REEL PRODUCTION

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MICHIGAN--A. W. Blankmeyer, 87 Woodward Ave., Detroit, Mich.

WESTERN CANADA--Rex Feature Film Co., Calgary, Canada

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THREE REEL RELIANCE FEATURE
ROSEMARY THEBY
IN
The Tangled Web
THREE REEL RELIANCE FEATURE
A POWERFUL DRAMA OF LOVE HATRED AND REVENGE
BY GARFIELD THOMPSON
STAGED BY OSCAR C. APFEL
WITH IRVING CUMMINGS
AND
THE RELIANCE FEATURE PLAYERS
RELEASED SATURDAY JUNE 28TH
SPECIAL ONE THREE & EIGHT SHEET POSTERS
RELIANCE
RELIANCE
MUTUAL SERVICE

MONDAY, JUNE 30th

"Her Final Choice"

A Thrilling Drama of the Coal Mines

A STRONG LOVE INTEREST—A SPECTACULAR EXPLOSION—A FIRE IN THE MINES—AND A SURPRISE CLIMAX.

WEDNESDAY, JULY 2nd

"Dick's Turning"

A Beautiful Love Drama Illustrating The Famous Quotation: "There Is A Destiny That Shapes Our Ends, Rough-Hew Them As We May."

SATURDAY, JULY 5th

"Death's Short Cut"

Rodman Law, The Notorious Dare-Devil, In His Sensational Plunge Over Stillwater Falls in an Open Boat.

MANAGERS NOTE:—High Class Broadway Production—One and Three sheet posters with every release. Photos by the Kraus Mfg. Co., 14 East 17th St., N. Y. Slides by Scott & Van Altena, 59 Pearl St., N. Y. C. Beautiful Player Posters of Edgena De Lespine and Irving Cummings at your Exchange.

Read Between the "Lions!"

THIS is a story that it took years to write—years of labor, hardship and surrounding danger. When the intrepid Cherry Kearton penetrated into the heart of the jungle, placing his life in constant jeopardy in order to bring before the eyes of the civilized world motion pictures of the life and habits of wild animals in their native haunts, even he, with his stupendous enthusiasm and inspired purpose, did not include in his most optimistic hopes such a thrilling conclusion of his efforts as the marvelous scenes which comprise

Adolph Zukor's

Astounding Animal Feature

"Capt. Cherry Kearton's Wild Life and Big Game in the Jungles of India and Africa"

Featuring

Native Lion Hunt in the Heart of the African Jungle"

Read between the lions, and you will find a record of courage and daring hitherto unparalleled, and a resultant series of animated photographs more thrilling and fascinating than the jungle's lure itself. The silence of the jungle speaks through the film, and its absorbing mysteries are translated on the screen.

The daily press have been forced to invent new laudatory adjectives to describe the wonders of this feature; alert state-right buyers have paid it a sincere tribute by their prompt inquiries and offers; your opportunities are dwindling every blessed day, but there may still be a chance—who knows? You ought to!—

WIRE!

(Before the "Lion" Grows!)

Complete variety of fascinating lithographs, impressive heralds and convincing lobby photos, besides detailed authoritative lecture which makes it

An Educational Feature With Extraordinary Entertaining Qualities.

Arab Amusement Company
Times Bldg. New York City

Broncho Headliners

The Transgressor

2 Reels, June 25

A splendidly costumed and acted drama of Puritan village life. A girl protects the man who wronged her by refusing to divulge his name. Abandoning her, he is attacked by hostile Indians and meets a tragic death. A faithful fisherman lover rekindles the girl's love for himself by his devotion, and the girl at length finds happiness.

ALL RIVERS MEET AT SEA

1 Reel, July 2

A one-reel feature showing a moving picture studio romance. A jealous rival separates a girl from her husband, but the strange workings of Fate reunite the lovers and cause the downfall of the guilty man.

GRAND-DAD

2 Reels, July 9

A touching story, presenting the highest dramatic quality, with scenes of spectacularism and war.

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

FOR LOVE OF MABEL

1 Reel, June 30

Mabel loves her fat sweetheart, Bob. Harry, a desperate lover, captures Bob and ties him to a fence and presents him with a dynamite bomb with a burning fuse. Mabel so indignantly spurns the villain that he ties her to the other side of the fence. The couple are rescued after a series of thrilling burlesque melodramatic incidents.

RASTUS AND THE GAME-COCK

1 Reel, July 3

Rastus wants to go to the cock-fight, so he steals a chicken and sells it to his wife. It is then discovered that Rastus has unintentionally stolen the wrong chicken — the champion game one, and Rastus tries to get the fowl in order to win the reward offered. He barely saves it from the descending axe, but in the end there are so many claimants for the reward that the owner of the chicken refuses to pay anyone.

SAFE IN JAIL

1 Reel, July 7

THE TELLTALE LIGHT

1 Reel, July 10

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

THE BANSHEE

2 Reels, July 11

This wonderfully costumed and staged Irish play will stamp the Kay-Bee Company as the best and most versatile in the world. It presents a weird plot, dealing with the simple-hearted Irish peasantry, with its superstition of "The Banshee"—a visionary, witchlike creature, whose very name brought terror to the good people. This picture demonstrates that, regardless of the theme or the country where the plot is laid, that it will stand out as a Kay-Bee feature, with Kay-Bee quality, Kay-Bee dramatic rendition, and the Kay-Bee "punch" in the scenes which have made Kay-Bee world-famous as the peerless feature film.

N. Y. Motion Picture Corp.
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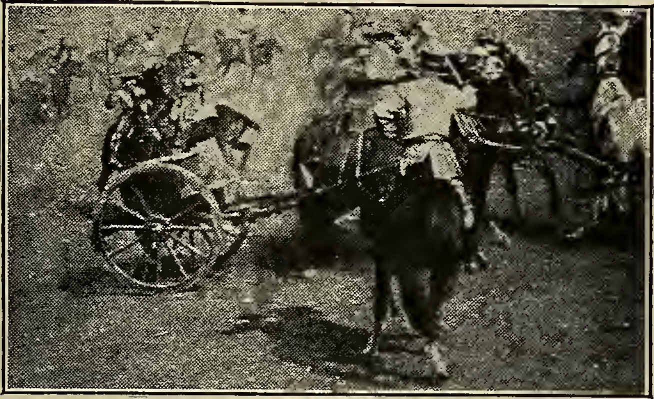
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

"THE BATTLE of GETTYSBURG"

Special Release In Five Reels



Produced by Thos. H. Ince Managing Director of Kay-Bee and Broncho Films

The Greatest Motion Picture In The World

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Successfully playing the largest theatres in the country.

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AN UNUSUAL FEATURE PHOTO DRAMA
CONTAINING SCENES OF BEAUTIFUL
SETTINGS AND STIRRING ACTION.

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42 East 14th Street NEW YORK CITY

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SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

"Each New Selig Feature Outclasses Its Predecessors"

That's what the critics say—And it's the truth

"A WILD RIDE"

Released as a Two Reel Special on July 12th

IS ANOTHER STARTLING NOVELTY

A thrilling drama of frontier life on an ostrich farm in South Africa. See Bessie Eyton accomplish the all-but-impossible feat of riding for miles on the back of a swiftly running ostrich. Excitement every second

Watch the trade paper reviews

Book it today **Remember It's a Selig**

Book These Hot Weather Business Getters

July 7th—"THE TRAIL OF CARDS." An exciting story of the U. S. Revenue Service.

July 8th—"OLD DOC YAK." Seligettes Series No. 1. One of the season's novelties. Animated cartoons of Sydney Smith's Chicago Tribune Comic Supplement character, on reel with **"A JOLT FOR THE JANITOR."** Comedy.

July 9th—"THE REFORMATION OF DAD." Laughable comedy showing how "dad" was made to sign the pledge by the aid of wild animals.

July 10th—"MADE A COWARD." Exceptionally strong story of the west and its desert land.

July 11th—"BUDD DOBLE COMES BACK." A race track drama in which the greatest figure in the history of American race tracks appears personally. Feature.

On the Way: **Mrs. Otis Skinner's "The Ne'er to Return Road"**

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

Released Wednesday, July 11

"The Statue of Fright"

A man who has trifled with the love of a girl buys a statue which her father has wrought and for which she posed. The sculptor learns the purchaser's identity and sees his chance for revenge. Instead of the statue, he brings the body of his dead daughter to the reception at which the statue was to be unveiled. Intense, gripping, powerful is this Eclipse-Kleine feature in two reels.

Four vivid, multiple

A crook play, a labor movement justice, and a picture of love and week's production of

In preparation now

"A WILD RIDE" — Selig — 2 reels —Released July 12

"THE DIAMOND MYSTERY"—Vitagraph—2 reels—Released July 14

General Film Company,

Released on Monday July 7

"The Forbidden Way"

Can a crook reform—a gentleman crook? Here's the case of one whom circumstance turns square. The love of his employer's daughter keeps him on the straight and narrow path. But his old pals ferret him out, the girl who loved him as a crook turns upon him and his past catches up with him. E. H. Calvert is the master thief and the Essanay players appear in this stirring story of the underworld and the upper crust. It's in two reels.

Released on Saturday, July 5

"The Miner's Destiny"

Put yourself in the place of a man wrongfully convicted of a crime. Imagine his sufferings through long, endless years, his waiting and hoping, and finally the wonderful burst of thankfulness that seizes him when Fate, with one sweep, sets him square with the world. That's the story of this Patheplay in two reels.

engrossing features

story, a film dealing with misdirected human interest. The best of the brains and cleverness.

are these features:

"THE FIGHT AT GRIZZLY GULCH"—Kalem—2 reels—Released July 16
"THE SECRET FORMULA"—Patheplay—2 reels —Released July 18

200 Fifth Ave., New York

Released Monday July 9

"A Hero Among Men"

A strike in a dynamite plant—picture the possibilities. The mob advances on the executive building—where the officers and the president's daughter are gathered. Suddenly the workmen halt. The building, filled with explosives, is afire. It's a situation that tries the metal of men, and one man proves his worth. That's the Lubin film in two reels produced by Barry O'Neil.

PATHÉ'S WEEKLY
TWICE A WEEK

MEANS

TWICE AS MUCH NEWS SHOWN
TWICE AS SOON. THIS MEANS
TWICE AS MANY PATRONS
TWICE AS WELL SATISFIED
TWICE AS MUCH MONEY FOR YOU

BOOK
PATHÉ'S WEEKLY
TWICE A WEEK

CURRENT FILMS **EDISON** KINETOSCOPES 1913 MODEL

** A Gentleman's Gentleman

Drama (1025). Released Friday, July 4th.

A society man having thrown away his entire estate in gambling and fast living, is overcome by the temptation to steal the necklace of his young hostess. His servant assumes the responsibility to save him but the real culprit, his better self aroused, confesses his guilt.

** The Signal

Drama (1000). Released Saturday, July 5th.

Citizen Bompard, having laid a trap for the death of one of the fleeing nobility, is ensnared by the charms of the latter's betrothed, who leads him into the very death which he had so carefully planned for her lover. With Bompard gone their escape is easy.

Over the Great Divide in Colorado

Scenic (300). Released Monday, July 7th.

A journey on the highest standard gauge railway in the world, above the timber and snow lines where the huge white blanket lies three and four feet deep in May. The scenes are impressive in their wild grandeur, a mass of giant mountains and huge valleys passing in stately review.

* Winsome Winnie's Way

Comedy (700). Released Monday, July 7th.

Having spoiled a picnic because the boys forsook their partners to cluster about her, Winnie smiles her way into the house of a confirmed woman hater who has refused the other girls protection from a thunder storm. Then she saves the other girls and all is well.

* Scenes of Other Days

Scenic (1000). Released Tuesday, July 8th.

An old Confederate sharpshooter who was rescued and carried to the Northern lines in the battle of Piedmont Heights, shows his gratitude when his former benefactor is stranded penniless in Atlanta and escorts him to all the principal point of interest in the beautiful city.

* His Mother-in-Law's Visit

Comedy (1000). Released Wednesday, July 9th.

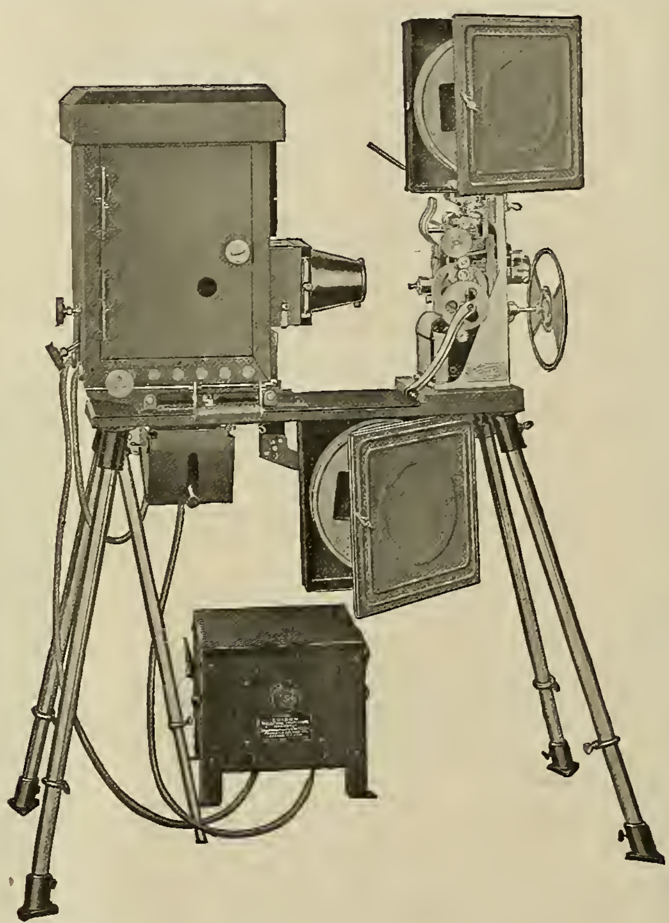
Brandon's exacting young wife, with her strict house rules and unattractive dress, drives him to the club. He has never seen her mamma and nearly dies when he hears that she is coming for a visit. But her good sense proves the making of his happiness.

* In the Old Dutch Times

Drama (1000). Released Friday, July 11th.

Left in the care of an old shrew at the death of her parents, little Hulda leads a miserable life until Hans, the goose tender, wins her childish affections. The confession of the man who impersonated her wealthy father finally brings her wealth and happiness.

* ONE SHEET POSTERS. ** ONE AND THREE SHEETS.



THE success of the Underwriters' Type "B" was based upon simplicity of construction and the wonderful lasting qualities obtained by the use of hardened steel. In building the 1913 Model we have added many important features, among them:

All metal baseboard.

Swivel Tension Roller Bracket on the take-up sprocket preventing the film from jumping off the sprocket.

Extra Large Lamp House and Heavy Arc Lamp permitting the use of a 12" upper and a 6" lower carbon, ¾ of an inch in diameter.

60 Ampere Switch. New large Switch Box.

Price with 25-40 Ampere grid type Rheostat, $250.00.

THOMAS A. EDISON, Inc.,

239 Lakeside Avenue
ORANGE, N. J.

LUBIN·FILMS

FIVE RELEASES EVERY WEEK

"HER HUSBAND'S PICTURE" 1000 feet Tuesday, July 1st
A tale of the Studio; very pretty.

"THE ANGEL OF THE SLUMS" 1000 feet Thursday, July 3rd
A lovely girl finds her right affinity.

"THE WAITER'S STRATEGY" 400 feet Friday July 4th
The Waiter does a clever piece of work.

"THE WRONG HANDBAG" 600 feet Friday, July 4th
Two handbags cause an unfortunate complication.

"HIS NIECE FROM IRELAND"

1000 Feet

RELEASED SATURDAY, JULY 5th

Tempted by a misdirected letter which was a case of mistaken identity, Ellen Kerry came from Ireland to America and posed as Patrick Grady's niece, whose mother had died and left her penniless. She, however, insisted on getting employment and paying back the passage money sent by Grady. The girl was beautiful and a suitor soon appeared and much to Grady's surprise he found himself intensely jealous. He had fallen in love with his supposed niece. The girl, worried by her false position, left the house and Grady thought she had eloped. Later he found her and she confessed that she was no relation, and Grady was free to love her as she loved him.

"THE MYSTERIOUS HAND" 1000 feet Monday July 7th
Intense Indian and Cowboy melodrama.

LUBIN TWO-REEL PICTURES ARE FEATURES

"A HERO AMONG MEN" SPECIAL TWO-REEL Wednesday, July 9th

This is undoubtedly the most powerful Photo Melodrama we have ever released; over three hundred men were employed in the Strike scenes, which depicted the savage passions of men who felt that they were not treated fairly. Fire and Explosions, however, turned the tide of battle, lives had to be saved and heroism took the place of madness and viciousness. Men who would kill were turned into men who would save and demonstrated that "one touch of nature makes all men kin."

LUBIN 5 COLOR POSTERS—One, Three and Six Sheets
From your Exchange or A. B. C. Co., Cleveland, O.

LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

LUBIN

VITAGRAPH

"ROUGHING THE CUB" *Comedy* **Monday, June 30th**

He is new at the newspaper game. The rest of the boys play a joke on him. He "beats them to it," lands a good story and makes good. He turns the laugh.

"BINGLES AND THE CABARET"
"SIGHT-SEEING IN JAPAN" *Comedy and Topical* **Tuesday, July 1st**

1. He can't get away from vaudeville with his meals. It gets on his nerves and music drives him mad. 2. Some things we don't see anywhere else.

"THE SONG BIRD OF THE NORTH" *Story of the War* **Wednesday, July 2nd**

Her voice and her presence inspire others with patriotism. She is led to the altar by a young army chaplain. President Lincoln gives her away.

"SWEET-DECEPTION" *Comedy-Drama* **Thursday, July 3rd**

To make another happy, a married couple pretend they are living together happily. Their deception leads to their reunion and happiness.

"AN UNWRITTEN CHAPTER" *Drama* **Friday, July 4th**

To procure a prize story, a young girl pretends to love a young fellow. She afterwards loves him, but he denounces her.

"LOVE'S QUARANTINE" *Comedy* **Saturday, July 5th**

A fake patient and a fake doctor lift a quarantine against a love affair. It ends disastrously for Cutey.

SIX-A-WEEK

"THE GLOVE"—Dramatic Monday, July 7th

"COUNT BARBER"—A Laugh-Provoker Tuesday, July 8th

"SOLITAIRES"
"A MILLINERY BOMB"
Explosions of Fun. Wednesday, July 9th

"THE CARPENTER"—Drama Thursday, July 10th

"THE SPIRIT OF THE ORIENT"—Drama of India Friday, July 11th

"THE MOULDING"—Life Portrayal Saturday, July 12th

SPECIAL FEATURE, "THE TIGER LILY," IN THREE PARTS; RELEASED WEDNESDAY, JULY 2nd.

SPECIAL FEATURE, "THE DIAMOND MYSTERY"—THE CONTEST STORY OF THE MOTION PICTURE STORY MAGAZINE—IN TWO PARTS; RELEASED MONDAY, JULY 14th.

SPECIAL FEATURE, "A PRINCE OF EVIL," IN TWO PARTS; RELEASED SATURDAY, JULY 26th.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES. SPECIAL MUSIC FOR SPECIAL FEATURES.

NEW YORK,
LONDON AND PARIS.

THE VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, BROOKLYN, N. Y.

The Lost Diamond

A thief's effort to recover a lost gem leads to his arrest

(On the same reel)

The Mermaid

An old fisherman is made the brunt of a joke, but enjoys the last laugh.

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Special 1 and 3-sheet Posters
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(On the same reel)

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Shenandoah

Bronson Howard's Famous Civil War Drama Complete in 3 parts

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A Thrilling Drama of Frontier Life in Two Parts

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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The index for this issue will be found on page 94.

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Saturday, July 5, 1913

Facts and Comments

COMBINATIONS and alliances of kinematographic with theatrical interests are easily understood by anyone who has made a study of the theatrical situation in this or in any other country. The "dark houses" explain it all. There is probably no town in the country where the theater has not been compelled to make concessions to the moving picture. From the minstrel show which from time immemorial has disturbed the rustic peace and quiet of New Jersey to the greatest temples of art in the centres of our population the speaking stage has suffered through the growing power and popularity of the motion picture. To turn the barren and dark nights into light and profitable ones has been no small problem. At first the theatrical managers and magnates contented themselves with predicting the coming downfall of the motion picture as a means of popular amusement. It was poor consolation because the motion picture steadfastly declined to live up to these gloomy prophecies. Dark nights became more numerous, and at last it dawned upon the theatrical interests that waiting for the wane of the moving picture was a cheerless and unproductive occupation.

*

In due time the theatrical magnate abandoned his role of a prophet of evil (to others), and much against his will knocked at the door of kinematography as a humble suitor. The great big hammers were left outside, and the new converts appear willing to pay for their entry into the moving picture ranks. Frankly speaking, we do not share the apprehension of some friends of the motion picture who fear lest the film men who have made or are about to make these alliances with theatrical interests will get the worst of it. It seems pretty reasonable in the light of history to hope that the film men thoroughly understand their own interests. They have not courted these alliances. Offers came from the theatrical side, and if any offers were accepted it is quite logical to assume that the film men are going to profit thereby at least as much as the theatrical interests. We do not share the fear, expressed in some quarters, that the small exhibitor may be injured through the conversion of entire theatrical circuits into rounds of motion picture houses. Such houses are more likely to be patronized by former patrons of the legitimate speaking stage than by the great masses of our population who make up the bulk of our moving picture audiences today.

* * *

FROM time to time there are outbreaks of Puritan fanaticism in various parts of the country, and quite often they are directed against the exhibition of even the most proper motion pictures on Sunday. We believe that these outbreaks are of less frequent occurrence than, say, twenty or thirty years ago, and the way the press now rallies to the principle of reasonable enjoyment on Sundays is a most encouraging sign. Just at present, exhibitors in Fort Wayne, one of the progressive typical American communities of which Indiana has so generous a share, are being attacked for exhibiting motion pictures on Sundays. The leading paper of the city has taken up the cause of the exhibitors not because it wants to render any personal favor to them but solely for the benefit of the physical and moral health of the community. It warns the church people against hasty and ill-considered action, and then goes on to ask them "if they have honestly considered what the harvest will be if they succeed in closing the theaters on the Sabbath day." It pays a tribute to the picture by characterizing the entertainments in Fort Wayne as being "clean, instructive and in some instances inspiring." The paper concludes that the closing of the theaters on Sunday will mean "that women and girls are to be subjected to street and other temptations of the worst sort." We mention this able champion of the freedom of the picture because it reflects public opinion in a decent, clean-living American city. Many a time we have pointed out in these columns that the exhibitors owed it to themselves and to the industry to carry on an intelligent agitation for proper Sunday entertainments, and we suggested a discussion of the subject in the public press as one of the best means. Newspapers all over the country are beginning to advocate the toleration of good, clean shows on Sundays. Let us keep the issue alive, and especially in case of any attack by people who may be quite sincere but are surely ill-advised, let us define our position and fight for our rights and incidentally for the good of all the people by offering good, instructive and entertaining programs on Sundays. The progress will be slow but sure. It requires persistence and courage to go ahead. In the meantime not only the newspapers but no mean proportion of the clergy are announcing themselves in favor of a proper Sunday entertainment.

Eternal Recurrence

By Louis Reeves Harrison

IN the beginning of the human drama there were, according to the generally accepted account, *two* men and one woman: Satan, Adam and Eve. She, nature's most profound mystery, wavered between them and became a sweet bone of contention. A fierce rivalry for her possession was thus begun that reached supreme development in the Trojan war over lovely Helen. The daughters of Eve have never been able to rid themselves of her vacillating tendency—Adam still goeth forth to gather subsistence while Satan mocketh—hence the imperishable triangle.

Note the charm of variety that this has given to existence. Man is furnished with an incentive to struggle. Woman, who might not have adorned her natural graces with fêstoons of leaves and flowers if there had been only one man in the beginning, has artistic sensibilities that make department stores possible. Man's sagacity was increased by rivalry. He was the first male of the animal kingdom to observe and record for future reference the fact that the female inclined strongly toward him who accumulated the largest store of cocoanuts. Hence the pathetic story of the girl with a true lover who marries the rich one to help father or mother out of difficulties.

Perceiving the value of storing supplies for future consumption, the sons of Adam were given an object to pursue—they fought their natural inclinations to a standstill and went to work, but it was one thing to put by for future enjoyment and quite another to keep what might come in handy on a rainy day, for some there were so close to nature that they would take what they could lay hands on. Certain parasites throve by subsisting on what others produced. The drama of contention between labor and capital was thus delicately suggested.

Man found it necessary to battle for the power of accumulations including the territory offering finest opportunity for the development of that power. He organized great bodies for aggression and defense and armed them with death-dealing weapons for the purpose of getting and holding what others had. Hence the lovely uniforms that delight the eye of spectators in moving picture shows and magnificent stimulus to destructive tendencies exhibited in grand spectacles of war.

But he put a tremendous force into the hands of those Lilies of the Field who toil not, neither do they spin. These modest flowers, living for no other purpose than to bask in the sunlight, discovered that the gun was a convincing argument in a holdup for the wherewithal to meet with daily necessities. They pushed their argument in obedience to adage that has come down to us through the ages from an eminent and much-respected Anthropoidal Ape of the year One Million B. C. "What thou canst not seize upon shall not be given thee." Hence the pistol drama.

The covert sympathy of woman—let us who trace our ancestry through one common progenitor, William the Conqueror, to another called Adam and surnamed Don't Care, blame it all on the woman—for Satan and other rejected members of society who pursue indoor kleptomania or outdoor cattle rustling for a vocation has brought into vogue another drama of contrast. She has been stolen property herself for so many generations that she has moods of admiring him who takes feloniously and carries off clandestinely by no right of his own or other man's leave. Hence the Burglar and the Lady photoplay comes around with gas-bill regularity.

Then her sympathy for the weak! How could good men get along without it? When she is watching "something grow" in the garden, she exhibits indifference if it gets along all right, but let it fade and grow sick, she will water it with her tears. So we have the reiterated hero who has been shot, or partially so, lying pale and helpless on a cot, while she flits gracefully around the chamber to show that she has not lost her waistline, bends over and mothers him, gives him indiscriminate doses of medicine in a spoon for a chance to encircle his neck with her arm or kneels by his bedside to pray that he may live to embrace her at the end of her drama and the beginning of his.

If she had not been sent from some sphere celestial to this one terrestrial, what might we not have been? Perhaps leading an existence of mollusk-like serenity and at peace with the janitor. Instead of that we keep struggling for the blue ribbon that we may present it to her, while she looks on with the mild speculative interest she occasionally displays in an accumulation of cigar coupons. She expects to be adored by the winner, unless, in sportive mood, from pure love of variety, she decides to have a mixture of good and bad in the next generation. Then we have the same old tragedy of disappointed love, in which the hero shoots himself or starves to death writing scenarios to slow music.

Though suspenders are stronger than they were in Adam's time, when one suit on hand was worth two on the bush, there is a dream-like recurrence in farce comedy of the screen of the situation where some part of a gentleman's attire is missing at the acute moment he is entering the best society. How deeply ashamed he is! We enjoy his distress because Satan saw the joke in propriety, nothing more than a conformity to a custom purely artificial, but the question is who started it. A young gentleman is completly overcome at having to appear at his own wedding in a bathrobe. Yet, in some parts of the world he would be overdressed. We laugh from a sense of security, as we do when some other fellow's hat blows away; we enjoy our superior position as we do when giving advice to poor relatives. The day, however, is not so far away when all that we are taking seriously now will furnish the richest kind of comedy material for another generation.

For instance, consider the lawyer. Why is he? Because we have created such a complicated code that men make a living trying to interpret it. Do not the laws that a few framed centuries ago to govern those they wished to rob in a respectable, high-finance, unpunished sort of way constitute the grandest farce on earth? How we will be laughed at for maintaining a police organization that produced millionaires from the profits of crime! What a good joke is the exercise of equal suffrage where a corrupt party leader both selects and elects the candidate he expects to use.

What an eternal recurrence of a good joke it is to see men who have more millions than they can possibly make misuse of swearing off ninety-nine per cent. of their taxes, while the poor devil working hard to support a family pays tax on the full value of his home. Still bigger joke, which will probably have eternal recurrence, is that of making moving pictures for millions of poor people who patronize picture shows, yet without a helpful spirit that would bring those patrons into a stronger and more sympathetic relation with the New Art.

Italy's Film Center

By W. Stephen Bush

Turin, June 8, 1913.

A CLEAN, healthy, pleasant little city is Turin, which by reason of its film activities looms large on the map of kinematography. It does seem incredible, but there are really no beggars in Turin—there may be a happy connection between Turin's prominence as a film center and this strange absence of mendicants in an Italian town—at any rate it is a pleasant fact to put on record.

When I pushed the bell at the great Ambrosio plant I had for the 'steenth time expected to find at least one great exception to a great rule—an open door in Italy between the hours of twelve and two. Once again Hope retired discomfited before Experience. The door of the vast establishment was locked. In Italy, and indeed everywhere on the Continent, business for two precious hours, taken out of the very heart of the sun, falls asleep, drops into oblivion and has to be excavated every afternoon at two, or rather at fourteen o'clock.

I returned a little after two and found the men at the Ambrosio helm most courteous and most intelligent. The chief executive, Mr. A. Gandolfi, who had but recently been in New York, is an ardent admirer of America, and regretted not being younger or he would surely come to New York to live. He is absorbed in his work, and just now particularly interested in the filming of "I Promessi Sposi," Manzoni's great novel. Five years ago the possibilities of this masterpiece were pointed out at length in The Moving Picture World, a fact which Signor Gandolfi heard with surprise and delight. Signor Ambrosio is equally enthusiastic about the filming of "The Betrothed." Turin is not far away from Lake Como, where so many of the most charming scenes of the great story have been laid. The Ambrosio players, with Mr. Ambrosio in personal charge, and with Manzoni's lines before them, are camping near the lake, which is one of the most beautiful in the world. There will probably be six reels of this feature, and it may reach the States next month. The Ambrosio Company have laid out a most ambitious program for the rest of this year.

Signor Visone took me over the entire plant of the Ambrosio, which has in the last two years grown to imposing proportions. The plant is very complete and efficient in every detail. There is one large studio, 150 by 250, and there are two smaller ones. Very much of the Ambrosio work just now is being done in the open air; hardly a day passes but brings its rehearsals in the great stadium of Turin, which has been hired for taking some of the more important scenes in "The Last Days of Pompeii."

Another interesting plant is that of the Itala Company, nicely situated in the hilly section of the city. The Itala is making preparations for the filming of a great dramatic play of modern origin, and for another classic which, as their ambitious young director said, would far surpass "The Fall of Troy." I was much impressed with the work of the scene painters in the Itala studio; they are artists of evident merit. Whatever the coming Itala subjects may be, there will be revelations in scene painting and in the construction of splendid interiors.

The Savoy Company, situated on top of a pretty hill, is now selling through the Eclair Company. What little I saw of its work gives promise of improvement, though the goal of perfection is still a good way off.

There are quite a number of other producers in Turin, of whom Mr. Ottolenghi, who has some experience in the field, might be mentioned. He has just begun work. Of the others little need be said. Manufacturers in a small way are now springing up all over Europe, and the market is flooded with all sorts of negatives. Whenever an artist has been successful with a part in a great drama he begins to get restless, and quite often severs his connection with the company, hires an operator, writes a scenario, does his own directing and then offers the negative to some manufacturer of standing. A great minority of such negatives have merit, and are bought up by the big producers, but as a rule the negative gives a few gasps and is quickly swallowed up by the dark tides of Oblivion.

The Famous Players idea, so successfully launched in our own country, has taken hold in every country of Continental Europe, and bids fair to enrich the market with some choice productions. Quite a few legitimate players in every capital of Europe gather occasionally, put themselves under the direction of an experienced director of the kinematographic drama and turn out an acceptable negative. There are always buyers for this sort of feature, and more will be heard of them in the near future. I have little doubt that in spite of a determined opposition on the part of the big theaters more artists of high repute will join famous players companies. Stronger artistic organization is sure to follow, and there will be no lack of money to finance such enterprises.

In passing from Rome to Turin I made a detour to the east to visit Milano, the home of the Milano Films Company, well known to readers of The Moving Picture World as the producers of several classic masterpieces. Rarely have I seen a more complete and efficient plant than that of the Milano Films, picturesquely located in one of the suburbs of the city. Whatever is used by this company in the production of its films is made on the premises. There is a large, well-equipped studio, and the mechanical departments, such as developing, printing, coloring, etc., are models of order and thoroughness. The most careful attention is given even to the slightest detail. One of the managers of the company is now in New York to study the conditions of the American market. I was told by the director in charge that the Milano Company intends to put out a great feature at an early date, probably the last part of this present summer. This feature will, for a change, be a modern drama.

I cannot leave Italy without recording the fact that no other country in Europe offers such splendid facilities for the production of great feature films of a classic and artistic character. The light in Rome and all through Southern Italy and Sicily leaves nothing to be desired from the viewpoint of the photographer, and is available for the motion picture camera ten months out of twelve. There can be no doubt of the artistic temperament and ability of the Italians. For centuries Italy has now been the storehouse of the greatest works of artistic genius from the classic period to this hour. To be born and trained in such atmosphere of the best traditions in architecture, sculpture and painting is no mean advantage. Kinematography, no less than her sister arts, depends upon a happy and natural expression of what is true and beautiful. The opportunity to view close at hand the greatest masterpieces of artistic genius cannot help being a constant source of inspiration. It is most gratifying to an American to hear from the lips of the producers of the great kinematographic masterpieces that nowhere in the world have such films proved more popular than in America.

"What Happened to Mary"

By Louis Reeves Harrison.

THE publishing of a continued story on the screen marks an era and is by far the most important departure taken from the conventional release since the feature play opened up a broader field of action. It is all the more remarkable in successful results because the first steps were taken without that careful preparation which is necessary to make a big story intelligible, to say nothing of entertaining. There is an evident lack of some prescribed course to be pursued in the chapters of events. They were plainly gathered together from many sources and of diverse value; the authors had nothing particularly original to offer; there was apparently no conception in advance as to what the work was to be, and there are abundant evidences from beginning to end that, like Topsy, it "just growed." But it went over and drew crowds to the little theaters from ocean to ocean.

Miss Mary Fuller.

I gather from various unbiased sources that the interest shown by the people in front, that which led them to go again and again to see what happened to Mary, was largely due to Mary's own ability to penetrate, comprehend and reproduce a character that reached out and gripped common sympathy, or that her own temperamental growth was the high factor. Miss Fuller has given modest evidences of the artistic temperament. I sat one night with three thousand others and watched an Edison photoplay make a decided hit. It was a simple story, but it contained tiny thrills of originality and genius that people in front enjoy as a relief from eternal recurrence. Mary was in it, but I have only recently learned that she wrote it. Inasmuch as she is young and without equipment of training or experience as an author it appears that she has abundant mental resource and was unveiling in the continued story her own manner of feeling and thinking, that the fascination of the portrayal was probably that of her own individuality. What happened to Mary on the screen is that she discovers in the beginning that she is a waif, left at the store of Billy Peart on Moses Island, and she induces a fisherman to row her to the mainland. She encountered a number of adventures that compel her to cross the ocean. On her way back, while sharing a cabin with Nell Benson, the latter makes some startling deductions. An heiress is missing, and Miss Benson decides that Mary must be the one entitled to receive possession of the property. A wicked uncle has it and tries to put the rightful owner out of the way. She escapes; the villain pursues her, and she nearly misses it after all. She must put in an appearance at twelve on a certain day. She comes to her own by the fraction of a second, and the suspense is over. I know nothing about what is to happen to Mary in the next series, but, from the bottom of my heart, I wish her better luck.

I know almost as little about what has happened to Mary in real life, but, in the course of writing several magazine stories in which she has figured and several more criticisms of plays in which she has appeared, I have had opportunity to note the progress she has been making since she was a mere slip of a girl with a pair of expressive eyes. She is said to be industrious and dependable—by such measures are we judged—but consecration of energy to one particular occupation is a rather primary element of success and affects the humblest of those who toil. It is really too bad that some inventive person has not devised a profession where gentlemen and ladies could accomplish marvelous results by taking things easy—it would be so eminently suited to those in need of recuperation from doing nothing whatever, but that is always the way. Things are never as they should be. If a person wants to be anybody in particular nowadays, he, she or it has got to start in by being born of excellent parents in a civilized land where there is plenty of nurture as well as the right kind of human nature, enter upon a congenial occupation when young and hopeful, then work like blazes.

Miss Fuller was assigned to important parts very early in her career because of a visible intellectual capacity. She became devoted to her work, and it was well suited to her native powers. She may have been unaware of her own strength, but it is far more likely that she has entertained unexpressed ambitions all along. That seems proven by her pertinacity. She has been working towards unrevealed ends. Other elements of efficiency necessary to success have been brought out by learning in action. There was very little opportunity for emotional display in the continued story on the screen, but she went ahead and made the most of her part, biding her time until better opportunity came her way and thus contributed materially, by an infusion of her own character, to curiosity excited all over the country as to what would next befall the story's heroine.

I found Miss Fuller delightfully appreciative of what has been done for her in the matter of environment during her connection with the Edison Company. The idea of a continued screen presentation was a bold one to put into effect, though it was bound by laws of cause and effect to make a hit, and she highly praised the courage of those who attempted what appeared to be the impossible. All concerned in this innovation are to be congratulated, including the somewhat conservative managerial head who permitted it to go through. They deserve credit for what they tried to do as much as for what they accomplished.

I have told what happened to Mary on the screen and something of what happened to her in real life, but what is going to occur in the new series is kept secret. The future of the continued story, now that the heroine has a fortune to use, opens a splendid field for some capable author. I hope to see a contribution to what is interesting the whole enlightened world, the betterment of present social conditions. As a woman of wealth, Mary has it in her power to do something worth while in the matter of raising social efficiency to greater heights than ever.

WILLIAMS TO HANDLE RAMO FILMS IN LONDON.

C. Lang Cobb, Jr., manager sales and publicity of Ramo Films, announces that he has just completed arrangements and signed contracts with the General Film Agency, Ltd., of London, England, for the distribution of Ramo Films in Europe and the continent. Mr. E. Seville Williams, managing director of the General Film Agency, has been in New York for the past ten days consummating this deal. Mr. Cobb has done well in contracting with this agency, inasmuch as they will handle no other American product through their various offices in Paris, Berlin, Vienna, Moscow, Turin, Barcelona, and Sydney, Australia.

Universal Goes to Court.

Hearing on Friday at Which Various Points of the Tangle Are Taken Up—That Option's Vital Point.

DURING the week both sides in the Universal controversy were awaiting the hearing in court on Friday, June 27—that is, they were waiting and watching. Last Saturday Justice Gerard signed an order, under Section 52 of the General Corporation laws, vacating the election of R. H. Cochrane as secretary and G. E. Kann as assistant secretary of the Universal. He also signed an order to show cause why Cochrane and Kann should not be enjoined from filling the offices of secretary and assistant secretary and why they should not be restrained from interfering with W. H. Swanson as vice-president and secretary and Burton Garrett as second assistant treasurer and assistant secretary. Both writs are returnable June 27, for argument on their permanency. On the same day will be heard the arguments on the writs obtained by Mr. Swanson and by the Universal directed against the police department for the surrender of the books that were taken into custody on the day of the stockholders' meeting, June 16. Also on Friday will come the hearing, adjourned from the previous Friday, as to the making permanent of the temporary injunction issued on June 17 directed against Messrs. Powers, Swanson and Garrett restraining them from interfering with the proper conduct of the business of the company.

It is probable that the issue in court will center about the option given by David Horsley on May 5 last to P. A. Powers. Much has been said about one clause of this instrument; also considerable has been said about another clause any resemblance to which a close examination of the entire option fails to reveal a trace. The last allusion is to the alleged provision that Mr. Powers shall not exercise his option unless and until Carl Laemmle shall refuse to sell his stock. The suggested situation has been that as Mr. Laemmle has at no time refused to sell his stock Mr. Powers could not exercise his option.

However, here is the real nub of the fight, quoted verbatim from the original copy of the option:

"Now, therefore, the party of the first part [David Horsley] hereby gives to the party of the second part [P. A. Powers] an irrevokable option, which option shall continue for thirty days from this date and for three successive periods of thirty days each, unless at least ten days before the expiration of the first of any succeeding period of thirty days the party of the first part shall notify the party of the second part in writing of his intention to terminate the said option at the expiration of the then current period of thirty days."

Mr. Horsley, on June 7, notified the Bank of the Metropolis, which held the stock in escrow, of his intention to terminate the option. The agreement provides that the party of the second part shall be notified in writing. Mr. Powers denies that he received any such notification. In case he had, he pointed out, the option would have expired July 5. It was on June 11 that Mr Laemmle paid over to Mr. Horsley's bank in Bayonne, N. J., $97,000 in cash and $75,000 in notes. On June 13 Mr. Powers deposited with the Bank of the Metropolis the amount of money and notes required by his option and demanded the stock. Mr. Powers on Wednesday last stated that the attorney of the bank sought the president of the Universal at the company's offices on June 13, but was unable to find him; that the attorney inquired who served in the president's place in his absence and was told the vice-president; that thereupon the vice-president, Mr. Swanson, issued the new certificates and they were turned over to Mr. Powers and recorded on the books of the corporation.

"Laemmle had offered me $10 a share for my option on the Horsley stocks," said Mr. Powers, Wednesday, "and a big bonus besides. Then one of his men made a proposition to Horsley that he might as well get some of this profit. I stood ready to turn the stock over to Laemmle at the price stated, but intended first to take up the option myself and sell him the stock. How much stock was there? Well, there were 1,250 shares of preferred and 1,540 of common. Now, I have been buying as much law as the other fellow and I can't find any reason why I should not vote my stock. My position is simply that of a stockholder. As a stockholder I certainly will not acquiesce in the company paying the small army of strong-arm men on duty at the Universal offices. The directors have not authorized the employment of these men. They cannot, because they cannot muster a quorum. According to the by-laws the board is composed of seven, and naturally four will constitute a quorum. With Mr. and Mrs. Swanson not attending, as they have not since June 7, only three are left—Laemmle, Morse and Cochrane."

The Universal Company has notified Frank Bailey, of Portland and Seattle of the discontinuance of his service. Mr. Bailey had no contract. The Film Supply Company has signed up for Oregon, Washington and Idaho for two years. A contract for the same period has been signed with the Detroit Universal Film Exchange, which did not have one before, and also for two years with the Universal Film Exchange of Toledo, which had a prior agreement. The Independent Film Exchange of Pittsburgh, Inc., which has been receiving service, has also signed for two years.

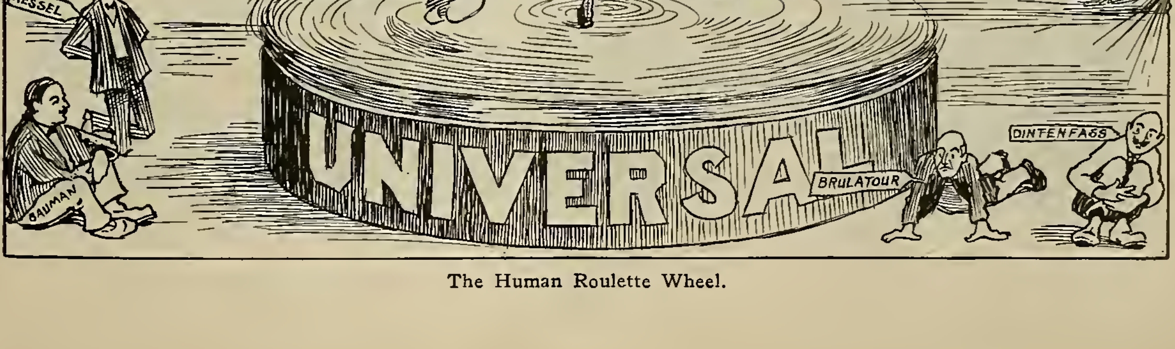
There have been rumors of cancellations of service or of notifications of such, but it is hardly likely any will be made effective even if they be in mind until after the status of the officers has been judicially determined.

A meeting of the board of directors of the company had been called for Wednesday, June 25, but Mr. and Mrs. Swanson did not put in an appearance, and the meeting was not held.

David Horsley, accompanied by Mrs. Horsley and their son, sailed on June 26 on the Celtic for a two months' vacation in Europe.

K. & E. AND BIOGRAPH COMBINE.

Announcement has been made of an agreement between the American Biograph Company and the theatrical firm of Klaw & Erlanger, whereby the Biograph will interpret into photoplays certain copyrighted plays that are controlled by K. & E. It is not probable that this arrangement will interfere with the regular Biograph output through the regular channels, but will be confined to ambitious multiple-reel features for exhibition in large theaters controlled by K. & E. The actual work of producing will not begin until the Biograph stock company returns from California to occupy the new Bronx studio.



The Human Roulette Wheel.

"A Wild Ride" (Selig)

Reviewed by James S. McQuade.

SELIG'S two-reel specials are in great demand these days, a fact that is convincingly proved by the records of the General Film Company's branch offices throughout the country. It may be safely said beforehand, without much fear of contradiction, that "A Wild Ride," which is scheduled for release July 12, will surpass most of its forerunners in thrilling story and exciting incidents.

These films have been produced on the Selig wild animal farm in Los Angeles, but it must not be supposed, because of that fact, that "A Wild Ride" is of the wild animal type of picture. It is not. It is a drama of South African life, in which English settlers and British soldiers play important parts, with Zulu warriors on the warpath furnishing the element of ever-impending danger.

The attack on the ranch house of the ostrich farmer is very realistically shown. The savage Zulus encircle the frame structure and throw their long spears with unerring aim at every vulnerable point of the beleagured homestead. The inmates meanwhile pour a rain of lead on the dusky warriors, and many of them bite the dust. Then the ranch house is set on fire and the daughter of the ranch farmer makes a desperate ride on her pet ostrich to the nearest British fort, and the soldiers arrive just in time to prevent a wholesale massacre.

This remarkable ride, which is made by Miss Bessie Eyton, of Selig's Western company, is well shown in the pictures and is, I believe, the first of the kind that has ever been made use of in a photodrama. Miss Eyton's impersonation of the heroine in other respects betrays dashing action and winsome attractiveness.

Thomas Santschi commands praise in the makeup of Lieut. Borden, of the C. F. N. Rifles, and Frank Clarke is a sturdy double of Donald McGraw, the fearless South African ostrich farmer. Ferdinand Galvez gives a forceful portrayal of Jahalli, the fierce and venomous half-breed leader of the Zulus, and Miss Lillian Hayward's characterization of Mrs. McGraw shows the shrinking nature and devotedness of that gentlewoman. "Sandy," the pet ostrich, who has had most to do in furnishing a title for the films, plays his part as zestfully as any of the other members of the company.

The selection of exteriors from scenery in the Selig animal farm has been skillfully made by Director Colin Campbell, whose fine conduct of the production cannot fail to impress the careful observer. The big elephant, with a gatling gun and the men who operate it on his broad back, adds a fine touch of atmosphere to the attack on the Zulus at the ranch house. If the elephant seems a little too slow in his movements to be able to arrive in time at the scene of battle, he will be pardoned because of the ponderous load that he carries; for one catches sight of Big Otto turning the crank of the deadly machine gun!

Florence McGraw, the only daughter of Donald McGraw, a well-to-do gentleman ostrich farmer in South Africa, has just completed her education at a fashionable school for young ladies in Johannesburg. She had lived with her mother in the McGraw city home during the course. Before going out to their home on the ranch, Mrs. McGraw gives a ball in her daughter's honor, and all the elite of Johannesburg are present. Among the guests is Lieut. Borden, a young officer just arrived from England to join His Majesty's forces in South Africa. During the evening the young people meet and are mutually attracted.

Next day the McGraws leave for the ranch and Borden departs for his post at Fort Congo. While passing through a lonely stretch of woodland, the McGraws are waylaid by a band of Zulus, led by a half-breed called Jahalli. They are maltreated and made prisoners. Lieut. Borden and his troopers arrive on the scene in the nick of time, and disperse the savages. They then convoy the ladies to the ranch, where Borden is thanked heartily by the ranch owner for his timely protection. The lieutenant then proceeds to his post, several miles away.

Jahalli, smarting at defeat and thirsting for revenge, again gathers his force and hides in the thickets surrounding the McGraw ranch. One night he succeeds in driving all the horses from the corral, and plans to attack the ranch house

Scene from a Thrilling Drama of South African Life, Entitled "A Wild Ride," by Selig.

the following day. In the midst of the attack, when everything points to annihilation of the defenders, Florence thinks of her pet ostrich and of Lieut. Borden at Fort Congo. She steals from the house and rushes for the ostrich inclosure. Jahalli spies her and attempts to cut her off, but is attacked by the McGraw foreman, who had followed his young mistress. During the struggle, in which the foreman is killed, Florence succeeds in making her flight. Lieut. Borden and his force arrive in time to prevent the entire household from being burned alive in their home, and Jahalli and most of his men are slain. The young officer soon becomes a member of the McGraw family, and the ranch house is safe and peaceful amid the solitude.

Miss Bessie Eyton Riding an Ostrich in Selig's Production, "A Wild Ride."

NEW QUARTERS FOR ECLECTIC FILM COMPANY.

The Eclectric Film Company, which has sprung into the limelight with its productions, "Les Miserables," "The Mysteries of Paris" and others, has rented large and commodious quarters in the World's Tower Building, 110 West 40th Street, New York, in which it will occupy the western half of the tenth floor. The increasing business of the Eclectic Film Company has made the removal to larger quarters a necessity. Contrary to a notice published in a trade paper, there will be no laboratory on the new premises, which will be entirely given over to the executive offices. Special attention is being given by the Eclectic Film Company to the installation of an up-to-date, comfortable and cool exhibition room which will be fitted with an approved system of ventilation. Local and out of town customers and friends are cordially invited to call at the new Eclectic offices, where they will be made to feel at home and will be given an opportunity to view the latest productions imported from Europe.

AN EXAMPLE TO MOTION PICTURE MEN.

As an example to motion picture men, particularly exchange men, of how to gain the good will of the community, the prompt action of the manager of the Laemmle Film Service, Minneapolis, Minn., is worthy of imitation. A fierce fire recently destroyed the North High School in that city, and two popular firemen lost their lives. These men left widows and children with little or no means of support, and the entire city felt with much pity toward them.

Manager James V. Bryson, of the Laemmle Exchange, immediately notified every exhibitor in town, whether his customers or not, that he would furnish free one complete change of program to any one of them who applied for same; the only proviso being that the pictures be exhibited for the benefit of the stricken families. In this way Mr. Bryson started many benefits going and netted a handsome sum for the beneficiaries. This work was commented upon highly by the local press and did a great deal toward putting the local exhibitors higher in public esteem.

ISADORE BERNSTEIN TO MANAGE WESTERN UNIVERSAL.

Isadore Bernstein is going to the Coast Saturday, June 28th, as manager of the Pacific Coast studios of the Universal Film Manufacturing Company. He takes the place of A. M. Kennedy who recently resigned. Mr. Bernstein has for the past year been general manager of the Monopol Film Company, prior to that having been publicity manager for both the Republic and the Yankee Film Companies. Before entering the moving picture business he was for fourteen years in the employ of the Christian Herald, starting in as printer's devil and working up to associate editor. Later he became the superintendent of the Boys' Institute, a charitable and educational institution.

Isadore Bernstein.

No New York film man who ever hit the Sunset Trail has left the big town with more good wishes than will follow "Izzy" when the midnight "choo-choo" leaves for Californy. A bright mind, a hard worker, and a man of vast experience in motion picture business, there are few better equipped than he to fill the position he now goes to. We are going to miss Isadore here in New York, because his energetic personality has always been refreshing, and because he is such good company. He leaves no enemies behind him; nothing but friends, and we congratulate the Western Universal forces upon receiving into their midst a fine little gentleman with a heart as big as all outdoors.

REWARD FOR STOLEN FILMS.

We are advised by the manager of the Progress Theater, 1894 Third Avenue, New York City, that the following reels were stolen from his messenger at the corner of Twenty-third Street and Sixth Avenue on June 23, near the Twenty-third Street branch of the General Film Company, to whom the reels belong.

Make	Reel Number	Title
	12,507	
Cines	12,508	Rival Engineers
Biograph	12,242	House of Darkness
Selig	11,837	Love Before Ten
Edison	11,843	The Portrait
Vitagraph	11,855	House in Suberbia

A reward of $50 will be given for return of the reels or any information in regard to present whereabouts of same.

CHICAGO LETTER

By JAS. S. McQUADE

DURING his trip in Europe, John Pribyl, personal representative of Wm. N. Selig, visited London, Paris, Hamburg, Berlin, Vienna, Leipsic, Munich and other points. He informs me that experiments have lately been made in London, in the exhibiting line, which have proved successful, although the most experienced moving picture owners looked for disaster.

In the slum districts of London, it had always been deemed unwise to spend any considerable amount of money in erecting a modern moving picture theater. When an association of London architects set to work to build the Angel, in Islington, London, N., about ten months ago, many of the most intelligent London exhibitors wagged their heads gravely and prophesied failure. The Angel, however, was completed on time, with a seating capacity that will accommodate 3,000 people. Notwithstanding that the theater is in the center of one of the most noted slum districts of London, the proprietors furnished the house gorgeously. Large roomy seats were installed, and luxurious lounges here and there. Costly carpets were placed on the floors, just as if the patrons were West-enders.

When Mr. Pribyl visited the theater one afternoon, it was crowded from pit to dome. The prices were three pence and one shilling (6 cents and 25 cents). Those who came first filled up the cheaper seats and when they were all filled, the one shilling seats were gradually taken, until none was left. Manager Robinson assured Mr. Pribyl that these men and women, from one of the poorest districts in London, were very clean in their habits while in the theater, and that the carpets were always found in a sanitary condition when the house was cleared.

The Angel has always been crowded during its career of several months, and the architect owners are so pleased with their venture that they have already arranged to build a still larger modern theater in another of London's poorer districts. The patrons of the Angel have almost a feeling of reverence for the theater, and look upon it as one of the brightest spots in their lives. Mr. Pribyl noticed when he was present that the product of American manufacturers and Gaumont were highest in favor with the large audience.

"Quo Vadis?" is drawing enormous crowds to the Royal Albert Hall, where the nobility and the best class of citizens are daily in attendance, in large numbers.

E. H. Montagu, general European representative of the Selig Polyscope Co., stated that business with him was never better, nor ever as good, as at the present time. He informed Mr. Pribyl that building had begun on a large structure, to be called the Selig Polyscope Company's Building. This new building is situated on Wardour St., near the new Pathe Building. It will be used chiefly for the Selig offices and product. Two large projecting rooms will be fitted up on one of the floors.

While in Paris, Mr. Pribyl visited the Gaumont Palace, the largest moving picture theater in the world, seating 6,000 people. The prices at this house are 20 cents to $1 for Gaumont pictures and high class vaudeville. Only the Gaumont brand is allowed on the screen at the Gaumont Palace. The exhibiting business was not at its best when Mr. Pribyl toured the continent, owing to the extremely warm weather. During the summer many theaters close up, and manufacturers on both sides of the water hold back their big feature films until cooler weather sets in.

Hamburg was next visited, and Mr. Pribyl spent most of his time at Hagenbeck's zoological garden, where the greatest collection of wild animals in the world is held. Mr. Pribyl purchased several animals for the Selig wild animal farm in Los Angeles while there, including two magnificent specimens of the giraffe family.

Berlin was visited during the festivities attending the wedding of Princess Victoria Louise, the only daughter of the Kaiser. Moving pictures were made of all the imposing parades and of the marriage ceremony, and these were shown shortly afterward in various moving picture theaters throughout the empire.

While in Berlin, Mr. Pribyl visited Herman Fellner, of the Vitascope Company. This company is building a large studio in order to be better able to meet the increasing demand for the Vitascope product. Mr. Fellner stated that the Vitascope Co. recently produced "Der Andere" (His Other Self), in five reels, in which Albert Bassermann, Germany's greatest actor, appeared in the title role. It was learned that this five reel feature subject had the greatest sale among Continental makes up to the present time, excepting "Quo Vadis?".

The product of American manufacturers is in considerable demand in Berlin and throughout Germany, with one exception—wild animal films, which the people do not like. Exhibitors in Berlin and Germany suffer from overtaxation and censorship. In Vienna the same conditions prevail, although the censorship is not so rigorous.

Mr. Pribyl learned from reliable authority that one of the leading exhibitors in Vienna had already paid 100,000 kronen ($20,000) for exclusive rights in Austria and Hungary for all the photodramas produced within the next two years from the plays of Max Reinhardt, the famous German playwright, who is now engaged in the manufacture of feature films. The same exhibitor, some time ago, paid a large sum for the Austrian rights to "Cleopatra," in which Helen Gardner appeared, and failed to realize financial expectations on those films.

Mighty, Nowadays, is the Hired Girl.

Wilmette has a beautiful setting in the woods, nearby Evanston and about ten miles farther from Chicago. There has been a tumult among the good housewives of Wilmette of late, and it is all due to the lack of a moving picture theater in that quiet retreat.

A delegation of citizens appealed to the Wilmette board the other night to permit a moving picture theater in that suburb. The citizens explained that the north shore town was threatened with a general walkout of "hired girls," if nickel thrillers were thrown on nearby screens this summer.

Many instances were cited where servants recently have left families in Wilmette for nearby suburbs for no other reason, it is said, than the lack of kinetoscope romance to divert their minds from household routine. The nearest moving picture house at the present time is at Davis street, in Evanston, a mile or two away. Two servant girls have issued to their employers in Wilmette an ultimatum that they will have picture plays near home or quit.

A few moss-back citizens are opposing the license for a theater in Wilmette. Go for these curmudgeons, girls! Swing on them; starve them. Do everything to them, except to put them out of the reach of your displeasure, until they are brought to reason!

Chapel and School Room Turned Into Theater By Pastor.

The Rev. Dr. Oscar C. Helming, pastor of the University Congregational Church, Fifty-sixth St. and Madison Ave., this city, turned his chapel and Sunday school room into a moving picture theater some time ago, the changes being made so as to conform with the city ordinances. He has just closed his improvised "house" for the summer months.

"My theory is that children learn better through the eye than through the ear," says the pastor. "In February, I opened the classes and we have shown pictures every Sunday evening since. The films were not all that could be expected, but better ones are being made for next year. We sometimes had to give them pictures not on religious or kindred subjects. Modern religion, which takes the form of civic betterment, was on the program in equal quantity to Bible scenes.

"We have tried to teach the children patriotism in its fundamental form. We have shown civil war scenes and had the points brought out in lectures. For the older children we have tried to teach the duties of citizenship. This phase is not yet a decided success. The movement seems to be growing. I have heard from a minister in Washington who says he plans to attempt it.

"No, there is no criticism I know of. We not only have increased the attendance, but the older children are staying. They are interested. You see, the church property can be used in any way we find helpful." Scenes contrasting the better and poorer parts of cities have had a good effect on the congregation, according to Dr. Helming.

Kansas City (Mo.) Civic Films Big Success.

Alvin B. Giles, advertising director of the Advance Motion Picture Co., this city, writes from Kansas City, Mo., that he is having great success with the Kansas City civic films, made some time ago by his company. The films were shown to a remarkable attendance in Convention Hall, which seats 15,000 people.

Mr. Giles expects to have these pictures in New York during Convention week. This movement has been started by

J. D. Barker, W. A. Graham, J. H. Gilday, E. E. Davis and Tom Murray, all members of the Exhibitors' League, and prominent moving picture theater managers in Kansas City. These gentlemen say of the films: "We believe that the persons who view these pictures are entitled to see not only the superlative beauty of the city as portrayed in these pictures, but also the exploitation of its other features—business, social and transportation—which is done in this series. We are of the opinion that these pictures completely and faithfully portray Kansas City and that they are of high quality."

Picture Theaters Must Protect From Fire and Panic.

An attempt was made recently by nine aldermen of this city to override the ordinance limiting the number of seats in theaters. Their votes were sufficient to recommend to the council from the building committee an order for a special permit, said to be the first of its kind since the Iroquois fire brought about the passage of stringent theater ordinances. Repeated criticism has been caused by the passage of special orders for violations of the general building code, and a storm of protest is expected from other members of the council when this one is called up on the floor.

This order, if passed, would permit the owner of a certain moving picture theater in Chicago to add twenty-eight seats to the present capacity. The capacity of this theater at present is just within the law. It is to be hoped that the order will be signally quashed when it comes before the council. One violation of the existing ordinance will lead to its general abuse, and will tend to railroad the small theaters out of business in the long run. Picture theater patrons must be protected from the dangers of fire and panic.

Chicago Film Brevities.

"Quo Vadis?" will close at McVicker's Sunday, June 29th. At the present time, no other house within the Loop is available, but Messrs. Harris and Cohan expect to be able to secure one shortly.

* * *

Dr. Lauro Muller, Brazilian minister of foreign affairs, during his entertainment here by the Illinois Manufacturers' Association at the South Shore Country Club, was treated to about 500 feet of moving pictures, taken by the Selig Polyscope Co., showing his arrival in the city, his convoy to the Blackstone Hotel and the reception there. He will be presented with the film by Mr. Selig, inclosed in a handsome silver box.

* * *

Julius Singer, president of the Capital City Film Mfg. Co., Des Moines, Ia., was in the city last week. Mr. Singer is doing industrial work and states that his latest reel shows the University of Iowa and Iowa City. E. H. Duffy, formerly with the Mutual in Des Moines, accompanied Mr. Singer.

* * *

Mr. and Mrs. Wm. Farnum and Mr. and Mrs. Marshall Farnum stopped over in Chicago Sunday, June 22nd, on their way to Los Angeles to join the Selig forces there. Wm. N. Selig took them out to the Selig plant and over the boulevards during their stay. They will start on "The Spoilers" about July 1st, under the direction of Colin Campbell, and this will be followed by several others of the Farnum starring pieces.

* * *

Wm. H. Bell, formerly general manager of International Pictures in Australasia, with headquarters in Sydney, Australia, is now spending a few weeks in the city. This is the first vacation that Mr. Bell has had within the last nine years.

* * *

Local No. 3 of Illinois State Branch No. 2, M. P. E. L. of America, was organized at Danville, Ill., June 17th, by Wm. J. Sweeney. The officers are: President, J. S. Quirk, Arcola; Vice-President, Dr. C. H. Evans, Danville; Secretary and Treasurer, J. W. Dillon, Danville. The first meeting of this local will be held Sunday, June 29th.

* * *

Mr. and Mrs. Joseph Hopp and family will leave for New York Monday, June 30, where they will remain for two weeks. Mr. Hopp will attend the National Convention there.

* * *

Mr. Von Tueber sailed for South America, Monday, June 23, on an exploration trip for the Selig Polyscope Co. His stay will be indefinite.

* * *

G. P. Hamilton, general manager of the St. Louis Motion Picture Co., now stationed at Albuquerque, N. M., and in charge of two companies there, writes that everything is progressing splendidly. The St. Louis Motion Picture Co. is now releasing two pictures a week, one dramatic and one comedy, which are being well received. Mr. Hamilton writes that he will probably remain at his present quarters for the next three months, and then journey slowly towards California, stopping along the way to picture any attractive feature where it is possible.

* * *

It has been arranged that the delegates and alternates of Illinois State Branch No. 2 and of the Wisconsin league will leave for the National Convention on a special train over the L. S. & M. S. Ry., Saturday, July 5, at 10:00 a.m. It is expected that arrangements will be made for the delegates and alternates of the Minnesota league to travel from Chicago on the same train. The special will arrive in New York Sunday, at 3:30 p. m.

AMUSEMENT SUPPLY COMPANY, CHICAGO.

We take pleasure in publishing herewith an illustration furnished us by the Amusement Supply Company of Chicago, which shows what this enterprising company is doing in the way of introducing and selling its product to the picture theater.

The Amusement Supply Company, with offices in the Cambridge Building, Chicago, Ill., is one of the old time accessory and supply houses, having been incorporated in the early part of 1906 and has, in this time, established a name known throughout this country for fair dealing and prompt shipments.

MOVING PICTURE MACHINES
THEATRE SUPPLIES
CARBONS TICKETS.
CONDENSERS
EVERYTHING FROM
SCREEN TO BOOTH
AMUSEMENT SUPPLY CO
CAMBRIDGE BLDG

Motorcycle Delivery of the Amusement Supply Co.

This company has for several years past devoted a great part of its attention to the supplying of equipment and supplies to the traveling exhibitor, but in the past two years it has gradually turned all of its attention to the established picture theater.

This firm sells all makes of standard moving picture machines, viz.—Edengraph, Edison, Motiograph, Power's, Simplex and Standard, and handles genuine repair parts and accessories for these makes. It also carries a very large stock of carbons, condensers, tickets, ticket dispensing machines, turnstiles, electric fans, exhaust fans, seating and miscellaneous supplies of every description.

A special department devoted to the buying and selling of second hand moving picture machines is a feature of this company, which also rents and repairs all makes of machines.

This concern issues a very large and complete catalog of moving picture machines, supplies and accessories for the picture theater, and this book will be found of great benefit to any theater manager.

"LES MISERABLES" IN NEW JERSEY.

The Eclectic Film Company has completed arrangements with the Famous Players' Exchange at Newark and Asbury Park for the distribution of the stupendous nine-reel production, in four sections, "Les Miserables." The film has already been booked as a theatrical attraction at the most important theaters of the State, and makes an entertainment lasting about two hours and a half. It will no doubt repeat the phenomenal success in New Jersey which it has scored wherever it has been shown.

Motion Picture Exhibitors' League

LAST CALL FOR THE EXPOSITION.

Some Suggestions for Getting Together on the New York Trip. Program of the Week's Events.

By Hugh Hoffman.

WELL—the Big Week is almost here. If you are one of those fortunate enough to be in New York during the week of July 7, you will probably be reading the next issue of the Moving Picture World on the exposition floor. Everything is ready for the big show except the finishing touches, and they will be put on during the one week's time that intervenes between now and the opening day. The bill posters have begun to cover the town with some of the most striking posters that ever heralded a trade exposition. A big force of expert publicity men started to work last Monday and from now on they will bombard the New York daily papers with copy and cuts, so that when the exposition opens the public will be pretty well informed that there is something at the Grand Central Palace worth seeing.

Members of the National Organization Staff, who have been attending the different state conventions recently, tell us that the number of visiting exhibitors will surpass all calculations. Wherever these men have been they have found that the majority of exhibitors they have spoken with are making preparations to be in New York on the seventh of July. There will be a big mob from Chicago and the Lake section. Chicago and Milwaukee are planning to make the trip together in a special train. The Minnesota men are anxious to go with the Chicago delegation and they probably will. The Chicago contingent will leave at 10:00 a.m., Saturday, July 5th, over the Lake Shore and Michigan Southern. There will probably be a large number of Indiana exhibitors who will prefer to start from Chicago, and there will be many from points west who will have to pass through Chicago. If these delegations wish to travel with the Chicago bunch they would best communicate at once with Mr. Wm. J. Sweeney, national vice-president from Illinois, so that he can notify the railway company how many to provide for. Perhaps if enough exhibitors notify him he can get a reduced rate. The larger the number the lower the rate, therefore it is advisable for middle west exhibitors to buy tickets to Chicago only and write Mr. Sweeney to arrange passage from there to New York. Mr. Sweeney's address is 817 W. 63d St., Chicago, Ill.

The Philadelphia men are coming en masse. When we say en-masse we mean that every live wire exhibitor in Philadelphia will be in New York, July 7, and there is a lot of live wires over in Philly. Pennsylvania exhibitors and those from points south who desire to travel with the Philadelphians, should communicate at once with Walter Stuempfig, national vice-president from Pennsylvania, care Germantown Theater, Philadelphia. Exhibitors in the vicinity of Pittsburgh desiring to travel with the Pittsburgh delegation should communicate with Harry E. Reiff, secretary of the Pennsylvania state league, care Lyric Theater, 21 Boggs Ave., Pittsburgh.

New England exhibitors who desire to make the journey with the Boston boys should communicate at once with Mr. A. H. Washburn, secretary of the Boston local, care Motion Picture Exhibitors' League Headquarters, 25-29 Lagrange St., Boston, Mass. The trip from Boston to New York ought to be a hummer. We well remember the last time a mob of Boston exhibitors came to our fair city. They are the real village cut-ups when they get started, and a finer crew of moving picture men never came to town. A trip on the same train with them would remind anyone of his boyhood days.

At the last national convention it was discovered too late that no provision had been made for the ladies who came with their husbands. A large number of ladies attended the last convention but found themselves without anything to do and no one to show them around, most of the men folk being occupied at the league meetings. There will be no such mistake at the New York convention. Aside from the exposition itself there has been an amusement program arranged so that there will be something doing all the time. There will be no occasion for time hanging heavily on anyone's hands, or any lack of sight-seeing opportunities, as may be seen by perusing the following program:

Daily Entertainment Schedule.

Monday.

By courtesy of the Universal Film Company sight-seeing busses will run from the Grand Central Palace to the offices of the Universal Company, Mecca Building, where the directors of the Universal Company will be introduced. The busses will proceed to Fort Lee, N. J., where one of the Universal studios will be visited; from thence to Palisades Park. Joe Brandt, assistant treasurer of the Universal Company has arranged for a dancing and swimming contest.

Tuesday.

The Thos. A. Edison Company will take visitors in sight-seeing automobiles through New York City. The first section will start at 9 o'clock, the second at 11, and the third at 3.

Wednesday.

The General Film Company will invite its friends to attend the baseball game at the Polo Grounds between the New York Giants and the Chicago Cubs.

Thursday.

The Kalem Company will entertain at their Aerodrome studio, Cliffside Park, N. J.

The Famous Players' Film Co. will give a ball in their studio at No. 213 West 26th Street at 8 p. m. Refreshments will be served, music will be provided and several leading stars will entertain the guests. Everyone in any manner connected with the exposition and convention will be welcome.

Friday.

This will be Vitagraph day, and the entertainment will be given at the Vitagraph studios. Mr. S. M. Spedon, assisted by Mr. Victor Smith and "Pop" Rock, will assist in receiving. In the evening the New York exhibitors will give a shore dinner at the Shelbourne Hotel and Casino at Brighton Beach. Speakers will be Gov. William A. Sulzer, of New York, Gov Cox, of Ohio, Ex-Senator Jos. B. Foraker, Mayor Gaynor, District-Attorney Whitman, and other notables.

The list of the exhibitors at last account is as follows:

General Film Co., Universal Film Corporation, Mutual Film Corporation, Famous Players Co., Al. H. Woods' "Life Target," N. Y. Edison Co., Nicholas Power Co., Precision Machine Co., Standard Machine Co., Eberhard Schneider, Scott & Van Altena, United Electric Light & Power Co., Motion Picture Story Magazine, Newman Mfg. Co., Lang Mfg. Co., Oshkosh Metal Products Co., Koeting & Mathison, Novelty Slide Co., Bell & Howell, J. H. Genter & Co., Enterprise Optical Mfg. Co., G. H. Masten Realty Co., Picture Theater Equipment Co., The Spray Ozone Co., Menger & Ring, Dramatic Mirror Co., Bauch & Lomb, Whyte-Whitman Co., Day & Night Screen, Electrene Co., H. W. Johns-Manville Co., American Seating Co., Thos. A. Edison, Inc., The Billboard, Ernest Boecker, New York Telegraph, Berry-Wood Piano Player Co., National Educational Film Co., Aschenback & Miller, Inc., United Ticket Supply Co., Moving Picture World, Kinemacolor Co. of Amerca, H. C. Miner Litho. Co., The Wyanoak Co., American Theater Curtain & Supply Co., Manhattan Slide & Film Co., Excelsior Drum Works, Automatic Cash Register & Ticket Co., Hennegan & Co., Eastman Kodak Co., Gaumont Film Co., Morgan Litho Co., Ozone Pure Airifier Co., Selig Polyscope Co., Typhoon Fan Co., Photo Machine Co., National Cash Register Co., Automatic Coin Cashier Co.

Exposition Notes.

The estimated expense of the General Film Company at the New York Exposition is $15,000. At Chicago last year, $2,000 was spent. The money this year has been disbursed in various ways—$3,000 for space, $1,000 for booth decorations, more than $1,000 for novelties, $100 for space in the official program, $1,000 for theater decorations, cost of 1,500 tickets for admission to the baseball game between the New York Giants and the Chicago Cubs, at the Polo Grounds, Wednesday afternoon, July 9th, and $2,000 towards the expense of tendering a banquet to visiting exhibitors.

* * *

One of the most elaborate exhibits at the exposition will be made by the General Film Company. While the design of the booth has not been divulged, it is understood that it is to be something radically different from the conventional exposition construction.

The booth which is to be thirty feet long and fifteen feet deep, will be used exclusively for the reception of visiting exhibitors and the general public, the display of films, posters, banners, etc., being confined to the miniature theater for which the company has arranged.

* * *

Purposing to gain the hearty backing of the exhibitors' league, the American Museum of Safety will show pictures illustrating the dangers of the street, especially to children. It is the purpose of the Safety Committee to get official confirmation from the Exhibitors' League of the movement to give free demonstration to children in or out of school hours, in convenient motion picture theaters, of the dangers of mutilation and death arising from congested conditions in the streets. These pictures will make clear to the most jejune intelligence how and how not to get off trolley cars and other vehicles, the dangers of stealing rides and how roller skates may roll them into the grave or the hospital via crushing wheels, etc.

* * *

The American Museum of Safety has been assured of the hearty co-operation of many theater owners to show these pictures at hours of recess or at other times. The purpose is now to make this co-operation, now practically confined to New York City, nation-wide in scope. Being sure of places to exhibit the films, the safety committee will then go after the respective Boards of Education and persuade them to allot time in which the pupils may see with their own eyes how their little comrades lose their limbs and lives. The safety committee already has films illustrating street dangers, and to this library it will add.

* * *

The Mutual Film Corporation has given toward the entertainment fund $550 for use of automobile hire during the week. The Warner Feature Film Company has also provided the use of two large automobiles for the week.

* * *

Visitors from out of town desiring hotel reservation should communicate with Mr. Clem Kerr, chairman of the Hotel and Foreign Transportation Committee, at the Hotel Bristol, 122-124 West 49th Street, New York City, or with Mr. L. R. Thomas, secretary of the Committee, at the same address. Special rates are being arranged for visiting exhibitors.

MAINE EXHIBITORS ORGANIZE.

The first state meeting of the exhibitors league of Maine was held on Monday, June 23, at the Falmouth Hotel, Portland, Maine. The meeting was called to order by L. R. Thomas of the national organization staff. There were twenty-five members present from various parts of the state, and a fine looking set of men they were; all clean-cut prosperous looking Americans representing the better element of moving picture men in the pine tree state. Mr. Thomas made a general address on the work that is being done by the national league and by the other state and local associations. He then advised the men as to correct form of procedure and the election of state officers was held with the following result:

National Vice-President, Hiram Abrams, Portland Theater, Portland; President, Moxley Blumenberg, Portland; First Vice-President, F. J. Fortin, Lisbon Falls; Second Vice-President, J. A. McConville, Portland; Secretary, J. A. Emery, Star Theater, Bar Harbor; Treasurer, J. W. Greeley, Portland; Sergeant-at-Arms, A. P. Bibber, Lewiston.

Delegates to National Convention: Arthur A. Allen, A. B. Rosenberg, J. W. Greeley, F. E. Mortimer, J. E. Emery.

Alternates: Fred M. Engley, Samuel Davis, A. St. Ledger, M. St. Ledger, I. M. Mosher.

Committee on Constitution and By-Laws: Hiram Abrams, Moxley Blumenberg and J. W. Greely; all of Portland.

Mr. Fred V. Morphy, manager of the Mutual Film Supply office at Waterville, was largely instrumental in bringing the Maine exhibitors together in time to organize before the National Convention. Mr. Morphy called an unofficial meeting at his office two weeks previously and explained to them the good work the league is doing and the advisability of having an affiliated organization in their state. The state league was affiliated with the national body. The next state meeting will be held at Bangor at the call of the Secretary.

The list of members present is as follows:

Portland—J. W. Greely, Moxley Blumenberg, J. A. McConville, I. M. Mosher, Wm. E. Reeves, Hiram Abrams. Pittsfield—A. St. Ledger. Skowhegan—M. St. Ledger. Bangor—Arthur A. Allen. Brunswick—E. L. Crawford. Lewiston—A. P. Bibber. Freeport—F. E. Mortimer. Gardiner—A. J. Burns. Winterport— Mrs. Mesa West Stiner. Eastport—Wilbur A. Shea. Lisbon Falls—J. F. Fortin. Bar Harbor—Joe Emery. Bath—Samuel Davis. Rockland—Fred M. Engley, A. B. Rosenberg. Madison—H. M. Smiley.

Will the Maine boy's be at the convention? They certainly will, and what's more, they're coming in style. They will travel by motor cars from Portland to New York and back.

MICHIGAN CONVENTION.

A meeting of the Michigan Exhibitors' League was held at Saginaw, Mich., June 10 and 11. The sessions of the convention were held in the Vincent Hotel and a large number of exhibitors were present. Several interesting business sessions were held and the members enjoyed the sights of the city between meetings. Officers for the ensuing year were elected as follows:

President, Peter J. Juep, Detroit; First Vice-President, J. J. Rieder, Jackson; Second Vice-President, Fred Richter, Muskegon; Third Vice-President, J. P. Thatcher, Bay City; Secretary, J. B. Caldwell, Battle Creek; Treasurer, Herbert Fowser, Lansing; National Vice-President, J. M. Neal, Saginaw.

Delegates to the National Convention in New York: E. M. Smith, Grand Rapids; August Kliest, Pontiac, and Peter J. Juep, Detroit.

The next state convention will be held at Battle Creek at the call of the secretary.

MASSACHUSETTS STATE LEAGUE MEETING.

The Massachusetts State Branch of the Exhibitors' League will hold a meeting on Tuesday, June 24, at headquarters, 25-29 Lagrange St., Boston, to elect a new president and to attend to such matters as may be brought before the branch. Delegates and alternates to the convention in New York will be elected. It is believed that the Massachusetts delegation, including exhibitors who are not delegates, will be about fifty strong.

REDUCED RATES TO THE CONVENTION.

Concession Made on the Certificate Plan by the Trunk Line Association.

The Transportation Committee of the Motion Picture Exposition and Convention Committee of Arrangements has secured a concession in rates for all delegates and others attending the convention in New York, July 7 to 12, from the Trunk Line Association. This concession is made on the "Certificate Plan," which means that when you buy your ticket to New York you get a certificate from the ticket agent. This ticket will be vised by the Trunk Line Association agent, who will attend the convention for that purpose on July 10 and 11, after which you will be able to purchase your return ticket at three-fourths of the regular first-class limited fare.

When you buy your ticket, don't fail to ask for a "certificate." Don't ask for a receipt—a certificate is what you must have. If the ticket agent in your town does not provide certificates, buy to the station where they can be obtained. Immediately upon your arrival in New York present your certificate to the endorsing officer, Mr. Baurenfreund, who will have an office on the Exposition floor at Grand Central Palace. Then on July 10 and 11 have your certificate validated by the Trunk Line agent. A fee of 25 cents will be charged for this service.

The Trunk Line Association and its allied roads extends as far west as Denver.

DINTENFASS VINDICATED.

The charges of libel preferred by A. W. Farnsworth against Mark Dintenfass were dismissed by Magistrate Corrigan, on June 25, before whom the proceedings were brought, on the ground that the evidence was not sufficient to sustain the charge.

Ernest Shipman's World Tour

An Original and Interesting Idea, Well Within the Bounds of Possibility. Let Us Hope it Succeeds.

By Hugh Hoffman.

A PERMANENT floating studio, equipped for world wide cruises is being planned by Ernest Shipman, a former theatrical manager who for many years had the road rights for numerous Broadway successes, such as: "When Knighthood Was in Flower," "Pudd'nhead Wilson," "The Prisoner of Zenda," Wright Lorrimer in "The Shepherd King," Herbert Kelsey and Effie Shannon in repertoire, and others. He has recently been manufacturing motion pictures in California for the independent market and has lately completed "100 Years of Mormonism," under the especial patronage of the Mormon Church.

Mr. Shipman has secured the co-operation of several Los Angeles capitalists who think highly of the idea and are backing the enterprise without limit. The immediate plan of action will be to secure the proper vessel in which to make the cruise. There are several large private yachts which are particularly adaptable for such a cruise, and just now the promoters are concentrating their attention to procuring the right kind of a boat. When secured, the vessel will be remodeled for the definite purpose of picture making. There will be on board a wardrobe department, projection room, laboratory, drying rooms, property room, ammunition room, laundry, carpenter shop, scene room, library and scenario department, and every other adjunct to a regular motion picture making plant.

It is the purpose of the expedition to carry a high class acting company of at least twenty, and others who are specialists in branches of study that lend themselves well to motion picture illustration. One of these will be a naturalist of reputation who will busy himself and one cameraman with the fauna and flora of the various countries visited, while the rest of the company are doing the regular dramatic work. There will be writers of different kinds, one of whom will be a competent historian, whose business it will be to prepare historical matter of the countries visited for motion picture representation. The scenic beauties of each of the various stops will be recorded by a cameraman who has proven his ability in that line. The dramatic force will be divided into two sections most of the time, working on different pictures, except in case of big scenes requiring the entire cast. Pictures will be made wherever possible of the rulers and high dignitaries, and of the manners and customs of the people. In fact nothing worth recording will escape the camera. The expedition will stay in each location until it is pumped dry of interesting pictorial matter.

There will be a general itinerary but there will be no set time for arriving or leaving any port of call. Having its own vessel, the expedition will not be tied down to any fixed schedule, but will be in a position to remain until its work is satisfactorily completed. The vessel will be used principally as a base of operation. It is the plan to be within sight of shore all of the time except when crossing deep sea to reach another country. In the morning the members will divide into different groups and go ashore for the day's work, each party working at its own particular line of endeavor. There will be five cameramen. In the evening the negatives will be developed on board by the laboratory staff while certain members of the acting company will remain ashore and give an entertainment at a local theater. With the entertaining ability of the acting force and with a large number of motion pictures, it will be possible to give these exhibitions with a change of program every day for a month, thereby helping to defray the general expenses of the trip.

Only the negatives will be developed on the ship, and one positive for exhibition purposes. The negatives will be sent to New York where the manufacturing will be given out under the direction of Ernest Shipman who will be the general sales agent of the company. The general itinerary of the expedition, as at present laid out, is a trial cruise into Maine waters until fall; then a sojourn in the West Indies during September and October. From there the party will work its way by slow degrees along the coast line of South America on both sides. This will take about a year. A long trip will then be made to the South Sea Islands, Australia and the Indian Archipelago. This schedule will require about two years to complete, after which another itinerary will be mapped out.

For dramatic pictures there will be two photoplaywrights, one a man and one a woman. With an adequate library containing the fiction and authentic history of the lands to be visited, these writers will be well equipped for their work. In this library will be many well known novels whose locale will be touched by the expedition. With the photoplay rights to these secured in advance, they will be done in photoplay at the exact locations with which they deal. In South America most of Richard Harding Davis' stories will be done, and in the South Sea Islands many of Robert Louis Stevenson's works will be interpreted. One anachronism will be studiously avoided, and that is the mistake of having white actors enact native roles. It will be a set rule that native parts shall be played by native actors. The whites will confine themselves to European or American roles.

AN OPEN LETTER

To the Exhibitors of America on the Question of Censorship.

The question of Ohio State Censorship vs. National Board Censorship is the hottest subject under discussion in Ohio. I refer, of course, to the members of the league. The public, meaning patrons and non-patrons, refuse to become interested in the question. There is not, nor has there been the slightest movement made by a single organized body in any part of Ohio in favor of either State or National censorship outside of the league.

We have heard much and read many "special despatches' telling of the "hard fight" at the State Capitol during the past winter on the much talked of "Neff Censor Bill," but the hard cold fact remains that not a soul appeared in any capacity except three members of Cleveland Local No. 1, and they fought in vain against the bill. The writer was not one of the three.

The Cleveland film exchanges were also represented. President Neff is well liked among our members, but all through this controversy the sentiment has been against his Ohio bill from the start. Mr. Neff issued a statement in which he says, "If we had not passed a State Censor Bill in Ohio, the exhibitors might as well close up their theaters." In answer to this, I asked Mr. Neff, who attended a special meeting of Cleveland Local recently. "Why not wait for someone in some city or town to form a so-called legalized censor board, and then have the matter carried up to the courts upon a question of constitutional rights?" Nr. Neff's only answer to this was, "It is absolutely necessary to have either a National or State board with legal authority."

According to this and similar expressions made public by Mr. Neff, he does not himself believe the exhibitor has the constitutional right to the freedom of his screen. This point Mr. Neff made plain when I asked him at our meeting, "Did you not introduce the Ohio bill merely as an expedient—merely as a matter of good policy to help the exhibitor out of a temporary difficulty?" He denied that it was either a question of expediency or good policy and reiterated that "it is absolutely necessary to have legalized censorship."

Then fellow-exhibitor, what are we organized for? Can we expect our leader to put his whole soul into a fight for us against illegal restrictions, where he advocates a legalized censor board himself?

Cleveland Local No. 1 long ago passed a set of resolutions asking Mr. Neff to co-operate with the manufacturers to bring about a constitutional test of the censorship question. Copies were sent to Mr. Neff and the trade papers, but the indications point to the fact that Mr. Neff will do nothing to jeopardize his pet bill by ordering our attorneys, Messrs. Foraker and Lentz, to test the question on its constitutionality.

On the contrary, Mr. Neff informed us that he and Mr. Foraker were going to campaign in New York City against the National Board of Censorship, from now until convention, and he predicted "some of the biggest men in the film business will be with us by that time."

Fellow exhibitors, let us hope Mr. Neff is mistaken—**Keep the picture out of politics.** The New York National Censor Board is doing satisfactory work for the exhibitors and the public.

SAMUEL BULLOCK,

Member of Local No. 1, M. P. E. L. of A.

Cleveland, Ohio, June 15, 1913.

ROY E. AITKEN IN TOWN.

Roy E. Aitken, managing director of the Western Import Company, Ltd., London, is now in New York City, looking over the local situation and incidentally making a host of new friends. Mr. Aitken is optimistic regarding the outlook on the other side of the water. He declares that the Keystone, Broncho and Kay-Bee films, for which his company is sponsor across the pond, are creating a sensation and living up to their American reputation.

Among the Picture Theaters

News and Views of Houses Here and There.

EAST BROADWAY THEATER, LOUISVILLE, KY.

IN April, 1908, a new motion picture theater opened at Shelby Street and Broadway, Louisville, Ky., and friends of Fred Dolle, Louis Steurle and others who had been instrumental in putting up the structure, thought seriously of having alienists examine their brains to decide whether all was well with them. At that time there were already two moving picture theaters running in the Kentucky metropolis, and no one was able to see how a third could make a success. Messrs. Dolle and Steurle were among those who had faith in the business and its future, however, and they went ahead with the East Broadway Theater. The Broadway Amusement Company, which has since been formed, now operates six houses in Louisville, and is looking for more.

The East Broadway Theater, located at Broadway and Shelby St., draws its audience from a half dozen blocks in each direction. There are no other moving picture houses within six or eight squares. While it has prospered since opening in April, 1908, its career has been far from an uneventful one. The Broadway has been torn down and put up, and burnt out and reconstructed. Both evolution and revolution have played parts in its existence. Another big change is contemplated by the Broadway Amusement Company, which now is turning its attention to the first of its chain of houses. The original seating capacity of the East Broadway theater was 300. Business grew fast and the house was remodeled. Under the new conditions, it was possible to seat 500 people. Still, patronage increased, and the house again was remodeled, increasing the accommodation to 700. Then came a fire that burnt out the back of the house, completely destroying the stage. The fire occurred at 2 o'clock in the morning and at 4 o'clock, two hours later, the busy tread of carpenters was heard by passersby, who saw that the East Broadway was being remodeled some more.

Broadway Theater.

The Broadway has perhaps established a record by running steadily since the theater was established five years ago. Despite numerous alterations made in the house, not a performance has been missed. The final remodeling of the East Broadway theater will begin sometime within the next year. Joseph & Joseph, Louisville architects, have charge of plans for the new East Broadway, which will have a seating capacity of 1,800. Between $40,000 and $50,000 will be spent on the theater, which will be one of the finest in Louisville.

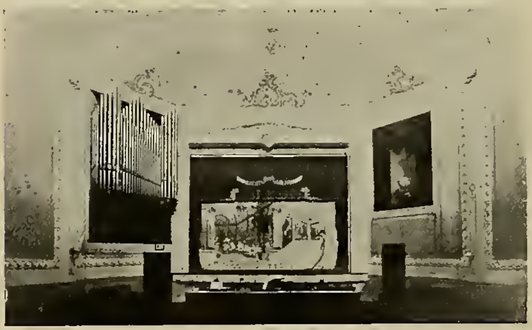
While the new Broadway Theater will embody all the most modern improvements, a feature will be the installment of a mezzanine floor which will be handsomely equipped and will be classed as reserved seats. The prices in the mezzanine will probably be twenty cents, and seats may be reserved in advance, as in ordinary theaters. Box parties may then be given by those who wish, with the assurance that all the members of the party will sit together. Ten cents will be the prevailing prices for other sections of the East Broadway for adults; children five cents. While moving pictures are and will continue to be the chief attraction at the East Broadway theater, vaudeville is presented during the winter months as a side issue. Musical comedy has been shown during the past winter. A long show is desirable in the winter. In summer moving pictures form the sole attraction.

The East Broadway theater now has a frontage of 30 feet on Broadway. Fifteen additional feet of space has been secured, which will give the theater a frontage of 45 feet. The house will extend back 150 feet, as at present. Steel, enameled brick and concrete will be used as material in the new theater. The front will be remodeled and the house improved in other respects. However, memories of the original East Broadway will linger long with the first patrons of the house, and even officers of the Broadway confess to a reminiscent fondness for the house as it originally stood. Besides the East Broadway theater, the Broadway Amusement Company operates the West Broadway, Royal, Ideal, Crown, Highland and Baxter theaters. Louis Steurle manages the East Broadway.

ABE POTIKER BUYS LINCOLN THEATER.

In the issue of January 11, of this year, we published an illustrated article telling how Mr Abe Potiker, aged nineteen, had come to this country to make his living, and how after struggling from newsboy and various other meagre occupations he managed to save enough money to purchase the Wade Park theater, Cleveland, Ohio, from which he made a nice little sum. He later sold this house and purchased the Comet theater, 113th and Superior streets, also in Cleveland. After running this house for several months, he sold it and purchased the Lincoln, situated at 3378 West 25th Street, Cleveland. We were not told how much Mr. Potiker paid for the Lincoln but we understand that the structure is valued at $13,000. The theater has a seating capacity of 600.

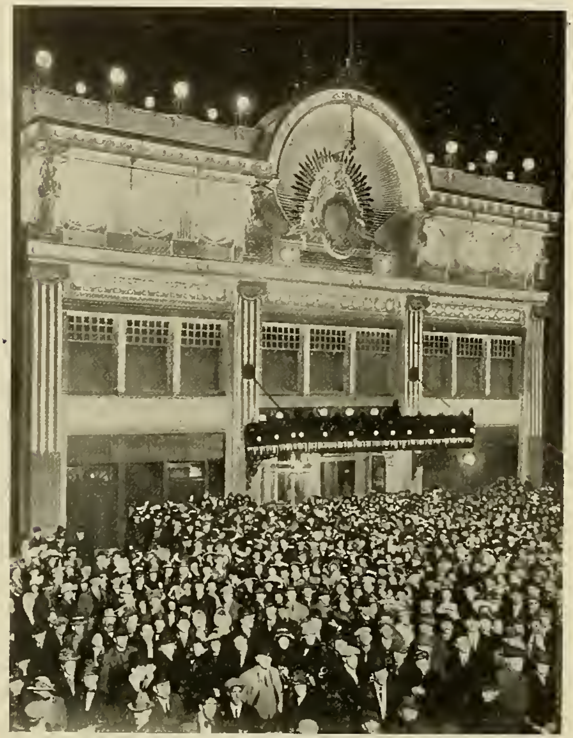
Lincoln Theater.



Globe Theater, Portland, Ore.

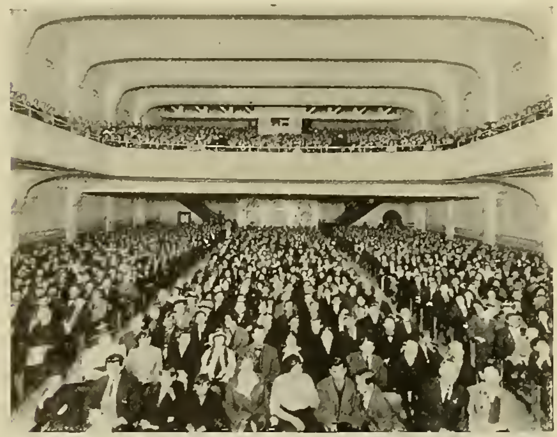
THE ISIS THEATER, DENVER, COL.

The accompanying photographs of the Isis Theater of Denver, Colorado, give an idea of the immensity of the crowd trying to get into the new photoplay house and of the crowd inside. Standing room at this new home of the moving picture was the rule from six o'clock in the evening until midnight, when the lights went out. The house was opened on May 1. Curtis street, where the new place is situated, was emblazoned by thousands of lights not only from the Isis but from all the other picture houses in that and neighboring streets, for it was May day and people out in Denver do things on that day.



Isis Theater.

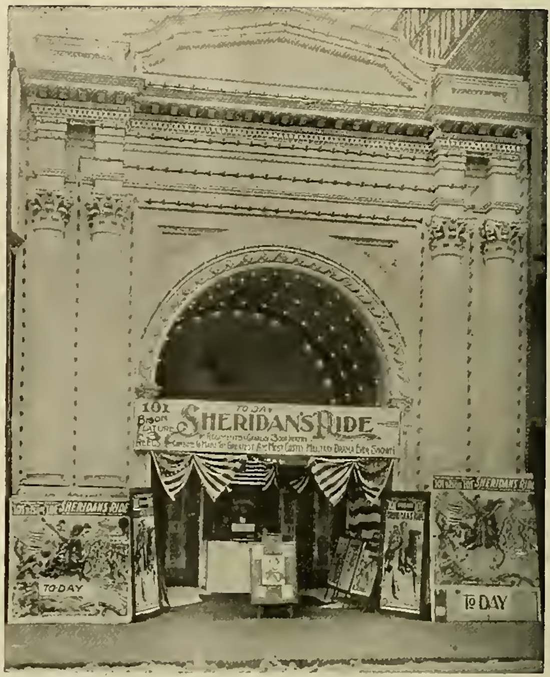
The New Isis is a work of art. Its designer is M. J. Kenney, and no theater in Denver is in more perfect taste from gallery to doors. The building is built of reinforced concrete. The color scheme is of buff, green and gold finished in the most delicate shades. There are 2,200 seats in the auditorium and each one was purchased at a cost of $5.00. Retiring rooms for men and women are located in the basement, and the general retiring room is walled with expensive mirrors. The $15,000 ventilating plant changes the air every minute. The picture is projected on a twenty-two foot curtain.



Interior View of Isis Theater.

REX THEATER, SPOKANE, WASH.

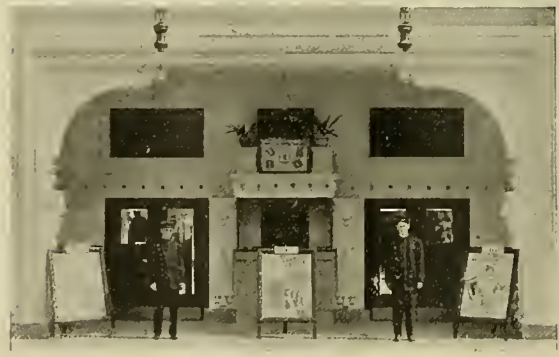
We publish herewith a photograph of the front elevation of the Rex theater, Spokane, Wash. It was opened on May 11, 1912, by B. W. Copeland. The expenditure involved was $20,000. The house is modern throughout, being equipped with every convenience and it has been a success from the start. It has a seating capacity of 500. In the fireproof operating room there are two machines, a Simplex and a Power's No. 6. The throw is 120 feet, this being the longest of any in the city. Two operators are employed, each working six hours and each receiving a salary of $25 per week.



Rex Theater.

NEW EMPRESS THEATER, MISSOULA, MONT.

Opening on the eighteenth of April last, the New Empress Theater, Missoula, Mont., of which an engraving is herewith published, has been doing an excellent business ever since. The house was erected at a cost of $10,000, and the front was designed and built by the Decorators' Supply Company, of Chicago. The theater has a seating capacity of 500 with a six foot drop to every one hundred feet of flooring, thus assuring an unobstructed view of the screen from every seat in the house. There is plenty of room between each row of chairs. A five piece orchestra and a $4,000 pipe organ furnish the music. Power's No. 6A machine is used, and the throw is one hundred feet.



New Empress Theater.

The Moving Picture Educator

THE FLOWERS OF THE FIELD.

A NEW series of nature studies is being introduced by the Gaumont Company, which will be both attractive and profitable, especially as it deals with some very commonplace subjects, and discloses their hitherto unnoticed beauties. The first set of this series of Flowers of the Field will attract the attention of the young people because of the familiar flowers dealt with.

In spring time the grass of the fields, sewn by the winds along the roadside, becomes covered with small flowers. frequently remarkable for elegance of form, and beauty of color, also possessing characteristics only revealed by such close scrutiny as that which is bestowed on them by the naturalist, and are usually lost to the ordinary observer. The kinematograph now gives unsought for and freely, to the beholder, more than even the naturalist found. In addition to that which the lens reveals, the enlarged picture makes more beautiful each subject, and reveals a new world in nature which is easily explored and appreciatively enjoyed.

Ground Ivy. This well-known, small-flowered plant becomes quite another flower under these new conditions, originally only a fourth an inch in diameter, when enlarged it seems to possess the size, shape and color of an orchid, indeed it might be readily mistaken for one, so beautiful and graceful does it become, giving one a new view of nature when seen under such advantageous conditions. The White Pimpernel and The Pumatory also reveal similar attractiveness when microscopically and kinematographically exposed.

Groundsel, and the White Nettle. Each of these well-known plants loses much of its value on account of their weed-like tendencies; on the screen they take upon themselves a new value, the former becoming with its golden bush-like head like a group of small flowers; while the latter shows off its white wreath, as graceful as a coronet. In addition to their helpfulness as a nature study, these interesting pictures may also be used botanically, as, although not shown in separated parts, their enlarged details will prove as helpful as they are beautiful.

Woodland Streams. This is another series coming from the French Gaumont, the title itself suggests the picturesque, combining all that is richest in natural beauty, making every section of the film a thing of beauty, these pictures will lend themselves readily to descriptive possibilities and true poetic license.

Life in an Ant Hill. While this is another nature study, it might also be called an "industrial"; at any rate it is positively the best specimen of insect-industrialism; it therefore teaches at least a twofold lesson. An enlarged photograph of an ant hill shows the tremendous activity which prevails in the colony; it is possible that such activity cannot be found in any other branch of life and is worthy of close attention; without doubt if it were possible for men to work in proportion to these tiny insects, the results of their labors would be tremendous. Their courage and power over a larger insect is shown in their attack on a bee, which is soon overcome by their assaults.

The provident nature of the ants is taught by the way in which they rapidly dissect and stow away a dead bird, to provide for their winter store; a short period of two days is sufficient to entirely accomplish the task.

Their treatment of eggs is very interesting, their instinct teaching them which are dead, and these they carry to their own cemetery. The picture is as useful as it is interesting.

Fruit and Vegetable Industrials.

Pineapple Culture. The culture of the pineapple in Madera is, contrary to many ideas, under glass; large conservatories when seen from the outside seem of tremendous proportions, as indeed they must be, when the extensive nature of the pineapple industry is considered. The method of planting and growing is shown in the various stages, from the time a little hole is made in the root to assist the fruit to multiply. Five weeks, six months, and the flower stages are now shown. At eight months the fruit begins to show definite enlargement, and in one year after planting the full ripe fruit is gathered. Packing and transit follows and so on to the table.

Canning Corn in Kansas. Millions of tons of what is often called nature's most valuable product, is grown and preserved in the Sunflower State. The vast acres planted and reaped is a national industry, not confined to one State; to Kansas perhaps belongs the credit of being the greatest producer. The great business of canning this necessary food is one of special importance to millions of people in all parts of the world. To most of these, the presentation of the methods, by which they are enabled at all times to enjoy in season and out of season American corn will be full of interest. Cutting, cleaning, canning and cooking are each separately shown. The knowledge of these methods, at once clean and healthy, will increase the appreciation of the food, as well as give that additional interest which comes from "knowing how things are done." W. H. J.

AN IDEAL IN PICTURE EXHIBITING.

The Lyric, in Asbury Park, is a well favored picture house. It would seem difficult to find conditions more favorable for moving pictures than to be found in this far-famed resort; on this account a picture house must prove equal to, and worthy of the surroundings; this the Lyric has happily accomplished. The house itself is an admirably adapted building, in every respect pleasing and attractive. The projection is of the highest order, and the music is in singular good taste, free from the noise and lack of harmony which is unfortunately so often found in many places.

Of course, the audience is far above the average, chiefly visitors, and therefore of a refined class: a class that would not be found there if the whole surroundings were not of the most perfect character. That the place is always crowded is full proof that everything meets with their fastidious requirements. No very elaborate program is demanded, the people want that which is light, clean, and pleasing; the children must be well entertained with everything free from that which might even border on the questionable.

The remarks made during the exhibition, as well as the after comments, are all evidences of the opinions of the average audience, and are such that the proprietor may be proud of, causing him to pledge himself to allow nothing to occur to destroy the satisfaction which is being given. It may be worth while giving the subjects presented on two evenings on which the writer was present, showing that while they were not of the larger feature film character, they were well balanced subjects, equally entertaining and amusing. "The Final Judgment," "Lieutenant Jones," "The Man Who Would Not Marry," "Checkmated," "Winning Smiles" and "The Girl of the Horseshoe." "Pathe's Weekly" is always welcome and this week No. 24 is unusually good; "The Black Hand," "The Egyptian Mummy," "The Padre's Strategy," "Margaret and the Mission Money," "The Sheriff's Son." From this list the exhibitor will see the nature of that which pleases an audience of this character.

There is an entire absence of the lurid and sensational, and a proper complement of sane and safe subjects. It must, however, be mentioned that one or two talking or singing pictures are a strong drawing power, although taking but a few minutes each, they are a sufficient change to relieve the old order, and are well received as denoting hte expectation of greater things along this line; such an audience does not, however, allow its expectations to go beyond the reasonable. From this description, it will readily be seen why the visiting writer deemed it worth while to add this house, to the list of those now so often found worthy of special notice in these pages, and to encourage the continuance of that kind of exhibition, which violates no law written or unwritten, but as a law to itself is acceptable to a representative audience of American people, and tends to maintain the high standard of efficiency, and deserving appreciation, which is so gratifying to all admirers of entertaining kinematography. W. H. J.

The Kleine Optical Company

The Oldest, Largest and Most Reliable Moving Picture Machine and Supply House in the United States.

THE Kleine Optical Company, of Chicago, is the oldest concern in the United States devoted exclusively to selling motion picture projection machines and theater supplies. For nearly twenty years the energy of this company has been devoted to this end of the motion picture business.

In the early days the Kleine Optical Company was looked upon as the leader in this business and its product as the standard. By keeping up with the rapid advancement of the art of motion picture projection, the company still maintains its high standard and enjoys the confidence of thousands of exhibitors and dealers throughout the United States.

AN INNOCENT OFFENDER

Show Room.

This company was the first to recognize the fact that good projection depended upon a high quality of lens. In the beginning the company designed a lens to be used exclusively for motion picture projection, and made an enviable reputation on that account. This firm has always been regarded as an authority on all matters pertaining to optical projection. The working force is composed of men who have spent years in the motion picture business and are familiar with every angle of the industry. No matter what question arises in the matter of projection, it can be answered intelligently by any employee.

POSITIVELY
NO
SMOKING

Repair Shop.

The future of the motion picture business depends upon the quality of projection the public sees in motion picture theaters, and it has been the aim of the Kleine Optical Company to do all in its power to develop the art of projection. If an exhibitor has trouble in his booth and desires information, it is always cheerfully furnished by this company. It is the desire of the company to be of all possible assistance to exhibitors, operators and everyone connected with motion picture projection.

A new catalogue will be issued about July first which will be the largest of the kind ever issued. This catalogue will not only be a price list of all goods used for theater furnishings and for motion picture projection, but will be educational in a good many of its departments. Motion picture lenses have been gone into with great detail, and operators and exhibitors will find a good many points of valuable information in this publication.

An immense stock is always carried on hand ready for immediate delivery, consisting of every make of motion picture machine, stereopticons and carbons. In addition to this, the stock consists of chairs, cocoa matting, side wall fixtures, mercury arc rectifiers, lenses, wire, slide ink of all makes, condensers, ticket holders, ticket choppers, perfume, house 'phones, oxone, economizers, gas-making outfits, single stereopticons, cement, spot lights, genuine machine parts of all makes, motors, film boxes, ingento slide carriers, rewinds, stereopticon color wheels, curtains, cork carpet, indirect lights, cover glass, rotary converters, direct current generators and gas engines, all makes of terminals and lugs, slides, tickets, ticket machines, exit lights, poster frames, carbon sharpeners, transformers, compensarcs, double stereopticons, limes, oil, oil cans, binding tape, opera chairs, spot light condensers, slide boxes, gelatine, ticket boxes, film menders, acetylene burners, arc lamps, gas burners, flaming arcs, etc. The Kleine Optical Company does not deal in second-hand apparatus. The stock consists entirely of new machines of the very latest models. It has been the company's experience, in dealing in machines of this character, that they are very unsatisfactory to the purchaser.

The Kleine Optical Company keeps its immense stock at the warehouse, No. 20 East Illinois Street. The entire building is occupied by the company at this address. The sales rooms and offices are located at 166 North State Street, where the entire business, both retail and wholesale, is transacted. All makes of machines are on display in the showroom there, affording an intelligent comparison of the various makes. Exhibitors and operators are always welcome. Should they desire information, intelligent salesmen are always willing to enlighten them. Frank L. Hough, Jr., for many years traveling representative of the kinetograph department of Thomas A. Edison, Inc., is manager of the Kleine Optical Company. This department is entirely separate from the film department, operated by George Kleine, and the volume of business done is many times larger than that of any similar establishment in the United States.

AN ENTERPRISING ALBANY MANAGER.

The Grand Theater at Albany, N. Y., is being managed by a live wire whose name is C. L. Robinson. One of his business rules is never to let anybody put anything over on him. Last week in Albany the Knights Templar were holding a conclave. There were some cameramen in town taking animated pictures of the festivities for some of the large film corporations. Upon seeing what was up, Mr. Robinson got busy on the long distance wire and made a deal with the Commercial Motion Picture Company, of New York City. As a result three cameramen took the train for Albany and were on the job when the big parade went by. The negatives were rushed back to New York and developed the same night and a positive of same was in Albany next morning.

Meanwhile Manager Robinson was attending to the advertising. When the film arrived the newspapers were running big ads inviting the knights to come and see themselves in moving pictures. The Grand scooped the town with this particular stunt and did a clean-up business. So pleased were the local officials with this bit of enterprise that Mr. Robinson engaged the Commercial Moving Picture Company to remain and photograph well-known factories, public places and men of local renown. These will be exhibited at the Grand from time to time as business boosters.

INTIMATE VIEWS OF CARDINAL FARLEY.

What they assert are the best close-ups of Cardinal Farley that have ever been procured by the Majestic are released Tuesday, July 1. The film was taken at the Golden Jubilee ceremonies of the New York Catholic Protectory and is entitled "The Golden Jubilee." The Majestic cameramen had permits that kept them close to the great dignitary of the church throughout the exercises, and the "intimate" film was the result.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

ONE of the cleverest bunco schemes of recent times was discovered last week in the motion picture field of this city. The chief actor in carrying it out was a young Hebrew about twenty-three years old. He is now supposed to be on his way to or operating in other parts of the country and professional actors, amateurs and all others who have ambitions to figure on the photoplay screen are warned against him. So far as known at the present time, the swindler's operations were confined to the lower east side of the city, where he met and hoodwinked some of the cleverest managers and players in the Yiddish theatrical field, as well as cafe proprietors and taxicab owners. One of the latter, after reciting his experiences with the swindler, stated that he would give $10 just to get another good look at the fellow. "He is certainly a wonder. Anyone who knows anything at all about New York is aware that some of the shrewdest, most daring and successful confidence and bunco men in the country are among the people residing east of the Bowery and south of Fourteenth Street. This young man entered their midst and made a clean-up of about $2,000 in less than a week. Nothing is left on the field of operations but bogus contracts and checks in hands of disappointed and disconsolate cafe owners, Yiddish theatrical people and cab owners; and all this was turned off in the heart of that part of the city known as the rendezvous of the Rosenthal gunmen, Big Jack Zelig and others of like character. He was certainly one clever Jew, and I repeat I would give a ten to get just one more look at him; but it is not likely that my wish will be gratified as the young man has evidently put miles between himself and his victims."

* * *

A brief description of the swindler and his methods may be of service in theatrical and motion picture circles in other parts of the country. He dresses up to the minute and conveys the impression that he is exceedingly well informed on matters bearing upon motion picture affairs, as well as having an excellent business training. He claims to be a thirty-third degree member of the Masonic fraternity. He makes acquaintances quickly and gets his "business" before people just as readily. When he appeared among the east side folks he represented himself as being private secretary to the president of a leading motion picture manufacturing company and stated that he had authority to engage a number of first class people to produce in motion picture form the best of the plays produced in the Yiddish theaters on the east side. He presented printed contracts and checks bearing the name of a leading film company. The contracts were in blank form, to be filled out according to the terms arranged between the "private secretary" and his dupes. One man was signed up as a director of photoplays and part of his duty was to engage and have in readiness a dozen or more of the best Yiddish actors and actresses. This director was given a check for about $75 for two days salary in advance and expense money. The explanation for this was that the film company had a rule that all salaries start on Monday and the advance to the director was to pay him for Saturday and Sunday.

* * *

One man who had a very healthy looking contract and check thrust upon him by the bogus secretary became suspicious and insisted upon getting the film company on the telephone to see that everything was all right. "With the greatest of pleasure, my dear fellow," replied the supposed representative, "I will get the confidential man of the president on the phone and you can talk to him personally." The connection was made and the man at the other end told the suspicious actor that the representative with whom he was dealing had full authority to engage people, make contracts and issue checks in connection with them, and anything the secretary did would be fully confirmed by the film company. The next day it was learned that the supposed confidential secretary was a confederate of the bogus representative.

* * *

All these transactions took place on Friday. The bogus secretary worked like a beaver, signing contracts of employment and issuing checks. How many of the latter he floated will probably never be known, as some of the people holding them decline to admit they were duped. Saturday morning a number of checks were presented for certification at the bank upon which they were drawn. The film company had no account at the bank. Naturally, the latter promptly inquired why the company had drawn checks upon it before opening an account, and then the bubble burst.

* * *

None of the people engaged and given checks by the swindler lost any money. The actual losers were their friends—cafe people who cashed checks to give the bogus secretary ready cash with which to give the duped actors advance expenses, and taxicab people. One of the latter accepted a check for cab hire amounting to about fifteen or twenty dollars and gave the young man change. In one of the cafes the swindler hired two men to go South at once and make arrangements for picture taking sites. The "secretary" was short of funds and time could not be spared to get a check cashed at the bank, or get the money from the company's office. The accommodating cafe owner, delighted that so many of his friends and patrons had been signed up by such a large and responsible company, volunteered to cash a check and did so. As soon as the money was turned over the "secretary" gave $25 of it to the two men and they started South at once. They got as far as Baltimore before they discovered that their contract was a sham. The swindler's profit on the transaction was the amount he received from the cafe owner in excess of the $25. What the excess was has not been learned.

* * *

It is stated that a very prominent Yiddish actress was a loser by making the "secretary's" acquaintance, but exposure came before her loss assumed serious proportions. With the expectation of a most favorable contract the hired automobile of the actress was at the disposal of the impostor for two days, and he wined and dined at her expense during that period.

* * *

The motion picture field offers many opportunities to confidence men and other swindlers like the one who cleaned up the east side, for the reason that the applications for work in the studios are so numerous and the staffs are so filled that the applicants who are shut out become desperate and fall easy victims to the class of crooks who pretend that they are authorized to engage talent for studio work, or are influential enough to place people. All the film manufacturers are complaining that the visits and appeals of the dupes have become so numerous and annoying as to develop into an actual nuisance. And the pity of it all is that the crooks ply their schemes with apparent safety from punishment. None of the really aggrieved parties care about becoming prosecutors. Some prefer to lose the money paid and take their disappointment with resignation to the conditions rather than lose more time and money in going to court. Others dislike having it become known that they have been duped. Some consider the amount of money and time involved too insignificant to warrant further consideration. So, it will be seen, bogus agents and dealers in false pretense are immune from punishment so long as the initiative in prosecution is left to the sufferers. It has frequently been stated that as long as the victims in cases of this kind are not disposed to come to the front with evidence for prosecutions others should not worry. That is quite true, and it must be admitted that the victims who fail to come forward are open to censure for failure to perform a duty to the public. But something should be done to protect the unwary against the bogus agency and employment sharks. There are laws applicable to the conditions and the officers of the law have means by which evidence can be procured, even if those who have been made victims fail to come forward. Someone has suggested that if the situation should be intelligently laid before District Attorney Whitman his office could start an investigation that would soon wipe out the impostors. Only a few days ago a young man presented himself to the manager of a motion picture studio as an applicant for a try-out. He stated that the director of a school for the teaching of moving picture acting had told him the studio had set aside Saturday afternoons for try-outs, which was not true. The young man was heartbroken. He came from a Western town, he said, and had spent his savings for the tuition.

SHERRY COMPANY GETS KEARTON PICTURES.

The Wm. L. Sherry Feature Film Company, of New York City, has the New York State rights and is doing well with the production of James K. Hackett in "The Prisoner of Zenda." Now it announces the Cherry Kearton pictures of wild animal and bird life in the Jungles of Africa and India, including the thrilling capture of a lion. These are the pictures of which ex-President Roosevelt and others have spoken highly.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

This Must Be Stopped.

SOMETIMES we wonder where Bertram Williams is going to stop. His latest contribution to literature is a "Multimoto" feature. We think that should this be sprung on some audiences, the people would want to know if the animal had to be kept in a cage. If we do not check Mr. Williams there is more or less danger that he will completely rewrite the language. He bettered his recent airdome line with "The Green Beneath, the Blue Above, and Dash and Danger of Life and Love." That is poetry if you are careless about metrical feet. And all this because they had two two-part subjects the same night—and three other subjects—at the Ponca City Airdome. Some of these days they will have two three-part features and in an effort to do justice to the situation Mr. Williams will scatter type all over the State of Oklahoma.

The handbill is cut up into boxes with six point rule in an excellent layout. Mr. Williams—who sets his own type—is an expert at handling rule and border and has the trick of throwing up each individual fact by shutting it off from the others with rule work. Most printers get fussy when they start to play with fancy borders. They overlook the fact that the frame should not overshadow the picture and that rule and border work is merely the frame. For quick reading, three or six point rule, according to the size of the sheet, is more effective than the more ornamental border work, while in no case should a border be too ornate. Use rule or border to point up your paragraphs; not to obscure them, and you will get more for your money. The bill in question is nothing more than a series of boxes, but it plays up each fact.

You Get a Smile.

In many ways the best line in the ad is one that reads "You get a smile with every ticket." How is it at your box office? Do you hand out a smile or a grouch along with the change?

Mr. Williams can spur the language to fresh endeavors, but the other night he had "The Star of Bethlehem" as the attraction and he dropped the circus style completely, presenting a dignified first page and following with a running story of the film on the other three pages. It was not a Multimotor or anything suggesting a three-ring circus. The subject did not call for circusing, and the drop to the severely dignified probably had vastly more effect than the usual splurgy advertisement that would have been all out of keeping with the film.

That is where the real showman proves himself. He doesn't follow a single line of action, but can adapt himself to the circumstances, all of which is not designed to swell Mr. Williams' head, but he points a moral that others should take to heart.

When you get a religious subject, such as this or "From the Manger to the Cross," do not circus it and, on the other hand, do not go to the other extreme and copy too closely church literature. Remember that while the subject is religious it is to be shown in a theater and not in a church and while the text should be moderated to meet the quiet dignity of the picture it should not ape the prayer book or the Bible. Let your advertising say: "This is a religious subject and we shall present it as reverently as we can, that no offense may be given, but we shall not offend, either by pretending that our theater is a church."

Getting What's Left.

The other day the Eagles and Redmen, of Bisbee, Arizona, had a joint picnic. Instead of sitting down and telling themselves that they stood to lose a day's business in the matter, two of the theaters, the Lowell and the Orpheum advertised special performances after the return of the picnic train. The Orpheum took a half page, the Lowell taking a full page with a circular cut of Miss Lillian Walker and the announcement that two tickets would be given free to all who identified her.

The special matter for the picnic read:

GO DIRECT TO THE
LOWELL THEATER
FROM THE TRAIN TO-NIGHT
A SPECIAL SHOW TO-NIGHT
ESPECIALLY FOR THIS OCCASION ONLY
IF YOU MISS IT YOU'LL BE SORRY

Don't let a local celebration do you out of your business, yet do not fight back. Stand in with it and get what you can.

Photoplay Pages.

Pretty soon you'll have trouble with the photoplay page of the daily papers. There are at least two concerns that are sending out their matter in matrix form. One of them charges $25 a week for its service to the manufacturer. If he submits to this polite form of blackmail his films are good. If he refuses, his films are poor.

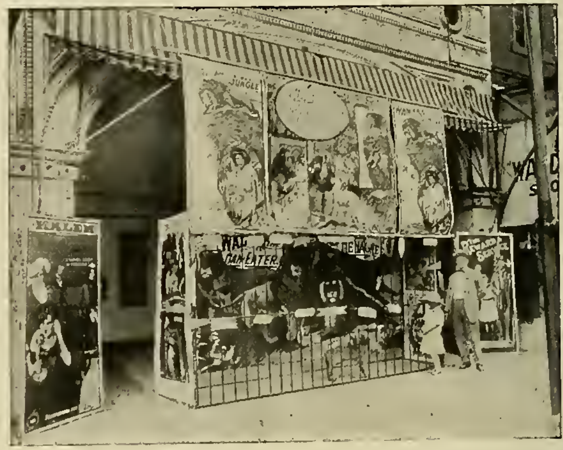
This interests you because you may have some of the films of the man who does not pay. The pages are not yet in position to attack those who do not pay, but this is merely a matter of a short time. You get a service that contains two subjects declared by the page of one of your local papers to be poor. You can imagine how your business will suffer.

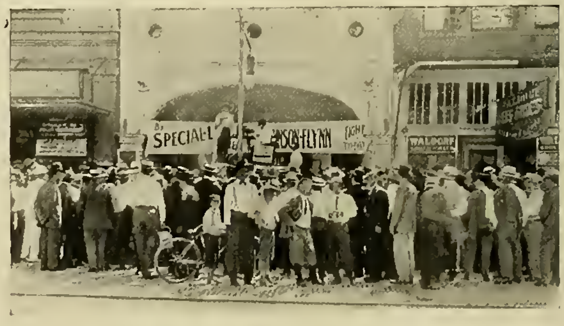
One page makes its boast that the matter is sent in such a form that it must be used by the paper. We have some exceedingly illuminating matter on this subject, letters both to the manufacturers and to the papers. If your local paper is using one of these syndicate pages, refuse to advertise in it. Give your patronage to the paper that gets up its own page and will mention your coming films instead of only the subjects put out by the men who "put up." Kill this vicious scheme before it is fairly well started or you will presently have to pay the cost of your indifference by having part of your audiences kept from your house by the attacks of some grafter whose sole purpose is to tax the manufacturer. He cannot pay them all, and you will pay the price.

This does not, of course, apply to the page made up by some local paper in the interest of the local exhibitors. Such pages as those in the Waterbury American, Beaver Times and others are written locally with a proper regard for the films you are going to have in your house, and they are not run for the purpose of graft. These should be supported because they support you, but the syndicate page, at best, will do you little good and in the end will do great harm.

Cost and Effect.

These two illustrations show the Odeon Theater, Fort Worth, Texas. One is the billing for "Wamba," but no text accompanied the photographs and we are at a loss to know what particular animal it is in the cage. It is a more genuine brute than Mr. Arnold's "lions," and even a house cat in a cage will attract attention, and here is an elaborate layout that must attract attention.





The other picture shows the theater on the night of the Johnson-Flynn fight. A special wire and operator cost $50 and the results by rounds were read off as the blows were struck. It kept the crowd outside instead of inside the house, but on the other hand it probably brought more than fifty dollars' worth of advertising, which would not have been the case had the results been read inside the house.

Covering Up.

Here in town, of late, we have noticed that many houses, not always in the cheaper districts, are using more paper to get the hot weather business. Some of the fronts are so covered with posters that it almost seems as though a guide would be needed to get one to the box office.

This is a mistake. Now, if ever, the front of the house should give the suggestion of coolness, and this cannot be done with an avalanche of lurid posters. Take down the overhead banners and posters, call in some of the side boards, give the lobby a fresh coat of light paint, hang some bunting and then keep a hidden fan going to keep it swaying in the breeze. It will make the lobby look inviting and suggest that there is still more breeze within. Perhaps you can rig your exhaust fan to do double service, but keep things breezy and the moral effect will be worth more than the display of a big battle poster that makes your housefront look like the fence in front of a vacant lot.

Put your doorkeeper into a white uniform, encourage your ticket seller to dress in white and make certain that there is a fan in the ticket box to keep her comfortable. A ticket seller with the perspiration trickling from the tip of her chin and wilting her collar is not a very good advertisement for a summer show. A better advertisement would be a girl looking comfortable in a sealskin coat.

One box office has a fan set in the ceiling. The ticket seller has fluffy hair that blows every which way in the wind and at the sides of the window there are streamers of ribbon that flutter and wave like a flag in a gale.

That's the sort of thing that backs up the perfunctory "20 degrees cooler than outside" poster.

From Nova Scotia.

A correspondent who asks that his name be omitted, sends some dodgers for criticism. He writes:

> Of course you understand that the small-town exhibitor cannot spend much money for advertising. Beyond a certain limit money is wasted. You also know that the small-town printer is pig-headed. I have marked some of the bills rotten, to show that I know myself that the presswork is poor. You will note that I use paper of a certain size for all the printing that the people may come to associate this size with my advertising.

We agree with the correspondent in his estimate of the composition. It stands to reason that the country job office cannot afford the type equipment of the large plant, and for this reason we think that often it will pay a house to spend five or ten dollars for some special type to be loaned the printer when he is doing a house job. Much of this display is the sort of type used on auction sale posters and similar work; useful for the majority of the jobs that come in but of no beauty of line. A few fonts of display faces for titles and a line cut for the name of the house will help a lot.

But as the correspondent writes, the advertising of a small house must be kept down or else it will cost more to advertise than the advertising will bring. If a circular costs a dollar and a half to print and can bring in three dollars' worth of extra business, it shows a profit, but if it costs three dollars and can bring in only a dollar and a half it shows a loss. The smaller the house the more essential it is that every piece of paper shall have a pull.

His Paper.

Most of the bills sent give the titles of the attractions and a line or paragraph about the subject. There is little space for added matter, but we think that less room might have been taken for the film story to add a paragraph of general appeal. One good point shows only in a single bill. This is a sketch of the headline feature—in this case "Pirate Gold"—and runs:

> Watch for these scenes: "The secret of the chest," "The girl who found it," "Mutiny," "Cast adrift," "Crazed with thirst," "The treasure and The afterglow."

This is much better than a bare mention, and we think that all through the mention might have been made more attractive. "Tommy's Atonement," for example, is:

"A most interesting child drama. This picture will please young and old alike."

Perhaps it will, but why? Tell in the same number of words more about the story. "Tommy's careless mischief brought misery to an aged couple, but in the end he brought them peace." There is not much in the story that can be played up, but something of the story can be told instead of a broad generality.

Another story is "A beautiful drama of the most pleasing kind." That tells nothing whatever about the story. It does not hold interest because it lacks the knowing air, and yet a file of The Moving Picture World will quickly bring a suggestion. "The price a man pays for his youthful folly," is a stronger line and yet it took but a moment to look up the story.

Keeping Your Files.

When the paper comes in make a list of the releases by dates, and manufacturers from the release dates, or cut them out of the paper and paste on cards. When your program comes in look over the cards for the release date, if this is not known to you turn to the Stories of the Film at about the date in question and you will find the story. If you let the papers lay all over the office you cannot do this, but with a spring punch or even the plain hollow punch and a hammer you can make two holes near the back and bind them together with shoestrings. We use a couple of stove bolts and nuts for the current volume and bind with shoe strings when the volume is complete.

If you want to add to the system, note the volume and page of any special story and the number and page on which the advertisement appears. In no time at all you'll have a file that will be worth not only time but money, for you can then get your advertising out in such a shape that it will pull business in.

The other day a Western exhibitor sent in for some casts. In the list were Lubin's, Edison's, Vitagraph's and Essanay's, and yet three out of four exhibitors publish these casts, the Edison and Vitagraph in book form and the Essanay on sheets. They should have had this matter on file and yet they had nothing whatever in the way of data when they needed it.

Most of the manufacturers are doing their best to help their exhibitors, but comparatively few keep this data in such a shape that it is of the least use to them.

If the exhibitor had to pay some service bureau for the information, he would value it above the cost, but because it is free he does not pay much attention to it.

Getting It Right.

In your little community, whether it be a small town or part of a large one, you should be an authority on pictures. You should make yourself looked up to. If you say that black is white and then show that black is black, the next time you say that green is green you will not be believed. In other words, if you incorrectly announce a picture you will not be believed when you say that a subject is more than ordinarily good, because the man or woman who reads your circular knows that you know no more than they do what you are talking about.

Take this same batch of bills. The "Man He Might Have Been" is announced as "An elegant educational subject showing that a man can make himself something worth while if he is so minded."

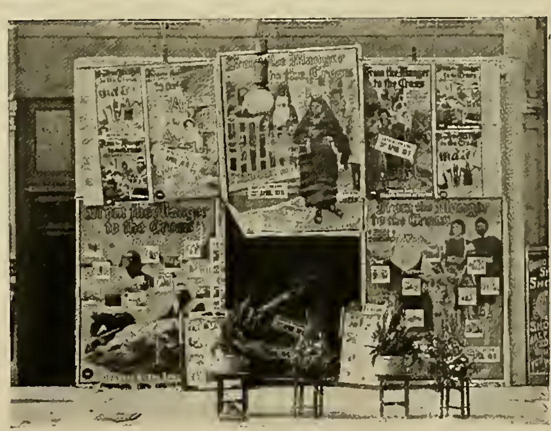
Now that, in one sense, is what the subject teaches, but what the picture *shows* is that a boy who does not follow his grammar school course with technical training does not stand as much of a chance as the boy who really learns a trade instead of being a mere laborer. It is a plea for the boys that they be given a chance to start right, which is something very different from this announcement. The person who sees the film and remembers the reading matter, sees that the story and its announcement are at a variance, and credits none of the advertising thereafter.

The Moving Picture World goes to great expense to get the fullest possible information for its readers. It puts them in a position to do their advertising right. All data is to be found in the paper. If your advertising is weak and ineffective, you have only yourself to blame.

No matter what the size of your town, work with a big city brain. Some of the cleverest men in the business get outside their town limits if they walk five minutes, but they get real audiences because they get after them the right way. You cannot convince a man if you do not know what you are talking about. It's easy to find out if you are willing to go to the very little trouble of listing releases by manufacturers.

Doing It In Texas.

This is the way the Crystal Theater, Texarkana, Texas, advertised "From the Manger to the Cross." We think that if some of the stands had been taken a couple of blocks up or down the street, they would have done the house much more good. R. I. Brown, the manager, writes that he used four 24-sheet stands, six 8-sheet stands, twenty 3-sheets and 50 one-sheets in addition to 2,000 heralds and 250 personal letters to ministers and leaders of various circles of society and endeavor.


From the Manger to the Cross
From the Manger to the Cross
From the Manger to the Cross

This means that much of the paper was shown away from the house, mostly the three and one-sheets. It's a mistake to center all of the paper around the house. We live in a section of Brooklyn that to all intents is a small town. Three blocks away there is a picture theater. We have not passed the house in eighteen months and yet we frequently send people down when there is something good, because they do not trust to the house display alone, but do some window advertising. One of the windows is right where we take the street car to town, and we know what they have. With the house advertising alone we would be apt to forget that there was such a place. Spread out. It pays.

Hot Weather Hints.

Get some plain white frames. Coat with glue and sprinkle with ground mica or pounded glass. Get some glass icicles from a store that is carrying over its last Christmas stock, and help the illusion along.

Put in a free ice water fountain with a penny in the slot cup attachment. The cup profit will pay for the ice and the patron will have to look at the program announcement while he draws the water.

Put up a sign "Shawls loaned those who need them inside."

Advertise "If you can't keep cool inside we'll hire a boy to fan you." If some would-be wag takes you up, have one of the ushers fan him as conspicuously as possible. You'll get a laugh and probably he'll join in.

Paste your program on a large cake of ice, arranging to get the cake about the time when you need to coax the crowd.

Advertising Wanted.

Please send along your airdome advertising in time to do the other exhibitors some good this season. Don't be bashful. It may not be just right, but still it may have the germ of an idea that can be worked up. Send it along.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

If You Live in Washington.

If you live in Washington and want to get in touch with your fellow playwrights, send a stamped and addressed envelope and you will be given the address of a man who wants to form a circle. There is an unusually large number of playwriters in Washington, even with Emmett Campbell Hall gone to Lubinville, and it should be possible to form a good sized circle there.

Can You Beat It?

Recently we announced that a certain company was "buying only in New York." The item meant that only the New York office purchased scripts, whether these were intended for the home companies or those in the field. Most of our readers accepted it in this sense and yet one person, whose letter gave evidence of more than average education wrote, asking the return of the writer's scripts as he had learned through this Department that work was taken only from New York writers.

And yet some persons wonder why they cannot write scripts that will sell!

On Your Vacation.

Probably you'll be going on a vacation pretty soon. If you are a city man you'll go to the country or the shore. If you are at home in the country you'll come to the city.

Whether city or country, make your vacation tell. Don't just go somewhere; learn things. If you are at the shore, study hotel and boarding house life, learn about fishermen and their boats and nets and lobster pots; find out all you can. Talk to the man who is willing to talk. There never was a man or woman yet who could not tell you some things. The children even know much that you do not know. You have this opportunity to learn all of the time, but on a vacation you find yourself in fresh surroundings with broader fields of study. Don't come back all full of thoughts about hops and excursions and the girls or boys at the hotel. Come back with a new and broader view of life that you can put down on paper and win checks with.

If you know one thing, you can write of one thing intelligently. If you know of ten things you can write of ten things and by a system of combining these ten facts you can work still more variety into your stories.

It frequently happens that a script will come into a studio that is half correct but wholly interesting. Perhaps a country girl comes to the city to make her way. The city scenes may be correct and the country part utterly foolish or vice versa, and the story is thrown out because it does not run true. Now is your time to get local color for next winter's work. Don't loaf. Find recreation and interest in studying people and places and find profit as well as pleasure. The more you study the better qualified you are to write. Here is a chance.

Starting in England.

The "school" graft is starting up in England. "The Pictures," a weekly publication for the general reader has a photoplaywriter column, and in a recent issue we note this warning:

> BOGUS SCHOOLS—These traps for the unwary are very common in the States, and we hear rumors that some of them are starting here. We have already exposed one concern, and shall be obliged if our readers will let us know if they should come in contact with any of these swindlers.

As the same issue gives as the minimum and maximum prices from three half crowns ($1.20) to five guineas (about $25), it would seem that the bait is small, but the pickings good. We are glad to see that our English cousins are alive to the swindle. There are several good photoplay departments in the English papers now, most of which read more or less like an echo from this paper.

Pull.

The other day a man who is not wholly persona grata with some of the studios wrote that in sixty days he had sold sixteen scripts under three assumed names. The fact that the companies would not buy from him because of things he had said is of no great importance. The fact that he sold his product under assumed names *is* interesting in that it shows that a script is sold to studios on his merits. The three persons whose names were used and who cleared the scripts were not known in any way to the studio editors. It was sufficient that the scripts were good. They sold. About the same time we wrote a script over as an object lesson for a friend, who promptly sold it to the studio to which we dispose of most of our own work and he got the same price and rather more prompt attention.

This seems to hand the "inside writer" theory a plexus jolt. Three unknown persons send out scripts and sell them. The man who might be imagined to be on the inside did not sell. Another unknown writer vainly seeks to market a script. It is put in proper shape and at once sells.

It doesn't matter whether your name is John Smith or Rudyard Kipling. If you can deliver the goods you can find places to sell. The inside writer has only the advantage of knowledge and acquaintance which better enable him to turn out just what is wanted.

Bargain Prices.

These four-dollar schools in New York are seemingly getting the Chicago goat. One of the western schools has cut its price to $13.50 and $15 more when you have sold your first $50 worth. Now we look to see the New York end come down to $3.98 and the other $16.02 when scripts have been sold to the extent of $37.25.

An Interesting State.

A beginner wrote the other day to know what to do. He had an idea that he could write photoplays, but he had been told that the editors would steal the ideas and he did not want to work for nothing. He wanted to know what he could do.

There is a pleasant situation, but we do not think that we would hesitate long over the matter. If we thought that studios stole scripts we would not write them to be stolen, but if we were of a speculative and speculating turn of mind we would try them out with a few and see if they really were thieves.

We've said time and again that we do not believe that manufacturers steal stories and that a very negligible percentage of employees "remember" ideas they have read, but it is not possible to convince the man whose friends are quite certain that their stories were stolen.

If we could clean out all the photoplay editors' desks of one week's submissions and classify them, we are pretty certain that fifty per cent. would come so closely under one of about ten classifications that to use one of each group would result in charges of theft, made in entire good faith, by all the other writers in that group.

This being the case, it is easy to see where all the charges of theft come from. They are made by persons too stupid to write new ideas and also too stupid to appreciate that fact.

Don't Go To Extremes.

In writing your story do not go to extremes. You may see a story produced with seventy to one hundred scenes. Perhaps you can plot your story into that many scenes, but if you do not sell it to one of the three or four companies countenancing this butchery, you will have to cut it down before you can make your appeal to editors with more intelligent production. The story with one hundred scenes is generally a thirty or forty scene story chopped up. It could be made in forty scenes and these scenes can then be split into as many parts as may be desired in the cutting-room. If you write the forty scene play and get your story over in proper form, the extremist producer can spoil it to suit himself, but if you try to get as crazy as he is, you lose your chance with other studios. Write the good average stuff and leave the rest to the man who has holes in his brain.

It's the same way with the type of story. Someone gets something new like Romaine Fielding's two-reel picture of fear. In spite of some unpleasant features, the picture strongly impressed. If another should be done it would not be effective because a copy of the first, and yet a lot of manuscripts along similar lines are circulating around with little or no chance of success. Every once in a while an unusual picture will score an unusual hit simply because it is unusual, but that is no sign to the unimaginative to go ahead and write along those lines. It is encouragement to the imaginative author to write just one very much out of the ordinary story, but the intelligent author will write one and stop unless he can write another just as unusual, but now, in order to be unusual, it must be wholly unlike the one just written.

The same thing applies with equal force to the unusual situation. If a scene aboard a wrecked ship makes an unusually strong impression on you, do not go home and write three or four stories aboard wrecked ships on the general proposition that such scenes are useful. Perhaps the ship will have been salved before you can get the story out to the company making the first, and even if this has not been done it may be that the company will already have made a couple and be opposed to making more.

The great aim of the photoplay producer is to get variety in production. He does not want to make all railroad stories or all sea stories or all airship stories. The aim is to sprinkle these through the average releases to get the desired novelty. The better plan is to write the staple stuff and leave the rest to the people who like to gamble.

The clothing store man who sells suits for $18 each is apt to make more money in the long run than the tailor who charges $100 a suit. He has to sell more clothes, but he is dealing in a staple article for which there is a constant demand. There may come a time when the demand for $100 suits will fall off and the former patrons of the tailor will go to the clothing merchant.

It is the same way in scripts. You may get more money for the novelty script, but on the other hand you may not be able to find a purchaser for your goods, where there is always a demand for the average good story that can be made without prohibitive production cost and yet make good with the average audience.

Now and then if you have an unusual idea write it and send it around for your own gratification, but do not stop writing the staple, because you can always sell it. And please remember that staple as used here does not mean a dead level of mediocrity. It means the story that is good in itself, that is good because it *is* a story and not because it has a rear-end collision between two dirigibles or seven scenes at the bottom of the sea.

Writing From Knowledge.

If you do not know anything about law, try and find out something about lawyers before you use a lawyer as a hero. Of course if you merely make your hero a lawyer you do not have to know all about briefs and precedents and waivers and that sort of stuff, but you cannot make your character convincing unless you know how such a man would act. The other day a script showed up in which a young man wanted a job. The man didn't have an opening for him, but he gave him a card to a business friend stating that the applicant was all right. The voucher was made on no more firm a foundation than that the boy had a letter of recommendation that might have been written by himself for all the business man knew. He went down to the other place and got the job and a little while later he got all the money in the safe and went somewhere else.

No business man would guarantee the standing of an applicant for work unless he had good reason to believe that the person guaranteed was in every way desirable. The story was written in such a way that to get rid of this incident would have required almost the entire revision of the script. No part of it was worth a minute's work, but sometimes there are script just as foolish but with a good central idea that might be bought did not the labor entailed in making the script "right" outweigh its narrative value. Get your facts right. It pays, and it is not as much trouble as you might think it would be. If you can't find out write some other story. Don't make an exhibition of yourself.

Technique and the Idea.

One recent correspondent wants to know why it is that some of her associates sell scripts when she does not, though she knows so much more about camera limitations than her friends.

She unconsciously supplies her own answer. If she were in the business of selling camera limitations she would be right in line for the market, but her scripts are technically interesting, but void of ideas and tenderness. She is so busy wondering if her idea can be played on the photographic stage that she keeps her characters huddled together instead of permitting them to act. She never says "insert" instead of bust or calls a bust an insert, she never jumps a character from one scene into another and she is careful and precise in her leaders, but she makes technique superior to idea and so she labors with her technique where technique of form is but the manner in which the idea may be best displayed.

The technique of form is the same to photoplay as spelling is to prose or poetry. One must be able to spell to be able to write, but a knowledge of spelling does no more than permit the words to be formed. It is the arrangement of the words to expound the idea that counts. So the photoplay writer must first possess the technique of form, but only regard that as a means whereby the idea may be best shown.

Of the two, idea is of greater importance than technique, but both are needful to the person who would really do good work. At the same time do not devote yourself to technique to the exclusion of idea and do not make it your master.

Your Line of March.

Suppose that you were going up Main Street from Fourth to Tenth. What would you think if you passed the streets in this order:

Seventh
Eighth
Fifth
Ninth
Tenth
Sixth

Wouldn't you hustle off to see a doctor and ask him what was the matter with your head, that you passed your destination before you passed Sixth Street. Wouldn't you expect to pass them in this order:

Fifth
Sixth
Seventh
Eighth
Ninth
Tenth

Then what makes you put the end of your story in the middle, the middle at the beginning and the beginning at the end? You may not think that you do this, and perhaps you do not, but a surprising number of writers pass the Tenth street of their stories long before they come to Fifth.

Look your stories over and make certain that your progression is correctly made before you go very far with the rest of the development in editing up the story.

When You Ask Advice.

We've just been spanked by a lady who dropped us a line and asked how photoplays were written. Before the reply could be published in the Inquiry Department, she wrote another and more imperious letter, asking why we did not reply. We explained that it was because it was advertised that we did not reply by mail and anyhow she had not had the courtesy to enclose a stamped and addressed envelope. The spanking followed.

If you ask free information, make yourself as little of a nuisance to your correspondent as possible. Do not ask a lot of advice and then expect the advisor to pay the freight. If you do not know enough of the decencies of life to ask nicely, you are not entitled to assistance, and if you do not get it you have only yourself to blame. This Department is only too glad to give a helping hand in or out of these columns, but it does not feel called upon to spend half an hour or so writing a letter to some person who has not even the courtesy to comply with the commonest business decencies.

This does not merely apply to this department, either. We know of one New York studio that recently received in one week seventy-eight requests for information either unaccompanied by stamps or by stamps stuck to the letter instead of onto a self-addressed envelope. If you can't stick to the rules don't try to break into the game. It's a waste of time.

Inquiries

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

LOIS—We'll have to send out West for that information. Keep your eye on this space for two or three weeks and we'll have it for you. Thanks for the toast. Good enough to be framed. Thank's, too, for the good wishes.

ANTHONY—We have spoken to you once before about sending us nickels with your questions. Don't do it again. You are welcome to replies without fee of any sort, but don't ask about "darling sweethearts" again. Just for that—! Miss Isabelle Lamon was Jo in Lubin's "Diamond Cut Diamond." Pathe does not give out any names of players. In "Roses of Yesterday" the old couple were Miss Caroline Cook and L. S. McKee and the nephew and niece were Jack Nelson and Miss Edna Bunyea.

C. E. B.—We think that Kalem told you that your story was similar to one they had released that you might look it up and use your own judgment about sending it elsewhere. We don't think that they thought you had stolen their idea. Look up the story of their release in Stories of the Film. If the two are too much alike retire yours and save postage, otherwise keep it going. A story may be too much like another for the same company to release both and yet not so like that another company would not take it. If you want to send in the synopsis of your story and the title of the Kalem we'll advise you more definitely.

J. T. S.—Next time sign a name, please. James Cruze is not with Kalem. He and Miss Snow are still with Thanhouser. We do not find the player you mention in casts running well through July. We cannot name the players in foreign films.

R. F. K.—In "The Sea Dog" (not the "Old Sea Dog") Captain Blunt was J. B. Sherry and Bill Squeers was Frank Brady. The child was not Lillian Wade but we do not know who it is. The Kay-Bee Identifier is on the trail.

R. A. D.—More hard luck! The Biograph Identifier says he can't quite get your question, but that it was not Edwin August in the part. He thinks it might have been Harry Hyde. The nursemaid was apparently a tryout. The book will be out in about six weeks.

N. K. F.—In "A Chance Deception" the wife was Miss Sweet. The Biograph Identifier does not know the other, who seems to have appeared only in this one picture.

L. A.—We don't think there is much the matter with a script that sells within ten days, but if it was released eighteen days later, we think that the company bought your story to prevent interference with a similar one they had already produced. They had one in film, you sent one in pretty much like it. Rather than have you think they had stolen your idea, they sent you a small check. That's how it looks to us.

JEFF.—Your interest in the Kinemacolor lady in the blue nightie is almost indecent. We have explained that she could not be in a blue nightie because the only blue in Kinemacolor is a violet flicker shutter. You thought you saw a blue nightdress, but it was a mistake. As to other colors than red and green, it is apparent that you forget that mixing colors in certain proportions will produce various other shades. Look in the Warner Feature advertisement. If the trade mark is the same it was a Warner Feature. If it is not we must confess ignorance.

MRS. P.—You cannot sell one egg to two persons and you cannot sell one play to two companies. Do not even send two copies out at the same time. If you sent the same story to two companies and they both bought it you would be in a bad fix. Sorry we cannot give you the other information, but musical celebrities are not in our line. We do not think you have the name right, if she is famous. It is not familiar.

M. E.—It is evident from the company's note that you wrote a one-reel story or perhaps a half-reel. Because it was not a two-reel, it was returned. Had it been a proper two-reel they would have made the split. A two-reel is a story that runs twice as long as a one-reel with one punch in the middle and a greater one at the end, but it is not possible to tell you just how much makes one-reel or two. This must come to you through practise and observation. Look up some two-reel stories and note about how much story it contains. That's about the best way for a beginner to study. Not even the veteran can get it exactly.

MARIE—In "The Sinews of War," John was Charles Ray and Donald was Joe King. Miss Bracken was the girl.

L. M. R.—Usually a check follows an acceptance within ten days, but the company you name is not a regular releasing company. Better write the company to which you sent the script. Use registered letter and enclose a stamped and addressed envelope for reply. We are afraid that you are out the money.

H. I. G.—Essanay's "The Letter's Mission" was released May 21st of this year.

C. L. M.—We lack the Eclair cast. Miss Florence Hackett was Iris in "The Power of the Cross." James Moore was Guiseppe in "The End of the Quest."

B. L. D.—Wallace Reid was the new Sheriff and George Field the old in "A Modern Snare."

E. H. H.—Frank Oppermann was the one-armed tramp in "An Outcast Among Outcasts."

W. Y.—No company is in the market for stories of Indian scalping. The sight of Indians scalping a girl is a bit too unpleasant. Write something else.

A. R. M.—The book may be had of the publishers of this paper. Price one dollar. We do not know of anything else that would be of much use.

A. H.—There are hundreds of reasons why a photoplay is found "not available" and these reasons range all the way from the poor quality of the script to the fact that it is too good for the company to try and put on. There is much in between. It is one of the most flexible phrases in the language. If your story is really a good one it might be accepted later if originally returned because they were overstocked. We know of a number of scripts that were sold on their second visit to a studio, but the number is comparatively small.

G. L.—Very frequently a story will stick in a studio eight or ten weeks waiting action. Sometimes it is held for consideration by some director or some member of the executive staff. It's a good plan to wait three months before getting uneasy. Sometimes you will kill a sale by writing at an inopportune moment. At the same time the company you mention is usually so prompt that you might write and ask if they received the script, explaining your anxiety. Send a stamped and addressed envelope for a reply.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above.
Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY,
17 Madison Avenue, New York City.

Projection Department

Edited by F. H. RICHARDSON

To the Coast and Back.

THE New York delegation, including myself, will leave New York City, Saturday Morning, June 28th and, after a stop in Chicago, will arrive in Seattle, Washington, July 5th. My route returning will be as follows:

San Francisco, stop one day, Los Angeles—one day, Salt Lake City—half day. Montrose, Colorado—two days, Pueblo—half day, Denver—one day, and Kansas City possibly a few hours. From Kansas City I shall take the Hannibal and St. Joe railroad to Le Clede, Mo., thence via. the C. B. & K. C. to Burlington, Ia., stopping off at Exline, Iowa, where I was born and raised, and where I will spend two days. There will be no other stops, except possibly in Burlington, Ia. In these various places I will be glad to meet as many of the boys as I can. To that end I will notify the Secretaries of the various locals of the time of my arrival, but this can only be done by wire, a few hours in advance.

Concerning Union Laws.

Brother C. Wallis, Hamilton, Ontario, discusses union laws, as follows:

> In May 31st edition I note brother Bason's letter with reference to moving picture operators and stage employees. I would like to say that the I. A. T. S. E. *does* issue charters to moving picture operators, and there are several organizations of that kind, Local 151, Toronto, Canada, being one of them. With reference to Article 6, Section 2 (as amended), I think the number of moving picture operators necessary to secure a charter should be ten or twelve, instead of fifteen, since there are several cities in which ten or twelve could be secured, but not the larger number. Section 1 and 10 of Article 8 should be repealed, as he said in his letter. With reference to theaters where the operator is called upon to run a machine and spot light, I do not altogether agree with brother Bason's views. My idea is this: If there is only one operator and the house runs vaudeville, there should be a man for the spot lamp, which should be located outside the operating room. In the Province of Ontario, it will be necessary, under these conditions, to so locate the lamp, for the reason that no one but a licensed operator is allowed inside the operating room during a performance. If there are two operators, however, I do not see what harm it would be for one of them to run a spot, since most moving picture theaters using vaudeville, only use one or two acts. One operator, however, has enough to do to look after his machines without running a spot. You, brother Richardson, are advising the operators to join the I. A. T. S. E. Why not advise them to join the T. M. A., as they will thus have the benefit of both lodge and union? I have been operating for seven years and am still learning. I have been a department fan for a long time and have had wonderful aid from both it and the Handbook (second edition), which I would not be without under any conditions. My operating room is 7 x 11 x 14 feet high, built of concrete and steel, with four-inch walls, having a skylight and ventilator in the roof. Our Six A Power's machines are giving excellent results, projecting a 17 foot picture at 78 feet, using 60 cycle, 110 volt current, through a Fort Wayne compensarc. I get a clear, white field with 40 amperes at the arc. Hamilton operators are affiliated with the stage employees at the present time.

I think you misunderstood brother Bason on one point, brother Wallis. He thoroughly understands that the I. A. T. S. E. issues charters to the operators, but the trouble is, in certain cities they insist on making the operators' auxiliary to the spotlight men, and this is what brother Bason objects to, and so do we all, for that matter. But this is a condition which I am sure will be done away with. As to the spotlight proposition, under proper conditions and with an adequate salary, I do not see any objections to the operator running a spotlight. While I am in favor of compelling, if necessary, the manager to pay adequate salaries, I am not at all in favor of compelling him to hire unnecessary labor. As to the T. M. A., I do not quite understand. Do you mean to advise them to join that instead of the I. A. T. S. E., or to join both?

In Case of Fire.

Mr. Wm. Lorence, New York City, writes, enclosing a clipping from a new publication in which a new writer gravely informs us that the latest and best projection pointers will be found in his department. Friend Lorence writes:

> I am not sending this letter especially to enclose the clipping, though it strikes me the writer thereof is rather daring, but rather to ask space on something, which, as Tad says, is getting my goat. Did you ever meet an operator who was willing to tell you the truth as to the length of his experience? Take a glance at the ads in The Moving Picture World, and read something like this: "At Liberty. A live-wire operator. Ten years' experience. Produces the goods," etc. Did you ever see an ad in which less than five or six years of experience is claimed? And now another thing: will you kindly express your opinion as to the value of an invention which would automatically cut the loops in case the film caught fire, and, in the case of the fire getting into the magazine, automatically throw on house lights, close switch to a large horn phonograph containing a record from which a carefully rehearsed speech would come forth, and, if necessary, a fire alarm could be sent in by the same invention. A phonograph will never get rattled in case of fire. Would it not be well to set aside a little space in the Department and call it the "Operators' Invention Corner," asking all operators to co-operate and send in their ideas as to labor saving, fire protection and other devices. By the way, I am the man who sprung the "Bug" idea which created so much comment.

As to the clipping, Brother Lorence, it is merely amusing. It is rather wonderful with what regularity such announcements are made. This instance was particularly amusing in that the very first question he undertook to answer he tried to slap poor me on the wrist, but merely succeeded in making a reply which such a man as Mr. Skerett, for years the chief inspector of the Electrical Bureau of New York City, says is wrong, and—there you are. However, space in the Department is too valuable to waste on such matters. As to the amount of experience claimed by operators, I have often been amused by that particular proposition myself, especially where the ten-year-experience claim happens to come from an operator whom I personally know, and who cannot really show one-fourth of that. And now as to the invention: such a contrivance could undoubtedly be arranged, but I doubt its utility, or whether its inventors would realize anything from it. My views with regard to matters of this kind is, as I have said time and again, make the operating room thoroughly fire-proof, providing an ample vent flue and arrange the wall shutters so they will drop within two seconds of the starting of the fire, and add to this a modern projection machine having all the latest safety appliances. With all due respect to your views, brother Lorence, I hold this to be amply sufficient, provided, of course, it be properly carried out. As to inventors, the whole department, or any part thereof, according to merit, is at their disposal at all times.

Double Spot Remedy.

Brother Silver, New York City, contributes the following:

> I am obliged to go against you. You condemn the jack-knife carbon set and say it has been done away with, which is true; still, with the Standard lamp you must bring your top carbon forward at the heaviest angle you can get and keep the spot in shape with the lower carbon only. Believe me, it is "on the job" all the time. As you know, the rack frame on the Standard is different from any of the others, being fixed in one position. I was troubled with a double spot, using the Standard lamp, and that is the only method I found of overcoming it. Why should a two-wing shutter synchronize on 60 cycle current? Just had my operating room remodeled. It is now 12 x 10 x 8, with an 18 x 40 inch vent flue. We have but one machine. My wall shutters work perfectly, but here is the joke. *The inspector is putting up a howl. He wants the damper in the flue to close when the shutters drop.* What can I do about this? Is there any one higher up whom I can reach with the matter? He also wants a fan in the flue. Can you beat it? Tell the brother who wants to know if he can get a good picture at 40 feet, using gas, to get a high-pressure burner from Edison and he will get a dandy light with the Model B outfit. It takes a little more gas, but you get results. How often should asbestos lamp leads be trimmed when using 60 cycle, a. c., running five hours a day?

If it is necessary to use the jack-knife set with the Standard lamp, then I would humbly suggest to the Standard people that they get busy and change their lamp so that this will not be necessary. A two-wing shutter should not, and will not, synchronize on 60 cycle current, except at very high speed. The frequency with which your leads should be cut off will depend on the amperage. When using 45 amperes, d. c., or 60 amperes, a. c., I usually trimmed my leads every three or four days, but when I was operating, lamphouses were smaller and there were no binding post extensions on lamps. They might not need trimming quite so often now. The point is, trim them when the wire gets soft and looses its spring and "life." Just exercise your own good, common sense, brother, remembering that when a wire gets in bad condition it offers high resistance, and that represents a loss which will very quickly eat up the cost of the amount of wire it is necessary to amputate. And now as to that vent flue, I would suggest that you call up the chief inspector and explain the proposition to him. You are evidently up against an inspector who has as much conception of the aim and purpose of the vent flue as the proverbial hog has of the New Jerusalem. Such a man is not only incompetent to hold the position he does, but he is also a dangerous man, since he seeks to do away with the very thing that makes for safety, and, by placing a damper in the pipe force the smoke out into the auditorium. I shall myself bring this matter to the attention of the department, but I wish I knew that inspector's name. Unfortunately you have not told me whether he represented the building, electrical or fire department. No, friend Silver, the matter is not a joke at all. It is a very serious matter indeed. Kindly forward me your address at once, so that I can locate this matter (without involving you) and choke this "inspector" off.

Gas Making Outfits.

Mr. George Krauss, Proprietor Midway Theater, Magollan, New Mexico, writes thusly, concerning gas outfits:

> In May 17th issue, under heading "The Best Gas," Mr. A. M. Elliott, Chicago, recommends the oxygen-acetylene gas outfit, manufactured in Chicago, for road work. My own experience with gas-making outfits, after having tried every American make, as well as one outfit imported from England, is that the Model B Calcium Gas Machine, manufactured by the Enterprise Optical Company, Chicago, is the lightest and most simple in operation. It can be set up and charged, ready for use in from five to ten minutes. There is never more than one pound pressure on the machine. When in use, the water in the upper tank regulates the gas. So long as one uses the gas generated, the water in the upper tank lowers to the lower one, generating gas as needed. The moment you shut off the gas the machine stops generating. After the show, drain off the water and take off the stand-pipe. Should there be any oxone left over, it can be used again the next time the machine is charged. I have run three continuous shows, of three reels each, with one charge of 30 cakes of oxone, but the saturator has to be recharged after every performance. I have two saturators connected with the stand pipe instead of one, which gives sufficient hydrogen for the three shows without recharging. I project a 12 foot picture at 41 feet, using my Model B gas machine, and get plenty of light. The light is steady and has no objectionable flicker, such as is present when using 60 cycle, a. c., through an economizer. I have no travel ghost or dark spots. The pictures are always the same—clear as a bell. For road work or permanent location, the Model B could not be too highly recommended.

In commenting on friend Krauss' letter, let me say that *much depends on the man who handles any particular piece of equipment*. The Model B is a good machine, as is also the Edison gas-making outfit; but, for some reason or other, put two men to work on the same device, under exactly the same conditions, and one will make a success and the other a total failure, but give the man who made the failure another type of outfit and, strange as it seems, even though it be an inferior one, he will produce superior results.

This is the fly in the ointment with isolated electric light plants. One man will purchase a Brush outfit, for instance, and will produce results which no one could criticise. He will get a steady, beautiful light and produce it at an amazingly low cost. Another man will purchase the same identical outfit and with much sweat of his brow will produce results horrible to see. He will swear there is something wrong with the outfit. He will also swear that nobody ever got such results out of a blankety, blankety. blank contrivance as that. But the fault does not lie with the outfit. *It lies with the man who does not understand how to handle it.* Finally he will dispose of his electric light outfit and get another, of a different make, and possibly get splendid results with it, even though it is no better than the one he had in the first place. Or possibly he is the type of man who could not get results out of any outfit. It simply is not in him. He does not know how, and he cannot learn, and this is the thing that manufacturers of light-producing outfits, both electric and gas, are up against. It is a queer thing when you look into it. Perhaps the man who makes the success with his outfit hardly touches the thing at all; just polishes it up once in a while and set it spinning; whereas the man who makes the failure, works on his outfit three or four hours a day and, metaphorically speaking, sweats blood to produce results which, in his case, refuse absolutely to be produced. Perhaps you say, "that is the trouble! He monkeys with the thing too much." I reply, "not so!" for the next man who produces fine results is found monkeying with his engine and generator every spare moment he has. He almost sleeps with the thing, but he gets a light that would dazzle your eyes. There really is no accounting for these things. It is a queer proposition. I, myself, have seen splendid results produced with the Model B gas making outfits. I, myself, have also seen as rotten results as one would care to look at produced with Model B gas machines, and precisely the same thing is true with the Edison, and other gas making outfits. You can take it from me that, while some are superior to others, still nearly all the outfits advertised in The Moving Picture World are good outfits, and will produce excellent results *in the hands of the right man*. One thing I wish to say in this connection is that none of the makers of these outfits take anywhere near sufficient pains to properly instruct the purchaser in their use. The Enterprise Optical Company comes nearest to it, but many of the electrical outfits are placed on the market with the full knowledge that they are going into the hands of men more or less ignorant of the details of the operation of such a plant and, taking this into consideration, with shamefully inadequate instructions to the purchaser. The makers of these outfits would do well to put a few hundred dollars into the preparation of really adequate instructions, covering everything in connection with their plants. So far as I know, not a single one of them has, up to date, anything like adequate instructions to go with their outfit, yet they will cheerfully sell one of those outfits to a man who tells them frankly he does not know the first thing in the world about a gas engine, or an electric generator. Such a sale is dishonest. It constitutes a fraud, since they very well know that the purchaser will not be able to so operate the machine as to get the best results from it and probably will not be able to obtain results at all satisfactory.

Unwise.

From San Francisco, comes a long letter from an individual member of Local 162, dealing with certain conditions involving a "rump" organization, and making the claim that the Exhibitors League used this organization with which to fight Local Union 162, I. A. T. S. E., of San Francisco.

After careful consideration, I cannot see any good that would come from the publication of this matter. It seems to me it would only serve to stir up more trouble. But, in any event, I would only take such a matter up in the form of a communication under seal of Local Union 162. It seems to me that it would be unwise for this department to butt into what amounts to a local scrap, unless there were very good reasons indeed for so doing.

That Rewinder.

In a recent issue, Mr. Louis N. Sorensen gave an inadequate description of his take-up device. I asked for a further description and brother Sorensen sends in the following:

> First, the name of the rewinding device is the Frederick's Auto-Rewinder. It consists of two large reels, each capable of holding 3,200 feet of film. When in operation these two reels are vertical. The upper reel is the take-up and the lower is the one that plays out film to the machine. The film is delivered to the top of the projector, thence passing down through the mechanism and, in the usual way, to the take-up. When the top reel (take-up reel) contains all the film and the lower one is empty, the two change places automatically, but, while this operation takes place, the picture is showing on the curtain the same as at any other time. There is an automatic film equalizer on the take-up and, through its agency, the strain on the film can be regulated to suit the operator. The pull is exactly the same through the run. The magazines are fireproof, have double rollers to prevent the fire entering, but these are two clamps to grab the film and extinguish the fire and to prevent any possible danger of a panic from smoke. In case fire ever should get to the reels, there is a vent pipe from the magazines to the outside of the building. The magazines themselves could, in fact, be termed a miniature operating room, with the operator outside. The films are cemented together to form an endless belt. When you start your show for the day there are no stops for the rethreading, as there is no end to your film. I find the film is in better condition when used on this device than in the old way of running. With this plan you only need one projection machine for a continuous show. After about a year's use I find the device to be perfect. In due time you will get a better description and the apparatus will be advertised. This is merely to arouse your curiosity, and then I will stand for the "slap."

I am not going to do any slapping, friend Sorensen, until I know there is some to be done. If the device is as you describe it, and operates perfectly, I see no objection to its use—*if*, mind you, I said. And I can tell you better whether it amounts to anything or not, after I have examined the apparatus and seen it in actual operation. In one point, however, I must differ from you, viz.: I would not advise the installation of one projector, even of such a device as this. Suppose something broke down, where would you be with only one machine? Also, carbons must be trimmed and craters burned on new carbons before the light is shown on the screen. The trimming of carbons and burning of craters might be accomplished by short waits between subjects, but no theater should attempt to run with only one projector. There should always be two complete machine outfits. We shall all, I am sure, be very much interested in further description and practical demonstration of this device.

Synchronism.

Clinton, Iowa, orders a Handbook and informs us his city is a live wire upon which roost 26,000 souls. He says there are six picture houses in Clinton, with one more soon to be built. He then asks:

> What is the meaning of the word synchronism, when you say the shutter gets into synchronism with one side of the alterations? When I run more than 70 per minute there is a steady flicker on the screen. How can I find the focal length of my objective lenses? I see where Mr. Sorensen has a plan for running the show without changing reels. My manager here has the same idea, but he will not tell its details.

Yes, brother, I have heard of Clinton all right; in fact, I passed through there many times. The meaning of the word synchronism is "concurrence of two or more events simultaneously" As applied to the shutter, one must first understand the action of alternating current, and that at each reversal of the current direction, the voltage, and consequently the amperage, is reduced to zero; therefore there is a comparatively dark period occurring 120 times a second (60 cycle current). A three-wing shutter blade cuts the light three times to every revolution. At normal speed this means forty-eight times a second, but if the crank speed be raised to one and a quarter turns per second, then the shutter will revolve twenty times a second, and three times twenty is sixty; so that the shutter may, at that speed, cut the light just at the time the arc voltage and amperage is at its maximum, or the light at its brightest; hence, it will only leave the dark period available for projection, but, inasmuch as this exact speed could not be maintained, the practical effect will be a flashing of the light, as the shutter speed changes slightly and cuts the light at a different period in relation to the alternation. There, can you understand that? It is as plain as I can make it without a long, detailed explanation. The Handbook will teach you how to figure the focal length of your objective lenses.

Won't Even Lend It.

Mr. C. L. Burdett, Detroit, Michigan, writes:

> Enclosed find money-order for new Handbook for my assistant. I have one, and find it so helpful that I cannot afford even to lend it. The book and the Projection Department are my guides in my work. Am operating in a nice 400-seat house. Equipment is as follows: Power's Six A, with large magazines (we use double reels), Gundlach lenses, Fort Worth compensarc, projecting a 13 foot picture 82 feet on a gold fibre screen, which sets back three feet from the edge of the stage and is paneled with black cloth to fit the picture, even at the corners. Our operating room is fireproof, being built from the ground up with hollow tile, with a vent flue clear to the roof, and shutters arranged as in the Handbook. We use Licensed films, from three to ten days' old, and try hard to put on an A1 picture.

Have not received the photo, brother, but your descriptive matter sounds good. Naturally, we are pleased to know that you have found our work to be of such value.

Some Class!

From a bank cashier in a small town in Wyoming, comes a rather amusing letter. It runs, in part, thusly:

> About a year ago I assisted a couple of our young townsmen to start a picture show. We are up in the mountains, fifty miles from a railroad, yet my young friends are giving a very good show. They get their films from Denver, and, after a railroad trip, they are carried here by stage, shown, and then sent back on the stage next day. The shows are pulled off in a large log building, heated by a big, round stove. The music consists of a phonograph. They have built an operating room in the rear of the "theater." It consists, for the most part, of old gasoline cans, flattened out. They have a curtain of canvas, which they have coated with aluminum such as is used to paint cylinders and engine parts of autos. I do not know the name of the projection machine, and do not think they do either, but nevertheless, using calcium light, they manage to grind out very good pictures. They play once a week and pack the house at two bits (25c.—Ed.) a head, showing three reels, with one of our cowpunchers supplying a song now and then. Usually after the show the audience will heat it for the dance hall, have a dance, and wait for the next week's show. The boys are slowly reducing their debt to me, and when they get it paid, I am going to insist on their purchasing something better than a "Sears, Roebuck" projector. I subscribed for The Moving Picture World for them and find it so interesting that they don't often see it and just about the time I get through with it the boss of the ranch (president of the bank, I suppose he means.—Ed.) grabs it and attempts to keep up to date on the new films. I might add that some company could locate here and make some mighty good pictures of the real West. They would find all the local color they want among the cowboys. Most of the bunk houses on my ranch have the walls covered with pictures of nice looking young ladies clipped from the pages of The World, so you can see that by the time the paper gets around, there isn't much left but the ads, and they are badly worn. I do not know anything about the picture show business itself, but when my subscription expires, you just send me a bill and keep it going.

Lord! man, you gave me a good laugh! I bet you folks get more fun out of that picture show, with its "Sears, Roebuck projector" than we get out of the Hippodrome here in New York. I certainly would like to drop in on you some evening and watch the stunt pulled off. And now, I will tell you what I will do: When you get ready to get that new projector, I will undertake to pick up a first class second-hand machine, in good condition, cheap. A show of that kind could not afford to invest in a new high-class projector, but, by watching my chance, I can pick you up a good machine for a song, comparatively speaking. Now don't a whole bunch of you jump in and want me to do the same thing for you. I am only making this offer because these boys are away off up in the mountains, fifty miles from nowhere, trying to get a little amusement to make life more cheerful; therefore, under those conditions, I am willing to help them to that extent; also for the further reason that I lived among God's eternal hills for quite a spell myself, and there is a feeling or comradeship on that account.

Another Union Responds.

Brother B. E. Icanberry, Secretary M. P. and P. M. Operators' Local 169, I. A. T. S. E., writes:

> At the last meeting of the union there was a "school committee" of five appointed and a special time set each week at which to meet and study to advance ourselves in our profession. We voted to take advantage of your offer, page 484, May 3rd issue. The union slide is used in nearly all of our theaters and this union insists that it be followed by good projection. It does not countenance incompetency, and this feature of the work of the union is appreciated by our employers. Local 169 is in good condition. We hope if you go to the convention you will find time to pay us a visit.

I am very glad you purpose taking advantage of the question proposition, and I most heartily compliment you on the stand your union takes with regard to poor work and incompetency on the part of its members. It is the stand to take. So many unions have demanded that I stop and visit them that it would take a month of my time to comply. To stop, even one day, would cost me approximately $25, so you see it is clear out of the question.

Wrong.

Taylor, Texas, contributes the following error:

> Will send for a Handbook soon. I have a dispute with a union operator of Waco, Texas. He said you should use a two-wing shutter on a. c., and a three-wing on d. c. I told him it was exactly the opposite and he said you cannot use three-wings on a. c. Which is right?

Neither of you is entirely correct. This whole matter has been explained in the department several times, and I think it is also fully explained in the Handbook, though I cannot remember just where. The three-wing shutter is best with d. c., and may be used with a. c., but when using 60 cycle current there is likely to be a flashing of the light, due to the blades getting into synchronism with one side of the alternations. With 60 cycle current the two-wing shutter is better if you are going to exceed 65 or 70 revolutions of the crank per minute; otherwise there will be no trouble, provided your current cycle is not lower than 60, but "60 cycle current" frequently really is nearer 55 or 65 than 60.

An Error.

On page 809, May 24th issue, we gave the number of Cleveland's local as 170. Kansas City calls our attention to the fact that their number is 170. We apologize. Cleveland's number should have been given as 160.

From Troy.

Mr. L. C. La Grow, Troy, New York, orders a Handbook and commends the Albany Film Exchange, and the projection in Troy, as follows:

> Projection in Troy is above the average, as it also is in Albany. A scarcity of "Jimmy, the Usher" helps, as does also the fact that most of the Troy and Albany operators are industrious, earnest, capable men, anxious to advance the motion picture business. We have organized, but have not as yet received our charter. And now a word on the General Film Exchange of Albany, which supplies most of the service in this vicinity. I have used the output of exchanges in nearly all the important centers in the North and East, and am willing to say that in no place have I seen service equal to that supplied by the Albany General Film Exchange. Seldom do I receive a film which is not in the very best condition, and I am not using anywhere near new stuff either. Their inspection is splendid, and they try to please. Business in this locality is good. Most of the managers are all white and they all read The Moving Picture World.

This is a good report. Brother La Grow included another town in his commendation, but I could not make the name out. It looks like Waterwheel. I trust the new union will be handled along conservative and intelligent lines, and expend at least a part of its energy in improving the knowledge of its own members. If similar remarks could truthfully be made concerning all film exchanges, what a vast improvement it would be.

A Scrap.

Milwaukee Local Union 164 sends in literature in the form of hand bills and posters which they are distributing. It seems that some Milwaukee theaters refuse to employ Union operators, and that Local 164 is seeking to induce the managers of these theaters to do so. It is not the intention of this Department to mix into local scraps. We do not feel that it would do any good, and might, in some ways, do harm. However, as a general proposition, we will say, as we have said in the past, that, in the long run, the organization of operators will benefit the managers just as much as it will benefit the men. We again repeat what we have often said before, that high-class projection means increased business; that high-class projection can only be put on by high-class men, and that high-class men can only be procured by the payment of adequate salaries. It would seem to me that, purely as a business proposition any manager would concede this. The operator is the main-spring of the whole show, and neither a watch or a show with a defective main-spring is going to give satisfactory results. I again repeat that the manager who can pack his house at five cents a head with inferior projection, can pack it at ten cents a head with high-class projection. There isn't any use in disputing that, because it has been proven time and again. Right here in New York City I know of one house that is doing a land-office business at ten cents for the lower floor and fifteen and twenty-five cents for the gallery, using nothing but moving pictures and high-class projection, in conjunction with a good orchestra, and this house has at least three, and I believe four, five-cent competitors who have inferior projection and are doing an inferior business. There are still quite a number of managers who oppose organization, simply because it is organization. Some of them are quite consistent, too. They not only oppose the Operators' Union but also the Exhibitors' League. These men are not keeping up with the times.

Montreal News.

Mr. V. Miller, who sent the Department a most interesting letter from the Holy Land last year, is now in Montreal, Canada, and writes us as follows:

> You will doubtless remember the souvenir programme and letter I sent you last year from Jerusalem. Montreal is full of moving picture theaters, and they are all doing a capacity business. Every house is equipped with two or more projectors and projection is very good. The programmes are continuous and varied. Some managers run the Licensed exclusively, and others Licensed and Independent, the latter being the greatest in number. The various feature films are going great up here. There are only two open air places and I should think there would be a good chance in this direction for a wide-awake exhibitor. The weather is nice, but not too warm. I hear you are leaving for Europe to recuperate. You certainly deserve a good rest. I may drop in on you when I visit New York.

Nothing doing in the Europe line this year, brother Miller, though I shall travel toward the setting sun and attend the Seattle Convention. Glad to see you have returned from holiness to this land of the tango and other cabaret wickedness. I should think Montreal would be pretty chilly for airdomes. So far it has been too cold for them this season right here in New York. By all means drop in when you visit Gotham. The latch string is always hanging out.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

Licensed

"BURIAL OF A RICH CHINAMAN AT SUMATRA" (Patheplay), June 20.—This portrays entertainingly a long and very elaborate funeral procession in China. Banners, umbrellas, musical instruments and odd trappings of all kinds are carried by the mourners.

"ANTIBES AND ITS ENVIRONS" (Patheplay), June 20.—Pictures taken in the neighborhood of this famous French city, where Napoleon disembarked on his return from Elba. A Mediterranean sunset is shown effectively at the close. On same reel with above.

"MONUMENTS AND CASCADES IN ROME" (Patheplay), June 20.—An interesting scenic half reel, showing the Porta Maggiore, Chateau and Bridge of Saint Ange, and the thousand fountains of the Villa d'Este. Also the famous fountain of the four rivers.

"FEAR" (Essanay), June 20.—The colonel, at the dinner table, tells a lively story of the manner in which the lieutenant rescued him from peril, all of which is nicely exhibited on the screen. The other diners then determine to test Mainhall's bravery in another way. A note is left on his table advising that he would be dead before midnight. This furnishes the basis of a psychological situation which is very well depicted indeed. You can see the gradual manner in which fear begins to clutch at this brave man and finally almost shatters his nerve, until he learns the facts about the note. The situation is a creepy one and will appeal to those who like plenty of chills up the back.

"THE EVIL THEREOF" (Edison), June 20.—This department store drama presents with unmistakable directness the position of the underpaid shop girl, and we think that it is all the stronger because it does not introduce the sex question. Bliss Milford and May Abbey play the shop girl and the proprietor's daughter. The latter hears her father deny the shop girl an increase of wages and in order to study sociological conditions takes a job in the store behind the same counter with her. There is a love story introduced, in which the proprietor's son falls in love with the shop girl and finally marries her. A good offering for houses interested in this sort of reform work.

"CUPID'S LARIAT" (Kalem), June 20.—A Western comedy half reel in which the irate father pursues a cowboy in a divided skirt, thinking it is his eloping daughter. There is considerable amusement in this situation, which has been used before in a different way.

"SMOKED TO A FINISH" (Kalem), June 20.—An exaggerated situation which gets to be rather funny. The husbands, forbidden by their wives to smoke, gather before the fireplace and send so much smoke up the chimney that the fire department comes out and drenches the house with water. On same reel with above.

"HIS REDEMPTION" (Lubin), June 20.—The daughter of the warden converts a young convict. When certain prisoners escape from the institution Cole helps recapture them. He and the girl also capture his former pal, who has gone to dig up the hidden money. The plot of this production is not extremely original and the chief interest perhaps is found in the clear photography and views of the prison interior.

"FANCY POULTRY" (Selig), June 20.—A half reel showing a number of finely bred chickens, including Silver Spangled Hamburgs, Golden Polish, Houdans, and other birds.

"THE FIGHTING LIEUTENANT" (Selig), June 20.—A stirring Mexican picture, on same reel with above. There is a dash and go to the situations, in which the American hero rescues the Spanish senorita from the rascally Don. Live wolves peer into the cabin windows. There are some impossibilities performed by the hero, particularly where he jumps through an iron-barred window, but scenically and from a story standpoint this is a good adventure offering.

"YOKOHAMA FIRE DEPARTMENT" (Vitagraph), June 20.—A very interesting fire review in the Japanese city. The natives appear in their gay-colored and striped uniforms, pulling hose carts and carrying ladders. The photography is rather light in places.

"THE DELAYED PROPOSAL" (Vitagraph), June 20.—An entertaining and amusing study in seasickness. Maurice Costello and Clara Kimball Young appear as the young couple in love on board the big boat. James Young appears as Count Brainless, who is for a time Jack's rival. On same reel with above.

"A BROTHER'S LOYALTY" (Essanay), June 20.—In this two-reel number Francis X. Bushman appears in the dual role of twin brothers. As is usual in this sort of a story the leading character has to overcome the likelihood of confusing the plot and a certain aspect of improbability about the whole situation. Mr. Bushman succeeds in accomplishing this, and pulls the story through very creditably, some interesting examples of double exposure being recorded. The plot is a lively one, and in spite of the fact that it would have been practically impossible for the brothers to interchange positions in real life, we are willing to see it done in the pictures and glad when the counterfeiters are rounded up and both brothers safe and happy. Not powerful, but entertaining.

"THE COMING OF GRETCHEN" (Vitagraph), June 17.—A comedy-drama of decided appeal is this number, which has its first scenes laid in Germany. Hans and Gretchen are portrayed by James Lackaye and Josie Sadler, and Hughey Mack and Kate Price appear in minor roles. The German setting is picturesque and the costuming accurate. Gretchen comes to America and Hans follows later. She falls in love with George, an American, but he proves to be a flirt and she goes back to faithful Hans. The comedy is very pleasing and the reel is a desirable one.

"CIVIC PARADE" (Edison), June 18.—A descriptive film, showing the recent departmental parade in New York City. It is short but very interesting, and probably nowhere will it arouse more comment than in New York City.

"HE WOULD FIX THINGS" (Edison), June 18.—Occupying two-thirds of the same reel is this comedy in which William Bechtel plays Mr. Buttinsky, the man who fixes everything in sight. There will be some good laughs, especially when Eddie O'Connor, as the plumber, with great deliberation prepares to get on the job.

"MRS. HILTON'S JEWELS" (Selig), June 18.—A good story, written by Maibelle Justice Heikes—that is, if we may qualify the statement. It is likely that if Kathlyn Williams, who plays the lead, really were shut up in a vault for fifteen hours she would not, when taken out, revive in a moment, or for that matter, revive at all. Again, if when the husband, who could not open a safe in his own house—it might have been a time lock, although that would indeed be singular—should go out into the street for help, it is hardly likely he would run into two hold-up men who were also burglars with their complete kit with them. Aside from the overacting of Henry W. Otto, who plays the husband, the picture was well made; undoubtedly it will interest any audience.

"THE ATTORNEY FOR THE DEFENSE" (Kalem), June 18.—There is in this drama a good punch at the climax. A young lawyer goes to the city to begin the practice of law. His stenographer falls in love with him; his attitude toward her does not appear to be in any way antagonistic. The lawyer has left a sweetheart in the country, who secretly takes up the study of law, and in two years, unaided so far as we can see, receives her certificate. In the meantime, the stenographer has withheld from her employer the letters written by the girl in the country; she has gone further—sent to him a token indicating that the girl "back home" no longer loves the lawyer. The old sweetheart comes to the city, and wins a case from the lawyer. At the close of the trial, explanations follow and the two confront the stenographer. When the employer denounces the erring girl, the rapidly-created Portia pleads for her. The picture will make good entertainment.

"HILDA WAKES" (Essanay), June 18.—Eleanor Blanchard makes a decided hit in this comedy of errors, due to the original mistake of William Bailey, who plays the part of a husband in search of a cook, going into a matrimonial bureau instead of an employment agency to find one. It did not strengthen an otherwise good comedy to make the manager of the matrimonial bureau play a sissy instead of a human being. The humor is not in one scene, but in many—not the least of these will be where the mistaken Scandinavian girl informs the astonished wife that "He ban my man; you get out!" Rattling good stuff.

"THE DROP OF BLOOD" (Vitagraph), June 18.—George Cooper and Julia Swayne Gorden share the honors in this absorbingly interesting drama. The theme is the application of the silent third degree to a murderer against whom the police have secured no evidence. It is the Italian widow of a detective who undertakes the capture. By the systematic placing of drops of red ink in places where the suspected man will see them, she breaks him down. It is convincing throughout. Mrs. Breuil wrote the script, and Frederick Thomson produced it.

"THE SACRIFICE" (Patheplay), June 18.—A well-executed play, interesting throughout. It is based on the natural inability of a bride from New England to comprehend and endure the free-and-easy ways of an artist colony; her return to her parents was to be expected. The husband, though, was a brute, even if he were in indifferent health. The sanitarium scenes are convincing. The directer is to be congratulated for making short the scene of the operation for the transfusion of blood. It was unpleasant. The ending will hardly be popular. There was no necessity for killing the wife. She was in good health; there was no reason why she should not have survived, if the operation were in competent hands. There is a distinct thrill toward the end where the husband gets out of bed and goes to the next room and finds there the one who saved his life and discovers it is his wife whom he has not seen for two years. The situation is well handled. There will be many who will feel that the child is rather large, or else that the titles should have indicated a longer lapse of time.

"A FATHER'S LOVE" (Lubin), June 19.—A well acted and sympathetic play. Father is in distress. He cannot pay the rent and his baby is dying. The hard-hearted doctor violates the ethics of his profession and refuses assistance unless he is paid. Father does not know that there are free dispensaries, so he invades the private office of a bank, holds up the cashier at the pistol point and obtains enough money to relieve his anxiety of mind. All of which goes to show that the revolver is very useful in moments of stress and mental strain. Father then rescues the cashier's daughter when she is nearly run over by an automobile—a startlingly original situation—and is forgiven in the end for having committed a crime he believed justifiable.

"ALMOST A WILD MAN" (Biograph), June 19.—Three actors fail to make a hit on the stage and try to "raise the wind" by exhibiting one of their number as a wild man in a cage. They leave him when they have collected a little money, but he is released by a fearless young lady. She takes him to her home and plays the piano to him. The common people are dreadfully frightened when they learn that the wild man has escaped; but the dreadful suspense is relieved when they meet him with the young lady and he takes off his wig. There are institutions where this comedy might be found very amusing.

"THE RISE AND FALL OF McDOO" (Biograph), June 19.—A slim pugilist has a fat wife, a washerwoman, of whom he lives in dread; but he becomes very much of a hero by insulting the escorts of two young girls and appropriating the young ladies. The escorts hunt up another strong-armed man, but the pugilist knocks out the whole three and becomes the idol of a bunch of "squabs." When his fat wife finds him and yanks him out of the bunch, the laugh is on him. She takes him home and sets him to work over the tub. This picture is on the same reel as the foregoing.

"THE RUSTLER'S SPUR" (Essanay), June 19.—There is an interesting moral in this photoplay that will suit a great many tired people. A young rustler, who is too strong to work, cuts out some cattle and gives a bunch of cowboys an excuse to kick up a lot of dust. The only clue to his identity is a spur dropped from one of his boots, evidently one of a very unique pair of spurs, because when its mate is found in the house of the sheriff's sweetheart it is at once decided that her brother is the criminal. The guilty man escapes over the border and writes a letter to his sister, saying that he is going to lead a better life, though the chances are he will not. The sister holds up the sheriff, her own sweetheart, in the telegraph office, but no damage is done, for she embraces him in the end. The moral seems to be—"don't work."

"THE OUTLAW'S LOVE" (Patheplay), June 19.—A cattle thief who is in love with the half-owner of a herd, her brother owning the other half, advises her to cut out her share and join him. She attires herself as a man in order to drive away her own animals and is on this account mistaken by her brother for a rustler. He fatally wounds her and, in her dying moments she sends for the outlaw. He makes a desperate effort to reach her and does so just before she dies.

"THE GOLD BRICK" (Selig), June 19.—There is no incentive to crime in this picture, although it reveals the astonishing fact that gold bricks may be had when needed at jewelry stores in country towns. Three newspaper men attempt to sell a gold brick really worth $737 for $2.50, but, like the Englishman who tried to sell sovereigns for shillings on a wager, they are unable to dispose of real value because of human incredulity. One of their number plays a trick on his associates. He takes the brick of real gold from his case, goes into a small jewelry store and buys one of those brass bricks that it seems jewelers keep for sale, and substitutes it for the genuine article. His companions are nearly put in jail on this account, but they finally escape and are driven out of town. Those interested in gold bricks will find this play highly instructive.

"BUNNY'S DILEMMA" (Vitagraph), June 19.—There is more than one laugh in this little comedy. Two women come down upon Bunny and Cutey in bachelordom and attempt to carry them off, but Bunny escapes by disguising himself as a lady cook. He is "some cook." What he does in the kitchen is amusing enough, but his antics every moment he is shown on the screen are laughable.

"ON THE BRINK OF RUIN" (Kalem), June 21.—Fine drama of everyday life. It is impressive throughout. The acting is never overdone, which means, for one thing, intelligent direction. Paul Hurst and Marin Sais play the man and wife, and William West, the employer; all three are worthy of praise. So also is the young man who portrays the office boy.

"FROM IGNORANCE TO LIGHT" (Lubin), June 21.—A picture made almost exclusively of exteriors, the backgrounds of which (all Southern) are well chosen. The story portrays the disappointment and humiliation of a girl unable to read when in trying to win the regard of a man whose association with her is to him merely a vacation pastime he learns of her lack of knowledge. She appeals to a school teacher, who is honestly in love with her, and through his aid she emerges from ignorance to light. The story is not especially strong, but it goes over. Edwin Carewe, as the teacher, is good.

"'ARRIET'S BABY" (Vitagraph), June 21.—An unusually strong drama of humble life, with the veterans Shea, Gaillord and Delaney in the leading roles, with, also, Miss Norma Talmadge as 'Arriet. This writer has never seen Miss Talmadge in such serious work, but she acquitted herself with distinction. Of the three men, it need only be said they give of their best. There are moments of real pathos, one of these marking the return of the sailor and his meeting with 'Arriet. Another is the death of 'Arriet, in which, by the way, the sometimes painful features are noticeable for their absence. There is a baby, too, which, as the mother is dying, almost knowingly strokes the face of the sailorman who is to be its future protector.

"THE JURY'S VERDICT" (Pathe), June 21.—The strong scene in this drama is a murder trial, in which a lawyer finds himself called upon to defend a wife wrongly charged with the slaughter of the former's son. The courtroom is well staged. The picture will interest throughout. The acting is good; the father-lawyer was at times inclined to be melodramatic, especially in the scene where he enters the home of the son and finds there also a wife and baby.

"LOVE'S OLD SWEET SONG" (Edison), June 21.—A pretty story, rather weird, notable for picturesque settings and smooth action. Augustus Phillips and Mabel Trunnelle play the lovers, and Richard Sutton the father of the former. The photography is good; in the meeting of the lovers in the graveyard, unusually so.

"ALKALI IKE AND THE HYPNOTIST" (Essanay), June 21.—The story is of a hypnotist and his usual stunt in small towns. Bill Todd is as convincing as a comedian as he is as chief pirate. The comedy is of the ruffstuff order and unquestionably will amuse Alkali Ike audiences.

"THE MOTHERING HEART" (Biograph), June 21.—A big picture. An evidence of this is the fact that it is in two parts. The feature is the work of Lillian Gish. Even those who favor more mature players must concede that this young girl acts far beyond her years. Walter Miller as the husband finely depicts the young man whose head is turned by his transition from the struggling stage to prosperity. The third corner of the triangle is a new player in the Biograph forces; as the restaurant flirt she is a decided success. The restaurant scene, by the way, which alone is said to have cost $1,800, is a superb setting. The story is the thing, however. It holds, from the beginning to the finish. The punch comes suddenly, but it strikes hard.

"MARY STUART" (Edison), June 21.—This special three-reel release has been reviewed at length in The World of May 31. It is a masterpiece.

"THE KENTUCKY DERBY AT CHURCHILL DOWNS" (Selig), June 23.—A full reel—it might well have been a half—showing the preliminaries and many scenes of the race. There is too much of it to closely hold the interest, even though it be well photographed.

"A COMPROMISING COMPLICATION" (Biograph), June 23.—Short comedy, forced; it is not particularly amusing.

"MISTER JEFFERSON GREEN" (Biograph), June 23.—On the same reel is this coon comedy with Charles Murray in the lead. It is a burlesque of an operation for appendicitis—that is, an attempted one. The patient escaped. It will make fun.

"PATHE'S WEEKLY, NO. 26," June 23.—The finest picture in this number is the review of the West Point cadets by War Secretary Garrison. There are other pictures, some of them interesting, but this one is unusual.

"THE LION'S BRIDE" (Vitagraph), June 23.—An interesting picture, well staged. It is notable for the "sand" displayed by Julia Swayne Gordon in her handling of a fine old lion; these scenes will thrill. Tefft Johnson and Harry Morey are the other principals in the cast.

"THE DETECTIVE'S TRAP" (Kalem), June 23.—An interesting and logical detective story of the theft of jewels and of their recovery. The young man who purchased at auction the bag of loot the thieves had been prevented from claiming took it to his home and emptied out the bag into a right hand drawer, putting the bag itself in a left hand drawer. When the police precede the innocent buyer on his return, the jewels are all in the bag in the left hand drawer—a minor oversight, due probably to taking scenes on different days.

"RUSTIC HEARTS" (Lubin), June 23.—A melodrama containing a coincidence that is as improbable as it is unconvincing. A hospital nurse is imposed upon by a doctor from the country and led into a mock marriage. When the woman discovers the deception she goes to the country. Not only does she land in the doctor's town, but right in his family. Of course, when the doctor comes home the two meet. The girl in the meantime has fallen in love with another man; the girl thinks she cannot marry him. Anyway, the doctor tears himself from the house, mounts a horse, and rides away. He falls and is killed. All is lovely then between the lovers.

"THE PYRAMIDS AND THE SPHINX, EGYPT" (Edison), June 23.—Fine scenic containing also pictures of native life.

"A TASTE OF HIS OWN MEDICINE" (Edison), June 23.—On the same reel is this fine comedy, produced by Charles M. Seay, showing what happened to a "suspicious fool" of a husband who tried to trap an innocent wife and gets caught himself. Herbert Prior and Mabel Trunnelle do good work in the leads.

"THE WEAKER MIND" (Lubin), June 18.—A good story of everyday life, written and also produced by Romaine Fielding. There is a temperance sermon running through these two reels, although at no time is it of the sort that gets on the nerves of the occasional drinker. There are many fine touches of the home; for instance, the engineer (Mr. Fielding), when asked by his little child to stand on his head, promptly tries to do so. The story includes three families—the engineer and his two motherless children; the fireman and his sister, the former of whom is sometimes led to drink and to get very drunk through the influence of a girl who also is the daughter of a sot. How the fireman is straightened out and later the drinking girl is led into the straight path makes a story of strength without artificiality. The photography is excellent.

"WHERE SHORE AND VALLEY MEET" (Edison), June 24.—The excellent scenic effects in this are its strongest points, the story lacking any very definite originality of plot. It is the tale of a young husband lost in a boat at sea. On his return a year or so later, he finds his wife about to marry her former lover, but he explains everything that has happened to him and all ends happily. In the opening scenes the hero would have appeared to better advantage if he had not walked on the inside of the street with the girl and puffed so vigorously at his cigar while doing so. These are small matters, but in a comedy of this type they stand out very strongly in the eyes of critical observers. The piece lacks a certain degree of action, but was sincerely presented and by no means uninteresting.

"NO SWEETS" (Vitagraph), June 24.—Without being uproarious, this comedy number brings out a number of giggles from the audience and is generally pleasing. Hugh Mack, Flora Finch, Charles Eldridge, Kate Price, and others appear. The story concerns a fat man and fat woman who decide to take reducing exercises without telling their better halves. This leads to complications at the gymnasium, where the suspicious wife and husband appear and create a scene. But the feud does not last long and winds up with a dinner party. Quite amusing.

"AT THE TELEPHONE" (Lubin), June 24.—A breezy, little comedy over the wires, in which a husband and wife become involved in complications in their attempted conversation. An amusing half reel.

"THE ZULU KING" (Lubin), June 24.—This, on same reel with above, is also an entertaining little plot. Smith, finding himself on an island among the Zulus, sets himself as king. Everything works nicely until Mrs. Smith is shipwrecked in that vicinity and comes to take her rightful place as queen. Quite nicely worked out and well pictured.

"THE CARRIER PIGEON" (Patheplay), June 24.—An interesting and informing study of carrier pigeons, showing them in the act of hatching their young, how they are marked with gold rings on the legs, how they are taught to fly away and return by signals. Ten thousand birds are released from their cages in one scene, and a close view is obtained of a bird which covered 578 miles in nine hours. Well worth while.

"HOW A BLOSSOM OPENS" (Patheplay), June 24.—This, on same reel with above, is another exhibition of flowers in the act of blossoming. Carnations and gladiolas are seen in the act of opening and closing. Very wonderful and attractive.

"ACROSS THE RIO GRANDE" (Essanay), June 24.—Explanatory subtitles are needed to make this number clearer in the eyes of the observer. The relationship of the characters is very vaguely suggested. Were the original sweethearts ever married, and if so, and the boy finds his father in the west twenty years later, why was the mother referred to as a widow? There are a few good situations in this and one very striking one at the last, where the son rides to safety across the Rio Grande, but they do not save the film from disappointing obscurity of plot.

"THE MARSHAL'S CAPTURE" (Selig), June 24.—A Western offering, and while not overly fresh in plot, one that tells a consistent story. The marshal is compelled to arrest his wife's brother. The brother is released by a pal, but the marshal thinks his wife has done it. In the desert scenes, the escaping brother saves the marshal from death and shows himself worthy of freedom. The jail scene was not very convincing, as the cell seemed to face upon the street, where anyone might free a criminal.

Independent

"BROTHER AND SISTER" (Victor), June 27.—There is suspense in this picture when an employer is lured from his home where he has left his money by a message that his factory is in danger. A strike is on. One of the men has seen the employer take the money from the factory. The men break into the house, break down doors and rush up stairs and force their way into the room where the wife and child and also the messenger who has notified the woman are awaiting the attack. The picture is not new, but it is well done, especially the staircase stuff.

"THE MERRY WIDOW" (Solax), June 25.—A young widow with two suitors tries to discover which is the stronger of the two. She loads a suitcase with a bunch of junk, including pistols. At the railroad station the suitcase bursts, the police find the pistols and arrest the three. In the meantime a porter has substituted another suitcase. The policeman carrying the substituted article makes so little fuss about it the widow decides to take him—until the sergeant on the desk gets her away from the cop.

"DYNAMITED DOG" (Solax), June 25.—On the same reel as the foregoing is this short picture of a dog with dynamite tied to his tail and who refused to be destroyed. He chased around a whole lot, but did little damage.

"THE MESSAGE TO HEAVEN" (Solax), June 27.—An unsatisfactory picture. It does not hold the interest; the scenes intended to be pathetic fail in their object. The drama seems forced, not natural.

"AN UNEXPECTED MEETING" (Solax), July 2.—A man anxious to get away from the society of his wife concocts a scheme with a doctor whereby the two may escape. The first man has a fit, the doctor orders him to the mountains (in his charge); the two start for the seashore, indulge in flirtation; the wives decide to look at the sea, discover the truant husbands. That's the story.

"THE FLEA CIRCUS" (Solax), July 9.—An interesting picture showing fleas under the microscope. We see the little animal eating; also we see it, with a wire measuring in diameter one two-thousandth of an inch harnessed to it, drawing toy vehicles of two thousand times its own weight. The flea operates a treadmill, walks a tightrope, runs a merry-go-round and "hugs the ball." An unusual film. The photography is fair.

"OUR FUTURE HEROES" (Dragon), June 30.—A single reel of life at West Point. There is such a variety to the scenes that at no time do they tire; in fact, they are interesting throughout. Some of the views are of the boys at mess, at church; infantry, light battery, park and mountain howitzer drill; inspection, riding, amusements, evening parade, saluting colors, taps, etc.

"MOTHER'S BIRTHDAY" (Imp), July 7.—An effective film story, based on one of Longfellow's poems. The leading man, impersonated by W. E. Shay, never forgets to send his mother flowers on her birthday. He is falsely imprisoned, but on her natal day escapes and carries flowers to her, which leads in her recovery from a serious illness. There are certain features of the production that lack conviction, but on the whole, it is far above the average film and leads up to a very effective close. A good offering.

"THE OLD MELODY" (Imp), June 30.—A two-reel drama, produced by Harold Shaw. The opening scenes are very attractive, being laid at an old farm house where Silas and the girl play together on the organ and violin. After their marriage and removal to the city, he begins to neglect her for a fascinating widow. The scenes at the roadhouse were well portrayed, but at the same time resulted in such a display of character weakness on the part of the husband as to almost destroy the observer's sympathy with him, so that the final reunion at the old country home was not as appealing as it might have been. It is difficult to let down the moral standing of a hero and then regain it at the last moment. The acting and photography are good.

"LEO'S GREAT CURE" (Imp), June 28.—There is some excellent humor of a knock-about sort in this reel, and it is free from vulgarity of any kind. Leo agrees to cure the son of nervousness and goes about injecting his medicine into everyone with whom he comes in contact. The film was made in France and contains some good "rough-house" scenes of a laughable sort.

"FUN IN FILM. BY HY MAYER" (Imp), June 28.—This is more clever artistry by the well-known cartoonist, on same reel with above.

"AN HOUR OF TERROR" (Crystal), July 1.—A drama in which Chester Barnett appears as a doctor with a rascally step-brother. Pearl White is the doctor's wife, and the chief scene is where she discovers the step-brother robbing the safe. The pictures are well taken, but the scenes lack tension and in places create laughter.

"THE BADGE OF POLICEMAN O'ROON" (Eclair), June 25.—An O. Henry story in two reels. The story furnishes plenty of plot, showing us the young English hero in the Cuban War. The photography here is not of the best and the jungle scenes not very realistic, being plainly made up for the occasion. The second reel is best, in which the hero becomes a mounted policeman. His friend assumes his job for a day and rescues the girl and her father in a runaway. The girl turns out to be Walter's sister, instead of his sweetheart, as the observer had supposed, which is the characteristic O. Henry twist at the end. Jack, of course, marries the girl. An entertaining number.

"HER FINAL CHOICE" (Reliance), June 30.—A story with a simple and somewhat familiar plot, in which the girl chooses one of two rivals for her hand. There is an explosion in the coal mine and Jim goes to rescue his successful rival. But Tom is not in the mine and when it comes his turn for heroism refuses to go after Jim. The girl then reverses her decision and marries Jim. The explosion, which is the chief feature of this film, was very realistic.

"THE TANGLED WEB" (Reliance), June 28.—A three-reel number, featuring Irving Cummings as the hero, and Rosemary Theby and Virginia Westbrook as the principal women of the cast. Miss Theby appears in her familiar role of the heartless adventuress and succeeds in having the hero falsely imprisoned for a number of years. In the end, he is restored to his rightful position in the world, but the death of the adventuress was not led up to very well, and the hurried scenes in the production seemed to lack a very strong interest for some reason. A dog show is pictured toward the last of the story.

"ONE ROUND O'BRIEN COMES BACK" (Majestic), June 29.—Fred Mace in his character of One Round O'Brien, here hands out a number of laughs, though the number does not quite come up to its famous predecessor. There is a typical prize-fight audience assembled and the humor works up nicely in a clean, legitimate way. Good comedy of its type.

"DORA" (Majestic), June 28.—An effective story is this, based, as we remember it, on a poem by Tennyson. William Garwood, Marguerite Loveridge and Francelia Billington share the honors. The piece is daintily pictured and the hayfield and other pastoral scenes are very attractive. In the end the grandfather takes both Dora and Mary and the grandfather to live with him, after William's death. A pretty and heart-touching production.

"A TALE OF DEATH VALLEY" (American), July 5.—A number of incidents in this film weaken its story considerably, the desert setting being entirely lacking. The death of the villain was hardly convincing, and though the photography is adequate, the production as a whole, does not compare with former successes by this company.

"THE PRIDE OF LONESOME" (American), July 3.—This picture gets a good start, but later along relies too much upon mere statements in the sub-titles and not enough on the action of the characters. The girl leaves her foster parents, traveling in a covered wagon, and becomes the pride of the town. One man becomes her enemy for a reason not well indicated, and the hero frustrates an effort to kidnap her.

"QUICKSANDS" (American), June 30.—Warren Kerrigan plays the leading part in this two-reel number. He leaves his sweetheart because of financial troubles and ships on a sailing vessel. There is a mutiny on board and he is cast ashore on an island. He marries the daughter of a missionary who, for some reason, was colored like a native girl. Later, he pines for civilization and goes back. He catches Jack in a theft, but because Jack loves his former sweetheart, he accepts the blame and goes back to his island wife, allowing the girl to marry a man he knows to be a scoundrel. The photography and acting in this are superior to the plot, though it has points of interest.

"WHO IS IN THE BOX" (Crystal), June 29.—Pearl again enacts the part of a woman detective and is dragged through the streets in a trunk supposed to contain the remains of the man she saved from death. Passable burlesque.

"MRS. SHARP AND MISS FLATT" (Crystal), June 29.—A very thin comedy effort appearing on same reel with above. The idea was hardly strong enough to make a story.

"THE SQUAW MAN'S REWARD" (Frontier), June 26.—This film goes over the old story of the young, white man who marries an Indian girl and then later wants to go back to his former sweetheart. He leaves the squaw, but the white girl sends him back to her and she presents him with a "papoose" as his reward. As drama, this is not successful, and the photography is not up to the standard in places.

"JUANITA" (Nestor), August 13.—This offering is a fair one, with Mona Darkfeather in the leading role. As a child, she is stolen from her Mexican father by Indians and rescued many years later, when she again meets her father. The stabbing of her unwelcome Indian husband was a little too realistic and the various incidents of the story were not of the most convincing sort.

"THE WRONG ROAD" (Rex), July 17.—Margarita Fischer plays the role here of a girl on the seacoast who becomes enamoured of a young artist and goes to the city. She leads the gay life and falls very low in the social scale. In the end, she returns home to find her first lover married to her sister. She jumps into the sea and drowns. The photography and acting in this production are quite good, but the story fails to grip the observer, owing, no doubt, to its rather sordid character.

"POOR JAKE'S DEMISE" (Imp), August 16.—A company of burlesque players appear in this. Jake absorbs much beer and is supposed to die, but comes to life later. This is simply horse play without any very special appeal, though it is harmless and free from vulgarity.

"EVERY INCH A HERO" (Gem), June 23.—Billy Quirk elopes with a girl, and in order to support her has to join a company of barnstorming actors. His experiences are painful and he gets back home still out of funds. The chief fun in this film is in the scenes where the show troupe appears, which are quite amusing.

"ANIMATED WEEKLY, NO. 67" (Universal), June 18.—This number contains glimpses of practice work for the recent International polo games, a view of Percy Lambert breaking the world's circular track record, Alfred Vanderbilt opening the present coaching season, fashion hints, etc.

"HIS CROOKED CAREER" (Keystone), June 26.—Another piece of fairly amusing nonsense, running something over a half reel, in which Mack

Sennet and Ford Sterling disport themselves in burlesque character work. There are several funny happenings in this.

"LARGEST BOAT EVER LAUNCHED SIDEWAYS" (Keystone), June 26.—In spite of its long title, this is only a snapper on the end of the above picture. The Keystone Company make merry as a big vessel is launched on the California Coast.

"THE CRIMSON STAIN" (Kay-Bee), June 27.—A three-reel offering, which works up to some rather new situations in the third reel. The opening of the story is somewhat conventional, the young wife being separated from her husband and leaving her child on her grandfather's porch. Years later, the mother plays the part of her own child and yet in spite of this, the grandfather does not suspect her identity as his granddaughter, a weak feature of the production. The scenes in the third reel are dramatic and help the picture wonderfully. The cottonfield scenes were attractive and the photography good. The overseer and his mulatto companion are the troublemakers in this piece.

"SIDE-TRACKED BY SISTER" (Thanhouser), June 22.—This story, pictured at Catalina Island, gives some attractive views of its picturesque coast. The young sister, who made a hole in the boat used by the older sister and her lover, came near causing a tragedy. The fact that she saved the man from drowning, helps somewhat to regain the observer's sympathy for her. We feel that the lover took the right course in sending her a child's present and leaving her. A film story more attractive in form and setting than as a character conception.

"THE POLITICIAN" (Majestic), June 24.—A story of love and politics, in which the young boss turns reformer and makes himself unpopular with the politicians. He is finally dethroned, but the girl remains true to him. We did not consider the political atmosphere in this very strong; it seemed like a rather weak arrangement of situations that have been shown before. The photography is good.

"A MODERN LOCHINVAR" (Thanhouser), June 29.—The idea in this is hardly strong enough to make a very attractive release, or it was not handled in a way to give it much appeal. While the young lawyer is pleading for the cause of suffrage, his rival steals away and marries the girl. Real views of the recent suffrage parade in New York City are shown to give this a realistic effect, but the parade feature is of no great help to the plot in this particular case.

"THE LOST COMBINATION" (Thanhouser), June 27.—This plot has been used before in almost identically the same way. The child becomes locked in the safe while playing hide and seek and her father, convicted for safe-blowing, is brought from prison to get her out. James Cruze appears to advantage in the part of the father, but the scenes were not arranged to get quite the right degree of suspense. The photography is good.

"FORGIVE US OUR TRESPASSES" (Thanhouser), June 24.—There is one very good situation in this, where the tramp telegrapher tells the dispatcher he will not sidetrack the train on which the latter's wife and child are riding. Later, his better nature asserts itself, but not before the dispatcher had learned what it means to suffer. This is not a well rounded story and is poorly developed in places, but it has several points of interest.

"ALL RIVERS MEET AT SEA" (Broncho), July 2.—A story of love and jealousy. The moving picture man appears in a stage wedding and then later surprises the company by really marrying the leading lady. The envious lover knocks him off the yacht on their wedding trip. He is rescued by fishermen, but his mind is a blank. From this point the plot becomes very obvious and loses strength accordingly. The villain falls in the sea at the close of the picture when husband and wife are reunited.

"MORGAN'S TREASURE" (Powers), July 11.—A two-reel adventure film, containing many thrilling and delightful impossibilities. A storm at sea, a wrecked vessel and an unknown island figure in the forepart of the picture. The hero lives among the natives and marries a native girl, who later drowns herself when he is rescued and goes back to civilization, where his former sweetheart awaits him. A successful adventure story, not entirely convincing, but generally entertaining.

"JOHN, THE WAGONER" (Nestor), July 9.—A rather strong story in which the deputy-sheriff makes love to the wagoner's wife. The latter learns of this. He covers both the deputy-sheriff and a house breaker with a gun and takes them to the sheriff's office. The robber is placed under arrest and the deputy-sheriff loses his star. The simple strength of the man playing the part of the wagoner does much to make the film a good one.

Scene from a Recent Monopol Importation, entitled "In the Toils of the Devil."

A LESSON FROM "LES MISERABLES."

Years ago in Spain an assemblage of nobles and wise men were belittling the efforts of Columbus in discovering America. Calling for an egg, Columbus asked which one of them could stand it on end. They declared such a feat impossible; whereupon Columbus tapped it flat at one end and the egg stood up.

When "Les Miserables" was first advertised as a twelve-reel production, the wiseacres who had never seen it began to pass opinions that it would be a failure because of its great length. There was nothing about the film to knock except its length. Mr. Linn, growing weary of this babble, called for a pair of scissors and a bottle of film cement. He cut out some scenes and titles that could be spared, and shortened some other scenes and titles, thus reducing the picture to nine reels.

Columbus with his egg and Mr. Linn with his scissors had about the same trick to perform.

SMILEY HAS A BIRTHDAY.

Col. Joe Smiley, centurion director of the Lubin military stock company, celebrated his st-th birthday on June 18. A goodly crowd assembled to offer congratulations and presents, among which was a handsome walnut desk and bookcase and a diamond scarf pin. Ira M. Lowry, general manager of the Lubin plant, made the birthday speech, which was ably responded to by the giant director. A very enjoyable evening was spent and no one watched the clock.

MIMI NIGHT AS THE COMEDY.

A clever idea was originated last week by the management of the Comedy Theater, at Broadway and 14th Street, which succeeded in rousing the enthusiasm of the audience at that theater last Tuesday night. "The Comedian's Mask," in which King Baggot and Little Mimi Yvonne, the popular six-year-old actress, shared stellar honors, had been booked for the evening, and Mimi was asked to appear before the audience and make an address. Mimi accepted the challenge and appeared Tuesday night as big as life, and achieved new glory as an infant orator. Mimi proceeded to let the audience in on the inner secrets of her art, and would have continued ad. infin had she not been interrupted by the pleased audience that insisted on applauding.

Foreign Trade Notes

BRITISH NOTES.

By Our Own Correspondent.

The British and Colonial Company were engaged recently in the production of a stupendous battle scene for their picture "The Battle of Waterloo." A friend of mine, a journalist, who was privileged to witness the taking of the scene, thinks it the most ambitious military effort staged in this country. The battlefield was the tiny village of Irthlingborough in Nottinghamshire. 4000 players with half of them as mounted cavalry were engaged in the conflict which was so fierce at times, that many received minor injuries, particularly in the blowing up of Napoleon's carriage, which cost $1000. So close was the cameraman that the splintered wood flew on his instrument. The finished film, so far as can be ascertained, will be released sometime next fall.

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Exhibitors are being notified this week of one or two amendments to the State Cinematograph Act of 1909. No illuminants other than electricity, limelight or acetylene, are to be used, and in the case of the latter it must be supplied from vessels specified by the Act, excepting when the pressure does not exceed 150 lbs to the square inch. These containers must also be marked with the name of the manufacturer and date of filling.

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Miss Leah Baird arrived in London two days ago to take part in the British productions of the Imp Company.

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Another new film producing firm of modest pretensions has come to notice this week from Manchester. Their first subject was taken last week at Kuntsford and is entitled "The Magic Wand."

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Sir J. Forbes-Robertson's version of "Hamlet" will shortly be released by the Gaumont Co., who hold sole rights for the filming of the newest actor-knight. As another instance of sub-contracting, the Gaumont Co., have let out the work of production to the Hepworth Co.

* * *

The announcement that a favorite theater was to be fitted up for the King at Buckingham Palace, has created no end of competitive jealousy among various London firms and Kinema fitters. One stupid manager suggested to a court official that "their's was the only firm that could do it," hoping that he would obtain the order.

* * *

Lieut. Rose, of the Clarendon Co., who has been seriously ill for the past three months is now back at work figuring in a new subject "Lieut. Rose in the Polar Regions."

* * *

Geo. Moyart (better known as Coney), "Teddy" Pain, and Billy Merson, all comedians of repute are to appear shortly in productions by the Kinematograph Trading Co., and Selsior Ltd. The number of artists who are abandoning the music hall stage for pictures is really astonishing.

* * *

I have a serious grievance to level against a well known and very popular member of one of the East American stock companies. In a recent release he can be perceptibly seen using objectionable language. Lip reading is not easy for some people but mutes can follow photoplayers remarks quite plainly.

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Just another instance of the striking laxity of British manufacturers is furnished at the Imperial Exhibition at Liverpool. In the Kinematograph section there are several exhibits by American and Continental film manufacturers but not a single British firm is represented.

* * *

Mr. Seymour Hicks and Miss Ellaline Terriss have entered into an agreement with the Zenith Film Co., to appear solely in their releases for five years. The first subject featuring the famous actor and actress will be "Richard III."

The following American films are being shown most prominently this week in London and provincial centers: "Battle of Mush," drama by Essanay. "California Oil Crooks," drama by Kalem. "Duke's Dilemma," comedy by Edison. "Diverging Paths," drama by Selig. "False Friend," drama by Lubin. "Finger Print," 2-reel drama by Selig. "The Ferrets," drama by Selig. "His Heroine," drama by Thanhouser. "Jack's Burglar," comedy by Melies. "Joke Wasn't on Ben Bolt," drama by Vitagraph. "Misunderstood Boy," drama by A. B. "Night of Terror," comedy by Reliance. "Pickwick Papers," 2-reel comedy by Vitagraph. "The Portrait," drama by Edison. "Stronger man," 2-reel drama by American. "Toys of Destiny," 2-reel drama by Powers. "Ways of Fate," drama by American.

* * *

Mr. George Smith of the British Vitagraph agency announces, this week, that he will be transferring his business shortly to 31 Charing Cross Road, London. By the way, Miss B. L. Smith, his daughter was married last week. She is a familiar figure in several Vitagraph productions.

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The Parliamentary bill promoted by the London County Council, seeking powers to control celluloid stores and thereby exercise a certain jurisdiction over film warehouses, has been thrown out at the second reading.

* * *

Mr. H. A. Spoor, Essanay's representitive is making special efforts this week with their new subject "Into the North." It is being shown at trade matinees at ten provincial centers.

* * *

The manager of the Stedman School for Cinema Actors, London, admits that middle-aged people make the most successful photoplayers but of all those pupils they are training, says Mr. Moore, only 25 per cent. can be expected to reach prominence.

* * *

So far the workings in this country of the Edison players have been kept inexplicably secret. They have, however, during the past six or seven months, produced three subjects in this country and these, I am informed, when released shortly, will constitute something of a surprise for other home producing concerns.

* * *

In accordance with the time-honored custom the Derby was again filmed in detail at Epsom. For the dealer in topicals it is undoubtedly the foremost of the hardy annuals and invariably results in 600 feet being rushed out the same evening. These Derby Day pictures, although of seemingly limited interest, find their way all over the globe and copies of this year's, a manufacturer tells me, are already well on their way to Mexico City, Seattle, Los Angeles, and the Fiji Islands. The incident where a suffragette overthrows the King's horse and jockey is given a vivid representation.

* * *

Two Sheffield engineers have recently invented a combined microscope and Kinema-camera for attaching to steel testing machinery. Its object is to reproduce the chemical changes which take place during testing and it is estimated to be of great value to engineers.

* * *

Wherever there is a patch of vacant ground in London the obvious conclusion drawn is that there will shortly be built over it a moving picture theater. It seems in fact to be almost superfluous to erect the customary sign, for I have noticed a site in a West End street which runs "Everybody's Building Them. Another One."

* * *

Mr. J. D. Goldgraber, of the Big A Features, Ltd., of London, will reach New Work shortly before this letter to negotiate for sites for English manufacturers at the forthcoming exposition at the Grand Central Palace in July.

THE WOODYS REPLY TO MORPHY.

Recently an item appeared in this publication to the effect that Messrs. Oreny and John S. Woody, known as the Woodys, had disappeared from Vancouver, B. C., with certain features belonging to W. E. Morphy of the Pacific Film Exchange of that city. The item was sent in by Mr. Morphy. It came to the notice of the Woodys who reply to it as follows:

"We notice on page 1232 of M. P. World, dated June twenty-first, an item entitled 'Looking for the Woodys,' which is misleading and absolutely false.

"Several months ago we rented a number of features from one W. E. Morphy, of Vancouver, B. C., who constitutes the Pacific Film Exchange of Vancouver, and is not a branch of the old and reputable Pacific Film Exchange, Inc., of Seattle. We contracted with Morphy and rented the features outright for Prince Rupert, B. C., and Alaska to fill in with our own features.

"The agreement made with Morphy on Pilgrims Progress was that after all expenses had been deducted, incurred in the booking and exhibition, the same applies to Siegfried, we were to divide the profits 50-50. Morphy also vested in us the authority to sell either features at any time provided we received a fair and reasonable offer.

"Our agreement with Morphy was verbal and there was no time stipulation as to how long we were to keep the films. The productions where booked were not a financial success, and expenses far exceeded box office receipts. Morphy received reports from time to time, but failed to answer a number of letters written to him.

"Our address is The Ethelton, 1317 3rd Ave., Seattle, Wash., and mail sent to that address will always reach us.

"Your obedient servants, The Woody's
"Signed Oreny Woody.
"Signed John S. Woody."

VITAGRAPH NOTES.

Far up in the Adirondack Mountains, at Saranac Lake, Mr. Ralph Ince, the celebrated Vitagraph director and impersonator of Lincoln, is now located among the pine woods accompanied by several members of the Vitagraph stock company, producing a drama with rustic and sylvan surroundings. Miss Anita Stewart will play a prominent part in this drama. Her portrayal in "The Wood Violet" has won for her a fitness for these naturally artistic scenes.

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Miss Mary Charleson, formerly of the Western Vitagraph company and who has appeared in several Powers pictures, is now a member of the Eastern Vitagraph company at the Brooklyn studio.

* * *

A new member of the Vitagranh stock company has already attracted considerable attention in her appearances in Vitagraph life portrayals. Miss Louise Beaudet, who has been for many years prominent on the professional stage, is now proving a competent and unusual artist in moving pictures.

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The new addition to the studios of the Vitagraph Company is now nearly completed and will probably be finished by the first of September. Not only new studio room, but also new costume rooms, new developing rooms and more office room will be provided. It will fill a need that has for a long time been felt, for, with the amount of work that is now being done by the company, the present space has been found entirely inadequate.

"THE STRONGEST LINK" (Essanay).

Rarely have we seen a dramatic photoplay that holds the interest as does "The Strongest Link." The gripping situations and the portrayal of characters are excellent.

Larry and Marie, of the underworld, determine to ruin Roger Summers, an elderly millionaire. Larry impressed with Marie's beauty and enchanting mannerisms, gives her a locket and chain and tells her that he will love her until the strongest link in the chain breaks. Marie is successful in inveigling Mr. Summers into marrying her. Natalie, the daughter of the millionaire, disgusted with her father's procedure, leaves his house, never to return. Larry, disgusted with Marie, leaves the city and goes to work on a farm. There he meets Natalie. The two become infatuated with each other. Some time later, Larry proposes to Natalie and makes a full confession of the unscrupulous life he had led. Natalie marries him. A little later the adventuress, now a widow, calls at the farm and tries to win back her old lover. Larry repluses her and the strongest link breaks, leaving Marie to travel her weary path alone. Natalie rejoices at the strong will power of her husband.

THE ALMO FEATURE FILM COMPANY.

The Allardt Feature Films, Inc., and the Moore Feature Films, two well-known feature film exchanges in Chicago, both formerly located in the Straus Building, have pooled interests and amalgamated to form the Almo Feature Film Company. The new firm occupies a magnificent suite of offices in the Delaware Building, 36 W. Randolph Street.

The Almo Feature Film Company has been incorporated for $50,000. The officers of the company are Menlo E. Moore, president; Sidney Stein, vice-president, and H. J. Allardt, secretary and treasurer. Other officers on the board of directors are Boyle Woolfolk and L. F. Allardt. Daniel Webster McKinney, formerly manager of the Allardt Feature Films, Inc., is general manager.

KINEMACOLOR CHANGES.

Henry J. Brock has been made Chairman of the Board of Directors of the Kinemacolor Company of America and A. P. Barnard, at present Chairman of the Executive Committee, has been elected president and general manager. W. H. Hickey, General Manager of the Natural Color Kinematograph Company of London, and London representative of the Kinemacolor Company of America, who has been in New York for several weeks, will shortly return to London. Plans which have been for some time under way for the formation of a large Kinemacolor producing company, which shall produce Kinemacolor pictures for Kinemacolor companies throughout the world, have been practically consummated, and Mr. Brock will return with Mr. Hickey to London in the interests of this project.

RELIANCE BALL TEAM LEADS THEM ALL.

The Reliance baseball team won its sixth successive victory on Lenox Oval, Saturday afternoon, June 21, defeating Pathe by a score of five to four. Following Pathe's previous victory over Lubin, this puts the Reliance team at the top of the list of motion picture ball teams.

MISS MARION SWAIN,

The Clever Solax Leading Woman, Who Is Leaving for a Vacation.

Manufacturers Advance Notes

"THE AIRSHIP FUGITIVES" (Great Northern).

No vehicular means of transportation is despised by an eloping couple with determination in their hearts. Neither is any such means too desperate for them when the "old man" is hot on the trail, as happens to be the case with "The Airship Fugitives."

Hilda Higgins is being courted by a young man who is "in Dutch" with her father, Magistrate Higgins, a stubborn old fellow with a will of his own. They elope in an automobile, and after a fast ride take passage in the great Zeppelin dirigible airship, which is making its first public voyage. The girl's father misses the airship and telegraphs ahead to the police that his daughter has been kidnapped by a lunatic. When the airship lands, the elopers are taken by the police and Eric is placed in an insane asylum under lock and key. Hilda pretends to be grateful to the asylum superintendent for being rescued from a madman. She dupes him long enough to smuggle tools to Eric for his escape. Eric scales the walls and with Hilda gets away to safety.

Scene from "The Airship Fugitives" (Great Northern).

They next take passage in a gypsy's wagon, having interested the gypsy and his wife in their story. The lovers are happy in the thought that their eventful journey is nearly over, but it is discovered soon that the wagon is afire, caused by the gypsy's child playing with matches. The horses take fright and run away, thereby causing the fire to burn more furiously. When all hands are nearly suffocated the wagon tips over and the horses are stopped. Hilda and Eric make their way to a parson's house and are married, after which they telegraph her father the news. The old fellow is glad to get his daughter back and forgives them and apologizes.

During the action of the picture there are some interesting telescope views taken from the Zeppelin airship.

NEW MILLER BROS. 101 RANCH PRODUCTION.

The ranch has been the scene of great activity for the past three weeks during the producing of a new three-reel feature entitled "Ranch Life." The picture consists of 158 scenes and dates back from the days of the buffalo up to the present time. While this production has been under way on Miller Brothers' Oklahoma Ranch, J. C. Miller has been busily engaged in personally directing a new production of the 101 Ranch Wild West Show, every scene being taken from actual performance during the two weeks' engagement in Brooklyn.

"CUPID'S SCORE" (Great Northern).

In many respects this comedy offering will doubtless prove one of the most joyous of the series being presented weekly by the Great Northern players. It has as its background a fancy dress ball, and in spite of the light character of the plot there has been provided ample opportunity for splendid settings and attractive costumes. Cyril and Florrie, so the story goes, are in love with each other, but the latter's mother objects to the match and forbids Cyril the house. The young man sends a note to his sweetheart, inviting her to attend a fancy dress ball, and this missive falls into the hands of mamma. She decides to go in her daughter's stead. Uncle Joe visits Cyril's apartments during the latter's absence and appropriates the fancy costume that has been carefully arranged on a couch.

Scene from "Cupid's Score" (Great Northern).

Of course the young people do not attend the ball, but Uncle Joe and mamma enjoy several dances, and when the time arrives for unmasking an old love affair is renewed. Uncle Joe is a bachelor and Florrie's mother is a widow. In the succeeding scenes there are many laughable situations, but the climax is reached when the elderly couple and the young lovers discover each other in adjoining stalls in a fashionable cafe. It is almost needless to state that all ends well.

ITALA ITEMS.

W. B. Schram, who has been operating as a state rights buyer in Michigan, will henceforth do business under the name of the Wolverine Feature Film Company with offices at Room 209, Equity Building, Detroit, Mich. This company has purchased "The Fatal Grotto" from the Itala Film Company and may handle the Itala output in the Wolverine state. Sam Benjamin of Chicago has purchased the rights for "Tigris" for Iowa. Alex Wall of Birmingham, Ala., has purchased rights for "The Great Aerial Disaster" for Alabama and Mississippi. David Mundstuk of the M. & F. Feature Film Co., of Chicago, has contracted for the Itala output for Northern Illinois. W. E. Greene of Boston is now booking "The Dread of Doom" and "The Fatal Grotto" as is also the Emby Feature Film Co., of New York City, Attractive Feature Film Co., of Philadelphia, Golden Gate Film Exchange of San Francisco, Monarch Feature Film Co., of Kansas City, Mo., and the Weiland Feature Film Co., of Pittsburgh.

"BRANDED FOR LIFE" (Itala).

"To err is human, to forgive divine" is the preachment of "Branded for Life," the two-reel Itala "Big Film." Here is a good story, excellently photographed, staged with a craftsman's hand, redolent of southern gardens and pulsating with the fortissimo tempo of the Latin temperament.

There is little frivolity, little facetiousness in the Itala scenarios. The "Big Films" are always incursions into the darkling, exposes of the mightier emotions. No exception is "Branded for Life."

Scene from "Branded for Life" (Itala).

The brand referred to in the title is not inflicted by a hot iron a la Spanish Inquisition, but by a good rawhide whip which snaps across the belligerent lover's features, much to their disfigurement, when he attempts to remonstrate physically with the more favored suitor. A deeper scar, however, is made on his soul and his memory, and he there swears by the "pale mune" and the great Garibaldi that some day he will have r-r-r-revenge. We can imagine him rolling his r's as a telephone operator does. An interesting film this and worthy of tired eyes and fresh.

NATIVE DANCES AT DJAKJAKARTA, JAVA.

One of the most interesting places visited by the Melies Company, on their picturemaking tour of the world, was the Island of Java. The natives there are so fond of amusement and ceremony that a large part of their time is given up to celebrations and festivities of various kinds. All of which costs considerable money and keeps the natives poor. but they would rather be poor than dispense with the merry-making. Professional native dancers are engaged to perform at these feasts and are an indispensable part of native Javanese life. The illustration herewith is from a half reel subject taken in Java by the Melies Co., entitled; "Native Dances at Djakjakarta, Java." It shows a group of these dancers in their dancing regalia doing the "Tjetilan" or "Horse dance." Mr. Gaston Melies is to be seen in the picture just behind the dancers.

Gaston Melies and Group of Javanese Dancers.

"WHAT'S THE MATTER WITH FATHER?" (Essanay).

This comedy is full of clever and unique situations. Beside using a novel theme, the Essanay Company have given the roles to players especially adapted for these particular characters.

"Old Man" Davis, a rheumatic grouch, tells Herbert, his daughter's fiance, to leave his home immediately and to never cross his threshold again. Herbert, however, through a doctor friend, secures a patent medicine that guarantees the cure of rheumatism. Herbert crosses the threshold of protest and informs Mr. Davis of the remarkable discovery. In return the genial prospective son-in-law is promised the hand of Gertrude, providing he can cure the old gentleman. Over enthusiastic, Old Man Davis takes more of the medicine than the law allows. Stop work used here makes this excruciatingly funny. Mr. Davis' sister tries some of the medicine and she goes through the same funny antics that her brother did. The side-splitting contortions that both Mr. Davis and his sister perform, will make any audience laugh. The "affair" is straightened out in the police court. Herbert, portrayed by Minor S. Watson, is a true to life character of an up-to-date lover. Beverly Bayne as Gertrude gives a splendid performance. Clara Smith as Mr. Davis' sister pleases. Thomas Commerford portrays the role of Old Man Davis in an exceptionally clever manner. This production is booked for release Friday, July 4th.

Scene from "What's the Matter With Father" (Essanay).

GENERAL FILM COMPANY NOTES.

Every week something is added to General Film Service to make it more attractive to exhibitors. Following close on the heels of the announcement of such elaborate multiple-reel features as "Mary Stuart," "The Snare of Fate," "The Struggle," "The Tiger Lily" and "Shenandoah," comes the statement that two Pathe Weeklies will be supplied every week, on Monday and Thursday, beginning in the near future.

George Balsdon, formerly owner of the Photoplay Advertising and Specialty Company of Pittshurgh and elsewhere, and now manager of the Poster Department of the General Film Company, was in Albany during the past week establishing a poster branch in connection with the local distributing office.

The early part of the month the Boston poster branch was opened and has proved a great boon to exhibitors in that territory.

H. J. Cohen, formerly a special representative of the General Film Company in the East and in Canada, recently assumed charge of the new City Hall Square branch at 139 North Clark Street, Chicago.

AMERICAN PLANT INCREASES CAPACITY.

The capacity of the drying room of the American Film Mfg. Co. has been increased to twice what it formerly was. This was necessitated by the large and steady increase in business during the past several months. Other improvements are also being installed so as to insure an even better photographic quality than has heretofore been deemed possible.

"DICK'S TURNING" (Reliance).

The story of this clever little picture play was written by Forrest Halsey, who has contributed so many good things of late to the Reliance Company. It is the story of two young people of the tenements who, when work is scarce and times are hard, are dispossessed from their little home and all their furniture taken back by the installment man. Dick, the young husband, takes his girl-wife back to her father's home. The old man will care for her, but not for him. Seated alone in the park, wondering what he will do, Dick notices a poor little cat tormented by some children. He decides that perhaps his wife would like the little cat. So he rescues it and while taking it to her, it runs away from him. He follows it into an alley that is the back entrance to a rich home. A little boy in this house has just been given a new gun. Seeing the cat he decides to take a shot at it and strikes Dick instead. The boy, already weak and faint with hunger and worry, falls unconscious and is carried into the house. The little boy's mother sends for Dick's wife and decides to take the two young people under her protection. Later we see Dick in the uniform of a chauffeur returning to his new home, which the tide of good fortune has enabled him to provide again for his wife and himself.

Scene from "Dick's Turning" (Reliance).

Edward Genunge plays Dick, Isabelle Lamon, his wife, Edgena de Lespine, and Alan Hale, the parents of the rich little boy, ably portrayed by Master MacNacomber. Directed by Lawrence McGill, this picture is full of heart interest and romance.

KINEMACOLOR KOPY.

Kinemacolor captured the S S. Imperator on her first arrival in New York harbor and the same evening showed motion pictures of the gigantic German steamship in natural colors at the Proctor theaters. This is pretty near a record in motion picture news reporting, and certainly the first time that natural color photographs have been taken, developed, printed and exhibited with such speed and satisfactory results.

* * *

With a clever eye for combining business with pleasure, Al "Kinemacolor" Lowe has installed Kinemacolor in a summer resort circuit comprising the Idle Hour Theater, Far Rockaway; Arverne Pier Theater; Happyland Theater, on Staten Island; Ocean Theater, Asbury Park; and Ocean Theater, Long Branch. Looking after these theaters provides "week end" excursions for the entire summer, and between times Mr. Lowe can attend the big, open-air Burland Theater, in the Bronx.

* * *

William H. Hickey has gone on a flying tour of Chicago, Detroit, Toronto and Montreal. He will return to New York to attend the exposition and then sail for London, where he is general manager of the Natural Color Kinematograph Company, Ltd., or "Kinemacolor."

"FLYING A" MULTIPLE REELS.

The American Film Manufacturing Company will release a two-reel subject every other Monday. "The Ashes of Three," a recent two-reel release, created such a demand for more multiple "Flying A" releases that in future the one-reel subject of every second Monday is to be replaced by a two-reel subject.

"THE WAGER" (Reliance).

A coming picture announced by the Reliance Company for release on July 9th contends that, despite the kind of family a child is taken from, that child will grow up good or bad, according to its own soul. On these grounds two young men make a wager—one, that a child from the slums given the same advantages as a child of fine ancestry will turn out as well. The gutter waif is found and the experiment begins.

Fifteen years later the girls, grown to womanhood, are equal in appearance and education. The slum child has developed into an earnest student—the child of good family into a society butterfly. In a moment's madness this girl is about to throw her life's happiness away, but is saved at the very brink of the chasm by her foster sister, who later, to shield the girl from whom so much is expected, takes the whole blame of the escapade. Even the man who had staked his wager on his protege, who is now his sweetheart, doubts her, and she, about to go away forever, is cleared by the other girl, who confesses her weakness and her sister's strength.

This picture is a remarkably strong one and is played by a notable cast including Rosemary Theby, Isabelle Lamon, Alan Hale, Stanley Walpole, and the Reliance children, Runa and Rosanna.

"THE PROFITS OF THE BUSINESS" (Lubin).

This picture may be termed a melodrama, but it is of high class and an excellent lesson against the too frequent occurence of parents insisting on mating their children in marriage. Many crimes have been committed by this folly. Lives have been lost and years of misery have been experienced by all concerned. Remorse often comes too late and reparation is impossible. The picture employs a cast of best players in the Lubin stock forces.

John Regan, president of a great department store, has searched for his daughter, whom he drove from home because she married against his wishes. He learns at last that his daughter and her husband are dead, and that a child, Mary, is in New York seeking employment. Mary gets a position in the department store, but Regan does not know of it. Her wages are only $5 per week, and it is hard for her to procure food and neat clothes. She is pursued by Avis Lusk, a well dressed roue, but she rebuffs his advances. A few weeks pass and she falls sick and her wage is cut to $2.50. This means starvation, Avis watches his opportunity and Mary accepts an invitation to dine. She reads her fate in his eyes and recoils in horror. Regan is informed of the girl's lodging and when he arrives she is nearly dead. She is removed to Regan's home and restored. Lusk then discovers that he is really in love, and remembering the fate of his daughter Regan gives Mary to him.

Scene from "The Profits of the Business" (Lubin).

RODMAN LAW IN DEATH'S SHORT CUT.

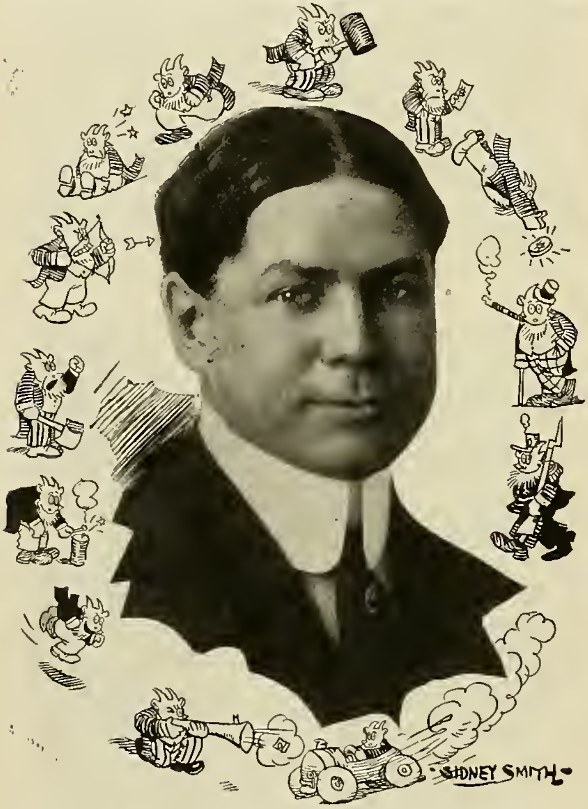
The sensational Reliance drama in which Rodman Law made his daring plunge over Still Water Falls in an open boat will be released on Saturday, July 5th, in one reel. Three alert cameramen succeeded in catching him from different angles, and the result is a splendid climax to a very unusual story of the Maine lumber camps.

MORE ABOUT "ALKALI" IKE DOLLS.

The "Alkali" Ike dolls have become so popular that several newspapers in the East are running contests, giving these novelties as prizes. The General Film Company branches have ordered the dolls to supply the various different photoplay theaters in their territory. One photoplay theater in Pennsylvania has ordered 200 dolls to give away as souvenirs. Some of these theater managers are progressive, and in spite of the intense heat that is looked for this summer, they will be able to draw the crowd with nothing more or less than an "Alkali" Ike doll. It has been predicted by a doll manufacturer who knows his business that practically every child in the United States and Canada will have a doll before the first of January. This ought to be a good tip for exhibitors and department store managers.

SIDNEY SMITH'S CARTOONS IN SELIG FILMS.

Sidney Smith, the famous Chicago Tribune cartoonist, whose portrait appears herewith, surrounded by his famous character, "Old Doc Yak" in various poses, has made his advent as a motion picture entertainer. Mr. Smith has completed the first of a series of animated cartoon novelties which will be released by the Selig Polyscope Company on July 8th. The general title of the series will be "Seligettes." The first release in the series runs approximately six hundred feet and will be called "Old Doc Yak." It required several thousand separate drawings to obtain the desired results.



MRS. MARSTON A REGULAR LAMB.

The only recognition anybody who has been following Thanhouser pictures has of Mrs. Lawrence Marston is in "Amazon" parts, for on the screen she looks a pretty representative of the Amazon type. Her vigorous roles in "Good Morning Judge," "A Militant Suffragette" and "A Business Woman" seem to exactly suit her. But now we have a Thanhouser announcement that in the leading female role in support of Maude Fealy in "King Rene's Daughter," Mrs. Marston is a—nice, tame nurse. They swing 'em around some in these picture parts! With Mrs. Marston in Miss Fealy's support are Harry Benham, Mignon Anderson, David Thompson, William Russell and Leland Benham. The subject is in three reels; out Tuesday, July 1.

"MAN AND WOMAN" (Ramo).

Here is an interesting plot. It is almost actor-proof because of its strong fundamentals. Guilty conscience vs. condemned innocence is always a strong dramatic situation, but in many cases it is overdone to the point of artificiality. Still dwelling on the plot and not the players, this one is entirely within the bounds of reason and free from the overworked tricks of double identity, the long lost brother, the rejected lover, and all the rest of the "modern conveniences" of so-called dramatists.

The story is natural. It is natural for a man to become so engrossed in his business that he neglects his wife. Neglected wives by the hundreds are always yearning for the attention that is denied them by their husbands. Result: an outside attachment that gets some of them into trouble and teaches others a good lesson. In this instance the wife becomes interested in a musician who loses his head over her. She then thinks it is time to quit, and tells him so. Being a crazy musician he writes her a farewell note and commits suicide. She hastens to prevent him, but finds him dead with a note in his hand. She takes the note and hastens away. A strange man is arrested for the crime. This woman's husband, who is a lawyer, is appointed to defend the man. The case goes against him. The night before the case goes to the jury the wife confesses all to her husband. The two notes prove an alibi for the prisoner. He is freed and the lawyer's ambition is realized, but at the expense of his wife's reputation.

Scene from "Man and Woman" (Ramo).

It will be seen that there are opportunities in this plot for some strong acting at every point. The Ramo people have done their best with it, and that is saying a good deal. It will be a two-reel picture.

RECENT STATE RIGHT PURCHASES.

The Eclectric Film Co. has sold the rights to exhibit "The Mysteries of Paris" in Oregon, Washington and Idaho to the Famous Feature Film Co., of Seattle, Washington. Only the three states mentioned are included in this deal.

Feature Film Man Wanted

A WELL KNOWN FILM COMPANY requires the services of an experienced and competent feature film man. The job is a big one and will grow bigger. It calls for a man of tact, energy and keen judgment. If you possess these qualifications, write, stating full particulars about yourself; otherwise, save your time and ours. F. F. M., c.o. The Moving Picture World, New York City..

CORRESPONDENCE

LOUISVILLE.

THE new owner of the new airdome which will open in South Louisville in the near future is A. C. Winston. The new theater will have a seating capacity of about 400. Pictures and vaudeville will form the program. Ten cents admission will be charged.

About fifteen Louisville exhibitors will attend the national convention in New York in July judging from present intentions. This delegation will be augmented by about a dozen more from various sections of Kentucky. A special car probably will carry the contingent from the Bluegrass State. Louis J. Dittmar, president of the Kentucky Motion Picture Exhibitors' League, is in charge of plans for the annual meeting, from the Kentucky standpoint.

The Arcadia Hall, Louis J. Dittmar's splendid new place, has been closed for the summer, and will reopen next September as a dance hall for select affairs, according to the original intentions. Mr. Dittmar will give all his attention to the Majestic Theater.

At the instance of the Louisville Dental Federation a reel of moving pictures showing the work done by dental clinics in other sections of the country will be exhibited in photoplay theaters of Louisville shortly, the exhibitors co-operating with the dentists in their efforts to awaken public interest in the proposition.

A contract calling for the erection of a $50,000 playhouse at Jackson, Ky., has been awarded and work will begin immediately. The new theater will be utilized both for moving pictures and vaudeville. Concrete and brick are to be used in the construction work. Both local and foreign capital has been interested in the venture. The theater will easily be the largest and most imposing in the mountain town, which has been somewhat neglected in amusement matters in the past. The house is to be completed by November 1.

New ceiling fans and new opera chairs are features of alterations in the Princess Theater, of Earlington, Ky. Several hundred dollars were spent in the improvements.

The Hipprodrome and Annex Theaters, of Lexington, Ky., have been closed for the summer and will be opened in the fall as one new house. The Hipprodrome is one of the oldest moving picture theaters in Lexington, while the Annex followed in a few months, occupying an adjoining building. L. H. Ramsey, owner of the two theaters, will spend several thousand dollars in improvements. A larger stage, an increased capacity and better progress will be features of the new theater. The name has not yet been selected. The theater will be ready for the public by September 1.

J. A. Needham, owner of the Lyric Theater, of Pineville, Ky., has extended his interests by opening an airdome in Harlan, Ky., another town in the coal-mining section. Mr. Needham plans to add other amusement enterprises to those now in operation in the two towns. If the Harlan theater proves successful, a substantial theater will be erected to run during the winter months.

J. E. Fawcett has secured control of the Idle Hour Theater, of Earlington, Ky., and is contemplating the establishment of a house for colored patrons of the animated pictures. The exhibitor is making something of an innovation in requesting opinions of his clients as to the films used. He proposes to take a vote on the question, and will utilize the service favored by the majority. Mr. Fawcett now is using Universal service in the Idle Hour Theater, and will have the same program in his colored house, probably. The latter will be ready for the public by July 1.

Mayfield, Ky., is to have a new moving picture theater, W. F. Grau, of Hopkinsville, Ky., being the promoter. Mr. Grau has leased a big store room in Mayfield, and will have the theater ready for use early in July.

Three new moving picture theaters are proposed for Cincinnati, Ohio, the most important being an airdome at the corner of Flora and Warner Avenues for the Fairview Amusement Company. The airdome will be built alongside of the Orthodox Theater and will be used when the weather permits. It will have a seating capacity of 800. A combination moving picture theater and office building will go up on Carthage Pike, in St. Bernard, M. Van den Eynden and A. Kenne being the owners. The house will contain 500 seats. The third theater will be erected on the main thoroughfare in Mt. Healthy. Bids are being received by B. J. Bilger, the architect in charge of plans.

A. P. Barnard, treasurer of the Majestic Theater Company, of Louisville, will retain that office, despite his election to the presidency of the Kinemacolor Company, of New York. Mr. Barnard, a local man, has been in the East for the past two months and his elevation to the head of the big concern caused no surprise to Louisville friends who were familiar with the situation. Mr. Barnard, with Louis J. Dittmar, manager of the Majestic Theater Company, has had great faith in Kinemacolor. The nature films were first popularized in Kentucky in the Majestic, and did much toward making that house among the most popular in the Kentucky metropolis. Kinemacolor now is an established part of the Majestic program, and shows daily to big crowds. Mr. Barnard's future home will be in New York. However, he will retain an interest in the Majestic Theater Company, and will make frequent trips to Louisville. Henry J. Brock, former president of the Kinemacolor Company, remains with the concern, according to a telegram received by Mr, Dittmar. His new position will be chairman of the board of directors. In this capacity his executive ability will have full sway and his services are expected to prove invaluable to Mr. Barnard and the company.

The park season and hot weather have arrived in Louisville and both are having some effect on the moving picture business. It cannot be denied that the parks are a powerful counter-attraction during the sweltering days, and attendance has fallen off to some extent with the animated picture houses. However, the parks always take a little business away when they are first thrown open to the public, and exhibitors are not concerned over the situation. They have made every provision for the comfort of the public, which will shortly return to its accustomed haunts.

Louis J. Dittmar, manager of the Majestic Theater, is becoming something of a traveler. Mr. Dittmar has left for the East on another trip, and will spend a week or ten days in the metropolis.

Crossed electric wires started a blaze which was responsible for the temporary discontinuance of the moving picture performance at the Avenue Theater. The fire started in a laboratory in the building, and smoke quickly filled the show-house. Fortunately the crowd was small and all made their exit without trouble. The show closed down for the remainder of the day, but resumed as usual twenty-four hours later.

The program plan under way in Louisville is materializing rapidly and it is probable that the weekly feature will make its appearance in the near future. J. D. Inman, a printer, is at the head of the venture, and has received assurances of support from a number of exhibitors who are anxious to take advantage of this opportunity for publicity of the desirable kind. It is likely that several houses in the residential section of the city will be included in the program. The original plans provided for two distinct programs, one for theaters in the main business district, the other for those in outlying sections.

L. R. Evans has opened the Dixie Airdome at Mayfield, Ky., with a capacity of 900 seats. A new player piano, with new projection machines and other modern equipment, have been installed. Mr. Evans closed the Dixie Theater temporarily, the annual Chautauqua being scheduled to arrive shortly. Pending the re-opening, Mr. Evans will make numerous changes in the Dixie, which will open with an enlarged capacity.

Moving picture theaters of Fulton, Ky., were given due recognition in the anniversary edition of the Daily Leader, the foremost newspaper of the Western Kentucky city. A photograph of the Rex was run. C. W. Owen is the owner of the Rex, which is one of the most modern houses in that section. Recent improvements in the house comprise both oscillating and ceiling fans, with high power exhaust fans. The operating booth has been improved with automatic devices, approved by moving picture experts. The Orpheum Theater, of Fulton, is the other house of importance, costing about $15,000. The seating capacity of the Orpheum is 500. A new Powers No. 6 machine recently was installed, improving the pictures materially.

The McFerran-Knopf Company has been formed in Louisville to handle advertising slides in moving picture houses of the city. Mr. McFerran was the head of a similar venture a couple of years ago, the old company being unsuccessful. He believed, however, that there is a legitimate field for such a concern, and is advertising to advertisers in the daily papers of the city.

The Harrodsburg, Ky., Amusement Company has been formed to operate an airdome in that town. James P. Spillman is head of the company, which is incorporated at $1,000. E. J. Wiseman and Joe Spillman also are interested. The airdome will open about July 1.

Alexander Walker is to erect a new moving picture theater at Lancaster, Ky., shortly. The details of the new structure have not been decided upon. Lancaster at present has no modern theater, and Mr. Walker will endeavor to give the town one of the handsomest in that section.

The tightness of money, which has caused trouble to so many builders, is not noticeable in Cincinnati. The Hyde Park Amusement Company, which is constructing a new motion picture house on Erie Avenue, has borrowed $12,000 from the Hyde Park Savings Bank Company with which to complete the theater.

T. Nolan, owner of the Pastime Theater, of Cincinnati, will become interested in another branch of the business shortly, having decided to open a supply house in Cincinnati. Mr. Nolan has left for the East to order his stock. His store will be at 29 Opera Place. Projection machines, opera chairs and other equipment are to be handled by the exhibitor.

Philip Painter has been elected president of the Dixie Photo-Play Company, recently formed at Birmingham, Ala. Walter Blackman is vice-president and R. E. Lassier secretary of the company, which will begin operations at once.

G. D. CRAIN, JR.

BUFFALO.

A PLAN to have a moving picture board in Buffalo has been suggested by Alderman John P. Sullivan of this city. "This moving picture business is growing so rapidly that the whole matter of its control and regulation should be turned over to a special commission," said Alderman Sullivan. "Applications for new permits are now coming in faster than they can be disposed of by the common council." Alderman Sullivan made this statement at a recent meeting of the Aldermanic Fire Committee of Buffalo. Several citizens appeared at the session and opposed the building of a moving picture theater by the Nassoy Amusement Co., at 400 Prospect avenue. The hearing was postponed.

The village board of trustees of Fredonia, N. Y., has adopted an ordinance prohibiting moving picture shows, or shows of any kind for which admission is charged Sundays. The ordinance went into effect on June 28th, and provides a fine of $25 for each offense.

Several thousand Canadian troops encamped at Niagara-on-the-Lake, a Canadian town a few miles from Buffalo, have moving pictures as part of their diversions. Col. Samuel Hughes, Minister of Militia of Canada, who inspected the troops, pointed out that the moving pictures, which are in every camp in Canada, have a good effect in keeping the men in their quarters. Major Maddocks, orderly officer to General Hamilton, suggested to Col. Hughes that the moving pictures might be combined with musketry. In the old country, Major Maddocks said, they had moving pictures showing tigers and other moving objects. The soldiers shoot at these, and when they shoot the pictures stop for a moment so that the accuracy of the shot may be seen. Colonel Hughes thought the suggestion was good and that the plan might be carried out.

A Toronto, Ont., report says that the Amalgamated Moving Picture Shows, Limited, has been organized, with a capital of $500,000. The charter gives the company permission to buy, sell, lease or operate as principal or agent, moving picture theaters and other kindred projects, and to manufacture, buy, sell, or deal in films, machines, equipment, furnishings, decorations and other theatrical apparatus, etc. The report says, in part: "It is evidently the intention of the company's management to corrall many of the largest and most profitable houses in Canada."

Manager Sherry has been featuring "Satan" in moving pictures at the New Lyric Theater. His recent attraction at The Family Theater has been "Jack and the Beanstalk," in Kinemacolor.

J. J. Maher, W. S. Bennett and Anna A. Jornad, have formed the Mars Amusement Co. of Buffalo, with a capital of $30,000. The concern will operate a moving picture theater.

The petition of G. Morton Wolfe, to build a moving picture show at 444-446 Connecticut street, Buffalo, has been granted by the Buffalo Aldermen.

The old Clinton Hotel, in North Main street, Warsaw, N. Y., is to be torn down and a moving picture theater erected. The lease is held by Henry Myerhoff, of New York City.

The Fillmore Theater, 675 Fillmore avenue, Buffalo, was recently entered by burglars, who forced a door, and a quantity of carpenters' tools stolen.

BILLY BISON.

ST. LOUIS.

SIX members of the Municipal Assembly of St. Louis, a committee appointed to investigate conditions in St. Louis theaters including picture houses, are to hold public hearings in the near future at which theater owners and managers will be present and their presence made imperative by threatened subpoenas. Coincident with the purposed plan of placing restrictions on local theater people a concurrent resolution, drawn up by City Councilman Otto G. Koenig, provides for bids to draw plans looking forward to protection insofar as the same concerns the safety of theater-goers. The resolution states that many of the smaller theaters lack fire protection, which Koenig claims the proprietors expect to be exempt, as they do not come within the provision of the law. The author of the bill makes it known that it is the intention of the city fathers to go after both large and small theaters, playing no favorites.

Frank Talbot of the Hippodrome left Sunday, June 15, for an extensive Eastern trip to book new acts for the coming season and line up some special picture films for the St. Louis Hippodrome.

The weather man has been kind to the operators of the airdomes and everyone is doing a good business. Hot weather, however, has not interfered to any great extent with the regular picture houses and everyone reports smooth sailing.

F. J. FEGAN.

NEW ENGLAND.

THE Carnegie Museum, Alaska-Siberian motion pictures started an engagement at Tremont Temple, Boston, beginning June 9. A matinee is given daily at 2 p. m., and the evening performance starts at 8 p. m. Prices are advertised as 15, 25 and 50 cents, but special discount tickets have been very generally given away, which cut the admission prices down about 50 per cent. Business has started in only fairly good, but this is no doubt due to the season of the year, as most of the Boston photoplay houses are complaining of slow trade.

The Beacon Theater, Boston, has just installed two new Simplex machines, which were purchased by General Manager Lowrie, from the R. D. Marson Moving Picture Company of Boston. The Beacon had been using Power's Machines. Mr. Lowrie states he is greatly pleased with the pictures projected by the new Simplex, and feels he has a perfect picture.

On Monday, June 9, the society of Eagles held a large parade in Boston, which was filmed. The pictures were on exhibition at the Star Theater, Boston, on 6 o'clock the same evening. This topical reel created considerable interest.

A recent incorporation in Boston, is the Picture Theater Corporation. This concern filed its certificate of incorporation for $30,000. Frank L. Jones, Henry H. Gooding and Sarah Vander-Woude are named as the promoters.

Mrs. Helena Bradford Churchill is giving a most interesting and instructive lecture on the Carnegie Museum, Alaska-Siberia pictures, at Tremont Temple, Boston. Mrs. Churchill enlarges upon the animal existence north of the Arctic Circle, and gives much valuable information regarding the life of the Eskimos.

Beginning Monday, June 16, the "Quo Vadis?" reels were exhibited at the Tremont Theater, Boston, at prices ranging up to fifty cents. The Tremont is a legitimate theater, which has closed its regular season for the summer.

George T. Chaffee has awarded the contract for the construction of his new theater at Rutland, Vermont, to F. H. Remington. The plans call for a thoroughly modern and fireproof theater, that will seat about 1,100. The new house, which has already been named the Playhouse, has a fine location on Centre street, and should prove a money-maker, as it will be the most expensive and modern theater in Rutland. One balcony will be built. Thomas A. Boyle has secured a lease on the Playhouse, and expects to offer popular priced vaudeville and moving picture programs, with an occasional road show.

In many moving picture theaters in this section, and in other buildings, where there is always a possibility of fire, and great danger from this source, the fire departments have posted cards, which give instructions as to what is the proper action to take in case of such a happening. The card contains a number of excellent suggestions, which, if followed out, would prevent any serious disaster, but there is one suggestion that seems to be rather sarcastic, namely:—"In case of fire, keep cool."

Daniel J. Sprague, manager of Lake Nipmuc, a summer park near Milford, Mass., reports that his theater is doing a capacity business, with programs of vaudeville and motion pictures. Mr. Sprague is a fixture at Lake Nipmuc, having been in charge there many seasons, and knows what his audience likes.

It took eighteen months for sufficient capital to be raised to rebuild the Opera House, Milford, Mass., which was burned to the ground by fire. The Milford Realty Company finally decided to rebuild, and erected a first-class modern theater, with a total seating capacity of 1250. The new lessees have a very handsome theater, with interior decorations of red and gold. Franklin Tompkins is to have charge of the new house, and will offer vaudeville and photoplay programs, and, now and then, dramatic attractions. The people of Milford have not had much doing lately in the amusement line, and on this account, it is believed that the Opera House will do very well.

The new theater, scheduled for Malden, Mass., has been temporarily held up, due to finances. It is believed that additional capital will be raised in the near future, which will allow the building of the house to be continued.

Joseph A. McConville, manager of the New Portland Theater, Portland, Me., has changed the policy of his theater, over the summer months. The theater is now offering musical comedy attractions, instead of vaudeville and photoplay programs. The special added feature has been retained—Kinemacolor films.

Portland, Me., is to have still another new theater, to be devoted to the exploitation of vaudeville and pictures, as these columns have already noted. The new house has just been named the Empire, and every effort is to be made to have it ready for its opening performance by September 10.

The Allen Academy of Arts of Hartford, Conn., which is composed entirely of young women students, recently held a vote as to who is "the most handsome and most competent moving picture actor" they had witnessed in moving picture productions. By a vote of 806 ballots, out of a possible 1007, Mr. Courtney Foote, of the Vitagraph Company, was awarded the prize. This is surely a most flattering condition of affairs.

Joe Shea will be seen in charge of Freebody Park, Newport, R. I., and the summer season of this popular resort opened on Monday, June 16.

The Scenic Theater, Waltham, Mass., has closed for the summer, and will reopen early in August, with moving picture programs. The Scenic tried out stock-company attractions for a few weeks late this spring, but business did not respond to this policy.

The Massachusetts Motion Picture Company, is a recent concern to file its papers of incorporation at Boston. This is a $100,000 company, with William H. McNiff, Jacob C. Morse and Lawrence H. Martin, as the promoters.

Another recent incorporation is the United Motion Picture Theater Company of Boston, Mass. S. H. Steinfeld, A. A. Kellman and F. H. Baer, of Boston, are named as the officers. The corporation filed papers, calling for $250,000 capital.

John T. McCarthy of Lewiston, Me., is having plans made for a moving picture theater at Bangor, Me. Mr. McCarthy intends to erect a modern fireproof theater, to seat about 800.

The Novelty Feature Film Company has incorporated at Boston for $5,000, with S. H. Steinfeld, Anna A. Henke and Frank H. Baer named as the promoters.

Manager Hebrew, of the Boston offices of the General Film Company, has resigned, and has been succeeded by Manager Skates of Chicago.

The "Battle of Gettysburg," the five-reel feature picture, has been booked by the National Theater, Boston, from the Mutual Film Corporation, 1106 Boylston street. The National started the engagement on June 23, and will exhibit the reels for an indefinite period.

A new theater is promised for Biddeford, Me., which will be built and managed by the Balsam Amusement Company, of which F. H. Burt is president. Mr. Burt is now looking after the New Columbia Theater, Bath Me., which opened recently to large business. W. M. Burt is vice-president of the company, which intends to open several other theaters in the near future, all of which are to be devoted to moving picture programs.

S. B. Leland, the well known moving picture exhibitor of Vermont, has purchased the state rights for Kalem's "From the Manger to the Cross," for Maine, New Hampshire and Vermont. Mr. Leland is a live wire, and should be able to do well with the five-reel subject.

The Bijou Theater, Fall River, Mass., has taken a new lease on life, since it reopened, under the new management. Charles E. Cook, well known to all the New England trade, is now in charge of the Bijou, and is offering unusually good programs of vaudeville and pictures. There is no reason why this photoplay theater should not do very nicely, and business has been very nearly capacity of late. There is but little of the moving picture business that Mr. Cook has not mastered, and he is putting his best efforts into the Bijou.

The Massachusetts State Branch of the Exhibitors' League still peacefully slumbers, and is unable to even call a meeting, much less get a quorum. On this account, it is unlikely that this branch will select delegates to the New York convention, but it is very probable that a handful of enterprising exhibitors from Massachusetts will make the trip as individuals.

The B. F. Keith interests have two theaters in St. John, Canada, and two new corporations have been formed in connection with the newest Keith house, the Imperial Theater. The St. John Theater Operating Company, Limited, and the St. John Theater and Realty Company, Limited, have been incorporated. The former is a $2,000 concern, while the authorized capitalization of the latter corporation is $5,000. Messrs. A. Paul Keith, Edward F. Albee and Maurice Goodman, all of New York, and Walter H. Golding and George H. V. Belyea, of St. John, are the members of both concerns. W. H. Golding is the manager of Keith's Nickel Theater, and will also take charge of the Imperial, as soon as that house is ready to open. Both houses run moving picture programs.

Another piece of Canadian news that has drifted into Boston, is that John Griffin, a well known exhibitor of Toronto, Canada, is to build a new theater at Berlin, Canada, to seat about 1,500 people. Messrs. Longo Brothers are now building a first-class, fireproof theater in Berlin, to seat 800 people. G. O. Philip has acquired the Auditorium Theater, Berlin, which he completely renovated and improved. The Auditorium is offering programs of vaudeville and pictures. Mr. Philip is also operating the Star Theater in the same city. In addition to all these moving picture theater activities, H. L. Jansen is well along on the erection of his new vaudeville and picture theater at Berlin, to seat 1,000. Evidently this Canadian city is peopled with moving picture fans!

The Empire Theater, Hartford, Conn., reports very satisfactory business, with photoplay programs, the lateness of the season considered. The Empire exhibited its own local Memorial Day film, which created much interest.

The Goldstein Brothers Amusement Company of Springfield, Mass., operating a chain of theaters, are being sued by Henry W. Savage, who seeks to recover $400 for royalties.

Manager Al. Rosenberg of the Rockland Theater, Rockland, Me., is doing a nice business with vaudeville and moving picture programs. Mr. Rosenberg is very particular about his projection, and has just installed a new machine, as he is determined to show "perfect pictures."

The Auditorium Theater, Manchester, N. H., reports good business, with vaudeville and picture programs. This house expects to remain open all summer, as does the Crown Theater, a straight moving picture theater of that city.

Motion pictures of the recent McCarthy-Pelky fight in Canada, in which the former was killed, have been barred from Boston by Mayor John F. Fitzgerald.

HENRY.

PHILADELPHIA.

ONE of the newest ideas to attract attention and draw patrons into a theater in Philadelphia is that of the Bijou Dream Theater. A large thermometer is fastened to a blackboard, which is also shaped to represent a thermometer, with a number of blank spaces to represent the different hours of the day, in two columns. One column gives the temperature of the inside of the theater and the other, with the thermometer on the outside, show that it is fully 20 degrees cooler on the inside. Another novel feature is a large electric-lighted dial clock which is located directly over the picture screen. Many people go into a theater just to stay a few minutes. This is especially so in the business section of the city, and patrons now do not have to bother looking at their watches by a poor light, but have the correct time before them at all times.

D. Baylinson has added the airdome at Forty-first street and Parkside avenue to his chain of motion picture houses acquired by his syndicate.

One of the largest picture houses yet designed for Philadelphia will soon be erected at Juniper and Market streets, by one of the large real estate operators of the city. According to the size of the lot, the theater will be the largest on Market street, used exclusively for motion pictures.

The Grand Theater, at Broad street and Montgomery avenue, is making a hit with the people who want a lot for the money spent. The Grand is showing eight reels of "first-run" pictures for five and ten cents, and they are getting the crowds. Included in the eight reels is one three or four-reel feature.

Ben Abrams, of Warner Features, is having no trouble to book his features, and the exhibitors are calling on him for more productions. The Gene Gauntier pictures are making a tremendous hit.

Miss May Wooly, auditor of the Independent Film Service, has been compelled to remove her office from 231 to 233 North Eighth street. She states that on account of the increasing business her former offices is now used for the accommodation of new reels.

Pearce Poster Company recently added three more artists to its new banner painting department, having now a total of five men, who are able to turn out sixty banners a week. In this new service Mr. Pearce announces that he will soon complete a banner of a Vitagraph feature which promises to make all exhibitors sit up and take notice. The work is not only artistic, but exceptionally well executed and is sure to please the most discriminating.

Mr. Kellner, a local man, has had great success with the "Sanozone" disinfectant for moving picture theaters. Almost every theater in Philadelphia has installed the air purifier, and the managers are pleased with the results.

Several business men from other lines of trade, opened the Casino Theater with pictures several weeks ago. However, the transit of that section of the city was not sufficient to make the undertaking pay, and the theater is now closed again.

The William Penn Theater has discontinued vaudeville for the summer and is showing pictures only to large houses. The show is continuous from 1 o'clock till eleven o'clock at night.

Local picture exhibitors are showing a keen interest in the Vivaphone, the new talking picture which is being demonstrated and handled by the Keystone Singing & Talking Picture Company, with offices in the Lippincott Building, on North Twelfth street.

A large number of exhibitors attended a private showing of "A Woman's Heart," a great Parisian romance, showing the most magnificent scenes of a carnival, which was given at Forepaugh's Theater on Sunday last. The exhibitors were much pleased with the production and a large number of bookings were made on the spot. The feature is the property of the Liberty Features of this city.

CONGDON.

Picture Theatres Projected

West New York, N. J.—William Walzer, 400 Sixteenth Street is to build a theater to cost $25,000.

Philadelphia, Pa.—The Carson Realty Company has sold the property 1730 South Broad Street, lot 30 by 124 feet, to the Philadelphia Amusement Company for a consideration of about $11,000. The site will be improved by the erection of a moving picture theater.

Is Filicide Justifiable?

See "The Seed of the Fathers," America's Greatest Feature Production.

A Marion Leonard Special.

Monopol Film Company.

Helen Gardner

—IN—

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Calendar of Licensed Releases.

CURRENT RELEASES

MONDAY, JUNE 30th, 1913.

BIOGRAPH—A Gamble With Death (Drama)	
EDISON—The Story of the Bell (Drama)	1000
EDISON—The International Polo Association (Sports)	1000
KALEM—A Fight to a Finish (Drama)	1000
LUBIN—The Penalty of Crime (Spec.—2 parts—Dr.)	2000
LUBIN—Her Atonement (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 28 (News)	1000
SELIG—The Beaded Buckskin Bag (Drama)	1000
VITAGRAPH—Roughing the Cub (Comedy)	1000

TUESDAY, JULY 1st, 1913.

EDISON—The Patchwork Quilt (Drama)	1000
ESSANAY—Retaggel (Comedy)	
ESSANAY—The Drummer's Umbrella (Comedy)	
LUBIN—Her Husband's Picture (Drama)	1000
PATHEPLAY—The Miracle of the Roses (Drama)	
SELIG—Songs of Truce (Drama)	1000
VITAGRAPH—Bingles and the Cabaret (Comedy)	700
VITAGRAPH—Sight Seeing in Japan (Scenic)	300

WEDNESDAY, JULY 2d, 1913.

EDISON—All On Account of a Portrait (Comedy)	1000
ESSANAY—The Strongest Link (Drama)	1000
KALEM—The Raiders from Double L Ranch (Drama)	
KALEM—Historic New York (Scenic)	
PATHEPLAY—The Missionary's Triumph (Drama)	
SELIG—Arabia and the Baby (Drama)	
SELIG—The Sultan of Sulu (Educational)	
VITAGRAPH—The Song Bird of the North (Drama)	1000
VITAGRAPH—The Tiger Lily (Spec.—3 parts—Dr.)	3000

THURSDAY, JULY 3d, 1913.

BIOGRAPH—Faust and the Lily (Comedy)	
BIOGRAPH—An Old Maid's Deception (Comedy)	
ESSANAY—The Live We Live (Drama)	1000
LUBIN—The Angel of the Slums (Drama)	
MELIES—The Rice Industry in Java (Industrial)	1000
PATHEPLAY—Pathe's Weekly No. 29 (News)	1000
PATHEPLAY—The Joy Ride (Comedy)	
SELIG—In God We Trust (Drama)	1000
VITAGRAPH—Sweet Deception (Drama)	1000

FRIDAY, JULY 4th, 1913.

EDISON—A Gentleman's Gentleman (Drama)	1000
ESSANAY—What's the Matter With Father (Comedy)	1000
KALEM—A Victim of Deceit (Drama)	1000
KALEM—Shenandoah (Spec.—3 parts—Drama)	3000
LUBIN—The Waiter's Strategy (Comedy)	400
LUBIN—The Wrong Hand Bag (Comedy)	600
PATHEPLAY—Consecration of a Buddhist Priest (Manners and Customs)	
PATHEPLAY—Pisa (Italy) and Its Curious Monuments (Travel)	
SELIG—Sally's Sure Shot (Drama)	1000
VITAGRAPH—An Unwritten Chapter (Drama)	1000

SATURDAY, JULY 5th, 1913.

BIOGRAPH—The Sorrowful Shore (Drama)	
EDISON—The Signal (Drama)	1000
ESSANAY—At the Lariat's End (Drama)	1000
KALEM—The Hidden Witness (Drama)	1000
LUBIN—His Niece from Ireland (Drama)	
PATHEPLAY—A Modern Garrick (Drama)	
PATHEPLAY—The Miner's Destiny (Sp.; 2 parts; Dr.)	
VITAGRAPH—Love's Quarantine (Comedy)	1000

ADVANCE RELEASES.

MONDAY, JULY 7th, 1913.

BIOGRAPH—A Sea Dogs Love (Comedy)	
BIOGRAPH—The Noisy Suitors (Comedy)	
EDISON—Over the Great Divide in Colorado (Scenic)	
EDISON—Winsome Winnie's Way (Comedy)	
ESSANAY—The Forbidden Way (Special—2 parts—Drama)	2000
KALEM—A Stolen Identity (Drama)	1000
LUBIN—The Mysterious Hand (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 30 (News)	
SELIG—The Trail of Cards (Drama)	1000
VITAGRAPH—The Glove (Drama)	1000

TUESDAY, JULY 8th, 1913.

EDISON—Scenes of Other Days (Scenic)	1000
ESSANAY—The Daughter of the Sheriff (Drama)	1000
LUBIN—The Profits of the Business (Drama)	1000
PATHEPLAY—The Airman's Bride (Drama)	
SELIG—Old Doc Yak (First of the Seligettes Series), (Comedy)	
SELIG—A Jolt for the Janitor (Comedy)	
VITAGRAPH—Count Barber (Comedy)	1000

WEDNESDAY, JULY 9th, 1913.

EDISON—His Mother-in-Law's Visit (Comedy)	1000
ESSANAY—The Outer Shell (Drama)	1000
KALEM—The Treachery of a Scar (Drama)	1000
LUBIN—A Hero Among Men (Special—2 parts—Dr.)	2000
PATHEPLAY—The School Ma'am (Drama)	
SELIG—The Reformation of Dad (Comedy-Drama)	1000
VITAGRAPH—A Millinery Bomb (Comedy)	500
VITAGRAPH—Solitaires (Comedy)	500

THURSDAY, JULY 10th, 1913.

BIOGRAPH—The Enemy's Baby (Drama)	
ESSANAY—A Flurry in Diamonds (Comedy)	1000
LUBIN—When Love Loses Out (Comedy)	400
LUBIN—Building a Trust (Comedy)	600
MELIES—His Chinese Friend (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 31 (News)	
PATHEPLAY—Hannigan's Harem (Comedy)	
SELIG—Made a Coward (Drama)	1000
VITAGRAPH—The Carpenter (Drama)	1000

FRIDAY, JULY 11th, 1913.

ECLIPSE—The Statue of Fright (Special 2-part Dra.)	2000
EDISON—In the Old Dutch Times (Drama)	1000
ESSANAY—The Sign (Drama)	1000
KALEM—Entertaining Uncle (Comedy)	
KALEM—Cosmopolitan New York (Tropical)	
LUBIN—On Her Wedding Day (Drama)	1000
PATHEPLAY—Porcelain (Industrial)	
SELIG—Budd Doble Comes Back (Drama)	1000
VITAGRAPH—A Spirit of the Orient (Drama)	1000

SATURDAY, JULY 12th, 1913.

BIOGRAPH—The Mistake (Drama)	
EDISON—The Diamond Crown (Being the First of the Series of "Kate Kirby's Cases"), (Drama)	1000
ESSANAY—Broncho Billy and the Western Girls (Dr.)	1000
KALEM—Rounding Up the Counterfeiters (Drama)	1000
LUBIN—Her Only Boy (Drama)	1000
PATHEPLAY—Dynamite, the New Farm Hand (Ind.)	
PATHEPLAY—A Little Trip Along the Hudson (Sc.)	
SELIG—A Wild Ride (Special—2 parts—Drama)	2000
VITAGRAPH—The Moulding (Drama)	1000

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April 14th, 1913.

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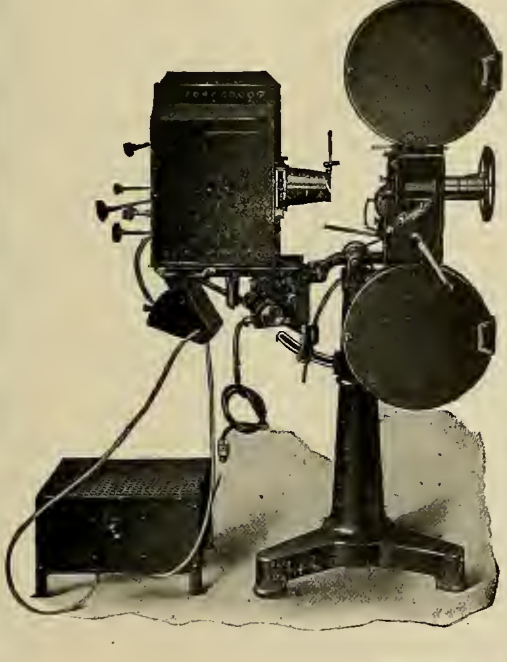
Yours very truly,
(Signed) F. E. Samuels,
Secretary International Exposition Motion Picture Art



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To those who cannot come, catalogue A will furnish much information.

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The PRECISION MACHINE CO.

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JUNE 29th, 1913.
CRYSTAL—Who Is In the Box? (Comedy)
CRYSTAL—Mrs. Sharp and Miss Flat (Comedy)
ECLAIR—He Was Not Ill, Only Unhappy (Comedy)
ECLAIR—Torpedo Fish (Zoology)
REX—Draga, the Gypsy (Drama)

MONDAY, JUNE 30th, 1913.
IMP—The Old Melody (Two parts—Drama)
NESTOR—An Indian Nemesis (Drama)
GEM—Mistaken Intentions (Comedy)
GEM—Teak Wood (Scenic)

TUESDAY, JULY 1st, 1913.
101 BISON—The Battle of Manila (Two parts—Drama)
CRYSTAL—An Hour of Terror (Drama)

WEDNESDAY, JULY 2d, 1913.
NESTOR—The Range Dead Line (Drama)
POWERS—The Quarter Meter (Comedy)
POWERS—British-American Polo Match (Topical)
ECLAIR—The Witch (Three parts—Drama)
UNIVERSAL—The Animated Weekly No. 69 (News).

THURSDAY, JULY 3d, 1913.
IMP—Jane Marries (Comedy)
REX—A Woman's Folly (Drama)
FRONTIER—The Secret of Padre Antonio (Drama)

FRIDAY, JULY 4th, 1913.
VICTOR—The Shifting Fortune (Drama)
POWERS—The Heart of Hernanda (Drama)
NESTOR—He and Himself (Comedy)
NESTOR—To the Brave Belong the Fair (Comedy)

SATURDAY, JULY 5th, 1913.
IMP—Leo, the Indian (Comedy)
IMP—Lightning Sketches by Hy Mayer (Novelty)
101 BISON—At Shiloh (Two parts—Drama)
FRONTIER—A Rose at Sixteen (Comedy)
FRONTIER—A Cactus at Forty-five (Comedy)

ADVANCE RELEASES.

SUNDAY, JULY 6th, 1913.
CRYSTAL—The Girl Reporter (Comedy)
CRYSTAL—Muchly Engaged (Comedy)
ECLAIR—In the Night (Comedy)
ECLAIR—How Diamonds Are Made (Industrial)
REX—Suspense (Drama)

MONDAY, JULY 7th, 1913.
IMP—His Mother's Birthday (Drama)
NESTOR—The Proof of the Man (Drama)
GEM—Billy, the Wise Guy (Comedy)

TUESDAY, JULY 8th, 1913.
101 BISON—The Powder Flash of Death (2 parts—Dr.)
CRYSTAL—True Chivalry (Drama)

WEDNESDAY, JULY 9th, 1913.
NESTOR—John the Wagoner (Drama)
POWERS—Elsie's Aunt (Comedy)
ECLAIR—The Trail of the Hanging Rock (2-part Dra.)
UNIVERSAL—The Animated Weekly No. 70 (News)

THURSDAY, JULY 10th, 1913.
IMP—The Wop (Drama)
REX—Beauty and the Beast (3 parts—Drama)
FRONTIER—The Frontier Twins Start Something (Comedy.)

FRIDAY, JULY 11th, 1913.
NESTOR—Four Queens and a Jack (Comedy)
NESTOR—When He Wore the Blue (Comedy)
POWERS—Morgan's Treasure (2-part Drama)
VICTOR—A Modern Witness (Drama)

SATURDAY, JULY 12th, 1913.
IMP—Oh, You Flirt (Comedy)
IMP—Lightning Sketches by Hy Mayer (Novelty)
101 BISON—The Head Hunters (2-part Drama)
FRONTIER—The Line Rider's Sister (Drama)

Mutual Film Corporation Current Releases

CURRENT RELEASES

SUNDAY, JUNE 29th, 1913.
MAJESTIC—One Round O'Brien Comes Back (Comedy)
THANHOUSER—A Modern Lochinvar (Comedy)

MONDAY, JUNE 30th, 1913.
AMERICAN—Quicksands (2 parts—Drama)
KEYSTONE—For Love of Mabel (Comedy)
RELIANCE—Her Final Choice (Drama)

TUESDAY, JULY 1st, 1913.
MAJESTIC—The Golden Jubilee (Topical)
THANHOUSER—King Rene's Daughter (Drama)

WEDNESDAY, JULY 2d, 1913.
BRONCHO—All Rivers Meet at Sea (Drama)
MUTUAL—Mutual Weekly No. 27 (News)
RAMO—I'm No Counterfeiter (Comedy-Drama)
RELIANCE—Dick's Turning (Drama)

THURSDAY, JULY 3rd, 1913.
AMERICAN—Pride of Lonesome (Drama)
KEYSTONE—Rastus and the Gamecock (Comedy)
MUTUAL—(Title Not Reported).
PILOT—The Code of the U. S. A. (Drama)

FRIDAY, JULY 4th, 1913.
KAY-BEE—The Crimson Stain (3 parts—Drama)
THANHOUSER—Her Two Jewels (Drama)

SATURDAY, JULY 5th, 1913.
AMERICAN—The Tale of Death Valley (Drama)
MAJESTIC—Gaffney's Gladiator (Comedy)
RELIANCE—Death's Short Cut (Drama)

ADVANCE RELEASES.

SUNDAY, JULY 6th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

MONDAY, JULY 7th, 1913.
AMERICAN—San Francisco, the Dauntless City (Scenic)
KEYSTONE—Safe In Jail (Comedy)
RELIANCE—A Rural Romance (Drama)

TUESDAY, JULY 8th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

WEDNESDAY, JULY 9th, 1913.
BRONCHO—Grand Dad (2-parts Drama)
MUTUAL—Mutual Weekly No. 28 (News)
RAMO—Man and Woman (2-parts Drama)
RELIANCE—The Wager (Drama)

THURSDAY, JULY 10th, 1913.
AMERICAN—The Foreign Spy (Drama)
KEYSTONE—The Telltale Light (Comedy)
MUTUAL—(Title Not Reported)
PILOT—Sanitary Gulch (Comedy)

FRIDAY, JULY 11th, 1913.
KAY-BEE—The Banshee (2-parts Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, JULY 12th, 1913.
AMERICAN—The Song of the Soup (Comedy)
AMERICAN—A Garden City In California (Scenic)
MAJESTIC—(Title Not Reported)
RELIANCE—Hearts and Flowers (2-parts Drama)

Exclusive Supply Corporation Current Releases

MONDAY, JUNE 30th, 1913.
DRAGON—Our Future Heroes (Topical)

TUESDAY, JULY 1st, 1913.
GAUMONT—Sauce for the Goose (Comedy)
GAUMONT—Atom Life In the Deep (Comedy)

WEDNESDAY, JULY 2nd, 1913.
SOLAX—An Unexpected Meeting (Comedy)
GAUMONT—Gaumont's Weekly No. 69 (News)

THURSDAY, JULY 3rd, 1913.
GAUMONT—Tricks In All Trades (Comedy)
GAUMONT—Production of Wine In France (Industry)

FRIDAY, JULY 4th, 1913.
SOLAX—True Hearts (Drama)
LUX—Pat Gets on the Trail (Comedy)
LUX—An Easy Day (Comedy)

SATURDAY, JULY 5th, 1913.
GREAT NORTHERN—Winning a Prize (Comedy)
GREAT NORTHERN—The Trondhjem Railway (Scen.)

ADVANCE RELEASES.

MONDAY, JULY 7th, 1913.
DRAGON—Ticket of Leave Man (2-part Drama)

TUESDAY, JULY 8th, 1913.
GAUMONT—His Master's Voice (Drama)
GAUMONT—Making of Tapestry (Industrial)

WEDNESDAY, JULY 9th, 1913.
SOLAX—The Flea Circus (Scientific & Comedy)
GAUMONT—Gaumont's Weekly No. 70 (News)

THURSDAY, JULY 10th, 1913.
GAUMONT—The Trombone Marathon (Comedy)

FRIDAY, JULY 11th, 1913.
SOLAX—As the Bell Rings (Drama)
LUX—(Title Not Reported)

SATURDAY, JULY 12th, 1913.
GREAT NORTHERN—The Jolly Recruits (Comedy)

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RELIANCE	"Ashes"	July 12
KAY-BEE	"The Banshee"	July 11
BRONCHO	"Granddad"	July 9
KAY-BEE	"The Crimson Stain" (3)	July 4
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

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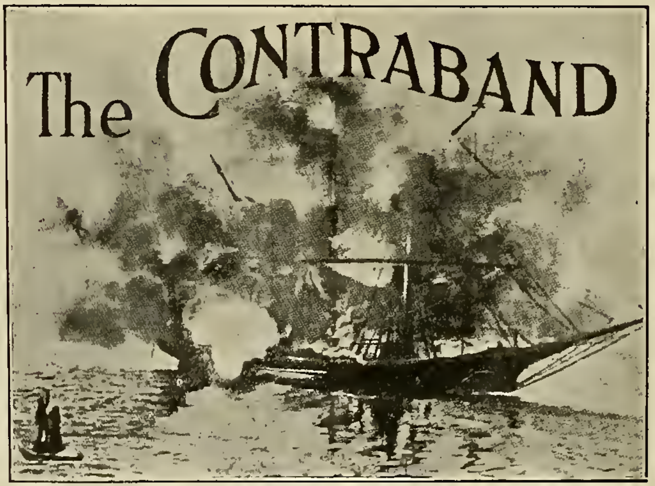

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RELEASES

JUNE 25	The Gaumont Weekly No. 68.	1 sheet posters
JUNE 26	When the Cat's Away. Kings of the Kennels.	" " " "
JULY 1	Sauce for the Goose. Atom Life in the Deep.	" " " "
JULY 2	The Gaumont Weekly No. 69.	" "
JULY 3	Tricks in All Trades. Production of Wine in France.	" " " "
JULY 8	His Master's Voice. Making of Tapestry.	" " " "
JULY 9	Gaumont Weekly No. 70.	" "

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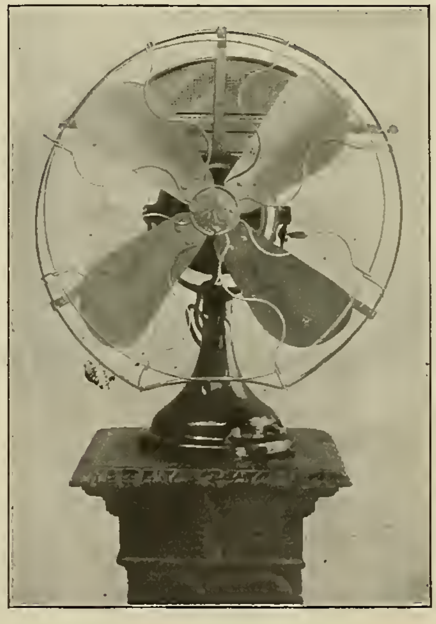

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LICENSED FILM STORIES

VITAGRAPH.

THE GLOVE—(July 7).—An unexpected matter of business prevents Henry Lawrence from staying to a dance with his wife, and he returns to the house, promising to call for her at the end of the evening. Engrossed in his work, he forgets all about her and she is brought home by Count Vladimer Bredowski, whom she has met at the ball.

After this, the Count becomes a regular caller at the Lawrence's and often goes out riding or driving with Mrs. Lawrence when her husband is too busy to accompany her. The young woman becomes extremely piqued with her husband and contrasts his actions with the ever willingness of the Count to oblige her.

One day, coming home from a gallop through the park, the Count attempts to embrace Mrs. Lawrence and begs her to fly with him and let him give her the love she desires. Fearing herself, she goes to her husband and asks him to take her to Europe, but he replies that he has too much to do and cannot spare the time. Enraged at what she considers his neglect, Mrs. Lawrence goes to the telephone, and, calling up the Count, tells him that she will join him at once.

When, having arrived at the Count's apartment, he attempts to take her in his arms, she realizes what she is doing and tries to get away from him. He will not let her go, however, but bars the way to the door. Just then, Henry, having suspected where his wife has gone, hammers at the door for admittance. Mrs. Lawrence makes her escape by jumping out of the window to the ground, and, taking her husband's taxi, she returns at once to her home.

Henry is amazed when he sees that his wife is not in the room, but, seeing her glove there and noticing the open window, he guesses what has happened. After soundly thrashing the Count, he returns to his home and hears the whole story from his wife, who asks him to set her free. His love for his wife surges back to his heart and he begs her to stay, promising that he will make up for all his neglect of the past. She readily consents, happy to have awakened again the tender passion in his breast.

COUNT BARBER (July 8).—A million-dollar legacy having enabled Miss Ophelia to give up her boarding house, she goes to New York in search of a gay time and a handsome husband. Arrived at the city with her maid, Belinda, she takes a suite in the Hotel Magnifique and prepares for conquest.

The day after her arrival she sallies out, accompanied as usual by her faithful attendant, and visits the parlors of Mme. Du Bluff, an instructor in deportment and etiquette. Belinda annoys the madame by imitating her behind her back and is rather suddenly turned out of the house.

On the way home she makes a few purchases and, seeing a rather distinguished looking man watching her, she drops a parcel, thus giving him the opportunity to pick it up for her and so break the conversational ice. She finds that he is a barber's assistant and that he is then due to be at work, so she makes a date to meet him later on. Hearing of Miss Ophelia's millions, Mme. Du Bluff determines to get all she can of them. She tells her that she would like to introduce her to her brother, "the Count," and a meeting place is arranged, in the park.

Belinda grows suspicious when she sees her mistress going out without her, a thing she never ordinarily does, and follows her to the park. She sees her mistress introduced to "the Count" by Mme. Du Bluff, who cleverly fades away, leaving them together. Belinda is furious when she sees her mistress being taken in by this man, whom she recognizes as the barber with whom she herself has a later appointment. When she tells Miss Ophelia of the man's real identity, she is not believed, but the next day she takes her mistress to the barber shop, where they see him shaving a customer. The manner in which Mme. Du Bluff has tried to fool her at once becomes evident to Miss Ophelia, who rushes into the shop and exacts summary vengeance from the terrified "Count Barber," fastening him in his own chair and giving him a generous bath of soap-suds, hair-oil and scalp-tonics of all kinds.

A MILLINERY BOMB (July 9).—Although Reggie Burrows is afflicted with toothache, his wife, Cora, presses him for money for a new dress and he gives her one hundred dollars. It is soon spent on a swell hat and the latest thing in gowns. Reggie stays at home, reading the paper, and sees an article about bombs sent out in hat boxes. Shortly after this the hat is delivered and placed on a chair by the butler. Reggie sees it and, thinking it a bomb, sends for the police. Officers Jack Hogan and Jimmy Boyle answer the call and come into the house. When the case is explained to them they suggest that the bomb be placed in a tub of water, which is done. Cora arrives home, and, finding the new hat in the wash tub, goes into hysterics. The policemen beat it hastily and leave Reggie to make what explanations he can. The lady is pacified by another hundred and goes out again to buy an even more gorgeous creation.,

SOLITAIRES (July 9).—Frank and Julia are very good friends, both being single, and live in adjoining apartments. Getting a letter from a friend who asks him to buy an engagement ring, Jack does not know what to do and fears lest he make a mistake. He asks Julia to help him and together they sally forth to the jewelry store, where the ring is purchased.

At the store they are seen by Mrs. Gossip, who tells everyone that they are engaged, with the result that the couple are deluged with presents and congratulations. Julia is furious, blaming Jack for the occurrence, but he is more amused than anything else. Finally Julia is persuaded that a real engagement between them would not be so bad, after all, and they go out again to buy yet another solitaire.

THE CARPENTER (July 10).—It is a source of great grief to Alkanah Dyzer that his son Rupert has joined the rebel army. He drives him from the house, telling him that he never wishes to see him again. Rupert's brothers are also furious with him and will likewise have nothing to do with him. George Dyzer, who has joined the Northern army, loses his arm in a battle and is made prisoner by the rebels.

While in the hospital he makes the acquaintance of the "stranger in gray," a man greatly beloved by the soldiers. The stranger takes him to his brother and by his strange influence causes the hate between the two men to vanish.

The stranger in gray arrives at Alkanah Dyzer's house just as he has heard the news of the loss of his whole fortune. He is cordially welcomed and offered the best hospitality. While in the house the stranger prevents a growing rift between John Dyzer and his wife Emily, who is almost on the point of elopement with Harry Faulkner, a visitor to the house. By reminding them of their dead child and their duty to their remaining little one, Lillie, he causes husband and wife to realize their real love for one another.

The stranger calls Mr. Dyzer and his family into the parlor, where he bids him to take down his father's portrait, reputed to be very valuable. Taking off the back, the stranger shows them that between the painting and the backing had been hidden a fortune in bills, put there by his father. This treasure is enough to re-establish Dyzer's fortunes.

To complete their happiness the stranger stays on for the birthday party that is being given that evening. Leaving the house for a few moments he returns, bringing with him the two soldier boys, George and Rupert, whom he presents to their father and mother.

The work of the stranger being completed, he bids all farewell and passes out into the night. As he blesses them on his departure, they are brought to think of the Carpenter of Nazareth and of the loving kindness that watches over us all.

THE SPIRIT OF THE ORIENT (July 11).—A wealthy Englishman living in the suburbs of Bombay, the Hon. Sir Leslie Gillespie, is ensnared into marrying a beautiful but half-caste Hindu girl. He had rescued her from starvation and taken care of her, thus coming within the fascination of her dangerous wiles.

The girl, Normallee, loves a neighbor of Gillespie, Abdalla el-Ashur, and conspires with him against the life of her husband. Abdalla gives her a vial of poison, instructing her to drop it into her husband's wine.

Normallee puts a few drops of the poison into Sir Leslie's glass, but the dose is not sufficient to kill him. He becomes violently sick but is pulled through by Dr. Ericson, another neighbor and a very dear friend, who had hoped that Sir Leslie would have married his daughter, Madeline.

The next day Normallee gives Sir Leslie more of the poison, but again does not give him a full dose. Dr. Ericson discovers that his sickness in each case came after he had drunk the wine poured out by his wife, and, putting two and two together, reaches the conclusion that Normallee is trying to poison him. He tells Gillespie, who is furious, and restrains him when he would go at once to his wife to thrash out the matter. He tells Sir Leslie to wait for further developments before taking any action.

A day or two later Abdalla asks Normallee about the poison and tells her that she should have emptied the whole vial. He meets her in the garden, where she is waiting for her husband to come for refreshments, and seeing the glasses of wine there, he empties the whole phial into one of them. When Sir Leslie comes, Abdalla tries to push the poisoned wine towards him, but Sir Leslie will not take it. Pretending to be explaining a game of checkers, Sir Leslie keeps on moving the glasses around so that Abdalla does not know which glass contains the poison. Sir Leslie does, however, and succeeds in passing it to Abdalla, who, on drinking it becomes seized by convulsions and dies a horrible death.

Normallee, who sees that her treachery is known, rushes away, and to avoid public disgrace, drowns herself in the lake of the park. Sir Leslie seeks consolation in the society of Madeline, whom he later makes his wife.

THE MOULDING (July 12).—While out in the country in search of pretty subjects for his brush, Walter Dale, an artist, meets Edith Jones, an uneducated but extremely pretty country girl. He is at once struck by her unusual beauty and long before he has finished the painting he has fallen in love with her. He asks her to be his wife and she gladly accepts him. When he introduces her to his people he is somewhat ashamed of her, as she is abolutely ignorant and knows nothing of correct dress or etiquette, and seems almost unable to learn.

After a while Edith discovers that her husband is ashamed of her and determines to leave him. She speaks of this to Mrs. Carson, the only friend she has made, and is invited by her to go on a trip to Europe. Mrs. Carson promises that she will so mould her that she will return a fully fledged society woman, able to hold her own everywhere.

Walter has no idea where she has gone and the detectives put on her trail are unable to find any trace of her. He realizes why she has left him and is filled with remorse that he had not been more considerate of her. He is obliged to give up the search for her, as it is necessary for him to take a business trip to Paris. In Paris he receives an invitation to the embassy ball and meets his wife there in the company of Mrs. Carson. She is introduced to him, as though he were a stranger, under the name of Miss Fleming. After taking his hand coldly, she leaves him to dance with Harold Anderson, a wealthy American obviously very much in love with her.

Seeing her husband watching her, Edith encourages Anderson to flirt outrageously with her, and when Anderson leaves her in search of refreshments, Walter goes to her and angrily demands an explanation, but she leaves him with a laugh.

That night, all his love for her having returned, he prowls about the grounds of her house longing for a sight of her. She comes out on the terrace and he climbs up to meet her. At first she will not listen to his pleadings for forgiveness, but at last she allows him again to take her to his arms. Her happiness is now complete, for she has gained her heart's desire and won for all time the love of her husband.

EDISON.

OVER THE GREAT DIVIDE IN COLORADO (July 7).—This picture was taken along the route of the highest standard gauge railway in the world. A considerable part of the route of this line lies not only above the timber line but above the snow line as well. Huge valleys thousands of feet deep drift by; white clouds float placidly hundreds of feet beneath us, and roaring torrents, swollen by the melting snow, flash down the mountain sides like bright, eager swords.

Not the least interesting of all is the equipment of this railroad of cloudland. Almost incredible grades and curves are successfully negotiated. The line frequently doubles back on the same mountain side above its old tracks, and at one place it is possible to jump off a passenger train, take a gentle stroll up the hill, and board the same train twenty minutes later five miles further along its course. In some parts of the line, as many as three engines are used to push the train up the terrific grade. Snow-sheds are placed at all critical points to avert accidents by avalanches.

WINSOME WINNIE'S WAY (July 7).—Winnie can't help being pretty and altogether delightful, so it really isn't her fault that the boys pay her so much attention. John takes Winnie to a picnic in his machine. At their arrival the young men immediately desert the other girls and flock about Winnie. The other girls, greatly chagrined, refuse to have anything more to do with the picnic, turn their backs on Winnie, and walk away. John, indignant at Winnie's apparent liking for the other men, accompanies the girls. Winnie is greatly vexed at this turn in affairs. Leaving the boys at the picnic grounds, she follows John and the girls.

An approaching thunder storm threatens the girls' dainty summer finery, and they attempt to seek refuge in the house of a confirmed woman-hater. The woman-hater refuses them admittance in no uncertain terms. John argues with him, but the man remains obdurate.

At this juncture, Winnie, who has been pursuing the girls and John, appears at the cabin window. Winnie smiles at him appealingly and the woman-hater discovers that like the rest of mankind he is not proof against the irresistible Winnie. Despite the protestations of the aggrieved John, he opens the door and invites Winnie inside.

When Winnie begs the rapidly melting woman-hater to let the other girls come inside, he is unable to refuse. On account of this intercession the girls readily forgive Winnie for alienating the affections of their beaus, and when a little later the boys, driving by, are called into the cabin by this masterful girl, it seems that the picnic is going to be a success after all.

All this time, however, John has stood sulkily to one side, and has refused to meet Winnie's tentative overtures of reconciliation. The appearance of the

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SCENES OF OTHER DAYS (July 8).—At the battle of Piedmont Heights, one of the culminating episodes of Sherman's march to the sea, a wounded Confederate sharpshooter is saved from death, and carried into the Northern lines by a Union scout. During the convalescence of the prisoner, a warm friendship springs up between the two men, which is interrupted by the return of the Southerner, and the close of the war shortly afterward.

Years later, the Northerner is robbed of his money on the train, and forced to alight at Atlanta. He recognizes a gentleman at the station as his former captive and friend. The Southerner, with the characteristic hospitality of his race, immediately gives up all other affairs to suitably entertain his friend.

After luncheon in the Southerner's comfortable home, the two men ride about the city in an automobile, that the Northern man may see the prosperous city which has arisen from the smoking ashes Sherman left.

The Peace monument, in Piedmont Park, marking the spot of the desperate battle in which they met, is of course of the utmost interest to the two soldiers. To the ordinary spectator, the splendid public buildings, the shady streets, the towering skyscrapers and the evident signs of business activity so typical of the new South will be even more interesting.

In addition to numerous views of this beautiful and progressive city, characteristic pictures of the Hon. J. G. Woodward, Mayor of Atlanta, and of Governor Joseph M. Brown, governor of Georgia, are shown.

Finally, after the Northern veteran has seen all the sights, and met most of the prominent people in the city, his generous friend lends him sufficient funds to continue his trip, takes him to the train and wishes him Godspeed on his way. The Northerner leaves with a firm resolution to return for a longer visit to this delightful city of charming people.

HIS MOTHER'S-IN-LAW VISIT (July 9).—Mrs. Brandon is such a prim, particular person that you would never believe she had ever been so unconventional as to give up school teaching to get married. It is a delightful thing to see a young wife taking an interest in her home, but Mrs. Brandon rather overdoes it. She takes so much interest in her home that she forgets to take enough interest in her husband.

When Brandon comes into the house wearing his wet rubbers, Mrs. Brandon scolds him, not because she is anxious about his health, but because she doesn't want her carpets to be spoiled. When he lights a cigar, it is her curtains rather than his throat that she is worried about.

Brandon is a good-natured, easy-going chap, but his wife's exactions gradually wear on his disposition. He falls into the habit of going to the club in the evening with his friend Bill. Mrs. Brandon, unable to appreciate her husband's dissatisfaction with his home, is deeply aggrieved and sends for her mother. Owing to their sudden marriage, Brandon has never met his mother-in-law, and her prospective arrival seems to him to be the last straw.

However, Mrs. Nowall is a charming woman with a great deal of experience and tact. Discovering immediately the source of the discord in the Brandon household, she gives her daughter good advice, with the result that the husband is surprised to find a fashionably dressed young woman awaiting his return from business, in place of the severe looking person he is accustomed to expect. Instead of being treated coldly, Bill is greeted with enthusiasm and asked to stay to dinner, and afterward Mrs. Brandon lights her husband's cigarettes with her own hands.

IN THE OLD DUTCH TIMES (July 11).—Peter Van Horn and his wife, while making a trip on horseback, are killed by accident and a highwayman decides to impersonate Peter. Because Hulda, Peter's little daughter, smiles at him, the highwayman's heart is softened and instead of putting her out of the way, he takes her to a roadside inn and leaves her in the care of the mercenary innkeeper and his shrewish wife. He then goes to Rotterdam to pose as the heir to the Van Horn estates.

Five years later Hulda is very unhappy. The innkeeper and his wife have made a little drudge out of her. She is dressed in rags, made to work hard and frequently beaten. One day Hulda goes to the spring for water. Frightened by a flock of geese, she drops her heavy pitcher and it breaks. Hans, the goose tender, comes to her aid and promises to protect her from the ferocious monsters. Hulda forgets her troubles and she and Hans go dancing to the spring hand in hand. Just as Hulda and Hans have discovered that Hans is a fairy prince and is going to carry Hulda away some day on a beautiful white horse, the innkeeper's wife comes upon them. She drags Hulda away from her little playmate and whips her severely. A blind old botanist hears the child's cries and interrupts the woman at her cruel occupation. He gives her money and takes Hulda to his own home.

Meanwhile the highwayman, assuming Peter Van Horn's name, has prospered greatly in Holland. Repentant and anxious to atone for his crimes, he sends word to the innkeeper that he is coming to America to get the little girl. On the way across his ship is wrecked and the usurper doomed, but not before he has written a full confession and sealed it in a bottle.

Hans, disconsolate because his little playmate has gone away, is sitting on the seashore writing "Hulda" in the sand, when the bottle is washed up at his feet. He reads the confession and takes it to the burgomaster. Then the burgomaster and Hans hury to the botanist's home just in time to save Hulda from the villainous innkeeper. Hulda is proclaimed the heiress of the Van Horn fortune and the old botanist is appointed her guardian. Then, to make Hulda happy, the old botanist adopts Hans and everything ends as it should.

THE DIAMOND CROWN (Being the first of the series of Kate Kirby's cases July 12).—Mrs. Wethersby comes to the station with the complaint that several thefts have been committed in her house, and Kate Kirby, a detective, is allowed to undertake the investigation as her first case. Accordingly she enters Mrs. Wttbersby's house as her private secretary. She subjects the inmates of the house to a severe scrutiny. Besides Mrs. Wtehersby, the household consists of a dissipated son and three servants of suspicious appearance. While writing invitations to a house party in Mrs. Wethersby's room, Miss Kirby discovers a revolver in the drawer of the desk, which Mrs. Wethersby explains she keeps on hand for protection. An inspection of the desk and the wall of the room causes a peculiar expression to pass across Miss Kirby's face. With the aid of a piece of chewing gum, she takes an impression of the key to Mrs. Wethersby's room, and has a duplicate key made for herself.

The guests arrive at the house party and go to their rooms to dress for dinner. Miss Kirby, sitting at Mrs. Wethersby's desk as the hostess makes her preparations, is aware of a subtle delicate perfume, which is markedly different from the odor of the cologne with which Mrs. Wethersby is liberally spraying herself. Immediately the girl's suspicions are confirmed, and she sends immediate instructions to the police. That night after the guests have retired, Miss Kirby steals along the dimly lighted hall, and listens with her ear against the wall outside Mrs. Wethersby's room. Suddenly she glides to the door, unlocks it with her duplicate key, and enters. Taking the revolver from the drawer of the desk, she waits quietly. After a few moments, the wall of the room slides out of place without a sound, and Mrs. Wethersby, herself the thief, enters through the secret panel, carrying the jewel boxes of the young heiress, whose room is next to hers. Confronted by the quiet figure of her secretary, Mrs. Wethersby rushes to the desk drawer. The discovery that the revolver is missing leaves her no other alternative than to await the arrival of the police, who quickly answer the young detective's signal.

SELIG.

THE TRAIL OF CARDS (July 7).—In a bustling little coast town a blustering man, who poses as a sea captain, and a trig U. S. Revenue officer, are in love with the same girl. The latter gets word from headquarters to get busy about his duties, as a gang of smugglers are operating very successfully in his vicinity. One day this belle of the town goes to the drug store to make a purchase, and finds the old druggist playing solitaire. While they are talking, an earthquake wrecks the building, and she and the druggist are dropped into a chasm that yawns under the floor. It happens that the said captain is the leader of the smugglers, and they have tunneled from the sea under the town. Those precious rascals are in the tunnel at the time of the seismic disturbance, and the girl drops down into the arms of her rough wooer. Fearing detection, he and his gang hustle the girl and the druggist to an island. As they go through the tunnel, the druggist drops his cards, blazing the way. A child, falling in the tunnel, is rescued by the revenue officer, who detects the clue, trails the gang to its island, fastens and captures them and his true love—a credit to his calling and a joy to himself.

OLD DOC YAK (Seligettes. Series No. 1) (July 8).—Sidney Smith, the artist, incurs the displeasure

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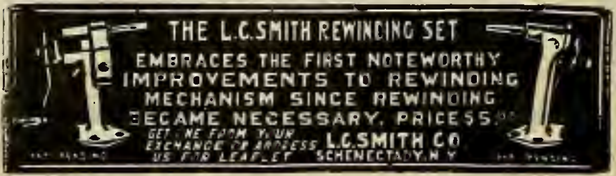
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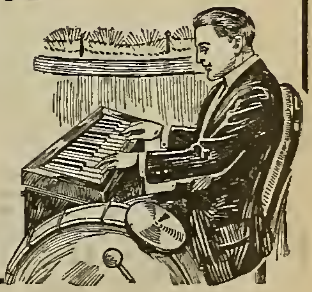

J. C. DEAGAN

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of the Sunday Editor by his oft-repeated failure to report at the art room on time. A moving picture producer one morning applies for, and obtains, permission from the newspaper to reproduce in animated form their comic supplement character, "Old Doc Yak." The producer's requirements call for one thousand separate, carefully prepared original drawings from the pen of Artist Smith before noon of that day. The Sunday Editor rushes to the art room, but Smith has not shown up that morning. Along about noon the artist comes sauntering in very leisurely. The Sunday Editor, peeved at Smith's seeming indifference to newspaper office discipline, tells him of the work before him and that one thousand drawings must be absolutely finished inside of an hour. Smith offers to bet $50 that he can accomplish the task. The Editor bets him that he can't and the stakes are placed in the hands of another artist. Then we see a close-up view of Smith's hand as it rapidly draws and inks in a face of the ever laughable goat. This face then comes to life and its contortions are wonderfully amusing. Next he draws a scene showing "Doc" standing in a room looking intently at a bee. The drawing suddenly comes to life and the antics of the pair are truly funny. Another scene shows an enlarged view of "Doc's" face after it has been stung by the bee. This and many other amusing and novel scenes are climaxed by the unique illusion which is secured in the finis piece. Needless to say, Smith wins his bet and the art room takes a vacation for the afternoon, while the money is spent.

A JOLT FOR THE JANITOR (July 8).—A comical story of the Flannigan Flats, showing how the janitor got the worst of it when, through his carelessness, water came in through the roof and leaked from one flat to another.

THE REFORMATION OF DAD (July 9).—Tom Jones is a good farmer when sober, but a noisome pest when in liquor. His son and daughter, not to remark his wife, are much distressed over his growing weakness. One day the good doctor brings him home from the town groggery and tells the family that their "awful Dad" will soon have delirium tremens if he does not reform. An itinerant show with a menagerie comes that way, and the clever son digs into his savings and hires the outfit for a day. He stocks the barnyard with the animals. When the old man comes home at nightfall, he staggers out to milk a cow, and encounters a camel instead. He rushes into the barn and collides with an elephant. Then he flees to his room and real monkeys swarm over his bed. His family finally rescues him and he takes the pledge, promising never to drink again. The reform accomplished by this drastic method sticks, so it saves a good farmer for a useful life.

MADE A COWARD (July 10).—Bud Harris, a young miner with a reputation for courage, goes prospecting in the desert with Tom Jones in an attempt to locate a turquoise mine. Their water gives out and their horses die on the way. Bud thinks that Tom has water in his canteen and strikes him down. Then the terrible, haunting thought of murdering his friend and the loneliness of the desert possess him with such fear that he flees the spot in terror, an abject coward. Tom revives, finds water and discovers a rich mine. Bud, after dragging himself out of the sandy wastes, is laid low with fever, and when he comes to himself seems to be a nerveless wreck. He becomes the butt on a ranch, where he finds employment, and is beaten and kicked about—never resenting these humiliations. One day he meets his old partner, Tom, who comes as one from the dead to tell him of his fortune. Tom exonerates Bud and tells him that he has a share in the mine. Then the coward of his conscience undergoes a complete regeneration and he goes back to the ranch and thrashes the fellows who had enjoyed insulting him. He next joins his partner and buys a full line of supplies—including an ample quantity of water to serve them enroute to their mine.

BUDD DOBLE COMES BACK (July 11).—A spirited drama of the track, featuring one of its most famous figures, Budd Doble, and several equine stars from his racing stables in California, has an interest strong in the past and telling in up-to-dateness. For play purposes it is assumed that evil days have fallen on the famous stock farm, Oliver, a rival, having secured a mortgage on the place. This canny individual offers to give up the paper for a certain likely two-year-old. As Doble has secured means to take care of the pressing interest, he declines the proposition. Crafty Oliver finally induces him to race the two-year-old against his own filly, the stakes to be the mortgage. This looks game and attracts Doble, but Oliver has a bad one up his sleeve and slips a bribe to have Doble's driver "throw the race." Oliver's son, who is in love with Doble's daughter, frustrates this villainy and wins the girl as handily as her father wins the race. So Doble gets an Oliver, from either viewpoint.

ESSANAY.

RE-TAGGED (July 1).—Gene Bradley reprimands her husband for paying too much attention to his books and refusing to accompany her to a matinee. Bradley leaves the house in a huff, and strolls into the park, where he meets a dashing young miss. His enthusiasm aroused over her beauty, he goes to the florist's, where he directs a package of beautiful carnations to be delivered to his new acquaintance. Bradley next purchases a large box of expensive confections, and ordered these to be sent to Miss Smile. The errand boys from the two companies meet on the street and engage in a game of dice. The cards bearing the address of the young lady are lost from the packages. The boys return to the store and are informed that the packages are for Mr. Bradley's wife, "of course." When Bradley returns to his home that night, he finds his wife in a very pleasant state of mind, and all on account of a mistake, which never could be understood by the deceitful husband.

THE DRUMMER'S UMBRELLA (July 1).—This is an uproariously funny comedy, in which two traveling men try to assist a young lady by loaning her an umbrella. The situations are new and clever.

THE STRONGEST LINK (July 2).—Larry and Marie, of the underworld, determine to ruin Roger Summers, an elderly millionaire. Larry gives Marie a locket and necklace and promises her that he will love her until the strongest link in the chain breaks. Marie inveigles Summers into marrying her. Natalie leaves the roof of her father. Larry, disgusted with Marie, goes to work on a farm; there he meets Natalie. Some time later he proposes to Natalie and tells her of the life he had led. Natalie marries him. A little later the adventuress, now a widow, calls at the farm and tries to win back her old lover. Larry repulses her, and the strongest link breaks, leaving Marie to travel her weary path alone.

THE LIFE WE LIVE (July 3).—Joe Mackey, out of employment, enters his cabin in the far West, where his wife is lying ill, only to tell her the same old story, that he had been unable to secure work. Out of food, Mackley's wife offers him her wedding ring to pawn. Sam Sheppard, an express messenger on the D. L. & D. Railroad, is given a money package to deliver to W. B. Scott, superintendent of the Tropical division. Sheppard places the valuable package in the inside pocket of his coat, but when he reaches his destination he discovers that the package has disappeared. Mackley, in the meantime, tries to pawn the ring, and is rewarded by finding the money package on the railroad tracks. Mackley's wife makes him return the money to the proper authorities and he is rewarded for his honesty, which saves Sam Sheppard from going to the penitentiary.

WHAT'S THE MATTER WITH FATHER (July 4).—"Old Man" Davis, a rheumatic grouch, tells Herbert, his daughter's fiancé, that he will have none of him, and to leave his premises. Herbert, however, through a doctor friend, secures a patent medicine that guarantees the cure of rheumatism. Herbert informs Mr. Davis of his remarkable discovery, and is promised the hand of Gertrude, providing he can cure the old gentleman. Over-enthusiastic, "Old Man" Davis takes more of the medicine than the law allowed.

AT THE LARIAT'S END (July 5).—Jet receives a note from her chum, Bessie, delivered by Fred Church, stating that the bearer is going to marry her real soon, and to come over and see her. Jet's fiancé, Jack Ryan, is told about Church being in the company of the girl he loves. Jealousy almost causes the life of Church. An imbecile gets in the way of Ryan and is knocked down for his trouble. The imbecile shoots him. Fred is accused. The sheriff straightens out the trouble.

THE DAUGHTER OF THE SHERIFF (July 8).—Sam Morley, sheriff of White Horse county, California, downhearted at being unsuccessful in the capture of Black Spark and his notorious gang of outlaws, writes a note to the town council, telling them that he will resign at once. A member of the council calls on the sheriff and is successful in making the latter try once more. Morley's daughter returns from boarding school in the East. Black Spark is captured by the clever girl of the West and turned over to her father.

THE OUTER SHELL (July 9).—Mr. Jerry Todd, who through hard work and shrewdness, has amassed a neat fortune, becomes lonesome for his old life, as he does not care for the life mapped out for him by his wife and daughter, also disapproves of his daughter's desire for a title, and refuses to consent to his daughter's marriage with a duke. This angers the mother and daughter to such an extent, that they make life miserable for him, so he becomes tired of their wrangling and decides to visit the little cottage where he and his wife first kept house. Arriving there, he stands at the gate and dreams of his youth. The father through his own day dreams, finally persuades himself to allow his daughter to marry the man she thought she could not love, because he was not a pillar of the financial world. Her desire to marry a man of title is cast to the four winds.

A FLURRY IN DIAMONDS (July 10).—"Izzy" Bernstein, a street fakir, tries his wonderful oratory accomplishments on the farmers, in persuading them to buy his wonderful patent medicine, with which he gives a diamond (?) with every bottle. A little later in the day we discover "Izzy" taking to the road, where he plugs along until he reaches the next town. At the general store he discovers a two hundred dollar reward for the return of a diamond that had been lost that day by a motorist. The clever fakir removes three of the stones from the rings he gives away, and entering the store, informs three of the "natives" that he has just found a diamond. Each of the "natives" in turn, but unbeknown to each other, purchases a diamond from

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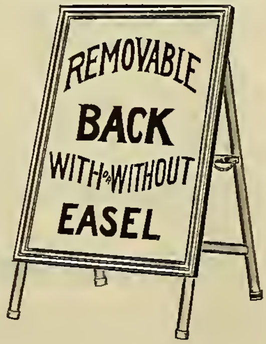

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the fakir. When a farmer boy discovers the real diamond and returns it to the owner, the three jays who had been stung by "Izzy," give the latter a good ducking for his crooked transaction.

THE SIGN (July 11).—Pietro, an Italian workman, refuses the company of his fellow workmen, to return to his home immediately with his pay envelope. On the way he passes the Giuseppe Bank, and is accosted by Lorenzo, the banker, to deposit his money with him, so that some day Pietro might be able to return to sunny Italy. Pietro arrives at his home, tells his wife about the banker and she consents to his depositing their savings. Some time later, Pietro, having saved six hundred and seventy-five dollars, calls at the bank, only to discover that there is a run on same. The now almost maddened Italian calls at the home of the banker, and finding that gentleman out, sits at his desk and writes a note, asking for the return of his money. Pietro accidentally turns over an ink-well. In his excitement, Pietro wipes his ink-blackened hand on the curtain, the blotter on the desk, and on some stationery. Lorenzo returns, and thinking that the black hand is after him, returns the money to the Italian and to the rest of the depositors of the bank.

BRONCHO BILLY AND THE WESTERN GIRLS (July 12).—Evelyn and Irene Courtney, through the helplessness of their father, who is a cripple, are given charge of the general store and post office. A large bag of gold with registered letters, etc., are delivered by the mail carrier one day. Dick Lee, a notorious outlaw, sees the delivery of the valuable bag. That night, with a gang, Lee breaks into the postoffice and would have carried off the treasure, had not Evelyn escaped through a back window, mounted her horse, and rode away. One of the men sees her, however, and the three go in pursuit. Irene is quick to inform Broncho Billy, and the latter arrives just in time to save Evelyn from the hands of the bandits. The three are captured. Broncho Billy falls in love with Irene and the two are left to plan their future happiness.

ECLIPSE.

A VILLAIN UNMASKED (Special—2 parts—June 27).—Part One.—Mrs. Borden, a wealthy widow, visits at the seashore. She there makes acquaintance with Robert West, a handsome stranger, and the two grow very intimate. Mrs. Borden receives a letter from her son, Gilbert, telling her that he will be at liberty in a few days and will spend the week-end with her. This news Mrs. Borden confides to West, who receives the intelligence with little enthusiasm. The following day, intent upon pushing matters, West proposes to Mrs. Borden and is accepted. Gilbert arrives and conceives an instant antipathy toward the debonaire West, a feeling cordially reciprocated by that gentleman. That evening, Gilbert, strolling through the gardens, overhears a strange conversation between West and a rough-looking man, and determines to investigate.

Part Two.—Several days later Gilbert's suspicions are aroused and he carefully follows West to a low hovel in the suburbs. He enters and sees West apparently examining some bank notes with great care. One glance is sufficient to assure Gilbert that his prospective step-father is head of a gang of forgers. He is placed in a difficult position, and finally decides to see West in person and explain the impossibility of marriage with his mother. This he does, but West blandly denies the entire matter and refuses to drop the prospect of marriage. Nonplussed, Gilbert then seeks the aid of detectives and a trap is laid. On the marriage eve the police have succeeded in obtaining the needful evidence. The great ball room is ablaze with light and West and his wife-to-be receive the many guests and their congratulations. Two plain-clothes men are admitted and in a moment the hand-cuffs are slipped over West's wrists and the guests flee in confusion. Time heals the wound and Mrs. Borden realizes that the best love is not the love of a second marriage in her case.

LUBIN.

THE MYSTERIOUS HAND (July 7).—Bob Winters, a cowboy on the Bar Z ranch, is in love with and loved by Elsie, the daughter of John Marston, the owner of the ranch. When Bob goes to ask Marston for Elsie's hand, he refuses and a quarrel ensues. Later Marston is seen rescuing a little Indian boy from Dick Thomas, a drunken cowboy, who is beating the little Indian. One night as Bob is eating supper in his cabin a hand appears through the window and takes the knife from his belt. The next morning Marston is found murdered and the knife with which the deed was done is recognized as the one belonging to Bob. A posse is quickly formed and they search for Bob. He is found and charged with the crime, but denies it. The men refuse to listen to his denial and urged on by some of the hot-headed members of the party they decide to lynch Bob. The Indian boy, who has been loitering in the vicinity, goes to the ranch house and tells Elsie that Bob is about to be lynched. She determines to go to the men and plead with them to give Bob a chance to prove his innocence. She arrives at the scene as the rope is about to be pulled, and in an unexpected manner the real murderer is discovered.

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THE PROFITS OF THE BUSINESS (July 8).—For twenty years John Regan, president of a great department store company, has searched for his daughter whom, because of a marriage of which he did not approve, he drove from his home. He at last learns that his daughter and husband have been long dead and that a child, Mary, is supposed to be in New York, seeking employment. Regan plans to make reparation for his harshness to his daughter by taking care of her child when she is found. The great success of Regan's store is admitted to be based on the low wage scale in force. Mary obtains employment in Regan's store. By close economy she manages to sustain life, though hard put to it to obtain both food and clothing to make the neat appearance demanded of employees. She rebuffs the advances of Avis Lask, a well-dressed beast of prey, and Avis shrugs and bides his time. Mary has several days' illness and her weekly wage of $5 is docked $2.50, leaving her only enough to pay her rent. She is weakened by illness, then comes starvation. Mary accepts Avis' courteous invitation to dine. A few days later Regan is informed by his detective that Mary has been located and hurries to her lodging. When Regan arrives the girl is nearly dead, but they revive her and Regan takes her to his home. A week afterwards Regan announces the profits of the business for the month $30,002.50. Avis, who has found out he loves Mary asks for her hand in marriage. Regan shows anger, but remembers his daughter and gives Mary to him.

A HERO AMONG MEN (Special—2 parts—July 9).—Ethel, daughter of Richard Menten, president of the Imperial Arms Co., is secretly engaged to Martin Bently, the secretary of the concern. Being in poor health she is sent to the country, and there, with her mother, lives with Mr. and Mrs. Landers. Harry Landers, the son, and Ethel enjoy many outings and eventually fall madly in love. Harry proposes, but Ethel tells him that she is engaged, and, being unable to combat her daily increasing love, urges her mother to take her back to the city.

Sometime later Menton, having a vacancy, induces Harry to accept a position in the company. He bids farewell to his parents and hastens to the city. Ethel knows nothing of Harry's presence in the office, until one day when she is leaving with her father and Bently, she encounters Harry at the door. Half dazed he goes through the formality of an introduction. He then realizes that Bently is his rival. Harry holds his love in leash and continues a friendship with Ethel.

Richard Menton has for weeks been contending with several hundred of his workmen, who demand a 10 per cent. raise in wages and Harry is taken into conference. He has looked into the homes and condition of the workmen and reports that the demand is not unfair. Menton still opposes the raise and refuses the demand. A mass meeting of the men is called and they decide to strike. Ethel sees the men marching to the plant and warns the startled officials. The day watchman, intoxicated, has descended into the basement and fallen asleep, while smoking a cigarette. The cigarette falls into a heap of excelsior and sets the building on fire. In the corridors are stored many boxes of ammunition and powder ready for shipment. The officials of the plant, on seeing the mob, have fortified themselves in Menton's private office when the terrified watchman rushes up and tells them that the basement is in flames. The workmen, knowing of the ammunition in the building, beat a retreat. Menton hearing that the building is on fire swoons from heart failure. Ethel, who is also in the executive offices, is in hysterics. Harry drags Menton down the courtyard and instructs Bently to look after Ethel, who has fainted: he, however, in a paroxysm of fear, leaves her and dashes into the crowded yard. Harry places Menton in an ambulance and then learns that Ethel is still in the building. The explosion of the cases commences, but Harry, disregarding the danger, rushes in and drags her down the stairs amid the cheers of the mob of strikers. The strike ends and the firm gives in to the demand of the men. Ethel ignores Bently and Harry asks Menton for the hand of his daughter, which is cheerfully granted as the brave lover is pronounced "A Hero Among Men."

WHEN LOVE LOSES OUT (July 10).—Jennie Knox, a trim little old maid, is wooed by Bob Johnson and Slim Lusk. Bob weighs three hundred and Slim one hundred. She doesn't like either one, saying that Bob is too fat and Slim is too thin. They decide to go to a sanatorium to try and meet the requirements by treatment. They reach the station and try to get a team to take them to the sanatorium, but everyone turns them down on account of Bob's weight. Finally they get a wagon and start on their way. They go but a short distance when the wagon breaks down, the driver is sore and chases them both. They arrive at the sanatorium and are immediately put in training. At meal time Bob gets a cracker and a small glass of milk and Slim enough to feed an army. Slim is fed on milk by a funnel and hose, into which an attendant is constantly pouring milk. Johnson is so sore that he grabs a large steak from Slim's plate and runs out of the window, followed by Slim. He eats the steak while running down the road to the station. Arriving back in town they go to Jennie's home and rush-

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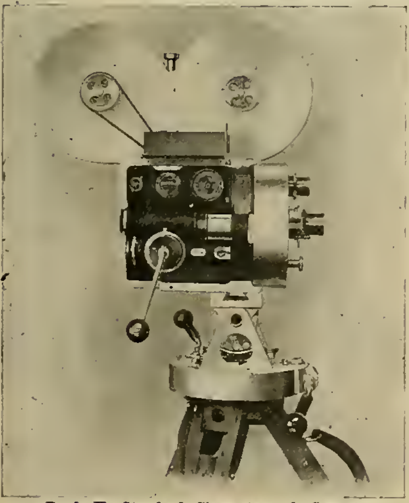

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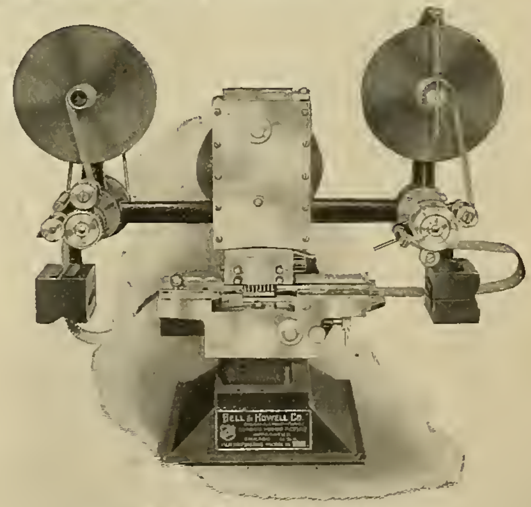

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ing in find her with her wig off. They are then willing to let the other fellow have her and both exit.

BUILDING A TRUST (July 10).—Wun Lung and Mary Murphy are business rivals—both running laundries. Lung does fairly well, but Mary gets the best of the game, as the policeman naturally would work for his countrywoman. Then Mandy Jackson opens another "white as snow" laundry and Lung and Mary hold a conference of war, united against the colored lady. Mrs. Murphy reads the papers and gets much knowledge of the advantages of the big laundry trusts and, with the co-operation of Lung, she organizes a trust. They scoop in all of the washerwomen of the neighborhood and boom prices. The scheme is a big success; the new acquisitions are proud of the institution and work hard, while "the trust" sits at ease and bosses things.

ON HER WEDDING DAY (July 11).—Paul Clark, unable to find work, sends his wife to her parents. Next morning he reads of his wife being shipwrecked and, upon calling at the dock, he hears that all on board were lost. Paul leaves his boarding house for a nearby lumber camp. He meets Clara Jackson at her father's place and asking her whether he can be put up for the night, Clara induces her father to let Paul stay. Clara is attracted by the stranger and the next morning after breakfast she wins over her father to give him a position. Later, as Paul is working at the saw mill, Clara and he stroll off to the water's edge where Paul tells her of his wife's death. Being in sympathy with him she tries to make Paul forget his grief.

In the interim, Paul's wife has been picked up partly demented after an all night struggle in the water. Jim Croft, a fisherman, brings her to his hut where she is attended by his wife. As the days pass, Paul's wife regains her senses and writes a letter to her husband. A strong love has sprung up between Paul and Clara and while strolling along in the woods, Paul proposes and is accepted. In the meantime, the wife's letter has been returned to her. Feeling this blow, she decides to go to hunt for Paul. Her search is long, but accidentally she picks up a newspaper and reads of her husband's wedding announcement, to Clara. Reaching the Jackson's home, she meets Clara in her wedding dress and showing her the newspaper account asks for Paul. Clara, feeling that she is about to lose Paul, pushes her outdoors and chases her off the grounds. Standing in the doorway, Clara sees Paul's wife fall exhausted across the railroad tracks and at the same time espies an approaching train. Clara decides to rescue the wife and is just in time as the train comes rushing by. Bringing her near the house she meets Paul and her father in a buggy ready to leave with Clara for the wedding. Paul is happily surprised to be fondly embraced by his wife. Clara, telling her father to leave her, sadly looks into blank space and, feeling the trying strain, tears her wedding veil, vowing silence to the world.

HER ONLY BOY (July 12).—Ed. Ryan is the spirited son of John Ryan. He was brought up on a Western ranch and, through association with reckless cowboys, drinks often and heavily. His father is stern and has little sympathy for his wayward son, but his mother's love finds excuses for her boy many times. At last the crisis comes and Ed. is driven out by his father, while his weeping mother and sister protest, but to no avail.

Time passes and Ed. writes home to his mother. The father, fearing a scene, keeps the letter from her. After waiting for months for a reply, Ed. becomes dejected. He decides to leave the country and goes to the postoffice for the last time to ask for news from home. The mail bag is on the counter and Ed. overhears the postmaster tell the R. F. D. man to be very careful of a registered package, as it contains the payrool of the Two Bar Ranch. In his embittered state of mind, Ed. becomes imbued with the spirit of a desperado. He decides to hold up the mail man and secure the money. He does so. Ed.'s father, in the meantime, has died and his mother finds the son's letter in the dead man's clothes. She writes at once, but too late to save her boy. The first letter he tears open contains a picture of his mother and sister and the long-looked-for letter from home. He is overcome and for the first time realizes the enormity of his act. He decides to atone as best he can, and hurries to the town and confesses all to the postmaster. In the meantime, the sheriff and posse are on his trail. They return and Ed. is made prisoner, the sheriff promising to be as lenient as possible. Ed. asks the postmaster one favor: it is that his mother and sister shall never know. The postmaster marks the letter "Opened by mistake." "Letter unclaimed." "Return to sender." Ed. goes to prison, while the mother and sister wait and hope in vain for his return.

KALEM.

A STOLEN IDENTITY (July 7).—Steve Carnes, the son of a wealthy manufacturer, leads a useless life and is disowned by his father. After a night of gambling he returns, penniless, to his apartment. He is on the point of ending everything when his bell rings and he finds an abandoned baby on his doorstep.

Steve and his valet, Hodges, attempt to pacify the child. The distracted mother, who has hoped to place the little one in a comfortable home, repeats her act and comes to Steve's house, begging that the child be returned. Steve complies with her request and secretly follows her home. He sees that she lives in a disreputable tenement and finds a note from her husband's father, in which the latter states that the marriage was against his wishes and that the young woman has no claim upon him.

Awakened to the misery that exists around him and filled with a desire to help the girl, Steve decides to impersonate the father-in-law, whom the girl has never seen. He sends a message, stating that he regrets sending the former communication and expressing his intention of calling upon her. Steve sells all of his belongings and is forced to become a laborer to keep up the deception. In a clever make-up he pays frequent visits to the tenement and one day he is set upon by two thugs. Badly injured he is carried into the tenement, where the young widow discovers that it is not an old man who has been visiting her, but a young man in disguise, who has proven a good Samaritan.

The elder Carnes, learning of his son's sacrifice, rejoices and the future happiness of the young people is assured.

THE TREACHERY OF A SCAR (July 9).—Ralph, a crook, shows Tom, his pal, a peculiar scar on his neck and tells him the story of the adventure in which he acquired the mark. A few days later Ralph passes the house of Vincent, a banker, and concluding that no one is at home he decides to ply his trade—that of a sneak thief.

The crook is surprised by Ann, the banker's daughter, and is so impressed by her beauty that he abandons his purpose. At that instant the hall is filled with smoke and the house is soon a mass of flames. Knowing that Ann is in the room above and powerless to escape, the thief turns back and carries the girl to a place of safety. He picks up her handkerchief and creeps away before she can express her gratitude.

Ralph has learned a lesson and enters a new life. Several years pass and he enters Vincent's bank, well recommended. Vincent's daughter does not recognize the employe as the stranger who saved her from the fire and the two young people fall deeply in love.

Business takes Ralph to the bank one night after hours and he discovers his old pal, Tom, at the vault. A struggle ensues, in which Ralph proves the victor and he leads the thief into the street without disclosing his identity.

It happens that Tom sees the scar on Ralph's neck and recognizes his former companion. Ralph proves his mettle when he convinces Vincent and Ann of his honesty, despite the exposure of the captured thief.

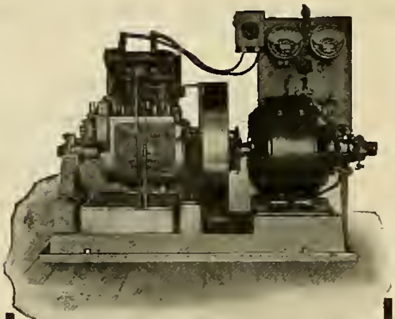
ENTERTAINING UNCLE (July 11).—George and Helen remember Uncle Amos as a very sedate and pious old gentleman. When he announces his intention of paying them a visit, they hastily hide all signs of worldliness and invite Deacon Jones to spend a week with them.

The fact is that Uncle Amos has come to the city to have a good time and soon tires of the restrictions of the "model household" which George and his wife purport to maintain. When uncle is introduced to George's pretty stenographer, Flossie, he arranges to meet her in the evening.

Uncle has the time of his life keeping his date, particularly as he is supposed to sleep with the deacon. The next morning George and Helen receive a message, requesting that a suitcase be shipped to a certain couple who have eloped.

COSMOPOLITAN NEW YORK (July 11).—New York City has been called "the melting pot," in which the nationalities of the world become Americans. In this interesting photoplay we visit many different sections of the greatest cosmopolitan metropolis. We see the Greek emigrants landing at the Battery; Orchard Street, the most densely populated street in America; an Egyptian cloth shop; Little Italy; the Sicilian and Russian quarters; a Jewish funeral procession; the curb market in Broad Street; Broadway and glimpses of fashionable Fifth Avenue.

ROUNDING UP THE COUNTERFEITERS (July 12).—Tom Young is sent on the trail of a gang of counterfeiters. He knows that a man named Miller is the leader of the criminals, but Miller makes no move which will implicate himself or accomplices.



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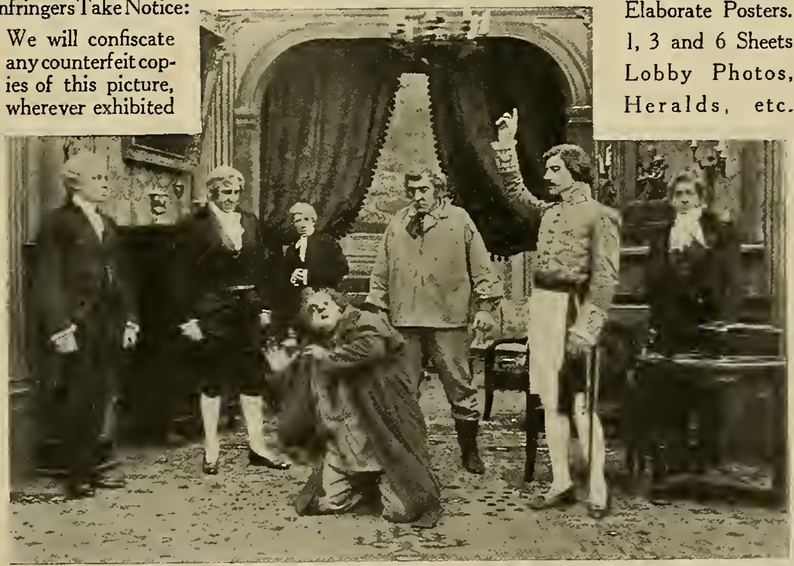

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Miller has a clever scheme through which he keeps in touch with his gang. He writes a note on thin tissue paper and places it in his hat band. At a lunch room, which he visits every day, he exchanges hats with a confederate without communicating with the latter.

It happens that Tom's sweetheart, Alice, is cashier at the restaurant and notices the peculiar exchange of hats. She informs Tom of the affair when he drops in to see her. One day the young detective follows Miller after the leader has received a message, but the crook swallows the little paper.

Not to be discouraged, Tom hits upon a plan. With the assistance of the restaurant proprietor he cuts out a small portion of the wall, near the rack on which the hats are always hung. While Miller and the accomplice are lunching Tom extracts the message in the hat and puts in its place a decoy note which demands the presence of Miller at the gang's headquarters. The leader is trailed to the rendezvous and the whole band of criminals is apprehended.

MELIES.

HIS CHINESE FRIEND (Produced at Singapore, Straits Settlements, Asia—July 10).—Playing on the streets of Singapore with his little Chinese friend, Wing, Charlie Foster, an American lad of three years, is suddenly kidnapped. It does not take the earlier-matured mind of Wing long to grasp the whole situation, and by promptly telling the police, he saves his playmate.

Twenty-five years later finds the two companions still. Foster, now married, is a speculator. He plunges in rubber. There comes a slump in this stock and financial ruin stares him in the face. Once more the Chinaman, with his savings and by raising money on his personal credit, comes to the rescue of his friend, tiding him over until another boom in rubber makes Foster wealthy.

Ten years more pass and Wing is a high official, but secretly a leader in the Chinese revolution. The ministry becomes aware of his double dealing and issues a proclamation offering a reward for his arrest. Foster learns of the proclamation and quickly hurries in his automobile to Wing's palatial home, and spirits him away to his office. But they are followed and the Chinaman is fired at. He drops apparently lifeless.

News spreads that Wing is dead and a great funeral is held. But Wing was very much alive and dropped, not from a bullet wound, but as a precautionary measure to save his skin. Foster nails him in a box marked for shipment to Europe, from which, when it is hoised on the steamer, he comes out. The two friends part, swearing everlasting devotion, though seas may part them.

PATHEPLAY.

THE AIRMAN'S BRIDE (July 8).—The first quarrel between Hans Anderson and his beautiful daughter, Frieda, occurred when the girl refused to marry Anderson's business partner, Karl Muller, preferring to be the bride of a young aviator, Paul Hallet. Frieda leaves her father's roof and goes to live in a lighthouse tended by Oscar Jurgens, the husband of Anderson's elderly housekeeper. While waiting for her father to relent Frieda sends the lighthouse keeper with a note to her lover. During Oscar's absence a fire breaks out in the tower. From the shore Hallet and the old man see the girl on the balcony of the tower in a circle of flame. Quickness is necessary. Hallet hurries to his hangar and in a few moments is sailing in his aeroplane toward the lighthouse. He drops a rope from his machine. Frieda siezes the rope as it passes her, and after a wild ride finds herself safe and sound in Hallet's arms. When Anderson learns the news he informs his partner that he has changed his mind.

THE SCHOOL MA'AM (July 9).—Her husband's failing health and lack of money compel Mrs. Helen Walls to seek work. She secures a position as a school teacher at Silver Lake, but to do so is forced to pose as an unmarried woman, the regulations of the school board requiring that the teachers must be single. Her husband's presence places Mrs. Walls in an embarrassing position, but while the school board is investigating, a fire in the school gives Walls an opportunity to display his courage. Even though he is in poor health Walls proves himself so much the man that by unanimous consent of the school board Mrs. Walls is allowed to continue in her position and her husband given such work as will help him out of his difficulty.

HANNIGAN'S HAREM (July 10). — Everyone knows that it takes only one drink too many to make your head spin. Poor Hannigan was all right if he had not taken the last drink, but he did, and immediately he imagined himself the honored guest of the Sultan who gave him unrestrained authority and the key to the harem. You can imagine what happened to Hannigan!

PORCELAIN (July 11).—The millions of persons that seem to have not the slightest idea of the method of manufacturing the simple things in everyday use will be greatly enlightened and delighted with this film, which shows in all its stages the making and moulding of porcelain dishes, plates, pitchers, etc. The skill displayed by the workmen employed in this industry has an odd fascination, but even greater is the skill of the finishing artists, who complete the sculpturing work on various beautiful statuettes.

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"THE DEVIL'S DAUGHTER"
IN 3 PARTS

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IN 3 PARTS

"KARAMBO"
IN 5 PARTS

"GENISSAR"
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IN 3 PARTS
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DYNAMITE, THE NEW FARM HAND (July 12).—The lack of laborers on farms throughout the United States has brought to prominent notice the use of dynamite as a substitute for farm hands. In this film the marvellous effectiveness of dynamite is shown in various views, such as the blasting of a drainage ditch, removing a dead tree, blasting four tree stumps at one operation, breaking up a boulder and the more delicate work of breaking soil with dynamite for planting fruit trees.

A LITTLE TRIP ALONG THE HUDSON (July 12).—Following the camera upon the far-famed Hudson River with its lordly Palisades on either bank. A most delightful and beautiful journey.

Picture Theatres Projected

Howell, Ind.—Henry Backes, Barker Avenue, Evansville, Ind., has let the contract to Koch and Griesbacher, for a one-story moving picture theater and store building.

Washington, D. C.—J. D. Brady, 1407 Ninth Street, N. W., has let the contract to J. C. Marsh, South Building, for the erection of a moving picture theater to seat 280.

Santa Barbara, Calif.—H. K. Marble, has received bids for the building of a one-story moving picture theater to cost $25,000.

Montclair, N. J.—United Realty and Amusement Company, are to erect a one and two-story moving picture theater at the corner of Bloomfield Avenue and Valley Road to cost $100,000.

Buffalo, N. Y.—Columbia Amusement Company, 701 Seventh Avenue, New York City, have received estimates to build a theater to seat 1,600 and cost $250,000.

Philadelphia, Pa.—Negotiations have been closed by Joseph M. Berg for the sale of the Northeast corner of Sixth and Pike Streets and the large lot adjoining to Adolph Bonnem as a site for a moving picture theater. The corner property, 17 feet 10 inches by 74 feet, 10¼ inches, was bought from Joseph Schmitt, and the adjoining tract, 85 feet 10 inches by 74 feet 10 inches; from John Miller, giving the purchaser a lot 103 feet 8 inches on
J. B. C.

Harrisaon, Va.—Virginia Amusement Company, have received estimates for the erection of a one-story moving picture theater to seat $200.
Sixth Street by 74 feet 10 inches on Pike Street.

East Oranga, N. J.—Daniel J. Lynch Company, Orange, N. J., have received sub-bids for the erection of a one-story moving picture theater, 56 by 119 feet, to cost $25,000.

Newark, N. J.—F. E. Proctor, 1493 Broadway, New York, has received estimates for the building of a seven-story theater and office building, to cost $300,000.

Sunapea, N. H.—Billy Van, George Mills, N. H., has received estimates for the erection of a one-story summer theater, 64 by 98 feet, to cost $10,000. The work consists of a frame building, shingle roof, hard pine floors, gas and electric fixtures.

State College, Pa.—J. P. Akins is to build a three-story moving picture theater, 42 by 90 feet, to cost $12,000.

Pittsburgh, Pa.—Lyceum Company have awarded the contract to W. B. Bennett, North Negley avenue, for the erection of a two-story hall building, 29 by 115 feet, to cost $28,000.

Pittsburgh, Pa.—Imperial Amusement Company will erect a three-story theater, 60 by 125 feet, to cost $60,000.

Oberlin, O.—W. B. Hoobs, has plans under consideration for the erection of a two-story moving picture theater and store building, to contain two stores and a theater, with a seating capacity for 500, to cost $15,000.

Cincinnati O.—Anthony Kuntz, Jr., 955 West Court street, has been engaged to prepare plans for a two-story theater and store building, 47 by 130 feet, with a seating capacity for 295, to cost $20,000.

Salisbury, Md.—Green & Brewington, have plans under way for a two-story moving picture theater, 40 by 100 feet, to cost $15,000.

Grant City, Mo.—Grant Improvement Company, have had plans prepared for the erection of a one-story moving picture theater, 33 by 116 feet to cost $4,500.

Detroit, Mich.—French & Fleisher, 49 University Building, have been engaged to prepare plans for the erection of a two-story theater and store building, 60 by 100 feet, to contain two stores and theater to seat 398; cost $12,000.

Greencastle, Pa.—George Hellman is having plans prepared for the erection of a one-story theater and skating rink, 45 by 100 feet, to cost $6,000.

Fairport, O.—E. A. Lawrence, will build by day's work a one-story moving picture theater, 20 by 70 feet to cost $5,000.

St. Paul, Minn.—Mrs. H. Cameron, 64 East 11th Street, has received estimates for the erection of a theater to seat 500, 40 by 20 feet and to cost $10,000.

Detroit, Mich.—T. E. Shiel, 608 Blamlet Building has been engaged to prepare plans for a two-story hall and store building, 40 by 60 feet.

Black Creek, Wis.—Dr. J. J. Laid and other stockholders will soon invite bids for the erection of a two-story theater and dance hall, 50 by 100 feet to cost $7,000.

Bicknell, Ind.—Mitchell Bicknell will build a one-story moving picture theater to cost $5,000.

July 5th

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INDEPENDENT FILM STORIES

UNIVERSAL

POWERS.

MORGAN'S TREASURE (2 parts—July 11).—Finding that his son, Ned, is determined to marry Carrie Cummings, his stenographer, the elder Langmuir, in a rage, disinherits him. Ned and Carrie depart and Ned decides to make a stake for himself and the girl of his choice.

Fate takes Ned's affairs in hand and leads him in his musings to the wharf, where he sits in deep thought. His attention is aroused by a scuffle a short distance away, and dashing up, Ned saves Peg Morgan, an old sailor, from a couple of ruffians who are attempting to rob him. Ned assists Peg, who is wounded, to his home, which is in a loft on the wharf.

Peg's home is typical of a sailor's quarters, and Ned is filled with curiosity as he gazes about. Ned assists Peg to remove his blouse and stepping on the top of an old sea chest, Ned reaches for a bottle of liniment on the shelf over the chest. The top of the chest gives way under Ned's weight. In examining the break Ned uncovers an old map. It proves to be a chart to the location of an island where a buried treasure is to be found.

Peg knows the location and he and Ned plan to look up a captain who will take them to the location for one-third of the treasure. They find a captain who seems overjoyed at the chance, but who in reality plans to steal the chart and secure the entire treasure for himself. Ned tells Carrie of his plans and she accompanies him to the dock and bids him a fond farewell. Ned's father, who has decided to forgive the young pair, sends Baldwin (who is also in his employ and who also loves Carrie), to tell Ned of his forgiveness, but Baldwin, in jealousy, watches Ned depart without attempting to stop him.

A frightful storm prevents the captain from carrying out his plot against Ned and Peg, and all work together frantically for their lives. Peg is hit on the head by a broken spar, and Ned is not allowed to help his friend into the boats that are being lowered away. Later Peg regains consciousness, and, swimming to an overturned boat, manages to keep afloat until he is picked up by a passing boat and is eventually taken back to his starting point. Ned and the others make a landing on the shore which proves to be an island. In exploring the island, the party come upon an Indian maid by a spring. The sailors treat her roughly, but Ned, drawing a revolver, protects the young girl from their advances. The Indian maid is very grateful, and that evening, when the men of her tribe prepare to revenge the insult offered to the Indian maid, she protects Ned so that he is the only one of the party who escapes the poisoned arrows of the blow-pipe warriors. By breaking her blow-pipe and arrows and placing them at Ned's feet, the Indian girl indicates that she is his friend.

Ned's father, hearing of the wreck of the "Bessie Bates," is heartbroken and seeking Carrie, persuades her to return to his office as his private secretary. Baldwin, in the meantime, has been discharged.

Ned, in wonder at the golden ornaments worn by the Indians, is led to a shack overgrown with foliage, where the Indian maid discloses to him the source of their wealth—great chests of loot from pirates' plunder. Two or three skeletons are lying about and as Ned seats himself at the table overcome by the wealth on every side, he sees, as in a vision, the pirates of old bringing in the plunder. Then he sees them quarreling and fighting until none is left but one pirate, badly wounded, who dropping his head on the table, dies.

Ned is fairly content in his new surroundings, and the Indian girl's gratitude turns to love. One day the chief orders a queer ceremony and before Ned realizes what is being done he is married, according to the native custom, to the beautiful Indian girl. He tries to tell her of the other girl, but she cannot understand. Later, when he finds her about to pierce her breast with one of the poisoned arrows, he realizes her love for him and the unlikelihood of his being rescued, he breaks the arrow and leads her back to the hut.

Carrie, on an errand to the dock, one day encounters Peg, who remembers her. Peg tells the girl of the shipwreck and of his belief that all on the ship were saved. Carrie hurries back to the office, where Peg relates his story to Mr. Longmuir, who loses no time in fitting out a ship to go in search of the missing one.

Ned and the Indian girl are on the hill-top looking out to sea when the relief ship is first sighted. Ned dashes down the bach and wades to the boat. He carries his sweetheart to the shore and embraces her passionately. The Indian girl realizes that she has lost her lover, and extending her arms to the sea, leaps from the cliff into the surf below.

BISON.

THE POWDER FLASH OF DEATH (2 parts—July 8).—Three pals—Reid, Neilan and Kirkland—breast the breakers of their roving life with but one condition of creed—nothing was to come between them to sever or impair the sincerity of their ties of friendship. Regardless of what extremity of life they encountered, they religiously respect their one law of sharing alike; that is, until——

With the fall of Sumpter, when the call to arms invaded homes and divided brother against brother, that same loyalty to their country's cause creates a triangle of sentiment that calls one of the pals to the South, one to the North, and the remaining one to the more roving life of the guerrilla.

For three years the blood of the nation is spilled in bitter strife. The same three years spared the three former pals and each in his peculiar lot has reached the office of captain. As the war raged, and each fought for his own respective people's cause, through the irony of fate their lines gradually convert toward a common point south of the Dixie line, where dwells a Southern lass, one unconsciously destined to play a part in romance where tragedy was to unite for a brief moment the sundered ties of friendship, then call in death the three who once has been pals.

Her home was marred by the stain of war when a company of guerrillas enter. And while she suffers the terror of that invasion, a Northern company and a Southern company likewise each skirmish for victory—each of the three common enemies commanded by three men who had, during the reign of peace, lived as pals. And "she" is the prize for which a personal battle is waged—more bitter than that fought with shot and shell by the three common enemies. As their companies fight, the three captains agree (knowing that "she" would be had by but one), to stand backwardly to the points of an angle, lay a fuse to a charge of powder in the center, and at the flash turn to meet and begin firing—the winner to claim the prize.

While the preparations are being made, "she" stands in terror to watch the ending. At the flash, three shots ring out. The guerrilla captain falls and lays motionless; the Southerner staggers to his Northern pal with the dying words: "A woman burst us up after all." The Northerner clasps his extended hand as his pal falls, then, with an ever gathering stain on his own breast, he doffs with a valorous deference his own hat to the "cause" and "joins in eternity" the two who were once his pals.

THE HEADHUNTERS (2 parts—July 12).—At the close of the Spanish-American War, Margaret Marshall's schooldays end. She bids farewell to her girl chums, and with many heartaches, parts with her sweetheart, Jack, a soldier, in the American forces. Her father is a rich merchant in the Philippines, and has for a partner Alvarez Cordero, a wealthy Filipino. Alvarez falls in love with Margaret at sight, but she, true to Jack, refuses his advances. His hot blood knows no check, and he woos Margaret so passionately that her father interferes and orders him from the house. Alvarez, meanwhile, has an affair with Lilita, a notorious woman known as "The Firefly of the Philippines." On his final dismissal by Margaret and her father, Alvarez goes to visit Lilita, and becomes incensed upon finding another there usurping his place. He accidentally drops a photograph of Margaret, which he had stolen from her father before her arrival at the Islands. Lilita finds it. A quarrel ensues and Alvarez leaves her. Lilita, however, manages to retain the photograph and vows vengeance against Margaret and Alvarez. She plots to have Marshal and his daughter kidnapped and given over to the savage Igorrotes. She secures the services of some Filipinos, and pays them to carry out her plans. They are successful in kidnapping Margaret and her father, but on their way to the Igorrote village, Alvarez, who has been informed of the plot by Lilita's servant, overtakes them and bribes the leader to take Margaret and her father to his mountain home, where he hopes to bend Margaret to his will.

Aguinaldo's uprising now necessitates the calling out of more American troops, and Jack is ordered to the Islands with his company. Arriving in San Mateo, Luzon, the troops have a severe struggle with the natives and Jack is wounded in a street battle and carried into the house of Lilita. The sergeant forces Lilita, at the point of a gun, to administer to Jack.

Jack's wound being slight, he soon recovers and is horrified to see Margaret's picture on the mantel. Upon inquiry he learns from Lilita a false story of Margaret's death, and is overcome by the news. The battle in the street is still raging, and Lilita manages to escape and goes out for assistance. During her absence the Mateza servant tells Jack the truth concerning Margaret and her father, but is unable to tell him their hiding place. When Lilita returns with a number of Insurrectos, Jack and the sergeant fight their way to the stairway. The Mateza servant rushes from the house, and getting some of the American troops, leads them to Jack's rescue. Jack again joins his own troop in repulsing Aguinaldo, and during the skirmish a shell explodes on the porch of Lilita's home, wrecking the house and killing her. The Americans successfully rout the Insurrectos, when news is brought to Jack by a scout that Alvarez had taken Margaret and her father to the Igorrote village. Jack and his regiment immediately set out to rescue them. Meanwhile, amid scenes of horror, Margaret and her father are held prisoners. Alvarez shows his depravity and demands her promise of marriage as the price of liberty. Margaret refuses, in spite of his threats. Jack and his regiment surprise a detachment of Insurrectos advancing to reinforce Aguinaldo, and a running fight ensues. The Insurrectos are driven back toward the Igorrote village. Alvarez is killed by the explosion of a shell, the Americans fire the village and rescue Margaret and her father, and a happy party wends its way toward San Mateo.

FRONTIER.

THE FRONTIER TWINS START SOMETHING (July 10).—The beginning of this story is the ending of the twins' punishment for the pranks they played upon their luckless uncle, the professor. They have been locked up. Joe, who loves Vic, has had mercy upon them and brought them some good things to eat. Naturally he gives Vic more than Dot, and right then the trouble begins. Dot and Vic have a small tussle as to which shall consume the eatables, and Joe gets his face plastered with jelly as his share of the feast. Father and mother come to visit their erring youngsters and are so impressed by their promises to be good that they release them. Mother thinks that young ladies should learn to cook and she has Dot and Vic peel apples and potatoes as a first lesson. When she has left them to the pursuit of their respective occupations, the girls throw apples at their uncle until he is forced to forego his afternoon nap in the hammock. Wun Lung, the cook, takes his place and the girls tie him in the hammock instead of their uncle.

They create so great a disturbance throwing apples and potatoes at Mammy and the cowboys and the burro, that the entire ranch organization appeals to mother for protection, father and Joe having gone to town on business. This fond parent is helpless to control her offsprings, and the delegation decides to take vengeance in its own hands. Headed by Mammy with the butcher-knife, the pursuit is begun.

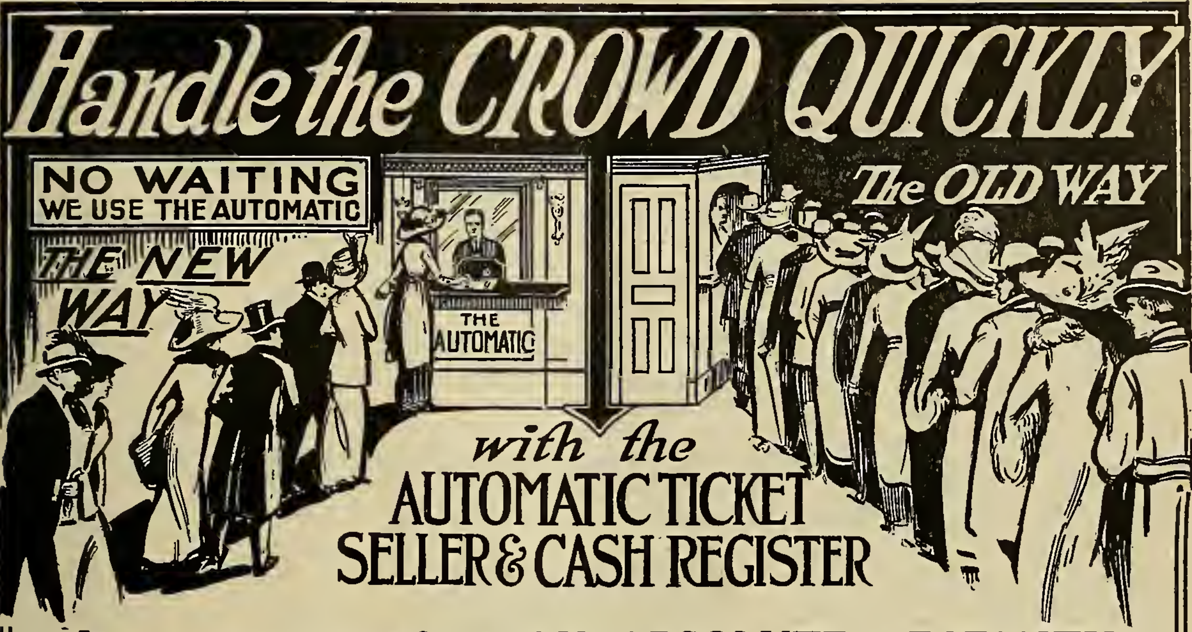
Meanwhile, the twins have taken their supposed uncle, hammock and all, down to the irrigation ditch and souse him in the mud and water. This treatment failing to have the desired results, they tie the Chinaman to a tree and throw apples at him. The pursuit is continued, but soon this changes to a search, for the twins have effectually disposed of themselves in some place unknown. Nobody misses the cook and the twins are asleep, so things naturally return to their former place at the ranch, while the youngsters dream of their next batch of mischief.

THE LINE RIDER'S SISTER (July 12).—Ray and Florenz agree, on their graduation day, to meet again in ten years, wherever they may drift in the meantime. Shortly before the ten years' time expires, Rance brings his sister to the West. She has hip-disease, and he being poor, is hard put to it to take care of her. He gets a position as line rider, where he can come home each night. Daily he carries her to a comfortable seat on the porch, which is screened by vines or location from the ranch house. Rance draws only half as much money as the cowboys, and as the ranchman likes him, he gives him an opportunity to become a cowboy and get more money. Rance refuses, because the work would prevent his coming home every day to care for his sister. The cowboys think he is a coward on account of this and spurn him. He quarrels with one of them about it. Meanwhile, Ray has become a country doctor near the ranch. Florenz is a great specialist, whose word is the last when hip disease is considered. Florenz comes to visit Ray in completion of the agreement of ten years before.

The ranchman one day sends Rance to town to get the money for the monthly payday. Rance is unable to get across the river, which is flooded, and returns to report his failure. This angers the cowboys a great deal and he has a hard time to "ward off" a serious fight. Hbe goes home and the cowboys follow. They discover a woman in the house and are plotting all sorts of meanness when they hear Rance tell her that he wishes they could get Dr. Florenz to consider her case, as he could cure her. They make up a purse and present it to Rance, but his foolish pride will not let him accept it.

The ranchman's daughter sustains a fall from a horse and a doctor is needed. The cowboys are all out at work and the ranchman offers Rance $1,000 to cross the river and get the doctor. Upon receiving a promise that his sister shall be looked after in case he should perish, Rance sets out. After a perilous swim and a narrow escape, he succeeds in getting the doctor. The recrossing of the river is made in a boat, which was on the other side and Florenz accompanies Ray on the trip.

The ranchman grudgingly pays over the $1,000, but Rance has him give it to Florenz, who, inquiring as to the reason, learns of the sister and her troubles. He refuses the check, declaring that it would be only right to aid her as a reward for her brother's heroism. He discovers that he can cure her. Six weeks later she takes her first step, stumbling into his arms. The romance which has begun during the treatment, finds its culmination there, as Ray and the ranchman's daughter, who have a romance of their own, stand smiling in the background.



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NESTOR.

THE PROOF OF THE MAN (July 7).—Two brothers, Dick and Bill, are in love with Alma. Dick is accepted, while Bill receives his dismissal. Dick and Alma are married. Dick goes to work his claim nearby, and during his absence an old prospector, all in and with a final effort, crawls to Dick's cabin and is helped inside by Alma. She notes that he has been dragging a bag of nuggets, which he has tied 'round his neck, the bag having a small hole in it. She does all she can for him and he shows his gratitude. Before he passes away he thanks her and draws a rough map of the location of the valuable vein of ore he has struck and gives it to her. Soon afterwards he dies. Bill has been an interested spectator through the window, and while Alma runs for assistance he enters the house, draws and substitutes a "fake" map for the original one, which he takes with him.

When Dick returns Alma shows him the fine nuggets and Dick resolves to lose no time in going to find and record the wonderful claim which is to make them rich. Bill has also hurried off. He finds the claim and knows the discovery is a fine one. He locates and returns to have the claim recorded. His conscience smites him, however, and he is drawn by some strange influence to his brother's home. He looks in the door and sees Alma sewing on some baby clothes. He suddenly realizes that he has caused Dick to go upon a dangerous errand, and determines to go after him. He goes in, and writing a letter, he adds some papers, which he addresses to his brother, and leaves with Alma. He then starts to search for Dick.

In the meantime Dick has found nothing but disappointment. He turns back and suffers for lack of water. When Bill eventually finds him, he is all in. Together they start to return, but their progress is slow, for Dick is weak and the water which Bill carried along is nearly gone.

That night Bill gets up while Dick sleeps heavily. He sees there is but little water left. He leaves a note for Dick, saying that he has divided the water and has gone. He then starts off, but does not take any of the precious fluid with him.

Dick finds the note, but does not understand its purport. He starts out and reaches home. He finds the letter which Bill left, telling him the truth and enclosing all the papers necessary to claim the mine. Bill lays himself down and dies in the arid desert.

JOHN THE WAGGONER (July 9).—John thinks all the world of his little wife, Edna, but does not possess the delicate art of showing it. She even has to remind him of that good-bye kiss at times, for Edna has a great capacity for loving. Roy, a deputy sheriff, a good-looking young fellow, calls upon her by chance and is struck by her youth and beauty. Being of an unsuspecting nature, and flattered by the attentions of this attractive man, who reads her like a book, Edna unwittingly encourages him. In time John begins to take notice, and although he does not affect to see anything, he grows more taciturn and morose.

One day his suspicions aroused, he halts his wagon and returns to the house. He hears voices nearby and following the sound, discovers his wife and the tempter, who is telling her that her husband neither understands nor loves her. John sees the man's arm steal around the waist of his wife and turns and goes, but seeing that she resents the familiarity. His smouldering passions roused, John goes to his house and gets his revolver and goes into the woods to form his revengeful plans. Roy returns to the town and the sheriff tells him to go with him to hunt a desperado who has just robbed the stage. At the cross roads the sheriff and Roy separate and Roy, well pleased at the chance, rides towards Edna's home. Edna sits, torn with doubts, when she is confronted by the hold-up man, who demands that she hide him. They hear an approaching horse and the man runs into an inner room, threatening to kill her if she discloses his whereabouts.

Roy enters, but does not understand her terrified looks. He goes to her and takes her in his arms. the hold-up, thinking she is giving him away, confronts them from the inner door. Roy has drawn his gun, but drops it in his fear, and John, who has come to his conclusion and returns, sees the trio thus. Roy, his yellow streak to the fore, hides behind the terrified Edna and the outlaw slowly covers them both. John is roused to action. He shoots and the gun drops from the hold-up's maimed hand. John picks up Roy's revolver, and throwing Edna off as she runs to him, marches the two men before him, and taking Edna with him, goes to the sheriff's office. The sheriff has returned, and after a brief recital of the facts, he arrests the hold-up, and tearing the star from the craven Roy's coat, sends him on his way. Despite her entreaties, John slowly points Edna to follow Roy. She, bewildered, comes up with the coward, when he turns and appeals to her and she lashes him with her tongue until he cowers and hurries away. John, the reaction having set in, goes slowly home. He buries his head in his hands and then looks unconsciously for the pretty little woman who was such an integral portion of his home. His hand goes out and he takes a shawl from the back of a chair and it goes to his lips as Edna, her face full of appeal and misery, kneels at the threshold with her arms outstretched. John sees her and his great love banishes all else from his mind, and he gathers the sobbing girl to his breast.

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WHEN HE WORE THE BLUE (July 11).—Wifie wants Mac to go to the suffragette meeting, but naturally Mac wants to get out of it and affects the gout. Wifie goes, and in answer to an urgent call from the club, Mac unties the foot bandages and blithely sets forth. He and his companions have a bully game of cards, which is interrupted by some officious cops, who proceed to arrest every one in sight. Mac is not in sight, for he disappears through a window. Policeman 23 is on the alert and sees him and there is a lively chase up the fire escape, into a bedroom window, up a stairway and out onto the roof. Ha! Ha! cries Policeman 23, but he reckons beyond his host, for Mac is husky and overcomes the cop and borrows his costume, leaving him securely tied in an extremely draughty position. He is eventually rescued, but in the meantime Mac has his troubles. He is called upon to regulate the traffic and to quell a family disturbance. He is interrupted during a really pretty capture when his victim, Policeman 23, appears on the scene. Mac makes explanations and his peace, and is enabled to get home before Wifie, having had an exciting time.

FOUR QUEENS AND A JACK (July 11).—Jack is an adept at flirting and Evelyn is a close second. He leaves a train of smiling maids and dames and angry men in his wake. He flirts with Corinne and Lee yanks her indignantly away. He flirts fith all ensemble until he sees Evelyn and pa entering the hotel. He flirts with her then, but there is a more serious note to his advances than usual, for Evelyn is very cute and pretty. Pa is having his troubles trying to keep Evelyn from flirting, and he is constantly telling men to behave themselves or—

Pa sees Evelyn and Jack at it and warns Jack to sheer off, but Evelyn finally manages to send a message to Jack, written on the back of one of her mother's visiting cards. Jack receives it and notes that Evelyn will join him at the pier soon. He turns the card over and sees a married woman's name and is surprised. But, well—— guesses he will wait anyhow.

In the meantime, Jack gets impatient and sends a note to Evelyn, and addressed to her mother. Evelyn has already skipped, while her father takes forty winks. He takes the note from the boy, reads it, rages and goes. He nearly gets assaulted for tearing an umbrella away from a perfectly innocent couple doing a little love making on their own account, and finally runs down the two guilty parties. Jack tries to get away and might have succeeded, only he looks around and cannons into a passer-by. Pa secures him, but a diversion is created by the arrival of ma, who has just come in. Explanations follow and Jack sees that the name on the card is mamma's. Mamma intercedes and Jack is allowed to call, but the young couple are not permitted to go out. They have to sit and do their flirting where pa and ma can keep their eyes on them.

CRYSTAL

TRUE CHIVALRY (July 8).—Major Morgan makes an impassioned speech denouncing Colonel Allison, who is seeking the nomination for Governor of the State of Georgia. His son, Dick, saves the life of Georgia, the only daughter of Colonel Allison, be stopping her runaway horse. The colonel goes to the major's home and seeks to quarrel with him, but serious trouble is prevented by the major's wife. He returns home and is introduced to Dick by Georgia. He thanks the young man for saving his daughter's life, but orders him from the house, saying that in view of his strained relations with the major, that he could be friends with none of his family. The young couple, however, have fallen in love, and think it wrong that they should suffer for the personal quarrels of their parents. Unknown to her father Georgia attends a party where she knows she will meet Dick. Her father follows her there and takes her home. The following week a grand dance and affair is given by a matron of the country and the young couple are invited. Georgia's father finds out that she intends to meet Dick there and prevents her going. Dick attends and Georgia tells him over the telephone that her father has learned that they are not to be kept apart and intends taking her to California so as to be away from him. Dick immediately hastens to Georgia's home where he is let in by her. Jackson, the old butler, sees him passing a window on the porch and thinking him a burglar, tells Colonel Allison. The colonel hastens upstairs and discovers the young couple in each other's arms. He immediately sends Georgia from the room and handing Dick a pistol insists on fighting him a duel, claiming that his family's good name has been besmirched and a scandal raised by Dick's midnight visit to his daughter's boudoir. Dick refuses to shoot and Georgia re-enters the room. Her father insists that to avoid a scandal the young couple must be married immediately, and they give an only too ready assent. The colonel telephones for a minister and, unknown to either, Georgia goes out and telephones to Dick's father to come over to the house. He arrives just as the ceremony is finished and is induced to shake hands with the colonel and forget their feud.

IMP.

THE WOP (July 10).—Luigi is employed by Cramp, the millionaire contractor. He is a widowner and lives alone with his daughter, Rosie. There is a strike and Luigi tries to return to

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State approximate number days you anticipate being here ....days work, but is hustled away by the labor pickets. The strike continues, and Luigi is reduced to abject poverty. Cramp is arrested for stealing a large sum of money, but is treated as a gentleman. Grace, the daughter of the judge, devotes her time to charity in the poor quarters. Luigi and Rosie are freezing and Luigi goes to the railroad yards to pick coal. He is arrested and dragged to jail, leaving Rosie at home waiting for his return, suffering from the cold. He tries to expostulate with the officer but to no avail.

Cramp is released on an alabi, while Luigi is sentenced to two years at hard labor. He breaks down, and, wild, with rage, he curses the judge and threatens to get even. His sentence is served; he hastens to his late home in search of Rosie, of whom he has heard nothing. He finds the house he lived in occupied by strangers who can tell him nothing of his daughter. He wanders forth on the street asking everyone he meets to tell him of Rosie. He passes the house of the judge and sees the man who sentenced him come out with his daughter. Luigi is possessed of but one idea—to kill the child of the man. That night he gains access to the house. In the bed is the form of a girl. Luigi approaches the bed with drawn knife, stoops over and is about to plunge the knife into the bosom of the sleeper when she awakes, rises and looks at him—it is his daughter, Rosie, who has been cared for by Grace. Luigi drops the knife and takes his beloved Rosie in his arms.

OH! YOU FLIRT (July 12).—Tom, a city clerk, goes to a summer resort where he decides to wage war upon the hearts of the village beauties. He has many adventures and is beaten by almost everyone in the village, but at last he meets a gypsy beauty who smiles upon him. There is a scare over kidnappers in the village. The gypsy girl flirts with the city sport and they exchange their head-dress, as she laughingly wonders how he will look as a gypsy; then she eludes him and he races through the woods after her. A nurse girl drowses over her novel and a mischievous boy silently wheels her carriage and baby away. He leaves it on the road and the city masher, who cannot find the gypsy, looks at the crying baby. This is seen by the nurse girl who, believing him to be a gypsy kidnapper, alarms the village, and all the rubes, including the frenzied parents of the lost babe, get guns and ropes and start after the supposed gypsy. They encounter him as he is walking along and open fire upon him with shotguns. Believing that he is attacked by escaped lunatics, he runs away and they chase him into a barn which they set on fire and are about to lynch him when a village girl enters with the missing baby. Explanations follow and he rushes away. By the side of a waterfall he pauses, exhausted, and the gypsy girl touches him on the shoulder, and, with a shriek of horror, he turns from her and falls into the waterfall.

REX.

THROUGH STRIFE (July 13).—In one of the mining districts there lived a young and faithful wife, whose finer sensibilities were suffered to tolerate the abuse of a brutal husband. Longing for sympathy and heart affection, she responds to the warmth of friendship affectionately extended by a neighboring miner of corresponding youth and understanding.

The story opens and closes in the highly dramatic scene wherein she stands over her wounded lover and answers the accusation of the vigilantes, who have come upon the scene to ascertain the cause of death of her husband. Before their accusing gaze she relates the cause which is depicted as the action follows:

"Up the stream there was a man who loved me. Learning of the abuse which my ties as wife made necessary that I should suffer, he pitied me. One day a bottle brought a message down the stream to me, asking that I go away with him to new lands. But I remembered the oath which bound me to this brute and signalled 'No' by a single shot. My husband grew suspicious at the sound of my gun and questioned me. I was silent. I would not lie. The next day I went again to the stream. His message came as before, bidding that I signal twice if I cared a little, that he might come and say "good-bye" forever. I told my husband that I wanted flour from the mill and watched him depart for the village. I answered the dictates of my heart and signalled twice. He came to say farewell. My husband must have forgotten something, for, as our hands were clasped in parting, my husband fired from ambush and Paul fell wounded at my feet. I tried to explain. My husband only sneered, and, with an oath, drove me before him toward the cabin. Paul, fearing for my safety, followed in pain to my window, where he fell exhausted. My husband mocked his piteous call for water and in my suffering I begged that he would kill me with a knife I had quickly taken from the table. To this he only laughed—a brutal laugh—and in answer to my pleading gathered me roughly in his arms. I struggled and broke away from him. As we stood facing each other across the table, with fury in our eyes, he made a quick lunge at me with the knife. His weight knocked the table over and as he fell, the knife intended for me, buried itself deeply in his side."

The Vigilantes, with bowed heads, slowly went, leaving the two in fuller understanding and happy anticipation.

UNIVERSAL.

ANIMATED WEEKLY, NO. 68 (June 25).—Yale vs.Harvard Boat Race—The 'Varsity Boat Race on the Thames is won by the Harvard eight.

The English Derby—Attended by all England's nobility, is run off at the famous Epsom Downs race course.

Twenty Thousand Kiddies march in the Annual School day parade—Bronx Park, New York.

Fashions—Smart costumes that will be seen on Fifth Avenue next week.

Baby Review—The kiddies compete for prizes at their annual parade—Jersey City, N. J.

Government Submarine Test—The "Cage," submarine, coming to the surface after being submerged for thirty-six hours, breaks all former records—Los Angeles, Cal.

King George presents colors to the Battalion of Gentlemen Cadets at Camberly, Aldershot.

Remarkable Endurance Test—The first annual Rocky Mountain marathon is won by Garwood Burkett, Denver, Colo.

The Imperator—Largest ship afloat, arrives at New York on her maiden voyage.

Disastrous Steamboat Explosion—Many killed and injured when the boilers of the barge "C. K. Peck" explode at Racine, Wis.

The King of Spain visits the Minister of Foreign Affairs in Paris and is present at the review of his honor.

Who's Who in Pictures—Clara Horton (Eclair).

ECLAIR.

HE WAS NOT ILL, ONLY UNHAPPY (Newlywed Series, June 29).—Poor little dear! This time our little Snookums is in real trouble. No—he was not ill—but, believe me, he was—unhappy. And the entire household and all the neighbors had their troubles until the poor little fellow found a real friend in his dear mother's mama. She found the cause of all this trouble—and it was no small cause.

After Snookums had caused his dada and his mother to do everything but send in a fire alarm, grandmother Newlywed found a great big safety pin—and it was sticking poor 'ittle Snookie where he could feel it, and feel it good. No wonder he yelled.

THE TORPEDO FISH (June 29).—The torpedo fish is a most unusual animal owing to its ability to throw from its body an electric shock. It is in a way dangerous to handle, although the shock is not deadly to man. Some most interesting experiments are shown in which the electric vibrations are measured by instruments.

THAT BOY FROM THE EAST (June 22).—Missing a train in Tulsa, Okla., George Burton decided to run out to see his uncle and aunt for a day. His arrival caused somewhat of a commotion in the household, owing to the presence of three very pretty cousins.

These same cousins had three young men, who were quite attentive, but on this day the girls decided that they would devote all of their time to George, showing him the "sights." The little party visited the county fair and had quite a good time, to the discomfiture of the three young men who had expected to escort the girls, and so the three Western boys planned a little revenge on "that Eastern feller."

The three Tulsa boys disguised as Indians and ambushed the party on their way home, but, strange to say, George did not take to his heels, but showed fight. The result was that before the Westerners knew just what had happened they found themselves in a heap by the roadside with the three laughing girls and their cousin moving slowly towards home.

That evening the three "Indians" watched from under cover, as best they could with their battered eyes, the departure of "That Boy From the East."

FORTUNE'S PET (2 parts, June 18).—A widow and a widower or neighbors. Both have children—the widow a daughter, the widower a son. As these children are always quarreling with each other, it causes a heated discussion between the parents and one day one family moved away. A few years later the young son, now grown to manhood, has become a "good fellow" at the club, spending his money freely and having no desire to work. He receives a letter from his father saying that he must stop loafing, otherwise he will receive no more assistance. To show the other members of the club that he has grit in him, he signs a contract with them whereby he is to start out without a cent and earn $10,000 within a year. He makes a start by getting a position as bellboy in a fashionable hotel in which resides Miss Edith Perry, the owner of the motorboat "Lightning Edith," which is to compete in the race to come off that day.

Through the fact that he is generally conceded to be a worthy business man, Joe Burns, an underworld leader, bribes the driver of Miss Perry's boat, as he has planned to have one of his gang bet heavily against it. The chambermaid, who overhears the plot, tells the son, who follows Burns and sees the money given. The son intervenes, knocks the crooked driver down, takes the wheel himself and brings the boat in victorious. For this he is given $500 and a position as butler in Mrs. Perry's household. He is getting along nicely until his love for Miss Perry is discovered, causing his discharge. That night he returns to the house to steal a photograph of Miss Perry, and just as he is leaving he hears a struggle coming from the next room. Upon investigating he finds Burns gagging the maid. A fight ensues, but Burns escapes into the street with the son close upon him. Calling a policeman to his assistance they trail the underworld leader to his den where the entire gang is rounded up. For this the son receives a reward which is more than the stipulated amount he is to earn. He reports at the club on the night that he is due to show his $10,000 and was telling the members and his father how he procured the money and the photograph of the girl he has fallen in love with when his father tells him that the photograph is a picture of the girl who was their neighbor years ago. Father and son hurry to the home of the Perrys where a reconciliation takes place.

THE BADGE OF POLICEMAN O'ROON (2 parts—June 25).—O'Roon, who was a favorite with the boys on the ranch, was the first to enlist in the regiment of "Gentle Riders," when war was declared with Spain. In a skirmish with the Spaniards, O'Roon proved his mettle when he rescued, under fire, one of his comrades named Jack Remsen. Just after the war, O'Roon mailed a letter to a charming young lady named Alice, the daughter of the Earl of Ardsley, Scotland, from whose beautiful old castle he was ordered away many months ago, saying that as the war was over, he will sail for New York, where he hopes to secure a nice position. When Alice received the letter, she pleaded so fervently with her father to go to America that he at last consented. By a chance happening of accidentally dropping her glove, Alice came face to face with Remsen, who was sitting at one of the tables at the entrance of a fashionable summer garden. He picked up the glove and returned it to her father. Remsen felt the sting of love enter his heart and he wished that he knew the beautiful young girl. For the next few days, Remsen, as he was riding in his big touring car, passed Alice as she was driving with her father in their carriage, and each time he doffed his hat and wondered how he might secure an introduction.

When O'Roon arrived in New York, he visited his comrade, Jack Remsen, through whose influence he was given a position on the mounted police stationed in Central Park. One day as he was on duty he was surprised to be handed an invitation by Remsen to a reunion of the "Gentle Riders," who were in the city at the time. O'Roon attended the reunion, and after spending the night in revelry and imbibing freely, he started to go home, but found that his legs would not perform their duty. Remsen, feeling that he was to blame for his friend's condition, put him to bed and took the position as mounted policeman in the park. He raced after a pair of runaway horses, and when he saw the occupants of the carriage he was greatly surprised to discover that he had saved Alice and her father. For fear of betraying his friend he could not give his name, but gave O'Roon's badge number. The next day when Alice and her father called at the police station and asked to see the man who had saved them, O'Roon came forward. Great was their surprise when Alice and O'Roon ran into each other's arms. The father wanted an explanation, but O'Roon hurried away, intending to bring their real rescuer to them. Into the handsome apartment of Remsen were ushered Alice and her father, and everything ended the way that Remsen wished it to end.

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THE FOREIGN SPY (July 10).—The arm engineer and his daughter are deeply interested in each other, but, of course, the will of the father predominates. As a result the girl experiences many heart aches, because it does seem as though she is about to lose her sweetheart because he is not an arm man.

The issue is brought to a climax by the presence of a spy in the father's home. Plans for the border fortifications are stolen and the impending disgrace

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and ruin drive the officer to the verge of despair, from which he is rescued by the daughter and her sweetheart, who rescue the plans, and apprehend the spy.

THE SONG OF THE SOUP (July 12).—A group of city folk visit the country in an automobile, and the girl of the party strikes a fancy for the daring deeds and accomplishments of a cowboy. This arouses the jealousy of her suitor, and the chagrin of her parents. A society affair in the city undeceives the girl and clears the domestic realm of impending storm.

RELIANCE.

HER FINAL CHOICE (June 30).—May Walcott, living in a Pennsylvania mining town, has two lovers, Tom Hodges and Jim Hastings, both of whom are miners in one of the great collieries of the town. She has always regarded them with equal favor, but one day the men quarrel and agree to put the matter plainly to May and let her decide between them. She is unaware of Tom's real character, and as Jim has been somewhat backward in his attentions to her, she chooses Tom.

That evening a neighbor rushes into the house of May's family and announces an explosion and cave-in at the mine. May rushes out to the shaft in company with the villagers. At the mine she meets Jim and begs him to go down into the mine and save Tom. Jim refuses at first, but finally gives way to her entreaties and enters the shaft. Instead of going to work that evening, however, as May thought, Tom has stopped on the way at a saloon, where he is drinking and gambling. He and his companions are not moved by the news of the disaster, but continue their game. Finally Tom goes broke and quits. He goes to the mine, where he meets May. May begs Tom to go down and rescue Jim. He pushes her aside with a sneer and refuses. She is shocked at his intoxicated condition. Just then Jim appears, borne on a stretcher. The contrast is enough to show May which man is worthy of her love, and falling on her knees beside Jim, she begs his forgiveness, which is freely granted.

DICK'S TURNING (July 2).—Dick—only a boy in years—is married to Milly—sixteen. He is able to support her until the big strike comes and his job is taken away. Unable to get another he is forced to see their little bits of furniture taken away, and himself and wife put out of the poor rooms. The girl has to go back to her father's home and he accompanies her. At the door her father calls him a loafer and sends him away. In the park Dick sits and thinks. Work is hard to find. Milly is being cared for and since they think him a loafer, he will be one. He decides to be a hobo. At this point a kitten jumps on his knee. Before he goes he will take it to Milly, for he knows she will like it. On his way to his wife, the kitten gets away from him and he follows it into an alley leading into the courtyard of a rich home. A boy in this house has just been given a new rifle, and seeing the kitten on the fence, he aims at it but hits Dick instead. Dick is carried into the house, where the rich boy's mother, touched to the heart by his pathetic story, cares for him and sends for Milly. When he is all well again she gives him a position in her household as a chauffeur and the young couple resume housekeeping.

DEATH'S SHORT CUT (July 5).—In the small town of Milward, two men are in love with Bessie Lee. She gives her heart to John Armstrong, and refuses the hand of Jim Brady, the burly foreman of the mills. He is filled with jealousy and hatred of John and looks about for a way in which he can disgrace the younger man in Bessie's eyes. Bessie has a brother, Bob, a worthless sort of a chap, who is inclined to drunkenness. Seeing him stagger home one evening, Jim thinks that he is John, and getting Bessie, he points out what they both suppose to be John in a terrible state of drunkenness. On the spur of the moment Bessie consents to elope with Jim to the nearest parsonage, ten miles away. She leaves a note for John. When he gets it he realizes who was really to blame, and going to Bob, he tells him frantically that they must find a way to prevent the marriage. There is a short cut to the next town across a large falls. Bob says he will make this trip in his boat. John tries to dissuade him, but the boy rushes away and in his frail craft makes the perilous voyage over the water falls and down through the treacherous rapids. His boat is overturned, but he manages to swim ashore in time to prevent Bessie's marriage and bring his sister back to John.

MAJESTIC.

ONE ROUND O'BRIEN COMES BACK (June 29).—Times were hard for "One Round" O'Brien, the once famous pugilist. The proprietor of a theater also felt the pinch of poverty, for the audiences which gathered in his auditorium were very small.

O'Brien suggested to the theatrical man that a sign be posted outside the theater offering $50 to the man who could beat "One Round" in a boxing bout. The idea was adopted and the theater was crowded with men who came to see the bouts. All who tested the prowess of O'Brien were quickly worsted. Frequently a sponge came hurling through the air in the thick of the conflict, and "One Round's" antagonist soon became helpless. The sponge contained chloroform, which the ingenious pugilist used to secure the "sleep producing" punch.

Sad to relate, the wrong man got the sponge one evening, and O'Brien himself took the count. The enraged theatrical owner kicked "One Round" into the street, and this time "One Round" did not come back.

THE GOLDEN JUBILEE (July 1).—For fifty years the Catholic Protectory has held a prominent place among the charitable institutions of the United States. It was formed in 1863 for the protection of destitute boys and girls of the Catholic faith, the Civil War leaving many orphaned and homeless children whose patriotic fathers and brothers had fallen on the field of battle while fighting for the preservation of the Union. To these were soon added other thousands, the sons and daughters of impoverished immigrants from Catholic countries.

To save these boys and girls and gather them into a Home where they would be educated and taught a useful trade, and where, especially, their faith would be preserved, was the object of the illustrious founders.

The exercises at the jubilee were of a very impressive nature. His Eminence Cardinal Farley, Archbishop of New York, attended with all of the prominent Catholic clergy in New York, and many prominent citizens of the city. Various drills were given by the boys and girls at the protectory, and the value of the institution thoroughly demonstrated.

GAFFNEY'S GLADIATOR (July 5).—Jack's rich uncle sends money and large remittances to perfect his nephew in sculpturing, which art he is supposed to be pursuing. Jack, however, spends all his remittances with his chum and together they have a glorious time with fellow artists and models. Jack, writing uncle that he is engaged on a statue of Apollo, receives another remittance which is quickly squandered. Uncle sends word unexpectedly, that, accompanied by a friend, an art connoisseur, he is on his way to inspect the statue. Jack, never having started work, is in a quandary, but finally induces his chum to pose as Apollo. Uncle and friend admire Apollo's lifelike appearance and the friend desires to purchase the statue. Jack refuses, but uncle insists on the sale, so in spite of the statue's frenzied gestures of dissent behind uncle's back, has to submit, only stipulating upon packing and delivering statue himself personally.

The supposed statue is placed in the friend's house, and much admired, but at the first opportunity rushes from the house, shivering and hiding from pedestrians until he reaches the studio, where a merry party is awaiting his return. Meanwhile, the friend and uncle find the pedestal empty and the front door open, so thinking that the statue has been stolen, invoke the aid of police and rush to the studio to tell Jack. There they interrupt the party, where Apollo, wrapped in a bath robe, is pledging the merry crowd. Uncle sees through the scheme; Jack has to return the purchase money to uncle's friend and is marched off from studio life and artistic surroundings to remain under uncle's watchful eye.

THANHOUSER.

A MODERN LOCHINVAR (June 29).—His family tree contained proof that Percy Lochinvar was descended from the bold Scotchman who won his sweetheart despite all opposition. Percy was proud of his ancestry, but privately admitted that he himself would be more likely to swim the East River to get away from a girl than to get one. For Percy was bashful.

He was deeply in love, but up to date had actually been afraid to propose. The girl liked him and showed it, but the young man could never nerve himself up to pop the question.

The girl's mother was an ardent suffragist, and she often referred to Percy as the meek type of man that should be controlled by woman, his rightful ruler. Another suitor, a bold, self-reliant man, noted as a lawyer, artfully protested his loyalty to the cause of suffrage, and won the mother's heart. The girl did not like the lawyer nearly as well as her timid suitor, but when the orator was selected to deliver a speech at the suffrage parade in New York City, it seemed as though Percy was hopelessly out of the race for the girl's hand.

Poor Percy was a melancholy spectator of the beginning of the parade and saw the girl he loved ride by in an auto with his hated rival. Then Percy went home and gloomily decided that life had lost all its charms. Fortunately for him, he glanced at the portrait of his bold ancestor, which was hanging on the wall. The spirit of days gone by revived him. What one Lochinvar had done, Percy decided, another Lochinvar would do, then he seized his hat and started out to make history repeat itself.

When he arrived at the grand stand he found the young orator completely surrounded by his own eloquence. The girl's mother was listening with admiration, and already had decided that he should be her son-in-law. The girl was weary and inattentive. Young Lochinvar appeared, and with an imperious gesture bore her off. They returned later, just as the orator had completed his speech, and informed him that they had "just stepped out and got married."

KING RENE'S DAUGHTER (July 1).—To bring to an end the enmity which has existed between King Rene, who ruled in Provence in the fifteenth century, and Count Vaudemont, the later gentlemen agreed with the former through their mediator, the Duke of Burgundy, to betroth his new-born daughter, Iolanthe, to Tristan, the nine-year-old son of the count. Not long after this agreement was made the palace was partly destroyed by fire, and in being rescued by a soldier the baby girl became blind. The king sent to Cordova for a famous physician named Ebu Jahia, who told the father that his daughter should be kept in ignorance of her affliction until she attained the age of sixteen, at which time she would regain the use of her eyes. Acting upon this advice the king built in a secluded spot in his dominion a cottage, where the childhood days of Iolanthe were spent in the company of nobody but her nurse, Martha, and the former's husband, Bertrand, a forester. She was not permitted to receive anybody and even when the king paid her visits he was known as a humble knight named Sir Raymbaut.

As the years went by King Rene began to fear that Tristan would not wed a blind girl and that the feud would thereby be rekindled. The count kept his son strictly to the pledge and when Iolanthe reached her sixteenth year Tristan was sent to Provence to meet her. He wandered away from his escort, and, with his retainer, Sir Geoffrey of Orange, he accidentally came upon the cottage. Peering in through the half open door, Tristan saw a beautiful girl sleeping on the couch. Upon lifting the talisman that Ebu Jahia had placed upon her breast to produce sleep, the girl soon woke. He went into the garden and was soon followed by Iolanthe. When Sir Geoffrey saw the girl he tried to get Tristan away from her, but the young man had fallen in love with her and would not go. During their conversation Tristan learned that Iolanthe was blind and was greatly surprised that she did not know anything about it. He gently broke the news to her and when he left, it was with a promise to call again the next day. All were surprised to learn that a stranger had been there and had revealed the secret to Iolanthe, but it soon developed that it was a fortunate occurrence for the physician declared it necessary. Ebu Jahia then took the blind girl into the cottage and began working over her eyes. While the king waited outside he received a message from Tristan renouncing his daughter because he loved another. But when Tristan arrived he learned the true state of affairs, and the long-buried feud will never be rekindled.

HER TWO JEWELS (July 4).—The wealthy widow lived a selfish life, with little regard or consideration for anybody except her son. He was her idol and she was blind to all his faults.

The young man gave his mother a handsome jeweled pin, and the woman proudly wore it on her dress. But that very day an inkwell on her desk upset and her handsome gown was stained. A girl from the dress cleaners arrived to take the dress away, and the owner, who had now changed to another gown, took the soiled dress to the window, where she showed the stains to the messenger.

After the girl had gone the woman discovered that the pin had disappeared, and a careful search revealed no trace of it in her room. She decided, although she did not know positively, that the girl must have taken it. The pin was not in the gown when it reached the shop, the girl was accused of theft by the woman, and was sent to prison. A short time later it was proven that the pin fell from the window while the widow was showing the gown to the girl, and was found by a little Italian boy. The girl, her innocence established, was released from prison, but the woman made no effort to atone for her error.

A few years later the woman received a shock when her son informed her that he was going to marry a girl for whom he cared very much, although he admitted that she was a manicure. The mother argued with him, but could not change his mind, so she decided to call on the manicure herself and bribe her to renounce her son. But, to her surprise and consternation, the manicure proved to be the little cleaner girl whom she has so grievously wronged. The manicure was no longer as light-hearted as she had been in the days gone by, and she scornfully told the mother that she could not buy her off, and she intended to marry her son. The woman pleaded, but she found no mercy in the girl whom she had given none.

The manicure married the son, and it is generally conceded by those who knew him in the past, that she made a man of him. The widow sees very little of her son and lives alone, revengeful and unforgiving.

PILOT.

THE CODE OF THE U. S. A. (July 3).—At a lawn party in Washington Ned Burton of the United States Diplomatic Service becomes attracted by the wiles of Nedda Baroff, an adventuress. Oti Noji, an emissary of the Japanese government, recognizes Nedda and proposes that she obtain Burton's confidence in order to steal the cipher code book of the diplomatic service. Burton is plainly infatuated with Nedda and in a diplomatic office Nedda manages by a clever ruse to obtain possession of the cipher code book.

Burton discovers his loss and he tracks Nedda to a rendezvous with Noji by a ruined mill, just as Nedda is telling the Japanese how she has fooled Burton. Ned breaks in the door and endeavors to gain possession of the book. He is attacked and in the struggle the lamp is overturned and

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MUTUAL WEEKLY

MUTUAL WEEKLY NO. 25 (June 18).—**New York City.**—5,000 policemen attend their annual memorial service at the Cathedral.

Tallulah Falls, Ga.—Construction work of the new dam.

The Fashion in Paris.

Wilmington, Del.—While excavating the basement of building, adjoining block collapses.

Germany.—A German, on a bet, travels all over the country, pushing an iron ball weighing 3,000 lbs.

Decatur, Ga.—Reception given to 8,000 Presbyterians by Agnes Scott College.

Saint Cyr, France.—King Alfonso of Spain visits the military aviation field.

Berwick, Pa.—Governor Tanner of Pennsylvania arriving for the Memorial parade.

Straaburg, Germany.—The Kaiser is received with great honors here.

Baltimore, Md.—Firemen testing new high-pressure engines.

Toledo, O.—Over 7,000 people attend motor cycle races.

Rouen, France.—The Swedish war vessels visit the French ports.

Fashion in New York.

Cuba.—Boat races of the American fleet.

Glasgow, Scotland. — Lord Roberts, England's greatest living soldier, visits the town.

San Francisco, Cal.—The Washington University crew, winners of the Pacific Coast championship.

Arlington, Va.—Union and Confederate veterans shake hands at the unveiling festivities of the "Southern Cross."

Tuxedo.—Opening of the Horse Show.

Birmingham, Ala.—Vulcan, the tallest man in the world.

New Orleans, La.—City Park festival.

Vienna, Australia.—Archduke I. Ferdinand wins the aeronautic contest.

New York City.—Col. Theo, Roosevelt, Vincent Astor and Park Commissioner Chas. B. Stover in Central Park, watching an army of 10,000 public school boys in a demonstration of physical training.

His Majesty the Sun cuts the prices in clothing.

KAY-BEE.

THE CRIMSON STAIN (3 parts, July 4).—Major Sibley and Colonel Medford, veterans of the war with Mexico, are old friends. Their children, Jack Sibley and Mary Medford, are sweethearts. The fathers quarrel and forbid their children to see each other, but Jack and Mary are married secretly. While Jack is visiting his wife at night Major Sibley sees him making his exit from a window, and thinking him a burglar, shoots and kills him. Mary confesses her marriage, but her father refuses to forgive her and orders her away. Colonel Medford has incurred the enmity of his overseer, whom he whipped and discharged for consorting with a mulatto, Casa. Mary has a child, and suffering poverty and privation she leaves the infant on the doorstep of her father's house. Major Sibley finds the child and adopts it. The overseer and the mulatto see Mary, but keep the secret to themselves.

Twenty years later the war has broken out. The child, Mary, has grown into a beautiful young woman, and is the image of her mother. She is in love with a young man who enlists, and asks her to marry him before he goes to the front. As the wedding is about to take place the overseer Cox, a captain in the northern army, makes an attack on the town. He interrupts the wedding and arrests Colonel Medford, and arranges to horsewhip him. He also makes the announcement that Mary is the daughter of a negro woman, and that he, Cox, and Casa, placed her on the colonel's doorstep. Casa, the mulatto, bears him out in this statement.

Before Cox can carry out his plan to publicly horsewhip the colonel, the southern troops retake the city after a fierce battle. Cox hides in Casa's cabin and the soldiers, not knowing that a woman is with him, blow up the place. Cox is killed and Casa mortally wounded. Before dying she confesses, and reveals the fact that Mary, the adopted child, is the daughter of Mary, the colonel's daughter, who died in a convent.

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GAUMONT.

GAUMONT WEEKLY NO. 68 (June 25).—**Shakespearean Festival.**—Birthday of great dramatist is celebrated at Stratford-on-Avon.

Stage Children's Outing.—Little performers hold a picnic in Central Park, New York.

Great Catholic Gathering in Toledo.—Many dignitaries attend religious celebration in Ohio city.

Is Polo Popular?—40,000 people attend international match at Meadowbrook, L. I.

A Colorado Camel.—First specimen of this animal to be born in Denver.

The Queen of the Seas Arrives.—Giant Hamburg-American steamer, Imperator, reaches New York on maiden voyage, with 2,000 passengers.

Roses Galore in Portland.—Annual festival in Oregon city excels all previous efforts.

Thirty-Six Hours Under Water.—Cage submarine boat breaks all records at Long Beach, Calif.

Mrs. Murphy Moves.—Big hippo takes up summer quarters in Central Park, N. Y.

Suffragette Throws King's Horse.—Militant Miss Davison loses her life and produces world-wide sensation at Epsom Downs.

College Boat Races.—Harvard conquers Yale and Syracuse bests opponent in annual contest.

WHEN THE CAT'S AWAY (June 26).—Mr. and Mrs. Butterworth go to a masquerade ball. In their absence their three servant girls entertain three policemen, who proceed to eat and drink up everything in the immediate neighborhood.

About 3 a. m. Mr. and Mrs. Butterworth stagger in. The policemen are caught unawares and do not know how to escape without being caught. They pretend that they entered upon hearing a "burglarous" noise. To carry their deceit further, they arrest Mr. and Mrs. Butterworth, pretending to believe them to be he and she-male burglars. The Butterworths make an awful howl on being arrested as burglars in their own home. They are quickly released upon being identified. The police inspector strongly reproves the policemen for their overzealousness. The Butterworths are soft-hearted ninnies and believe that inasmuch as the policemen show excessive zeal in keeping such strict watch they should be rewarded. Accordingly, they send a check for $100, to be distributed among them. Inasmuch as the three policemen are about to be married to the three maids, the $100 comes in handy.

GREAT NORTHERN.

SHANGHAIED (June 21).—William Sanderson is a young seafaring man who has risen from the ranks of an ordinary seaman until he has reached the post of second officer on board the ship "Aetna." He is in love with, and is beloved by Edna, the only daughter of Miller, the shipowner, and the latter favors the match because of the manliness of the young officer. It is partially on this account that Willie, as he is called by his shipmates, receives his commission as second officer. The "Aetna" sails on a long foreign trip and after being granted shore leave, falls into the hands of evil companions and finds himself in a resort frequented by sailormen. His better judgment is overcome by a desire for frivolity and he proceeds to "treat" all hands without any regard for expense. But when he is left alone and is called upon by the boarding house keeper to pay his bill for refreshments, Willie is in financial straits. The boarding house keeper takes whatever money he has left and then causes the young officer to sign a paper, the contents of which the latter knows nothing about. Willie is bustled into a bedroom and left to sleep off his stupor, but Millie, the daughter of the boarding house master, has become suspicious and plans to bring about the release of the young officer. On the following morning Willie is rudely awakened from his slumbers and bustled aboard the ship "Cuttlefish," which is being made ready for a long voyage. She is well on her way to sea when Millie notifies Edna and her father of what is happening. Their steam yacht is brought into commission and after many hours the "Cuttlefish" is sighted. Willie has been ordered to do his trick at the wheel and when he overhears the skipper remark that the vessel is being chased, he decides upon desperate means and leaves the wheel, after shifting the course of the "Cuttlefish" in the direction of the approaching steamer. Willie scales the shrouds and when the crew of the vessel attempt to overtake him, he plunges headlong into the ocean and eventually is rescued by the sweetheart and good friends who are aboard the steam yacht. There is general rejoicing and while the "Cuttlefish" tacks into the breeze and disappears, the young second officer and Edna enjoy a reunion. In the meantime, Millie, the daughter of the boarding house master, who is also aboard the yacht, finds an admirer in one of the young officers and all ends happily.

CUPID'S SCORE (June 28).—Cyril is deeply in love with Florrie. The young girl's mamma, however, is not inclined to favor the match and their meetings, in consequence, are clandestine. Cyril sends a note to his lady love inviting her to attend a fancy dress ball, but the missive falls into the hands of Florrie's mamma, who decides to attend the ball without her daughter's knowledge. About this time Cyril's uncle, Joe, who is a jolly old sort, enters the apartment of his nephew and finding a fancy masquerade costume on the couch, decides to appropriate the same in revenge for some little joke played upon him by Cyril. Florrie's ma and Uncle Joe meet at the ball and when the time arrives for unmasking, they recognize each other and an old love affair is renewed. Mamma is a widow and Uncle Joe is a bachelor. The evening is enjoyably spent, but Cyril and his sweetheart are unable to attend because of Uncle Joe's sly action in appropriating his nephew's fancy dress costume. On the following morning the uncle is discovered on a couch in Cyril's apartments clad as a knight of old. At first the young man is inclined to have revenge, but upon second thought he decides to wait. In a fashionable cafe uncle and mamma keep their first rendezvous and it so happens that Cyril and Florrie are partaking of refreshments in an adjoining booth. The sounds of merriment attract the attention of both parties and after much peering over the partition, Uncle Joe and mamma and Cyril and Florrie decide to make it a one-party affair. The partition is removed and the two generations of lovers make merry while pledging their individual good health for the future.

SOLAX.

THE FLEA CIRCUS (July 9).—The professor, after many years of hard work, has succeeded in training a number of fleas, and some of them have become very intelligent, one in particular. One day, when taking this flea out for an airing, it escapes, and the professor is much disturbed. He follows it on his hands and knees to his apartment, but is not quite as nimble as his pet, which gets into the next apartment and proceeds to make enemies with an old gentleman with a bald head. This old gentleman, by a dexterous movement of his hand and fingers, catches the pet, and is about to throw it into the fire, when the professor appears and explains to him what a terrible crime he is about to commit. He saves his pet and takes the old gentleman and says that he will show him a few things he did not know about fleas. We next see the professor in his laboratory with his wonderful microscope, and then we see through the microscope the marvelous performances of the flea in question and his brothers. They walk a tight rope, they pull guns and roundabouts, they work a treadmill, they jump through hoops, and do many other novel things. The method of feeding them is shown, and the method of placing the chain around their necks. It is by means of this chain, composed of a wire one two-thousandth (1-2000) of an inch in diameter, that the flea is trained.

AS THE BELL RINGS (July 11).—John and Phil Burton are brothers. John is a young minister and Phil a young heartbreaker. Phil plays with the affections of all the girls in their town, and one in particular, Mary, who loves him. John is angry with his brother for his soulless conduct, and on leaving for another city, where he has been nominated, he makes his brother promise to marry Mary. This Phil promises after some remonstrance. When John has departed, however, Phil forgets his promises and instead of marrying Mary, goes through a mock ceremony with her, helped innocently by a college chum.

Five years later we see John in his new home. Mary comes along the village road with her child, weary and sad, seeking John. She has been deserted by Phil. John receives her and promises that his brother shall right the wrong done to her and sets detectives to find Phil. In the meantime, the village gossips are busy and decide that the conduct of John in receiving a young woman and child in his parsonage is shameful and that such immorality should not be allowed. They therefore request John to vacate the parsonage. John finally succeeds in finding Phil and in a very dramatic scene forces a return of Phil's manhood and succeeds in this way in arranging a marriage between Phil and Mary. John himself marries them in his little church, and as the gossips arrive to insist on his immediate departure, they are greeted at the door of the church by John, who introduces them to his brother, his wife and child.

LUX.

PAT GETS ON THE TRAIL (July 4).—No man is absolutely perfect, not even Pat. His chief failing is, however, a very plausible one, namely, a weakness for the ladies. After having tried many callings without having attained eminence in any one, Pat takes a situation in a boot shop, where he is soon instructed in the mystery of tootsy measuring. Among those who submit their pedal extremities to his handling is a particularly sweet damsel, and he falls a victim to her charms. When she leaves the shop Pat decides that she is now, henceforth and forever, the "one and only," and is in despair till he remembers that he possesses her foot measurements and has therefore a certain means of discovering the whereabouts of his would-be inamorati. Armed with his ruler he flies through

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the street, seizing everyone he meets and measuring their "daisies," likewise their "beetle crushers," as the case may be. Eventually, after passing through some fierce experiences, Pat locates the lady's abode and waits outside with patience for her to reappear. Presently he sights the captivating "shoesies." He rises to his feet and clasps the wearer in a wild embrace. But he has reckoned without his hostess, for the wearer is not the lady of his soul, but her maid, who has appropriated her mistress's footgear, and is out for a stroll. She turns indignantly upon the little counterjumper and brings him to his knees, and likewise his senses, by a deft application of her hands to his aural appendages, in a manner both abrupt and vigorous, and Pat's dream is at an end.

AN EASY DAY (July 4).—All the boarders are in love with their landlady and are anxious to lighten the burden of her labor as much as possible.

Each man, on finding her at work, takes over the work himself, with the result that she spends a very easy time, but they are sadly disappointed when the day's toil is over to find that she has a husband whom she appreciates far more than themselves.

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See "The Seed of the Fathers," America's Greatest Feature Production.

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MISCELLANEOUS

MONARCH.

THE CONTRABAND (Feature Subject).—Captain Merlo and Malteno are joint owners of the good ship "Swallow." They carry a cargo of dynamite, which is against the law, and therefore make every effort to conceal the fact from the crew. One of the latter is Pietro, an old school friend of Venella, the captain's daughter. These two share a mutual liking, which later events only tend to strengthen. During the voyage Malteno declares his love for Venella, who repulses him. Furious, he dashes down into the captain's cabin, thinking to influence her father in his favor, and in his haste upsets a lamp, which, falling on the floor, sets the vessel afire. The flames gradually approach the place where the dynamite is stored, and the crew cast themselves overboard. Venella insists upon staying by her father's side, despite the efforts of Pietro, who attempts to persuade her to accompany him on the raft which he has constructed.

Captain Merlo, however, realizing that his ship is doomed, shoots himself. There is, therefore, nothing left but for Venella to accompany Pietro, so they launch their little raft and trust themselves to the mercy of the waves.

They have just reached a safe distance, when, with a deafening crash, the vessel is rent apart. The dynamite has exploded. For two days they are drifting about on the ocean, and after suffering dreadful agony, Pietro and Venella are at last rescued off the coast of Holland. Here they are cared for by the kindly fisher-folk, and soon after they are married, when they set sail again for their native home.

GREAT NORTHERN SPECIAL FEATURE FILM CO.

THE AIRSHIP FUGITIVES (Special Feature).—Having been forbidden by Magistrate Higgins to visit his daughter, Hilda, Eric, her sweetheart, plans to outdo him. He accordingly boards a Zeppelin airship, and when it passes his sweetheart's home, he ties a note to a piece of string weighed down by a small stone and lowers it to her window. The note calls for an appointment, and at the designated hour Hilda drops her valises to her lover in the garden. She descends by means of a perilous way—climbing down the side of the mansion. They then hasten by auto to the Zeppelin airship, which carries them to another part of the country.

But in the meantime the magistrate has learned of his daughter's elopement and has telegraphed to the first station of the big airship for the authorities to be on the lookout for his daughter and the insane man she has eloped with. Having obtained a description of the pair the police are not long in finding them, and Eric is led away to an asylum for the insane.

The superintendent of the asylum makes loving advances to Hilda, and for the sake of her lover and having a plan in mind she encourages him. She accepts an invitation to have supper with him at his apartments and, while he is under the influence of liquor, she dons his clothes and hastens to the asylum. Disguised thusly she has no trouble in gaining admission to the place. She goes to her lover and takes from under the long black cloak that hides her form a bar of iron and a heavy rope. She then goes back to the superintendent's apartments, dons her female attire and returns to the asylum. Eric, in the meanwhile, has pried away the iron bars and is lowering himself to the ground by means of the rope given him. After having scaled the wall they run into the country where they encounter a gypsy driving a caravan wagon that carries his wife and child. They welcome the runaway lovers. Not long after the start, the little gypsy child, by playing with matches, sets fire to the wagon, all unknown to the driver. Eric climbs through the window to the top of the wagon and yells to the driver to stop the racing horses, as the speed is adding fury to the flames. Just then the horses swerve around a bend in the road and the wagon is overturned in the adjacent stream. Eric and the gypsy rescue the unconscious women and child.

Later Eric and Hilda are married. They send a telegram to this effect to the magistrate who, longing to see his daughter and feeling sorry for having placed Eric in an asylum, wires his parental blessing.

KINEMACOLOR.

SHRINERS' PARADE AND SPORTS (Los Angeles, Cal., 1912).—Beginning with the parade, in which we see some wonderful drilling and marching of the Shriners, we proceed to the field where the sports were held. A beautiful view of Broadway, Los Angeles, with all the fluttering flags and bunting flying in the breeze, is shown.

Some interesting scenes include the big barbecue at Eddie Maier's El Rancho Selecto. Here are shown the barbecue pits in which were roasted whole oxen in Mexican style. Races and sporting competitions of every kind are next shown, concluding with a very funny snake march, with the host, Mr. Maier, at the head.

DISILLUSIONED (2 parts).—John Graham and his wife live in a small village, content with their modest home and the love of their little girl. A rich uncle dies and leaves the entire estate to John.

The scene changes to gorgeous rooms, fashionable people, card playing and reckless spending and speculation. The fever of money making attacks John, and while he hangs over the ticker studying stock, the wife drifts into a flirtation with a man about town. Just at the most exciting point of the story John becomes a bankrupt, their child's life is despaired of, the wife's flirtation has reached the danger line. There is a nervous tension to this film which never relaxes until the child recovers, and then husband and wife leave for their village home.

EAST AND WEST (2 parts).—Amid the rush and flurry of the great city, a little flower of love sprang into existence in the heart of Agnes Carew, but her father would have none of the man she loved. So an elopement was planned. This the stern father discovered and thwarted, having set his mind upon another husband for his daughter. Unable to overcome her father's objections against Lloyd, they plight their troth and Lloyd goes to the far West to investigate some mining frauds, but the news of his mission had preceded him.

On his arrival at the mines he was waylaid by two of the men implicated in the frauds and left for dead on the roadside. There he is discovered by a little Indian girl, who, with the aid of her father, takes Lloyd to their cabin and nurses him back to life; but with returning consciousness all memory of the past has gone from his brain. Won by the sweetness of this little Indian maid, he woos and wins her.

Back in the East, Agnes has discovered that Jackson is really the man she cared for, but she feels in honor bound to Lloyd. Jackson pleads with her, recalling Lloyd's long silence and offers to go West, and see if he can find any trace of Lloyd. This Agnes consents to, and again we are on the wild plains of the West, where Lloyd lives with his little Indian wife and baby. There, in perfect happiness, Jackson finds them.

Gradually, Lloyd's mind awakens to the memory of the past, and Jackson in honor bound, pleads with him to go East. Lloyd hesitates, but seeing his little baby and dainty Indian wife, he sends Jackson back to the noise and bustle of the city, and remains in his humble home with these he loves. So two happy homes result.

A FAMILY AFFAIR.—Dan lives on the bounty of his uncle, who supposes his nephew is married and the father of a baby. Uncle telegraphs he's coming. Dan explains the situation to the spinster landlady and servants, forgetting to mention the baby. He goes to his sweetheart, begs her to pose as his wife for the afternoon, and she consents. In his absence the uncle calls; the old maid declares herself Dan's wife. The uncle is horrified when Dan comes home and introduces the servant girl as his wife. The mystified uncle points to the old maid, but Dan declares she is the man servant's wife. The old maid is furious, the servant girl jealous, and the man servant wild. The uncle demands to see the baby. The old maid gets one from an an orphanage, the servant girl gets a child from a friend, and Jobson steals one from a baby carriage. In turn these babies are brought on, to Dan's horror and the uncle's delight; but the last baby, when unveiled, proves to be black.

Meanwhile, Dan sends a message to his sweetheart not to come, but the messenger boy passes her on the street. She arrives and proclaims herself the wife. The negro mother enters and demands her child, and the wildest confusion reigns. Dan confesses, Sallie goes to her Jobson, and the negro woman gets her baby. Uncle grants his forgiveness and blessing when he is freed from the attentions of the old maid, who is left with two babies in her arms.

PICTURE THEATERS PROJECTED.

Orange, Texas.—H. J. L. Stark, has plans under way for the erection of a three-story theater and office building, 81 by 224 feet with a seating capacity for 1,000.

Santa Barbara, Calif.—A. Lawrence Volk, 933 Union Oil Building, Los Angeles has been engaged to prepare plans for a one-story theater, 25 by 140 feet to cost $6,200.

Brantford, Ont., Canada.—James O'Reily, Brantford Street, has plans underway for the erection of a brick and fireproof theater and office building, two-story to cost $50,000.

Chicago, Ill.—Fry & Jacobson, 3969 Elston Avenue, have let the contract for the erection of a one-story theater and store building, 150 by 125 feet to cost $26,000.

Syracuse, N. Y.—Eckel Co., Inc., have awarded the contract to the Heffernan Contracting Company, 522 Gwiney Building for the construction of a seven-story theater and office building, 67 by 180 feet to cost $75,000.

Washington, D. C.—Columbia Amusement Company, have let the contract for the erection of a two-story moving picture theater and office building, 51 by 68 feet to cost $14,000.

Baltimore, Md.—Contract has been let to the Cowan Building Company, Inc., 106 W. Madison Street, for the alteration of a one-story moving picture theater to cost $1,000.

Newark, N. J.—John C. Eisele, 752 Broad Street has let the contract for the erection of a two and four-story theater, and dance hall, theater to seat 600; cost $60,000.

Middletown, N. Y.—W. J. Goetz, 32 East Main Street, has let the contract to Giles, Giles & Company, 18 Union Street for the erection of a two-story theater, 50 by 136 feet.

Chicago, Ill.—William F. Pagels, 192 North Clark Street, has been engaged to prepare plans for the erection of a one-story theater, 50 by 150 feet to cost $25,000.

Chicago, Ill.—Kaska & Milac, 4054 Loomis Street are to build a one-story theater to seat 300 and cost $10,000. Building 25 by 116 feet.

Chicago, Ill.—F. R. Crane is to remodel a local theater to seat 600.

Galva, Ill.—J. G. Beadle, 207 Main Street, Galesburg, Ill., has been engaged to prepare plans for the erection of a two-story theater.

Brooklyn, N. Y.—Thomas Bennett, 3rd Avenue and 52nd Street is taking sub-bids for the erection of a one-story moving picture theater 47 by 60 by 100 feet to cost $20,000.

New York, N. Y.—Mr. Rosenthal is considering plans for the erection of two-story moving picture and store building, 84 by 100 feet to seat 650 and cost $35,000.

Philadelphia, Pa.—Smith, Hardican & Co., have been awarded the contract for a moving picture theater to be erected at 3941-43 Market Street for the Eureka Amusement Company. The new theater will be 40 by 120 feet, and will seat 500 persons. The cost will be $25,000.

Philadelphia, Pa.—A. Pinkleman has taken out a permit for alterations to an outdoor moving picture theater at 41st and Aspen Streets for F. M. Pile to cost $110.

Buffalo, N. Y.—Shea Amusement Company, Court Street, have received bids for the building of a two-story theater and store building, 112 by 216 feet to seat 3,000 and cost $200,000.

Washington, D. C.—H. R. Howenstein, 1314 F Street, N. W., has plans about completed and expects in a short time to commence the erection of a one-story moving picture theater, 58 by 100 feet to cost $12,000.

Chicago, Ill.—M. F. Strauch, 1350 Diversey Parkway, is preparing plans for a one-story theater, 25 by 125 feet, to cost $12,000.

Philadelphia, Pa.—The Columbia Avenue Trust Company, executor, has conveyed to Emma M. Dennis, the triangular plot of ground formed by the intersection of 52nd street, Girard avenue and Old Meeting House lane. Same will be reconveyed to the Felt Amusement Company, for use as a site for a large vaudeville and moving picture theater, to be known as "The Triangle."

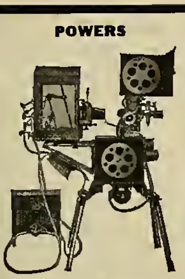
St. Joseph, Mo.—The Tootle Theater belonging to the Tootle Estate, N. H. King, manager, 212 North 6th Street have had preliminary plans completed for the remodeling of the interior and exterior of the theater to cost from $15,000 to $20,000. Leasees are Shubert Theatrical Company, New York.

Ruston, Wash.—Town of Ruston are to build a frame town hall, one-story, 30 by 48 feet shingle roof and to be equipped with electric fixtures; cost $2,500.

Greensboro, N. C.—Sealed proposals have been received by the city commissioner, for the remodeling and altering the Grand Opera House which is a part of the municipal building.

Chicago, Ill.—West Park Commissioners, Union Park, have sketches in progress for the erection of an amphitheater with a seating capacity for 20,000 and to cost $50,000.

POWERS



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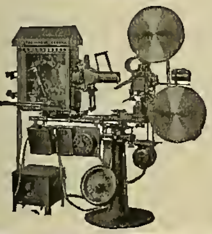

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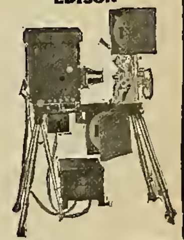

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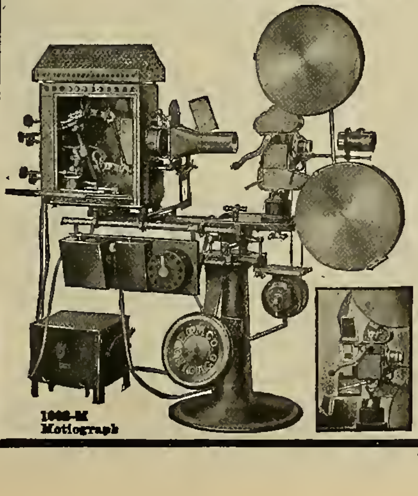

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THEATERS WANTED.

WANTED—To buy, in Wisconsin, moving picture theater. Must bear investigation. No agents. Address C. W. RICE, care of Unique Theater, Marshfield, Wis.

WANTED—To buy or rent, with option to buy, whole or one-half interest, good paying moving picture house. Don't waste time unless proposition is first-class. Reply, with full particilars in first letter. Address P. O. BOX 143, Paducah, Ky.

WANT TO BUY—For cash, picture theater in N. C., S. C. or Ga. Write full particulars in first letter. Address J. E. Simpson, Thomasville, N. C.

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FOR SALE—Two moving picture theaters, one billiard parlor and cigar store, and one fine residence in county seat town of six thousand. Opportunity for live one. Investigate. Will sell separate or together. Address C. S. WHIPPLE, Wapakoneta, Ohio.

FOR SALE—In Ohio town of 20,000, good lease. Clearing $60 to $100 weekly. Price $1,400. Selling because of health. Address MANAGER, care Moving Picture World, New York City.

FOR SALE—Moving picture theater in live town of 15,000. Seats 350. Fine location. Address S. W. LAWRENCE, Little Rock, Ark.

FOR SALE—Moving picture theater, capacity 250. 5,000 people to draw from. Nearest theater four miles. Reason for selling, sickness. Building sublet for enough to pay expenses. Everything new and doing good business. Address A. B. SLYFIELD, Port Huron, Mich.

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FILMS FOR SALE.

FOR SALE—State Rights for Pennsylvania, "From Sing Sing to Liberty," three reels; "The Wage Earners," three reels; "The Acrobat," four reels; "Nemesis, or "19 Down Express," three reels, and "Retribution," two reels. Plenty of advertising, heralds, photos, banners, one, three, four and six sheets. Good condition. Address D. SOBEL, 504 Market St., Wilmington, Del.

FOR SALE—500 reels of film with posters to match, all in good condition. Many subjects practically new. Address McINTIRE & RICHTER, 2 E. 14th St., New York City.

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SCENARIO WRITER—And assistant director, practical, wants connection with progressive picture producers. Has ideas that are, and knows what the public wants. Address CHRISTIAN, care Moving Picture World, New York City.

WANTED—Pianist to send for sample leaf of my booklet on "How and What to Play for Pictures." Address E. A. AHERN, 436 Sixth Ave., N., Twin Falls, Idaho.

FURNISHED ON PERCENTAGE—Complete pony or piano contest, a trade stimulator; investigate. Address NATIONAL CIRCULATION SYSTEM, Dubuque, Iowa.

Picture Theaters Projected.

Camden, N. J.—Moffett & Stewart, Inc., Jessup Building, are preparing plans for a two-story theater, 90 by 150 feet to cost $40,000.

Philadelphia, Pa.—F. Roe Searing has been awarded the contract for a moving picture theater to be erected at 203-05 North Broad Street for Goddard & Ringler, to cost $10,000. The new theater will seat about 500 persons.

Conneaut, O.—Theater Stock Company have plans under way for the erection of a two-story theater, 80 by 140 feet to seat 1,000 and cost about $35,000.

Cincinnati, O.—J. A. Pendery has plans under way for the building of a one-story moving picture theater, 28 by 100 feet, seating capacity for 300 and cost $6,000.

Indianapolis, Ind.—William Rembush is considering plans for the remodeling and additions to his moving picture theater so as to accommodate 800 persons.

Laporte, Ind.—George McLean, manager of Hall's theater are considering plans for the remodeling of two two-story stores into a theater and store building to cost $25,000.

Philadelphia, Pa.—The plot of ground at the southeast corner of Germantown Avenue and Tulphocken Street, lot 87 by 112 feet, has been sold by Cohen & Gross, real estate brokers to purchasers who will improve it with stores and apartments on the Germantown Avenue front and with a motion picture theater in the rear, which will have an entrance from Germantown Avenue and will front on Tulpehocken Street. The cost of the lot and improvements will be $95,000.

Monroe, Mich.—J. H. Reaper, 52 Humphrey Avenue, has plans under way for a two-story theater with a seating capacity for 700.

St. Paul, Minn.—Starland Palace Theater, 8th and Wabash Streets, have received estimates for the building of a new balcony.

Wilmer, Minn.—John U. Koester has prepared preliminary plans for a theater, 60 by 125 feet with a seating capacity for 1,500 and to cost $25,000.

Philadelphia, Pa.—John McKenna & Sons are estimating on plans and specifications for a building to be used as a moving picture theater, stores and apartment house combined, 78 by 90 feet, of brick, stone and concrete.

Minden, Neb.—C. G. Binderup contemplates the erection of a one-story moving picture theater and business building, 40 by 110 feet.

Parsons, Kan.—J. A. Straussberger has plans under way for the building of a two-story theater and business building to cost $50,000.

Philadelphia, Pa.—The Belmar Company has been awarded the contract to erect a hall building on the southeast corner of Eighth and Fulton Streets for Thomas Brown. The new structure will contain a moving picture theater, dance hall and lodge rooms. It will be 38 by 77 feet and cost about $18,000.

Philadelphia, Pa.—Jacob Naschold, is preparing plans for extensive interior alterations to the theater at the northwest corner of Ninth and Arch Streets. Plans will be completed in a short time.

Boston, Mass.—Park Square Theater Company, have let the contract for the erection of a large theater building to Cramp & Co., Denckla Bldg., Philadelphia, Pa.

Newark, N. J.—Joseph O'Kin, 222 Washington Street, has let the contract for the building of a two-story theater, 75 by 168 feet and to cost $55,000. The new structure will be located at 99 Springfield Avenue.

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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS..............40
AMONG THE PICTURE THEATERS............35
BUFFALO 57
CALENDAR OF LICENSED RELEASES..........60
CALENDAR OF INDEPENDENT RELEASES.....62
CHICAGO LETTER 30
COMMENTS ON THE FILMS (Licensed).........47
COMMENTS ON THE FILMS (Independent)......49
CORRESPONDENCE 57
ERNEST SHIPMAN'S WORLD TOUR............34
ETERNAL RECURRENCE,
by Louis Reeves Harrison.....................24
FACTS AND COMMENTS.........................23
FOREIGN TRADE NOTES........................51
INDEPENDENT FILM STORIES...................80
INDEPENDENT RELEASE DATES..............96
INQUIRIES 43
ISADORE BERNSTEIN TO MANAGE WESTERN UNIVERSAL 29
ITALY'S FILM CENTRE, by W. Stephen Bush..25
KLEINE OPTICAL COMPANY, THE.............38
LAST CALL FOR THE EXPOSITION............32
LICENSED FILM STORIES......................68
LICENSED RELEASE DATES....................98
LOUISVILLE 57
MAINE EXHIBITORS ORGANIZE...............33
MANUFACTURERS' ADVANCE NOTES.........53
MOTION PICTURE EXHIBITORS' LEAGUE....32
MOVING PICTURE EDUCATOR, THE...........37
NEW ENGLAND 58
OBSERVATIONS BY MAN ABOUT TOWN......39
PHILADELPHIA 58
PHOTOPLAYWRIGHT, THE 42
PROJECTION DEPARTMENT 44
ST. LOUIS 57
STORIES OF THE FILMS (Licensed)...........68
STORIES OF THE FILMS (Independent)........80
UNIVERSAL GOES TO COURT..................27
"WHAT HAPPENED TO MARY,"
by Louis Reeves Harrison.....................26
"WILD RIDE, A" (Selig), by Jas S. McQuade...28

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E.............................. 101
KIEWERT, L. E............................. 93
REISINGER, HUGO.......................... 73

ELECTRICAL & MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO..................... 101
BELL & HOWELL............................ 75
BENDER, GEORGE.......................... 102
CALEHUFF SUPPLY CO...................... 101
CHICAGO METAL COVER CO.................. 72
FORT WAYNE ELECTRIC CO.................. 101
GENERAL ELECT. CO........................ 95
HALLBERG, J. H........................... 105
HOKE, GEO. M.............................. 70
LAVEZZI 104
MOORE HUBBLE CO......................... 103
PICTURE THEATER EQUIPMENT CO......... 91
SCHNEIDER, E.............................. 70
SMITH, L. C. & CO......................... 70
STRELINGER, CHARLES A.................. 76

FILM DEALERS & IMPORTERS.
INTERNATIONAL FILM TRADERS........... 102
WESTERN FILM BROKERS.................... 70

MISCELLANEOUS FEATURES.
ALMO F. F. CO............................. 70
APEX CO.................................... 67
ARAB AMUSEMENT CO....................... 11
AMBROSIO F. CO........................... 79
BLINKHORN, A.............................. 66
ECLECTIC FILMS............................ 77
FEATURE FILM & CALCIUM LIGHT CO....89-70
FEATURE FILM CO.......................... 78
FRANKLIN F. F. CO......................... 87
FULLER'S, CHAS. L., DISTRIBUTING CO.... 59
GENERAL FILM CO.........................16-17
GOLDEN STATE M. P. CO................... 65
GT. NORTHERN SPECIAL FEATURE FILM CO. 14
ITALA FILM CO............................. 104
ITALIAN POMPEIAN F. CO.................. 85
KINEMACOLOR CO........................... 75
MONARCH F. F. CO......................... 64
MONOPOL FILM CO......................... 6
MOORE, F. E............................... 100
NEW YORK FILM CO........................ 91
QUO VADIS FILM CO......................8-9
ROYAL F. F. CO............................ 89
SHERRY, WM. L............................ 101
UNION FEATURES........................... 95
VIVAPHONE CO............................. 93
WARNER'S FEATURES....................... 97

FIREPROOF APPARATUS.
H. W. JOHNS-MANVILLE CO................ 72
TRAINER, C. W............................. 72

FILM EXCHANGES.
BRADENBURG, G. W......................... 73
FULTON, E. E............................... 102
GOLDEN STATE M. P. CO................... 65
GUNBY BROS................................ 74
HETZ, L..................................... 92
LAEMMLE FILM CO.......................... 103
McINTIRE & RICHTER....................... 74
M. P. SALES CO............................ 82
M. & F. FILM SERVICE...................... 70
MUTUAL FILM CORPORATION............... 63
NORTHERN FEATURE FILM EXCHANGE.... 104
SOUTHERN FILM CO......................... 103
THE STATE FILM AGENCY.................. 92

INDEPENDENT FILM MANUFACTURERS.
AMERICAN 7
BRONCHO FILM CO......................... 12
GAUMONT CO............................... 65
KAY-BEE 12
KEYSTONE 12
MAJESTIC 106
N. Y. MOTION PICTURE CO................ 13
RAMO FILM CO............................. 87
RELIANCE 10
THANHOUSER 2
UNIVERSAL FILM MANUFACTURERS.........4-5

LICENSED FILM MANUFACTURERS.
EDISON 19
ESSANAY 3
KALEM 22
LUBIN 20
MELIES 107
PATHE FRERES.............................. 18
SELIG 15
VITAGRAPH 21

LENS MANUFACTURERS.
BAUSCH & LOMB............................ 73

MISCELLANEOUS.
AMERICAN CINEMATOGRAPH CO............ 82
AMERICAN KINETO CORP.................... 64
AUTOMATIC TICKET CO..................... 81
BARTH, L. & SON........................... 66
CLASSIFIED ADVERTISEMENTS............... 92
CLEVELAND, W. S.......................... 70
COMMERCIAL M. P. CO..................... 82
CORCORAN, A. J............................ 70
EASTMAN KODAK CO....................... 105
EX. CONVENTION.........................69-83
HEESE PTG. CO............................. 72
HOTEL IMPERIAL............................ 73
HOTEL MARTINIQUE........................ 89
KINEMATOPHONE CO........................ 71
KLIEGL BROS................................ 101
KRAUSE MFG. CO........................... 74
LUMIERE JOUGLA CO........................ 101
McKENNA BROS. BRASS CO................. 102
MOTION PICTURE CAMERA CO.............. 82
NATIONAL M. P. CO........................ 76
NATIONAL TICKET CO...................... 96
NATIONAL X-RAY REFLECTOR CO.......... 89
PARISIAN MFG. & FILM RENOVATING CO.. 82
PARK AVE. HOTEL.......................... 93
POWERS, MORTON H....................... 89
RAW FILM SUPPLY CO...................... 73
REYNOLDS & CO............................ 102
SARGENT, E. W............................ 102
STANGE, A. C.............................. 70
STAR "A" SHOP............................. 74
SPRATT CO., C. G.......................... 103
THEATRE BROKERAGE CO................... 72
TICKET PREMIUM CO....................... 103
VONNEGUT HDW. CO....................... 89
ZENITH MFG. CO........................... 103

MOVING PICTURE MACHINE MANUFACTURERS.
EDISON 19
ENTERPRISE OPTICAL CO.................. 91
POWER'S CAMERAGRAPH.................... 108
SIMPLEX 61

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO....... 72
DEAGAN, J. C............................... 71
SINN, C. E................................. 102
WURLITZER, RUDOLPH..................... 93

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO.................... 104
ANDREWS, A. H............................ 104
BENNETT, GEO. W.......................... 104
HARDESTY 104
STEEL FURNITURE CO...................... 104

POSTERS & FRAMES.
A. B. C..................................... 94
AMERICAN SLIDE & POSTER CO............ 98
EXHIBITORS' ADV. & SPECIALTY CO........ 60
GENERAL FILM CO.......................... 99
NEWMAN 100
THEATER SPECIALTY MFG. CO............. 76

PROJECTION SCREENS.
AMERICAN THEATER CURTAIN CO.......... 105
GENTER, J. H............................... 100
MIRROR SCREEN CO........................ 100
SIMPSON SOLAR SCREENS.................. 70

SONG & ADVERTISING SLIDES.
ERKER BROS................................. 103
MIDLAND TRANSPARENCY CO.............. 72
UTILITY TRANSPARENCY CO............... 89

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO.................. 103

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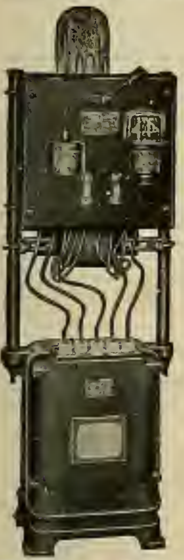

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AMERICAN.

June 16—Soul of a Thief (2 parts—Drama)...2000
June 19—Unwritten Law of the West (Drama)1000
June 21—Marine Law (Comedy)..............1000
June 23—A Husband's Mistake (Drama)......1000
June 26—Calamity Anne Takes a Trip (Com.)..1000
June 28—Dead Man's Shoes (Drama)..........1000
June 30—Quicksands (2 parts Drama).........2000
July 3—Pride of Lonesome (Drama)..........1000
July 5—A Tale of Death Valley (Drama).....1000
July 7—San Francisco, the Dauntless City (Sc.)1000
July 10—The Foreign Spy (Drama).............1000
July 12—The Song of the Soup (Comedy).......
July 12—A Garden City in California (Scenic)..

AMBROSIO.

Apr. 26—Golden Rain (2 reels, Drama)........
May 3—The Spider (2 parts—Drama).......
May 10—Tempest and Sunshine (2 parts—Drama) ....
May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...
May 31—An Unruly Father (2 parts—Drama)
June 7—The Sold Title (2 parts—Drama)....
June 14—The Girl of the Hidden Spring (2 parts—Drama) ....
June 21—Loves Shadow (2 parts—Drama).....

BISON.

Drama) ....
June 10—The Grand Old Flag (2 parts—Drama)
June 14—The Capture of Aguinaldo (2 parts—Drama) ....
June 17—In Love and War (2 parts—Drama)
June 21—Women and War (2 parts—Drama)..
June 24—The Guerilla Menace (2 parts—Dr.)
July 1—The Battle of Manila (2 parts Drama)
July 5—At Shiloh (2 parts Drama)..........
July 8—The Powder Flash of Death (2 parts—Drama)..............................
July 12—The Head Hunters (2 parts—Drama)..

BRONCHO.

June 18—From the Shadows (2 parts—Drama)..
June 25—The Transgressor (2 parts—Drama)..
July 2—All Rivers Meet at Sea (Drama......
July 9—Grand-Dad (2 parts—Drama).........

CRYSTAL.

June 29—Who Is In the Box? (Comedy)........
June 29—Mrs. Sharp & Miss Flat (Comedy)....
July 1—An Hour of Terror (Drama)..........
July 6—The Girl Reporter (Comedy)..........
July 6—Muchly Engaged (Comedy)...........
July 8—True Chivalry (Drama)................
July 13—Pearl's Dilemma (Comedy)...........
July 13—Squaring Things With Wifey (Comedy)

DRAGON.

May 19—The Sergeant's Daughter (2 parts—Drama) 2000
May 26—Love's Monogram (Drama)............1000
June 2—Comrades (Drama) 1000
June 9—The Ace of Hearts (Drama)..........1000
June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama)..........1000
June 30—Our Future Heroes (Topical)..........1000

ECLAIR.

June 25—The Badge of Policeman O'Roon (2 parts—Drama) ....
June 29—He Was Not Ill, Only Unhappy (Comedy)..........................
June 29—Torpedo Fish (Zoology).............
July 2—The Witch (3 parts Drama)..........
July 6—In the Night (Comedy)..............
July 6—How Diamonds Are Made (Industrial)
July 9—The Trail of the Hanging Rock (2 parts—Drama) ....
July 13—It is Hard to Please Him (Comedy)..
July 13—The Catholic Mission (Educational)...

FRONTIER.

June 12—The Call of the Angelus (Drama)..
June 14—The Twins of "Double X" Ranch (Comedy) ....
June 19—A Story of the Mexican Border (Drama)
June 21—When Lena Struck New Mexico (Comedy) ....
June 26—The Squaw Man's Reward (Drama)..
June 28—An Eastern Cyclone at Bluff Ranch (Comedy)..........................
July 3—The Secret of Padre Antonio (Drama)
July 5—A Rose at Sixteen (Drama)..........
July 5—A Cactus at Forty-five (Comedy).....
July 10—The Frontier Twins Start Something (Comedy)..........................
July 12—The Line Rider's Sister (Drama).....

GAUMONT.

June 12—Men Were Deceivers Ever (Com.)....
June 17—Mixed Pickles (Comedy).............
June 17—By the Sad Sea Waves..............
June 18—Gaumont's Weekly No. 67 (News)...
June 19—The Great Unwashed (Comedy).....
June 24—The Demon of Destruction (Drama)....
June 25—Gaumont's Weekly, No. 68 (News)...
June 26—When the Cat's Away (Comedy).....
June 26—Kings of the Kennels..............

GEM.

June 9—Hearts and Flowers (Drama).......
June 23—Every Inch a Hero (Drama).........
June 30—Mistaken Intentions (Comedy).......
June 30—Teak Wood (Scenic)................
July 7—Billy, the Wise Guy (Comedy)........

GREAT NORTHERN.

May 31—The Suffragettes (Comedy)...........
June 7—Where is Doggie? (Comedy).........
June 7—Lock Lomond (Scenic)...............
June 14—An Unwelcome Wedding Gift (Comedy-Drama)........................
June 21—Shanghaied (Drama) ....
June 28—Cupid's Score (Comedy).............

GREAT NORTHERN—Universal.

June 28—The Flying Circus (3 parts, Drama)..

IMP.

June 28—Fun In Film By Hy Mayer (Novelty)....
June 28—Leo's Great Cure (Comedy)..........
June 30—The Old Melody (2 parts Drama).....
July 3—Jane Marries (Drama)...............
July 5—Leo, the Indian (Comedy)...........
July 5—Lightning Sketches by Hy Mayer (Novelty) ....
July 7—His Mother's Birthday (Drama).......
July 10—The Wop (Drama)...................
July 12—Oh! You Flirt (Comedy).............
July 12—Lightning Sketches by Hy Mayer (Novelty)..........................

KAY-BEE.

June 20—The Failure of Success (2 parts—Drama) ....
June 27—The Seal of Silence (Drama)........
July 4—The Crimson Stain (3 parts, Drama)..
July 11—The Banshee (2 parts—Drama).......

KEYSTONE.

June 16—The Waiters' Picnic (Comedy).....
June 19—The Tale of a Black Eye (Comedy)..
June 19—Out and In (Comedy)..............
June 23—A Bandit (Comedy).................
June 23—Peeping Pete (Comedy).............
June 26—His Crooked Career (Comedy).......
June 26—The Largest Boat Ever Launched Sideways ....
June 30—For Love of Mabel (Comedy).........
July 3—Rastus and the Game-Cock (Comedy)..
July 7—Safe In Jail (Comedy)...............
July 10—The Telltale Light (Comedy).........

LUX.

June 20—Cast Thy Bread Upon the Waters (Drama).......................... 940
June 27—Sammy, the Scorcher (Comedy)...... 455
June 27—Oh! You Unbreakable Doll (Comedy).. 495
July 4—Pat Gets On the Trail (Comedy)...... 410
July 4—An Easy Day (Comedy).............. 537

MAJESTIC.

June 17—Beautiful Bismark (Drama).........
June 20—The Banker's Sons (Drama)..........
June 22—Side Tracked By Sister (Drama)....
June 24—The Politician (Drama)..............
June 28—Dora (Drama) ....
June 29—One Round O'Brien Comes Back (Com.)
July 1—The Golden Jubilee (Topical).........
July 5—Gaffney's Gladiator (Comedy).........

MUTUAL WEEKLY.

May 21—Mutual Weekly, No. 21 (News)......
May 28—Mutual Weekly, No. 22 (News)......
June 4—Mutual Weekly, No. 23 (News).....
June 11—Mutual Weekly, No. 24 (News).....
June 18—Mutual Weekly, No. 25 (News).....

MUTUAL EDUCATIONAL.

June 5—Willy and the Captain's Horse (Comedy) ....
June 5—A Child's Day (Child Science).....
June 12—Gontran, a Snake Charmer (Comedy)
June 12—Gathering and Preparation of Tea in Indo-China (Agriculture)........
June 19—Willy Wants to Ride a Horse (Com.)
June 19—Through Greece (Travel)............
June 26—Funnicus Tries His Luck at Love (Comedy)..........................
June 26—Through the Land of Sugar Cane (Travel)..........................

NESTOR.

June 30—An Indian Nemesis (Drama).........
July 2—The Range Dead Line (Drama)......
July 4—He and Himself (Comedy)..........
July 4—To the Brave Belong the Fair (Comedy) ....
July 7—The Proof of the Man (Drama)......
July 9—John, the Wagoner (Drama)..........
July 11—Four Queens and a Jack (Comedy)....
July 11—When He Wore the Blue (Comedy)....

POWERS.

June 27—The Spell (2 parts—Drama)..........
July 2—The Quarter Meter (Comedy).........
July 2—British American Polo Match (Topical)
July 4—The Heart of Hermanda (Drama)....
July 9—Elsie's Aunt (Comedy)...............
July 11—Morgan's Treasure (2 parts—Drama)..

PILOT.

May 22—School Days (Comedy)...............
May 29—The Governor's Romance (Drama)....
June 5—For Old Time's Sake (Drama)......
June 12—When a Girl Loves (Drama)..........
June 16—A Child of the Hills (Drama)......
June 26—An Innocent Conspiracy (Com.-Dr.)..1000
July 3—The Code of the U. S. A. (Drama)....1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama)........
July 2—I'm No Counterfeiter (Drama).......
July 9—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Drama).........
July 23—The Silent House (Drama)..........

RELIANCE.

June 21—Wallingford's Wallet (3 parts—Dr.).
June 23—The House of Pretense (Drama)......
June 28—The Tangled Web (3 parts Drama)...
June 30—Her Final Choice (Drama)..........
July 2—Dick's Turning (Drama).............
July 5—Death's Short Cut (Drama)..........

REX.

June 22—The Stolen Idol (Drama)...........
June 26—The Burden Bearer (Drama).........
June 29—Draga, the Gypsy (Drama)..........
July 3—A Woman's Folly (Drama)..........
July 6—Suspense (Drama)...................
July 10—Beauty and the Beast (3 parts—Dr.)..
July 13—Through Strife (Drama)..............

SOLAX.

June 27—The Message to Heaven (Drama)....
July 2—An Unexpected Meeting (Comedy)....
July 4—True Hearts (Drama)...............
July 9—The Flea Circus (Scientific & Comedy)
July 11—As the Bell Rings (Drama)..........

THANHOUSER.

June 17—The Snare of Fate (2 parts—Drama)
June 20—No Release this date................
June 22—The Eye of Krishla (Drama)........
June 24—Forgive Us Our Trespasses (Drama)..
June 27—The Lost Combination (Drama)......
June 29—A Modern Lochinvar (Comedy)........
July 1—King Rene's Daughter (Drama).......
July 4—Her Two Jewels (Drama)..............

VICTOR.

June 20—His Daughter (Drama)...............
June 27—Brother and Sister (Drama)........
July 4—A Shifting Fortune (Drama).........
July 11—A Modern Witness (Drama)..........

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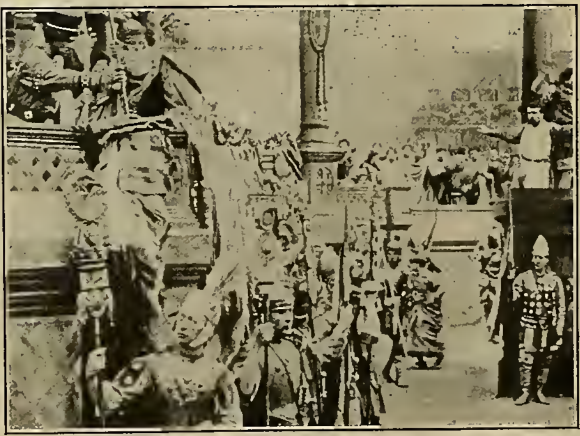

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Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay; Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

June 9—Red Hicks Defies the World (Comedy)	
June 12—The Well (Drama)	
June 14—Death's Marathon (Drama)	
June 16—The Switch-Tower (Drama)	
June 19—The Rise and Fall of McDoo (Comedy)	
June 19—Almost a Wild Man (Comedy)	
June 21—The Mothering Heart (2 parts—Drama)	
June 23—A Compromising Complication (Com.)	
June 23—Mister Jefferson Green (Comedy)	
June 26—In Diplomatic Circles (Drama)	
June 28—Her Mother's Oath (Drama)	
June 30—A Gamble With Death (Drama)	
July 3—Faust and the Lily (Comedy)	
July 3—An Old Maid's Deception (Comedy)	
July 5—The Sorrowful Shore (Drama)	

CINES.

(G. Kleine.)

May 20—Red Wine (Drama)	1000
May 24—Exceeding the Time Limit (Comedy)	200
May 24—The Maid and the Yarn (Comedy)	300
May 24—Curing a Would-Be Aviator (Comedy)	400
May 27—Borrowed Plumage (Comedy)	
May 27—The Champion Fixer (Comedy)	
May 27—In Somaliland (Scenic)	
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When A Woman Loves (Special—3 parts—Drama)	2500
June 5—The Irony of Fate (Drama)	1000
June 7—Orbetelo and Environs (Travel)	250
June 7—The Ring (Drama)	750

ECLIPSE.

(G. Kleine.)

May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Industrial)	400
May 21—Big Game (Zoological)	425
May 28—The Indelible Stain (Drama)	1000
June 4—The Armadillo (Zoological)	500
June 4—Delivering the Goods (Comedy)	500
June 11—Behind a Mask (Drama)	1000

EDISON.

June 11—Beau Brummel and His Bride (Comedy)	1000
June 13—Along the Nile (Scenic)	1000
June 14—Apples of Sodom (Drama)	1000
June 16—Her Royal Highness (Comedy-Drama)	1000
June 17—The Twin Brothers (Drama)	1000
June 18—Civic Parade, New York City (Topical)	350
June 18—He Would Fix Things (Comedy)	650
June 20—The Evil Thereof (Drama)	1000
June 21—Mary Stuart (Special—3 parts—Drama)	3000
June 21—Love's Old Sweet Song (Drama)	1000
June 23—The Pyramids and the Sphinx, Egypt (Architecture)	300
June 23—A Taste of His Own Medicine (Com.)	700
June 24—Where Shore and Water Meet (Dr.)	980
June 25—How Did It Finish? (Comedy)	980
June 27—Fortune Smiles—Being the Twelfth Story of What Happened to Mary (Drama)	1000
June 28—The Fly (Hygiene)	400
June 28—Circumstances Make Heroes (Comedy)	600
June 30—The Story of the Bell (Drama)	1000
July 1—The Patchwork Quilt (Drama)	980
July 2—All On Account of a Portrait (Comedy)	1000
July 4—A Gentleman's Gentleman (Drama)	1000
July 5—The Signal (Drama)	1000
July 7—Over the Great Divide in Colorado (Sc.)	
July 7—Winsome Winnie's Way (Comedy)	
July 8—Scenes of Other Days (Scenic)	1000
July 9—His Mother's-in-law Visit (Comedy)	1000
July 11—In the Old Dutch Times (Drama)	1000
July 12—The Diamond Crown (Being the first of the series of "Kate Kirby's Cases") (Drama)	1000

ESSANAY.

June 17—Anonymous Love (Comedy)	1000
June 18—Hilda Wakes (Comedy)	1000
June 19—The Rustler's Spur (Drama)	1000
June 20—A Brother's Loyalty (Special—2 parts—Drama)	2000
June 20—Fear (Drama)	1000
June 21—Alkali Ike and the Hypnotist (Comedy)	1000
June 24—Across the Rio Grande (Drama)	1000
June 25—Easy Payments (Drama)	1000
June 26—The Divided House (Comedy)	1000
June 27—Witness "A-3 Center" (Drama)	1000
June 28—Broncho Billy's Strategy (Drama)	1000
July 1—Retagged (Comedy)	
July 1—The Drummer's Umbrella (Comedy)	
July 2—The Strongest Link (Drama)	1000
July 3—The Life We Live (Drama)	1000
July 4—What's the Matter With Father (Com.)	1000
July 5—At the Lariat's End (Drama)	1000
July 7—The Forbidden Way (Special—2 parts—Drama)	2000
July 8—The Daughter of the Sheriff (Drama)	1000
July 9—The Outer Shell (Drama)	1000
July 10—A Flurry In Diamonds (Comedy)	1000
July 11—The Sign (Drama)	1000
July 12—Broncho Billy and the Western Girls (Drama)	1000

KALEM.

June 14—The Gypsy's Brand (Drama)	1000
June 16—The Wheel of Death (Drama)	
June 16—Governor Johnson of California (Topical)	
June 18—The Attorney for the Defense (Drama)	1000
June 20—Cupid's Lariat (Comedy)	
June 20—Smoked to a Finish (Comedy)	
June 21—On the Brink of Ruin (Drama)	1000
June 23—The Detective's Trap (Drama)	1000
June 25—The Knight of Cyclone Gulch (Com)	
June 25—Curing Her Extravagance (Comedy)	
June 25—The Struggle (Special—2 parts—Dr.)	2000
June 27—The Cloak of Guilt (Drama)	1000
June 28—Out of the Jaws of Death (Drama)	1000
June 30—A Fight to a Finish (Drama)	1000
July 1—The Raiders from Double L Ranch (Drama)	
July 2—Historic New York (Scenic)	
July 4—A Victim of Deceit (Drama)	1000
July 4—Shenandoah (Special, 3 parts, Drama)	3000
July 5—The Hidden Witness (Drama)	1000
July 7—A Stolen Identity (Drama)	1000
July 9—The Treachery of a Scar (Drama)	1000
July 11—Entertaining Uncle (Comedy)	
July 11—Cosmopolitan New York (Typical)	
July 12—Rounding Up the Counterfeiters (Dr.)	1000

LUBIN.

June 17—Out of the Beast a Man Was Born (Drama)	1000
June 18—The Weaker Mind (Special—2 parts—Drama)	2000
June 19—A Father's Love (Drama)	1000
June 20—His Redemption (Drama)	1000
June 21—From Ignorance to Light (Drama)	1000
June 23—Rustic Hearts (Drama)	1000
June 24—At the Telephone (Comedy)	400
June 24—The Zulu King (Comedy)	600
June 26—The Other Woman (Drama)	1000
June 27—Bob Buys An Auto (Comedy)	400
June 27—The Beaut from Butte (Comedy)	600
June 28—The Love Test (Drama)	1000
June 30—The Penalty of Crime (Special, 2 parts, Drama)	2000
June 30—Her Atonement (Drama)	1000
July 1—Her Husband's Picture (Drama)	1000
July 3—The Angel of the Slums (Drama)	1000
July 4—The Waiter's Strategy (Comedy)	400
July 4—The Wrong Hand Bag (Comedy)	600
July 5—His Niece from Ireland (Drama)	1000
July 7—The Mysterious Hand (Drama)	1000
July 8—The Profits of the Business (Drama)	1000
July 9—A Hero Among Men (Special—2 parts—Drama)	2000
July 10—When Love Loses Out (Comedy)	400
July 10—Building a Trust (Comedy)	600
July 11—On Her Wedding Day (Drama)	1000
July 12—Her Only Boy (Drama)	1000

MELIES.

June 12—The Stolen Claim (Drama)	
June 12—Views of Samarang (Scenic)	
June 19—The Lure of the Sacred Pearl (Drama)	
June 19—Diving for Pearl Oysters at Thursday Island (Educational)	
June 26—The Sultan's Dagger (Drama)	1000
July 3—The Rice Industry in Japan (Industrial)	1000
July 10—His Chinese Friend (Drama)	1000

PATHEPLAY.

June 14—For Mayor—Bess Smith (Comedy)	
June 16—Pathe's Weekly, No. 25 (News)	
June 17—A Tour Through Touraine (Travel)	
June 17—Rhodes (Asiatic Turkey)	
June 18—The Sacrifice (Drama)	
June 19—The Outlaw's Love (Drama)	
June 20—The Burial of a Rich Chinaman (Manners and Customs)	
June 20—Antibes, France and Its Environs (Scenic)	
June 20—Monuments and Cascades of Rome (Travel)	
June 21—The Jury's Verdict (Drama)	
June 23—Pathe's Weekly, No. 26 (News)	
June 24—The Carrier Pigeons (Zoology)	
June 24—How a Blossom Opens (Horticulture)	
June 25—The Hunger of the Heart (Drama)	
June 26—Pathe's Weekly No. 27 (News)	
June 26—Clarence the Cowboy (Comedy)	
June 27—The Spotted Elephant Hawk Moth (Zoology)	
June 27—Athens (Scenic)	
June 28—The Second Shot (Drama)	
June 28—The Trapper's Mistake (Special—2 parts—Drama)	
June 30—Pathe's Weekly, No. 28 (News)	
July 1—The Miracle of the Roses (Drama)	
July 2—The Missionary's Triumph (Drama)	
July 3—The Joy Ride (Comedy)	
July 3—Pathe's Weekly, No. 29 (News)	
July 4—Consecration of a Buddhist Priest (Manners and Customs)	
July 4—Pisa (Italy) and Its Curious Monuments (Travel)	
July 5—A Modern Garrick (Drama)	
July 5—The Miner's Destiny (Special, 2 parts, Drama)	
July 7—Pathe's Weekly, No. 30 (News)	
July 8—The Airman's Bride (Drama)	
July 9—The School Ma'am (Drama)	
July 10—Pathe's Weekly, No. 31 (News)	
July 10—Hannigan's Harem (Comedy)	
July 11—Porcelain (Industrial)	
July 12—Dynamite, the New Farm Hand (Ind.)	
July 12—A Little Trip Along the Hudson (Sc.)	

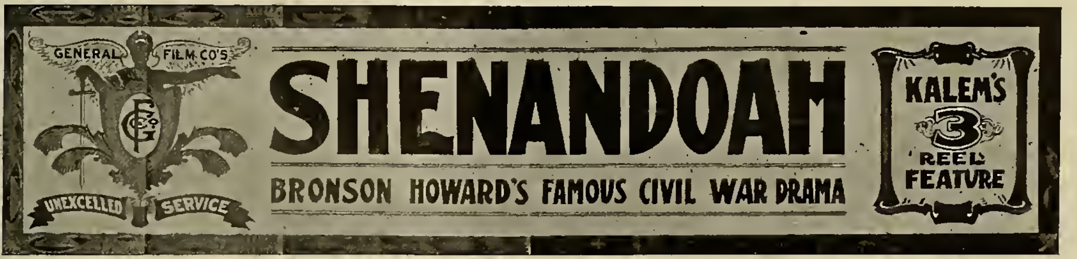
SELIG.

June 16—When Lillian Was Little Red Riding Hood (Fairy Story)	
June 16—Shooting the Rapids of the Pagsanjan River in Philippine Islands (Sports)	
June 17—Taming a Tenderfoot (Comedy)	1000
June 18—Mrs. Hilton's Jewels (Drama)	1000
June 19—The Gold Brick (Comedy)	1000
June 20—The Fighting Lieutenant (Drama)	
June 20—Fancy Poultry (Zoology)	
June 23—The Kentucky Derby at Churchill Downs (Sports)	1000
June 24—The Marshal's Capture (Drama)	1000
June 25—Papa's Dream (Comedy)	
June 25—The City of Gold (Travel)	
June 26—When Men Forget (Drama)	1000
June 27—A Western Romance (Drama)	1000
June 30—The Beaded Buckskin Bag (Drama)	1000
July 1—Songs of Truce (Drama)	1000
July 2—Arabia and the Baby (Drama)	
July 2—The Sultan of Sulu (Educational)	
July 3—In God We Trust (Drama)	1000
July 4—Sallie's Sure Shot (Drama)	1000
July 7—The Trail of Cards (Drama)	1000
July 8—Old Doc Yak (First of the Seligettes Series—Comedy)	
July 8—A Jolt for the Janitor (Comedy)	
July 9—The Reformation of Dad (Com.-Dr.)	1000
July 10—Made a Coward (Drama)	1000
July 11—Budd Doble Comes Back (Drama)	1000
July 12—A Wild Ride (Special—2 parts—Dr.)	2000

VITAGRAPH.

June 14—Does Advertising Pay? (Comedy)	1000
June 16—The Silver Cigarette Case (Drama)	1000
June 17—The Coming of Gretchen (Comedy-Drama)	1000
June 18—The Drop of Blood (Drama)	1000
June 19—Bunny's Dilemma (Comedy)	1000
June 20—Delayed Proposals (Comedy)	650
June 20—Yokohama Fire Dept. (Public Safety)	350
June 21—Arriet's Baby (Drama)	1000
June 23—The Lion's Bride (Drama)	1000
June 23—The Snare of Fate (3 parts—Special—Drama)	3000
June 24—No Sweets (Comedy)	1000
June 25—Jack's Chrysanthemum (Com.-Dr.)	1000
June 26—Her Sweetest Memory (Drama)	1000
June 27—One Good Joke Deserves Another (Comedy)	
June 27—Field Sports, Hong Kong, China, (Sporting)	
June 28—One Over on Cutey (Comedy)	870
June 28—Cloisonne Ware (Educational)	130
June 30—Roughing the Cub (Comedy)	1000
July 1—Bingles and the Cabaret (Comedy)	700
July 1—Sight-Seeing in Japan (Scenic)	300
July 2—The Song Bird of the North (Drama)	1000
July 2—The Tiger Lily (Special, 3 parts, Drama)	3000
July 3—Sweet Deception (Drama)	1000
July 4—An Unwritten Chapter (Drama)	1000
July 5—Love's Quarantine (Comedy)	1000
July 7—The Glove (Drama)	1000
July 8—Count Barber (Comedy)	1000
July 9—Solitaires (Comedy)	500
July 9—A Millinery Bomb (Comedy)	500
July 10—The Carpenter (Drama)	1000
July 11—A Spirit of the Orient (Drama)	1000
July 12—The Moulding (Drama)	1000

Wonderfully Attractive Announcement Slides
of all descriptions. Send for illustrations of our one and three sheet poster frames. They are beautiful, durable, practical and a great attraction for your lobby.
MERICAN SLIDE AND POSTER CO. 1st National Bank Building CHICAGO

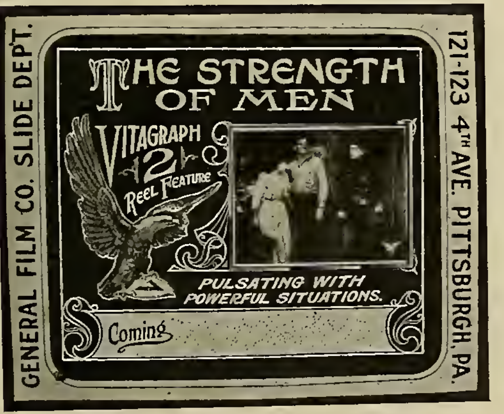

GENERAL FILM CO'S
GFCo
UNEXCELLED SERVICE
SHENANDOAH
BRONSON HOWARD'S FAMOUS CIVIL WAR DRAMA
KALEM'S 3 REEL FEATURE

Here's the biggest dollar's worth of advertising you ever saw!

A strong, muslin banner, 3 feet high and 12 feet long, in several bright colors, eyeleted, securely stitched—in fact *all ready* to hang in front of your theatre and coax the people in. Do you want one? A dollar bill (parcels postage extra) will bring it.

The Quality of Films in General Film Service is Reflected in the Offerings of Our Advertising Service

Our posters, lantern slides, banners, photographs, and all the rest of our advertising helps are just as good as our films. We have a reputation to live up to, and we do it.


GENERAL FILM CO. SLIDE DEPT.
121-123 4TH AVE. PITTSBURGH, PA.
THE STRENGTH OF MEN
VITAGRAPH 2 REEL FEATURE
PULSATING WITH POWERFUL SITUATIONS.
Coming

Once more we ask—can you beat this lantern slide at 35c?

You've paid more plenty of times for slides not nearly so good. Ours are made by people who know how. Every one is beautifully colored and carefully finished. We have them for all multiple-reel features. Which one shall we send as a trial?

"WE HAVE WHAT YOU WANT WHEN YOU WANT IT"

General Film Company, POSTER DEPARTMENT

(Formerly Photoplay Advertising & Specialty Co.)

71 W. 23rd Street, 440 Fourth Ave., New York; 121 Fourth Ave., Pittsburgh, Pa.; 1022 Superior Ave., Cleveland, Ohio.;
7th and Walnut Sts., Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial St., Boston, Mass.;
122 Pearl St., Buffalo, N. Y.; 737 Broadway, Albany, N. Y.

THE CATTLEMAN'S DAUGHTER

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

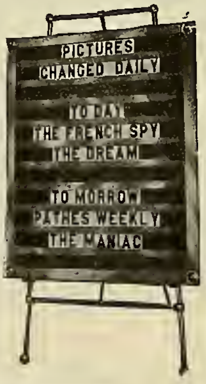
We make Lobby and Theatre Fixtures and Brass Rails of every description.

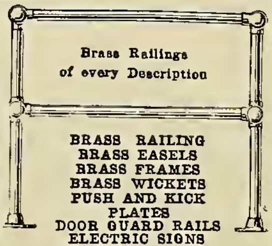
Don't fail to visit our complete Show Rooms at
101-103 FOURTH AVE., NEW YORK, N. Y.

Write for Catalog

Established 1882.

The Newman Mfg. Co.
715-721 Sycamore St.
CINCINNATI, OHIO





Brass Railings of every Description

BRASS RAILING
BRASS EASELS
BRASS FRAMES
BRASS WICKETS
PUSH AND KICK PLATES
DOOR GUARD RAILS
ELECTRIC SIGNS
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BRASS LETTERS
BRASS SIGNS
DISPLAY FIXTURES
PLATING OF ALL KINDS
BRASS GRILLES
BRASS CASTINGS
BRASS FITTINGS
SPECIAL BRASS WORK
TILE LETTER SIGNS

SPECIAL TO-DAY
MONEY TO BURN
EDISON

Look Up "Mere and Mirror"

Webster's Dictionary defines the two words this way:

Mere—such and no more—simple—as mere rubbish—a mere actor.

Mirror — Substance that forms images by the reflection of rays of light; that which gives a true representation, or in which a true image may be seen.

"O! goddess, heavenly bright,
Mirror of grace and majesty divine."
—Spencer.

"Mere Screens and Mirror Screens"

A Mere Screen—is one of either and all of the "painted with some kind of metal" screen, so-called gold, silver, and (some copy our name and add a tail), the same kind which you can duplicate with fifty cents' worth of dope. The kind that will almost cause the eyes to bulge out of their sockets because of the "shine" that makes the haze on the picture, especially if you use enough light. The kind that runs people away from your theater because they **hurt** the eyes, **hurt** your pictures and **hurt** your box-office receipts.

A Mirror Screen—"thou roling star." Webster had the right idea because it is a real mirror, made of the finest, white, clear silvering quality of polished plate glass, and it is a "goddess of heavenly light" to the motion picture exhibitor.

It gives your patrons $1.00 worth of "**Picture Light**" where any other screen gives two bits' worth.

It lightens your house; it lightens your pictures; it lightens your worry about a clear picture; it lightens, and will remove, the debt on your theater, because every picture is of "grace and majesty divine."

It has no shine, but catches the image of your film on a SNOW-WHITE surface that is soft and agreeable to the eyes as an opalescent shade on your reading lamp.

It is brilliant, beautiful and makes a friend of your patrons.

It is like looking out of your window into the open sunshine and meadow.

It makes your patrons happy and welcome and that is why they come often.

REMEMBER—many imitate, but there is only one Screen, the "**MIRROR SCREEN.**"

All other screens are "mere" screens.

Get right with your patrons and show them a picture on a "Mirror Screen." It makes an ordinary film look like a feature reel.

Place your order today for a new SNOW-WHITE "MIRROR SCREEN." F. J. Rembusch, Pres.

MIRROR SCREEN CO., SHELBYVILLE, IND.

EXHIBITORS

Do you realize that you can double your earnings by using ordinary intelligence? Over 4,500 exhibitors today are using

MIRROROIDE

Ask them—their endorsements prove **MIRROROIDE** to be the world's best projection surface. It can't crack, peel or turn black.

MIRROROIDE is a glass composition containing metallic elements. It's the only matte or rough surfaced metallic screen in the world.

We are simply swamped with orders. Send for our large free samples. Test any way you desire, you will easily see there's a reason. It's water and salt air proof.

It has the world beat. **MIRROROIDE** produces the brightest, and clearest picture you ever saw. No haze, glare or eye-strain. Still you can keep your theater brightly illuminated during projection and save one-third in your juice bill. **MIRROROIDE** is sold under a positive five-year guarantee.

YOU NEED IT

MIRROROIDE patents pending. Ask about our Announceoscope. **MIRROROIDE** metallic paints stand 2,206 degrees of heat. Used by all auto manufacturers on cylinders, etc. It's it.

READ THIS:

Rochester, N. Y., June 24, 1913.

J. H. Genter Co., Newburgh, N. Y.

Gentlemen:—Many times I have wanted to sit down and write you a good, strong letter of gratitude, and the satisfaction I have had since I installed your Mirroroide in the Colonial Theater, but I have been very busy with other matters, but as you see, I have not forgotten.

I have tried all kinds of makes of screens, and patent paints looking for that something that will give the best of results in projection, and I found it in your Mirroroide, and I consider it (and I am speaking from experience), the best screen on the market, and the best screen that was ever made. It's a winner.

With best wishes, I remain, Yours truly,
A. N. WOLFF.

GET OUR SAMPLES.

THE J. H. GENTER COMPANY, Newburgh, N.Y., U.S.A.

WIRE NOW! ONLY A LITTLE TERRITORY LEFT! WIRE NOW!

The Indian Passion Play HIAWATHA In Four Parts
4000 Feet

Remaining territory will be sold regardless of value so that my exclusive attention may be devoted to the out-of-door production now playing in New York

A COMPLETE LINE OF ADVERTISING AND ACCESSORIES

F. E. MOORE, Times Bldg., New York

ASK FOR 16 PAGE BOOKLET OF VIEWS AND REVIEWS

WE'LL GET YOU YET!

HAVE YOU SEEN "MOTORCYCLE MAC"? Read about him in this issue.

DID YOU EVER BUY A DOLLAR'S WORTH FROM US? IF YOU HAD you would know that for every dollar you spend you would have received a whole dollar's worth of real value.

DON'T INSTALL THAT NEW MACHINE UNTIL YOU WRITE US? We are headquarters for all standard makes of machines; for GENUINE Repair parts and for accessories and supplies of every description.

WE SPECIALIZE IN ALL MAKES OF SECOND-HAND MACHINES—WE BUY—WE SELL—WE TRADE—WE RENT any kind of a Moving Picture Machine.

ARE YOU USING OUR TICKET DISPENSER? DO YOU NEED ELECTRIC FANS?

OUR SLOGAN IS

EVERYTHING FROM SCREEN TO BOOTH

THE AMUSEMENT SUPPLY COMPANY, 160-A North Fifth Avenue, CHICAGO, ILLINOIS

EXHIBITORS' HEADQUARTERS

CALEHUFF SUPPLY COMPANY

(Incorporated)

50 North Eighth Street, Philadelphia, Pa.

Jobbers in Edison, Powers and Motiograph Machines and Parts

Machines Repaired by Expert Mechanics. Genuine Parts Only Used

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Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

LUMIERE

MOTION PICTURE FILM

THE

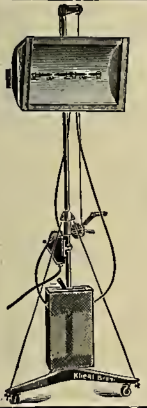
RIGHT KIND—RIGHT PRICE

LUMIERE JOUGLA CO.

75 Fifth Avenue, New York City, N. Y.

Chicago Branch, 946 First Nat'l Bank Bldg., Chicago, Ill.

ADDRESS DEPT. F, No. 18



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Universally recognized as the best light producing apparatus for taking motion pictures.

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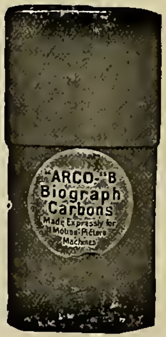

SIEMENS & CO. manufacture but One Grade of Picture Carbons.

These are Imported and sold under our mark as

"Biograph Brand"

All 12" Carbons are double-pointed.

Packed only in Cartons, as shown.

L. E. FRORUP & CO.

232 GREENWICH ST. NEW YORK

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FOR NEW YORK STATE AND GREATER NEW YORK

JAMES K. HACKETT

in

"THE PRISONER OF ZENDA"

In Four Parts

LICENSED BY MOTION PICTURE PATENTS CO.

Pronounced by all exhibitors who have had the good fortune to book it as the most wonderful feature ever produced, both from an artistic as well as from a financial standpoint.

AND

We are Now Booking the following Features

For New York and New Jersey

The Famous

CAPT. CHERRY KEARTON'S

Thrilling Motion Pictures of

Wild Animal Life and Big Game in the Jungles of INDIA AND AFRICA

Featuring Native Lion Hunt in the African Jungle.

PRONOUNCED BY THE HON. THEO. ROOSEVELT AND OTHERS TO BE THE GREATEST ANIMAL PICTURES EVER TAKEN

We have a full line of advertising matter in keeping with the character of these magnificent features.

For Bookings Address **WM. L. SHERRY FEATURE FILM CO., Inc.** Suite 301 Times Bldg., New York Ci
Phone 5576 Bryant

Big Bargains in Features

In first class condition, with lots of advertising matter free.

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BLACK CAT	3 "	90.00
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RACETRACK CATASTROPHE	3 "	90.00
SHATTERED HOPES	3 "	90.00
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DEAD ARE SILENT	2 "	65.00
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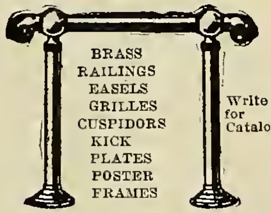
ABOVE FILMS WILL BE SHIPPED WITH THE PRIVILEGE OF EXAMINATION, IF EXPRESS CHARGES ARE GUARANTEED.

International Film Traders
5 West 14th Street, New York

McKENNA



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RAILINGS
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PLATES
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Write for Catalog.

McKenna Bros. Brass Co.
PITTSBURGH

ELECTRIC EXHAUST FANS

Twenty-four-inch $80. Thirty-inch, $110. Also some oscillating twelve-inch fans, $13.75 each. All General Electric make and for alternating current, 1 phase, 60 cycle, 110 volt.

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82 Centre Street New York Cit

FULTON'S A-to-Z LIST

Pocket Edition **120 Pages**

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

E. E. FULTON —152— W. LAKE STREET **CHICAGO**

HOW ABOUT *VENTILATING Your Theatre?*

Our system of single heat transmission, the most economical in first cost and operation. We manufacture and install complete heating and ventilating equipments in accordance with the most rigid ventilating laws.

B. F. REYNOLDS & CO., 412-14 Dearborn Ave., Chicago, Ill.

As the Operator Looks at it

As the Operator Looks at It

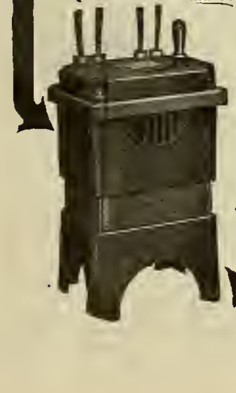
Just notice how easy this operator takes it. He doesn't have to work over a dangerous juice consuming rheostat at furnace heat anymore since the

Fort Wayne Compensarc

was installed.

He can control the machine perfectly now with one hand--gets a clearer, whiter, steadier light and can adjust it to any of the three intensities without even the faintest flicker.

When we sold this machine we guaranteed it would absolutely



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That sounded almost too good to be true, but they put one in on our 30 day free trial plan.

Did the machine "make good?" Well, the first month it reduced the bill from $22.70 to $9.24 and they operated more hours and got better light than ever before.

We can do just as well for you regardless of what voltage you are using and if you will send for our little free booklet, we'll explain how we do it.

Remember you are paying the Lighting Company 66 2-3 per cent more than you need to every day you wait.

Fort Wayne Electric Works
of General Electric Company
1402 Broadway
Fort Wayne, Indiana

WE TRUST YOU

Will Visit the

MOVING PICTURE WORLD BOOTH

During the
International Convention
July 5th to July 12th

Orchestra Music

FOR

MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each;	both No.'s	$1.15
Violin, 40 cents each;	both "	75c
Cornet, 35 cents each;	both "	65c
Drums, 30 cents each;	both "	55c

Send for free sample pages.

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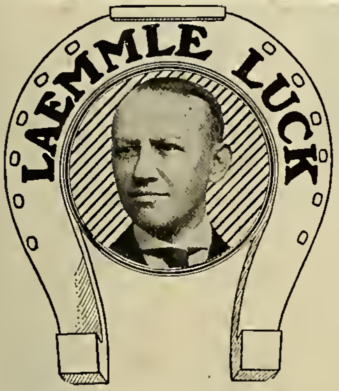
If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made salable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of $2.

Exhibitors!

Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

Epes Winthrop Sargent
Box 70, Madison Square Station
New York City



I WIN

every battle I ever fight. And the people who stick to me win whenever I win. Every exhibitor who wants to be dead sure of a successful future will do mighty well to hook up with that Universal program and with Laemmle and with "Laemmle Luck." My offices are buying the whole Universal program and extra copies of the best films to boot. When are YOU going to WAKE UP?

CARL LAEMMLE, President

The Laemmle Film Service

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Hubbell Building, Des Moines, Iowa

Agents for All Makes of Machines and Accessories

"The Biggest and Best Film Renter in the World"

Changeable Illuminated

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WRITE FOR CATALOGUE

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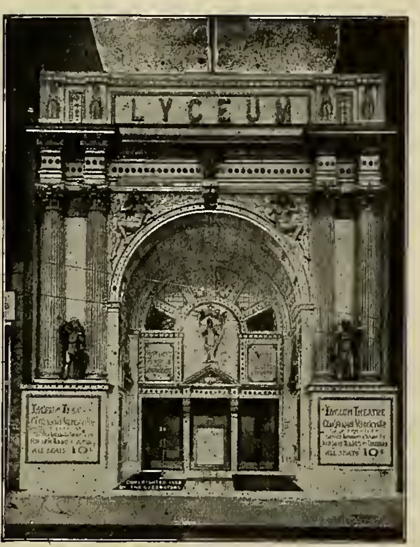
Box 252 Cincinnati, Ohio

SOUTHERN FILM SERVICE

Every Motion Picture Accessory.
Distributors Nicholas Power Products.
Phone, Preston 3162.

Southern Pacific Building :: HOUSTON, TEXAS



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Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.

2549 Archer Avenue, :: CHICAGO, ILL.

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Slides and Motion Picture Supplies

We carry a large stock of Bausch & Lomb and Gundlach projection lenses of any focal length. We will allow you something on your old lense. Picture Frames. Ticket Selling Machines, Simplex, Power's, Edison and Motiograph Machines. Tickets, Carbons, Calcium Goods, Spot Lamps, Etc. Slides Made to Order. *Send for Catalogue.*

ERKER'S, 608 Olive St., St. Louis, Mo.

Pardon The Delay
Well Not String You
Any Longer
Than Can Be
Avoided.

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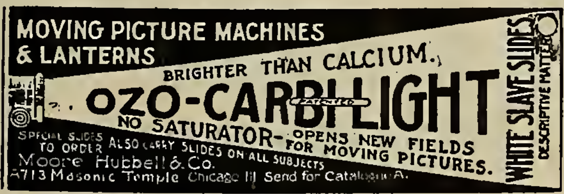

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It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write today for circular A.

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I want to help you, Mr. Exhibitor, to improve your picture or to equip your new theatre. My price is no more than that of any other reliable distributor, and I am sure that my experience and advice which is free to my customers, is worth many dollars and is of more value than confidential, special, would-be discounts, cut prices, etc., used by some of my competitors in pulling unwary exhibitors into their fold.

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1 ROUND O'BRIEN

NEW MAJESTIC Is Getting "Mutual Service" More New Business Than Any Other Brand—Can It Get Yours?

Fred Mace, Billy Garwood, Francelia Billington, Marguerite Loveridge and the other Majestic wonders ought to be able to pull your business to a "Mutual Service" exchange easily. The public certainly likes their films! Make your house THE popular house of your neighborhood by showing Mace-Garwood-Billington-Loveridge right along. The New Majestics have simply proven the surprise of the year and you ought to hand the surprise along to your patrons.

"One Round O'Brien Comes Back"

Is one of the Marvelous NEW MAJESTICS for the New Week

This second "O'Brien" film, which is ever so much funnier than the first, is certain to be the laughing riot of the year at your theater. If you didn't take our tip of last week and get quick booking, you'll likely have your troubles getting it NOW. But go to all the trouble in the world to secure such a box-office magnet. Take it at any "age," BUT GET IT, SURE. Released Sunday, June 29.

You Never Saw Such Intimate Close-Up Views of Cardinal Farley as "The Golden Jubilee" Shows

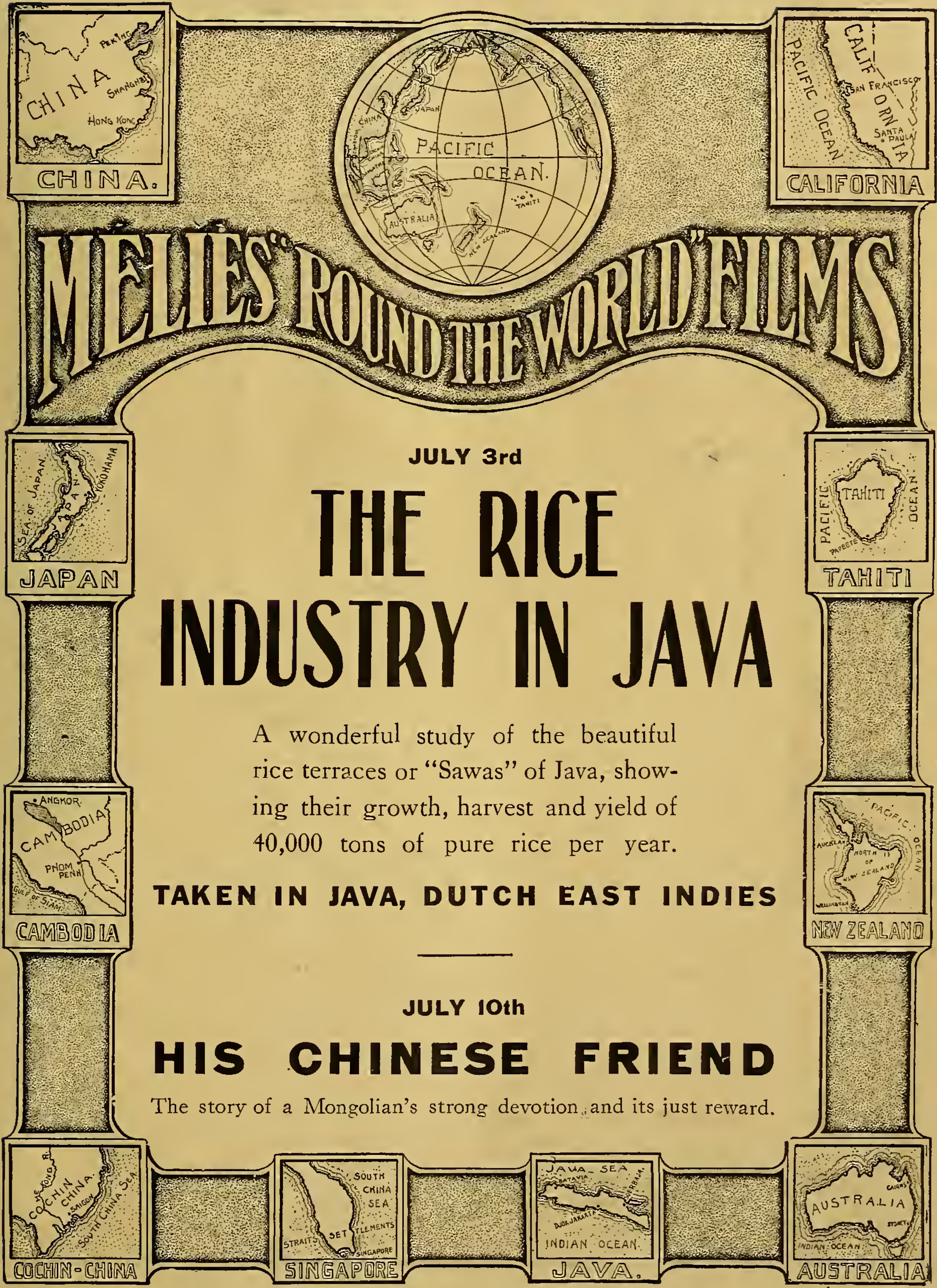
It's exactly like being right alongside him, we vow! All through the wonderful, educating services at the Golden Jubilee of the New York Catholic Protectory we keep you CLOSE to the great dignitary of the church. You follow his every reverent move. Besides, in the intelligent drills and exercises of the boys and girls at the Protectory, you see the value of this famous institution thoroughly demonstrated. Released Tuesday, July 1. The THIRD MAJESTIC of the week is "GAFFNEY'S GLADIATOR," a real rip-roaring comedy, released Saturday, July 5.

"NEW MAJESTIC" **Business Offices, New Rochelle, N. Y.**

All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal.

COMES BACK.

F.C.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STRAITS SETTLEMENTS
JAVA.
JAVA SEA
BATAVIA
INDIAN OCEAN
AUSTRALIA
INDIAN OCEAN
SYDNEY
CAIRNS

JULY 3rd

THE RICE INDUSTRY IN JAVA

A wonderful study of the beautiful rice terraces or "Sawas" of Java, showing their growth, harvest and yield of 40,000 tons of pure rice per year.

TAKEN IN JAVA, DUTCH EAST INDIES

JULY 10th

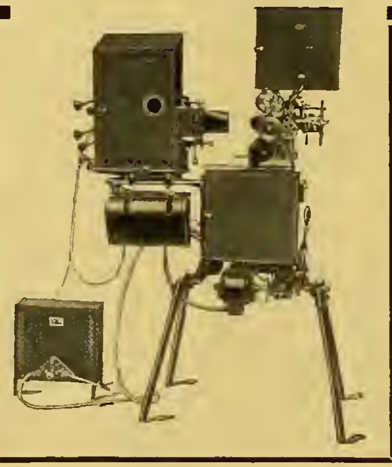
HIS CHINESE FRIEND

The story of a Mongolian's strong devotion and its just reward.

Greatest Definition, Clearest Pictures

OBTAINED WITH EXCLUSIVE PATENTED INTERMITTENT MOVEMENT OF

Power's Cameragraph, No. 6A



This movement is many times stronger than that of any other made.

It accomplishes a longer period of picture on the screen, with quicker motion of film.

This is but one of our many exclusive features. It is because of such original and advanced ideas that the supremacy of POWER'S CAMERAGRAPH has been maintained and recognized for nearly 16 years. The best proof of this is

POWER'S CAMERAGRAPH SALES REPRESENT OVER 65 PER CENT. OF THE ENTIRE MOVING PICTURE MACHINE OUTPUT OF AMERICA

If motor drive is desired, we have IT. No more trouble with variable speed motors. Our motors are constant speed; control is mechanical and of wide range; operation is simple, effective. THIS DESERVES SPECIAL ATTENTION. ***Catalogue G gives full details.***

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88-90 GOLD STREET NEW YORK

The Leading Makers of Motion Picture Machines

Vol. 17, No. 2 July 12, 1913 Price, 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Yellow Slave" (Melies).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
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CONVENTION NUMBER

CONVENTIONITES: Ask for the Thanhouser canes and chain-fans at the Grand Central Palace. Ask for

THE THANHOUSER THREE-A-WEEK

when you get back home.

Next July Three-Reelers

LITTLE DORRIT

After Dickens
With Maude Fealy

TANNHAUSER

After the Opera
With Marguerite Snow and James Cruze

Of Course, You *Have* Shown "KING RENE'S DAUGHTER"—Miss Fealy's First Photoplay

For the Week of Sunday, July 6

SUNDAY, July 6—No release, because of three reel release of preceding Tuesday.

TUESDAY, July 8—"FOR THE MAN SHE LOVED," telling of the thrilling courting of a ranchman's daughter by rival cowboys.

FRIDAY, July 11—"AN ERRAND OF MERCY," which is accomplished by a famous physician, who receives unexpectedly a greater fee than gold.

Thanhouser Film Corporation, New Rochelle, N.Y.

COMING! Sunday, July 13—"A Crepe Bonnet," a wonderful picture for the kids and containing hundreds of 'em.

COMING! All the time—to your lobby: THE THANHOUSER PLAYERPOSTER. It solves the posterless-reel problem. Ask your exchange man the cost.

COMING! A staggering list of THANHOUSER CLASSICS, in two and three reels and featuring such stars as Maude Fealy, Marguerite Snow, James Cruze, Flo LaBadie, Mignon Anderson, William Russell, Harry Benham, the Kid and the Kidlet.

ERRAND OF MERCY

FIVE-A-WEEK
Essanay
W.M.YOUNG

EXHIBITORS WELCOME!

WIRE YOUR WIFE TO BOOK THE FEATURES

Released Tuesday, July 8th.

"The Daughter of the Sheriff"

A meritorious Western drama in which a girl outwits a bandit.

Released Wednesday, July 9th.

"The Outer Shell"

A startling drama that holds the interest, seasoned with romance.

Released Thursday, July 10th.

"A Flurry in Diamonds"

Another uproariously funny comedy. Your audiences will like it.

Released Friday, July 11th.

"The Sign"

An excellent dramatic feature of merit. Book this for first run.

Released Saturday, July 12th.

"Broncho Billy and the Western Girls"

An exceedingly clever Western drama with the World's most popular photoplayer, G. M. Anderson.

TWO EXCELLENT DRAMATIC FEATURES

Released Monday, July 7th **Released Monday, July 7th**

"THE FORBIDDEN WAY"

In TWO PARTS

A THRILLING DRAMA OF THE UNDERWORLD. ITS POWERFUL PORTRAYAL OF CHARACTER AND ITS MASTERLY PRESENTATION OF SCENES FROM THE CRIMINAL HAUNTS OF A GREAT CITY, PLAY UPON THE HEARTSTRINGS OF HUMAN EMOTIONS WITH AN ELOQUENCE OF APPEAL THAT RENDS THE VERY SOUL. IT'S MARVELOUS. BE SURE AND BOOK THIS.

Released Monday, July 21st **Released Monday, July 21st**

"TAPPED WIRES"

In TWO PARTS

A WONDERFUL HEART INTEREST DRAMATIC STORY IN TWO PARTS, OVERFLOWING WITH PATHOS, HUMOR AND EXCITING SITUATIONS. A STORY THAT WILL EVER BE REMEMBERED AS ONE THAT RINGS TRUE OF HUMAN NATURE. SPECIAL HERALDS FOR BOTH FEATURES ARE NOW BEING PREPARED. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM US.

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Essanay Film Manufacturing Co.

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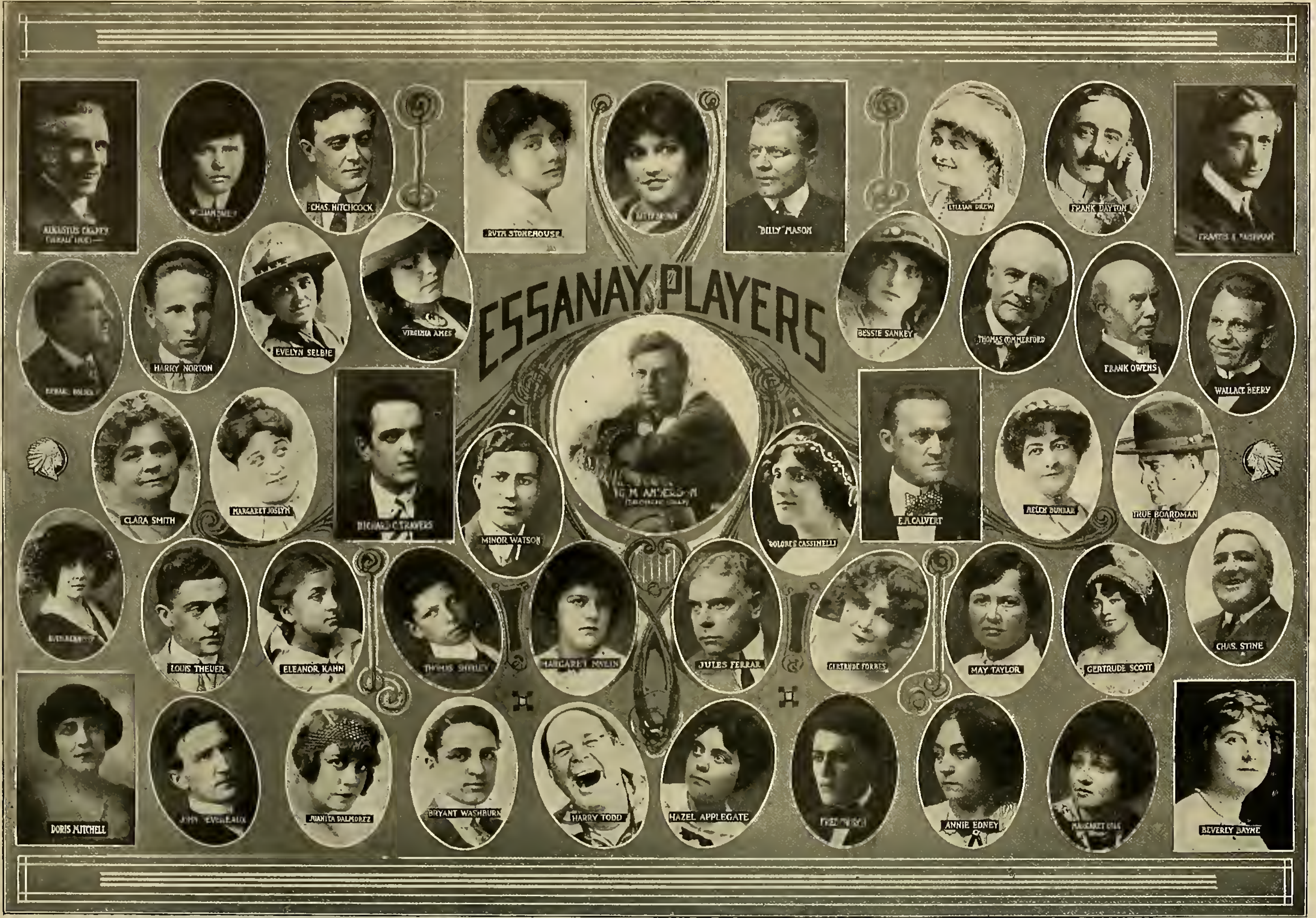
ESSANAY PLAYERS
AUGUSTUS CARNEY (ALKALI IKE)
WILLIAM BAILEY
CHAS. HITCHCOCK
RUTH STONEHOUSE
"BILLY" MASON
LILLIAN DREW
FRANK DAYTON
FRANCIS X. BUSHMAN
HARRY NORTON
EVELYN SELBIE
VIRGINIA AMES
BESSIE SANKEY
THOMAS COMMERFORD
FRANK OWENS
WALLACE BEERY
CLARA SMITH
MARGARET JOSLYN
RICHARD C. TRAVERS
MINOR WATSON
G. M. ANDERSON (BRONCHO BILLY)
DOLORES CASSINELLI
E. H. CALVERT
HELEN DUNBAR
TRUE BOARDMAN
RUTH HENNESSY
LOUIS THEUER
ELEANOR KAHN
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MAY TAYLOR
GERTRUDE SCOTT
CHAS. STINE
DORIS MITCHELL
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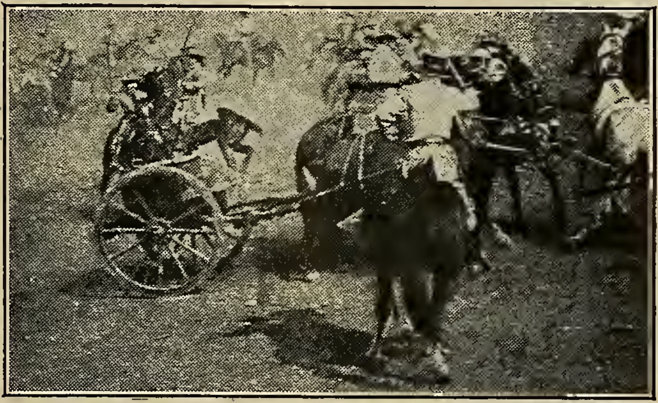
"THE BATTLE of GETTYSBURG"

Special
Release
In Five
Reels



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Successfully playing the big theaters of the country

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BEAUTY AND THE BEAST

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That Wonderfully Artistic Three-Reel Rex—A Gorgeous Visualization of the Famous Fairy Tale

Start Right Now to Demand

"WHEN SHERMAN MARCHED TO THE SEA"

A Three-Reel 101 Bison Military Masterpiece

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150 Scenes Full of Nerve-Tingling, Thrilling Sensations
In this Massive Production. All the Military Evolutions Conform to the Actual History of Sherman's World-Famous, Record-Breaking March

Coming—Watch for It

"THE DEATH STONE OF INDIA"

Three-Reel 101 Bison

Every Foot of it Bristles with Excitement

The Settings Defy Description—A Production that Will Eclipse Any Spectacle Ever Conceived Of

Universal Film Manufacturing Company

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As A Rock

UNIVERSAL FILMS
TRADE MARK

"UNITED AT GETTYSBURG"

A Romance Produced at the Gettysburg Reunion

in which every important event of the most memorable celebration of "The Boys in Blue" and "The Sons in Gray" will be interwoven.

Every man, woman and child will want to see this most thrillingly patriotic picture.

Get Busy and Arrange Your Booking

It will be released shortly after the celebration is over.

A GETTYSBURG SPECIAL

that will contain all the important happenings of the celebration.

WILL BE SHIPPED JULY 5th

Go after your Booking this very minute. Everyone will want to see it.

Mecca Bldg., 1600 Broadway, New York City

Universal Program

MISS MARION LEONARD
AS A
MODERN "MAGDALENE"
IN

"Those Who Live In Glass Houses"

Based on the quotation
from St. John 8: 7:—

"He that is without sin among you, let him first cast a stone at her."

It strikes a "chord" which, alas, is too often lost in the rush and turmoil of everyday life

MONOPOL
FILM CO.
145 W. 45TH ST.
N.Y.

It instructs, entertains and gives food for thought. It leaves an everlasting but very pleasant impression

The Story of a "Lost Sheep" who finds her way to "The Fold" through the kindness, sympathy and love of a "Shepherd in the Master's Service"

"The Seed of the Fathers"

AMERICA'S FOREMOST
FEATURE PRODUCTION

Is the Greatest
Drawing Power
in Picturedom

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Us About This**

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145 W. 45TH ST.
N.Y.

Broncho Headliners

HEART THROBS

2 Reels, July 9

A touching dramatic story so compellingly acted that the hearts of the most calloused audience will be stirred.

Mary Bates, a Vermont girl, rebels against her mother's choice of an elderly, rich man, and marries her handsome Southern lover, and goes to live with his folks. During the war a terrible battle takes place, just as Mary is about to become a mother. The disappointed suitor, at the head of the Union forces, takes possession of the home, and the husband, with his soldiers, fighting with furious desperation, retakes the place. The husband is mortally wounded, however, and expires as he kisses the new-born babe. After the war Mary goes back to Vermont, but her stern old mother refuses to forgive her. Mary is forced to work hard for her maintenance and that of her child, and finally collapses and is on the verge of death. The child accidentally meets its grandmother, and the old lady, after a mental battle with herself, goes to her child and prays for forgiveness, which is freely granted.

COMING! COMING!

Old Mammy's Secret Code

In Three Wonderful Reels
Released July 16

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

SAFE IN JAIL

1 Reel, July 7

The Sheriff captures a couple of desperate characters, and places them in jail. During the night they escape and burglarize the Sheriff's home, and then return to the lockup. In the morning the Sheriff, having no evidence against the prisoners, releases them. The Sheriff's wife discovers the loss of her jewelry, and the Deputy Sheriff goes in quest of the unknown thieves. He finds the erstwhile guests of the jail dividing the "swag" and captures them, and again, they are landed safe in jail.

THE TELLTALE LIGHT

1 Reel, July 10

The Anti-Spooning League captures Mabel and her sweetheart, Tom. Mabel and Tom discover that the Leaguers are not averse to flirting themselves, and they decide to expose them. Securing a big electric searchlight, they explore the dark recesses of the park at night, and turn the light upon numerous spoony couples, who prove to be Leaguers who are practicing what they preach—against.

LOVE and RUBBISH

1 Reel, July 14

Two park cleaners try to flirt with pretty girls, but are repulsed. They secure fine clothes and get back on the job—of flirting—again. They make the mistake of picking out the sweetheart of the park superintendent, and a battle royal ensues. This lady is a widow, with a little child. The child is seen to hide in an empty barrel, but gets out again and wanders away. One of the park cleaners, running from the wrath of the superintendent, hides in the barrel, which is carried away, pursued by those who think the child is in it. The barrel has a rough time, but the park cleaner is finally rescued.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

THE RED MASK

1 Reel, July 18

A Big Two-Reel Feature Made into One Reel.

John Ruskin, of the U. S. Secret Service, is sent to Bald Eagle, Ariz., to assist in the capture of Red Mask, a notorious bandit, whose face has never been recognized. Ruskin is killed by Red Mask, who removes the letter of introduction from the detective's pocket and boldly presents it to the Sheriff, by whom he is given a warm welcome. Red Mask falls in love with Molly, the Sheriff's daughter. He is surprised while holding up the paymaster's coach, and a running duel ensues between him and the Sheriff. Mortally wounded, Red Mask gets the drop on the Sheriff, but fails to shoot owing to his love for Molly.

N. Y. Motion Picture Corp.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

THE PICTURES OF EXCEPTIONAL MERIT!

AMBROSIO FILMS

A Two Reel Release EVERY SATURDAY

REMEMBER, THERE'S SOMETHING COMING!

A Feature That Is a Feature EVERY MONTH

AMBROSIO

SATURDAY TWO REELERS

July 12th

IN THE HANDS OF CONSPIRATORS

Mysterious enough to keep you guessing; Sensational enough to hold you to the end.

July 19th

THE TRIUMPH OF STRENGTH

Strong not only in title, but from beginning to end; Something extra. Don't miss it.

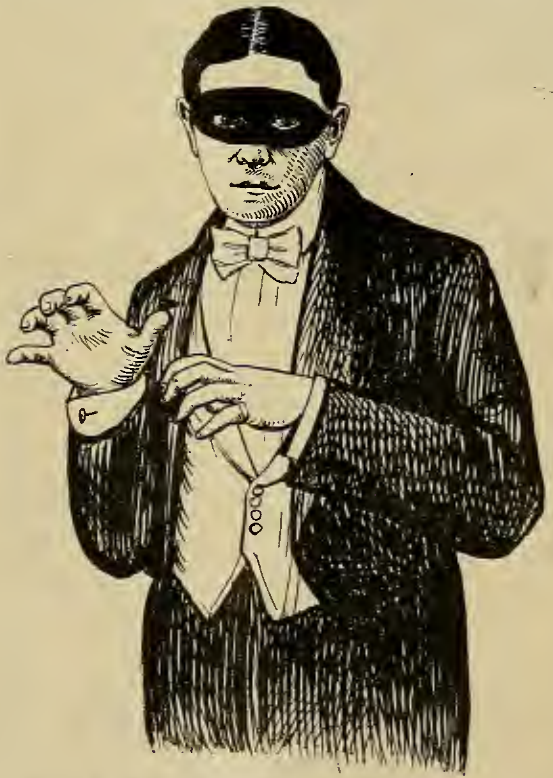
REMEMBER, THERE'S SOMETHING COMING

AMBROSIO AMERICAN COMPANY
15 East 26th St., New York

GAUMONT'S GREATEST DETECTIVE DRAMAS

OF ALL CRACKSMAN vs. DETECTIVE SERIES, THE GREATEST

FANTOMAS



No. 1
"FANTOMAS
UNDER
THE
SHADOW
OF THE
GUILLOTINE"

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Get in first on this great new series. Fantomas film is crammed full of novelty and excitement. The name of Gaumont is sufficient guarantee of excellence in production and photography. ORDER NOW.

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NEW YORK

TRUTH IN THE WILDERNESS
In Two Reels

Featuring America's Most Popular Photoplay Star

J. Warren Kerrigan

An inspiring production of adventure and romance

One-Three-Six Sheet Posters — Monday, July 14, 1913

To Err is Human

A tale of bitter struggle that almost terminates in a miscarriage of justice

One and Three Sheet Posters. — Thursday, July 17, 1913

At the Half-Breed's Mercy

A most remarkable series of thrilling adventures, beautifully blended in a convincing tale of the Plains

One and Three Sheet Posters. — Saturday, July 19, 1913

American Film Manufacturing Company

6227 Evanston Avenue
Chicago, Ill.

¶ Between ourselves and the lamp-post, there have been mighty few good animal features ever released. Most of the wild animals we hear about in films are tame! We don't want to cast any aspersions, but the truth is stubborn! Cherry Kearton jeopardized his life to obtain the series talked about on this page, and this fact is more obvious than imaginative!

M. WEINBERG—'13

THE greatest test of a film's merits is enduring popularity. There is no question that as long as the jungle possesses its untrodden paths, men will take an absorbing interest IN ADOLPH ZUKOR'S SENSATIONAL ANIMAL SERIES, "Capt. Cherry Kearton's Wild Life and Big Game in the Jungles of India and Africa."

FEATURING

Native Lion Hunt in the Heart of the African Jungle

There is an awesome note in these pictures. The unparalleled daring of Capt. Kearton, visible throughout the film; the astounding reproductions of Nature in its wildest state; the mesmeric thrill of the hunt; the savage customs of the natives; and the fascinating strength and fortitude of the wild animals invest the series with an interest almost startling, and with stirring climaxes far beyond the power of a dramatist.

Col. Roosevelt, America's most distinguished hunter of big game, awarded these films enthusiastic endorsement; the newspapers have devoted much space and many adjectives to a description of their wonders; those who have already purchased state rights are congratulating themselves; why don't you make yourself happy?

STATE RIGHTS (a few yet) STILL SELLING

Complete and effective variety of lithographs, heralds, lobby photos that look real enough to bite, and detailed authoritative lecture.

WIRE! It really is worth a WIRE!

ARAB AMUSEMENT COMPANY
TIMES BUILDING, NEW YORK CITY

HELEN G

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THE WIFE

An Original Romance of

Written and Directed by

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NOW

State right buyers advance to the point of civilization, and realize the most wonderful production is now ready, the biggest box-office money getter since the inception of motion pictures.

* * *

A picture of surpassing beauty and interest, gorgeously tinted, dealing in masterful style with the universally interesting story of Cain and his crime, and the final regeneration of the man through the philosophy of a wonderful and charming woman.

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OF CAIN

the Primal in Three Parts

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READY

The everlasting remembrance of CLEOPATRA cannot be forgotten. Miss Gardner saved the situation once, and is now prepared to do so again.

* * *

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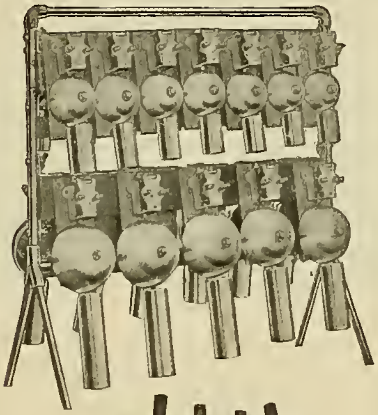
WE EXTEND TO THE MOTION PICTURE EXHIBITORS

THE NATIONAL CONVENTION AND INTER

A ROYAL

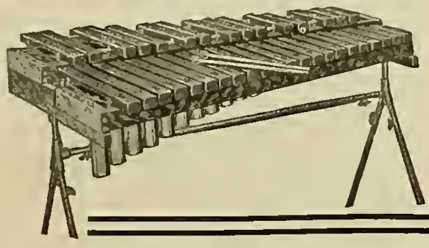


Deagan Class "A"
MUSICAL ELECTRICAL BELLS

play single stroke or vibrating from a keyboard like a piano; greatly improved over the old style bells. Particularly suitable for motion picture theatres. Price, $48 per set and up. Old style bells, $42 per set and up.

Deagan
SWISS ELECTRIC BELLS

played from keyboard. These bells are extra loud and suitable for big music halls and outdoors. Price, $70 per set and up.



Deagan
PROFESSIONAL XYOLPHONES

a very effective instrument in the moving picture orchestra. Price, $50 and up.

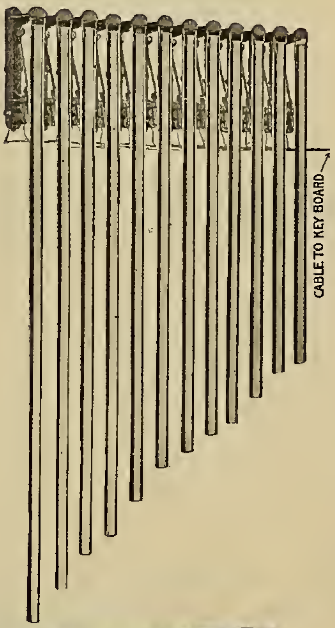
We are the largest manufacturers in the world of musical novelty instruments. We supply instruments to the biggest theatres and grand opera orchestras in America, Europe and Australia. Artists of greatest distinction perform on Deagan novelty instruments exclusively in their vaudeville and music hall specialties. It used to take unusual musical talent and years of training to be able to perform on these instruments. Then came the motion pictures, and we began to realize the possibilities for our instruments in the motion picture theatre. But in order to make our instruments popular in this particular field of amusement, they had to be simplified so anybody could play them. This was quite a problem, and

J. C. Deagan

THE MOVING PICTURE WORLD
FROM EVERY PART OF THE WORLD, ATTENDING NATIONAL EXPOSITION IN NEW YORK CITY

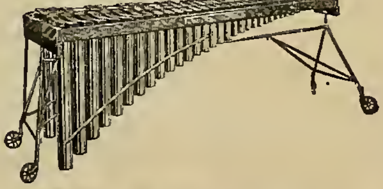
WELCOME

we devoted many years of experimenting and spent a great deal of money in order to accomplish these results. Our work has been most successful, and we are now in position to offer to the moving picture trade several hundred different beautiful solo instruments, particularly suited for motion picture theatres. These instruments are now provided with an electric striking attachment, connected by cable with an ordinary piano keyboard. Any piano player or drummer can play the most beautiful solos on these marvelous instruments. They are easy to operate and easy to install. They are moderate in cost, and no moving picture theatre is nowadays complete without a set of the Deagan musical novelty instruments.



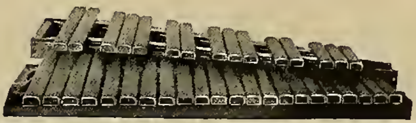
Deagan
ELECTRICAL CATHEDRAL CHIMES

played from keyboard are universally conceded to be the best imitation of church chimes ever produced. A beautiful and effective instrument for your orchestra or lobby. Price, $48 per set and up.



Deagan
MARIMBAS

played from keyboard; a resonating xylophone instrument of unusual musical possibilities; sweet and full in tone. Price, $100 and up.



Deagan
STANDARD XYLOPHONES

are not played from keyboard, but most drummers know how to play them. Price, $12.50 and up.

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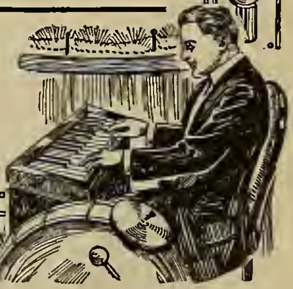

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Beasts of the Jungle
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Kelly from the Emerald Isle
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EVERY OTHER PART OF THE WORLD

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THREE REELS OF THRILL AND SENSATION COMING

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The Pit and the Pendulum

Adapted from the Great Edgar Allen Poe's Graphic, Lurid, and Blood-Curdling Description of the Inquisition. Very Elaborately Produced with an All Star Stock Company Headed by Darwin Karr. Situations Permeate with Genuine Thrills

Advertising Matter Includes Three Kinds of One Sheets, Two Kinds of Three Sheets, One Six Sheet, Lobby Displays, Heralds and Slides

Exclusive Supply Company Program of Features

Solax Company
FORT LEE, NEW JERSEY

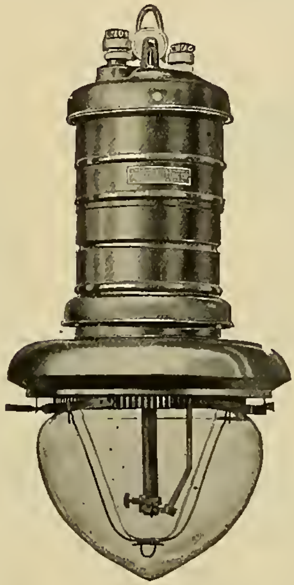
Coming! Two Three Reel Features a Month

Coming! Two Three Reel Features a Month

Coming! Two Three Reel Features a Month

The Trade Mark of the Largest Electrical Manufacturer in The World.

The Attraction of Good Light



Good brilliant illumination has an immense "pulling" power. To have two or three flaming arcs outside your theatre attracts the crowd.

Good light also shows up the signs and gives your place a cheery, inviting appearance.

A well lighted exterior is one of your most telling advertisements.

The Long Life Flame Arc Lamp Type W

is one of the most powerful lighting units known. It is especially adapted to illuminating the exteriors of theatres. This efficient lamp is economical to install and maintain—one set of carbons burns for 100-120 hours without attention: and only one of these carbons needs renewing at each trim.

The lamp is thoroughly reliable and substantially constructed.

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For Canadian business refer to Canadian General Electric Company, Lt'd, Toronto, Ont.

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This Trade Mark The Guarantee of Excellence on Goods Electrical.

RELIANCE

THE MOST REMARKABLE FEAT OF CHARACTER ACTING
EVER ATTEMPTED IN THE HISTORY OF THE STAGE.

RELEASED
SATURDAY
JULY 12TH

IRVING CUMMINGS
IN

"ASHES"

SPECIAL
ONE THREE &
EIGHT SHEET
POSTERS

AN UNUSUAL DRAMA OF ROMANCE, INFATUATION, JEALOUSY.
INTRIGUE AND SACRIFICE BY MARION BROOKS
STAGED BY OSCAR C. APFEL
WITH

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EDGENA DE LESPINE

BOBBIE ROBBINS

NORMA PHILLIPS

IRENE HOWLEY

AND ROSEMARY THEBY

THREE ARTISTIC DRAMAS A WEEK

MONDAY, JULY 7th

"A Rural Romance"

Almost Bordering on Tragedy, This Pretty Love-Drama is Delightfully New in Conception and Forceful in Treatment.

WEDNESDAY, JULY 9th

"The Wager"

"Any Child of the Slums Raised With Your Child Will Turn Out as Well!" is the Keynote of this Absorbingly Interesting Drama Beautifully Presented.

MANAGER'S NOTE:—High-Class Broadway Production. ONE and THREE Sheet Posters with Every Release. Photos by the Kraus Mfg. Co., 14 East 17th St., N. Y. Slides by Scott & Van Altena, 59 Pearl St., N. Y.

Beautiful Player Posters of Edgena De Lespine and Irving Cummings at Your Exchange.

RELIANCE

RELIANCE

MUTUAL SERVICE

Have your mail addressed in care of

General Film

He invites you to make your headquarters with him at the Exposition in the Grand Central Palace. You will find him on the main floor in spaces

106—107—108

and also in Number Four Theatre on the mezzanine floor where representative films of the single and multiple reels produced by his manufacturers will be exhibited.

In this theatre, too, will be shown banners, posters, lantern slides and the other aids that General Film gives *you* to attract patrons to *your* house.

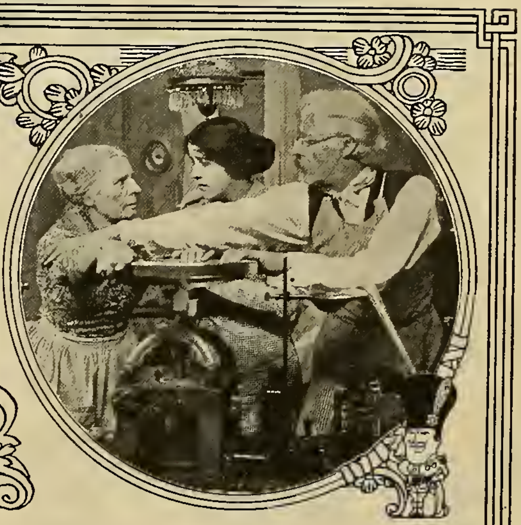
A Unique Feature

will be the attendance of the players whom you have seen so often in the pictures. The most prominent ones will be there to shake your hand at the booth. Incidentally, the design of that booth itself will make you sit up. Here's the program showing when the manufacturers will occupy the booth:

Monday - Biograph Day
Tuesday - Kalem Day
Wednesday - Vitagraph Day
Thursday - Lubin and Pathe Day
Friday - Edison Day
Saturday - Chicago Day—Essanay, Kleine and Selig

If you don't know him, now is the time to meet General Film. If you're an old friend, he wants to renew the cordial acquaintance.

General Film Company
200 Fifth Avenue New York



Released Saturday, July 12th

"A Wild Ride"

A brave girl escapes from a South African ostrich farm, besieged by Zulus, and on the back of an ostrich dashes over the desert to a military post to get help. Fire, battle and plunder mark this exciting picture staged at the Selig Wild Animal Farm. It's in two reels.

Released Monday, July 14th

"The Diamond Mystery"

The Contest Story of the Motion Picture Story Magazine.

Plot and counter-plot revolve about the invention of a machine for making diamonds—a mad inventor, a band of counterfeiters and members of the International Diamond Syndicate are the chief figures in this remarkable picture. Staged by the Vitagraph Co. in two reels.

GENERAL FILM RELEASES

Four multiple features of absorbing interest, staged with the reel quality that spells success.

GENERAL FILM COMPANY

200 FIFTH AVENUE NEW YORK

Distributing offices in the principal cities

Now in preparation are these multiple features:

July 19th "The Ne'er to Return Road". Selig—2 reels
July 21st "Tapped Wires"........Essanay—2 reels
July 23rd "Home, Sweet Home"......Lubin—2 reels
July 25th "Honor Thy Father". Cines-Kleine—2 reels

Released Wednesday, July 16th

"The Fight at Grizzly Gulch"

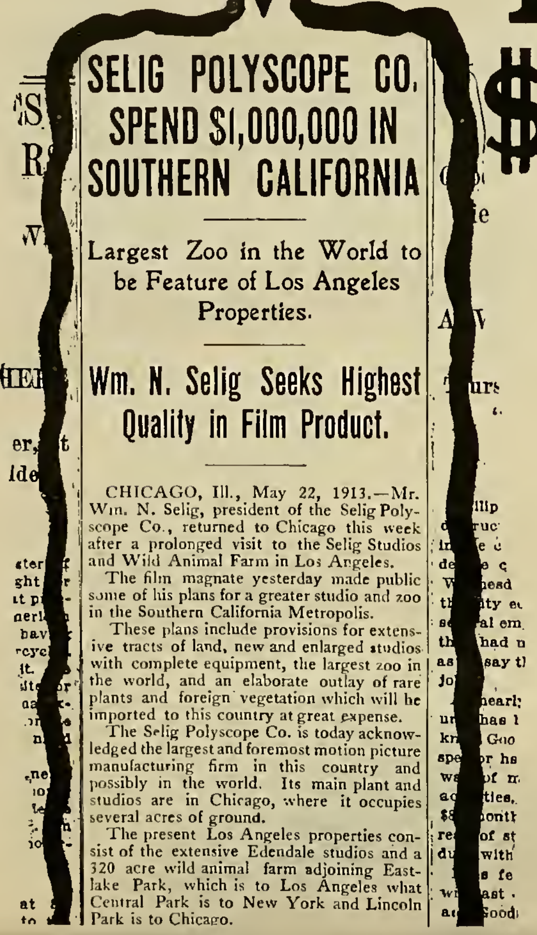
Indians and United States Troops in a desperate encounter brought on by a white trader who interfered with a Medicine Man's cure. The daughter of the tribe guides the trader's wife through danger and the waste places to safety. It's a Western of the first rank by Kalem in two reels.

Released Friday, July 18th

"The Secret Formula"

Brimful of action is this fast-flowing story built up around a secret process to revolutionize the cement industry. An exciting fox-hunt and a leap from a horse to a flying express train are just two incidents in the struggle for the formula. This is a Patheplay in two reels.

WHY SELIG IS SPENDING $1,000,000.00



SELIG POLYSCOPE CO. SPEND $1,000,000 IN SOUTHERN CALIFORNIA

Largest Zoo in the World to be Feature of Los Angeles Properties.

Wm. N. Selig Seeks Highest Quality in Film Product.

CHICAGO, Ill., May 22, 1913.—Mr. Wm. N. Selig, president of the Selig Polyscope Co., returned to Chicago this week after a prolonged visit to the Selig Studios and Wild Animal Farm in Los Angeles.

The film magnate yesterday made public some of his plans for a greater studio and zoo in the Southern California Metropolis.

These plans include provisions for extensive tracts of land, new and enlarged studios with complete equipment, the largest zoo in the world, and an elaborate outlay of rare plants and foreign vegetation which will be imported to this country at great expense.

The Selig Polyscope Co. is today acknowledged the largest and foremost motion picture manufacturing firm in this country and possibly in the world. Its main plant and studios are in Chicago, where it occupies several acres of ground.

The present Los Angeles properties consist of the extensive Edendale studios and a 320 acre wild animal farm adjoining Eastlake Park, which is to Los Angeles what Central Park is to New York and Lincoln Park is to Chicago.

To the Motion Picture Exhibitors' League of America

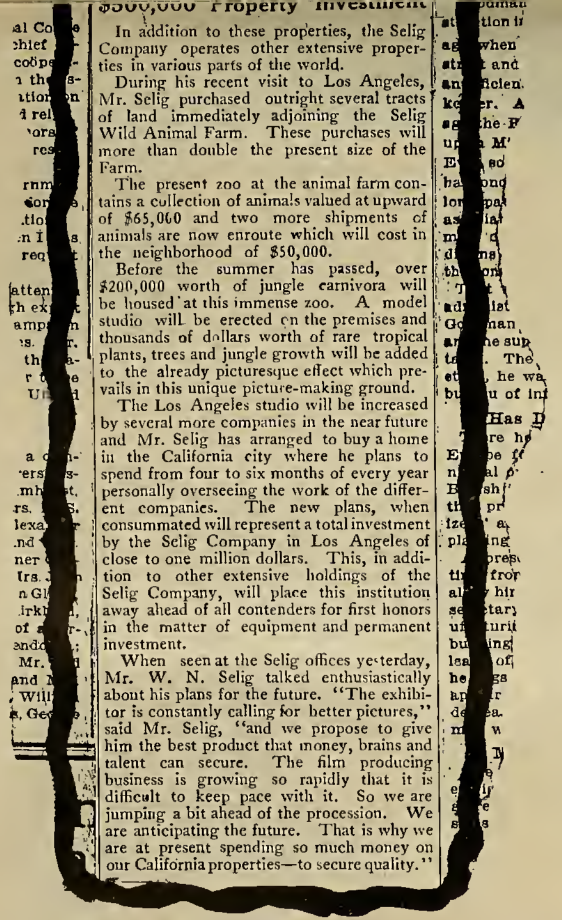
¶ The House of Selig, recognized as the champion of of all progressive exhibitors, takes this occasion to extend to you its earnest congratulations and sincere best wishes.

¶ The fame of the name Selig has reached the utmost corners of the earth.

¶ Selig success is at once admired and envied by rival picture makers the world over.

¶ The uniform standard of excellence which mark Selig Nature Reproduction is universally recognized.

¶ The aim and ambition of Selig is to please the discriminating exhibitors.



$500,000 Property Investment

In addition to these properties, the Selig Company operates other extensive properties in various parts of the world.

During his recent visit to Los Angeles, Mr. Selig purchased outright several tracts of land immediately adjoining the Selig Wild Animal Farm. These purchases will more than double the present size of the Farm.

The present zoo at the animal farm contains a collection of animals valued at upward of $65,000 and two more shipments of animals are now enroute which will cost in the neighborhood of $50,000.

Before the summer has passed, over $200,000 worth of jungle carnivora will be housed at this immense zoo. A model studio will be erected on the premises and thousands of dollars worth of rare tropical plants, trees and jungle growth will be added to the already picturesque effect which prevails in this unique picture-making ground.

The Los Angeles studio will be increased by several more companies in the near future and Mr. Selig has arranged to buy a home in the California city where he plans to spend from four to six months of every year personally overseeing the work of the different companies. The new plans, when consummated will represent a total investment by the Selig Company in Los Angeles of close to one million dollars. This, in addition to other extensive holdings of the Selig Company, will place this institution away ahead of all contenders for first honors in the matter of equipment and permanent investment.

When seen at the Selig offices yesterday, Mr. W. N. Selig talked enthusiastically about his plans for the future. "The exhibitor is constantly calling for better pictures," said Mr. Selig, "and we propose to give him the best product that money, brains and talent can secure. The film producing business is growing so rapidly that it is difficult to keep pace with it. So we are jumping a bit ahead of the procession. We are anticipating the future. That is why we are at present spending so much money on our California properties—to secure quality."

¶ Selig success is due largely to perfection of production facilities.

¶ No manufacturer in the world at the present time, has more extensive properties or better equipped organization than that owned by Selig—the maker extraordinary.

¶ Notwithstanding this fact, The Selig Polyscope Co. will spend, during the next two years, close to $1,000,000 in further equipment, properties and studios.

¶ ***This gigantic investment is being made for your benefit, Mr. Exhibitor.***

¶ In the future the name of Selig will represent, as it has in the past, the very highest quality obtainable in Film product.

¶ So, Mr. Exhibitor, if you are constantly striving to improve the artistic side of your program—if you desire to give your program a distinctiveness—an individuality that will attract attention, cause comment, and increase business,

FOLLOW THE SELIG FLAG.

SELIG

POLYSCOPE COMPANY

CHICAGO

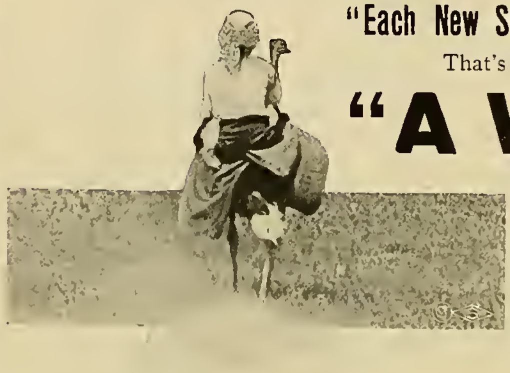
TRADE S MARK

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

ONE OF SELIG'S SUMMARIES



"Each New Selig Feature Outclasses Its Predecessors"

That's what the critics say—And it's the truth

"A WILD RIDE"

Released as a Two Reel Special on July 12th

IS ANOTHER STARTLING NOVELTY

A thrilling drama of frontier life on an ostrich farm in South Africa. See Bessie Eyton accomplish the all-but-impossible feat of riding for miles on the back of a swiftly running ostrich. Excitement every second.

Watch the trade paper reviews

Book it today **Remember It's a Selig**

Book These Hot Weather Business Getters

July 12th—"A WILD RIDE." The summer solstice has a Selig two-reel release worthy the name in "The Wild Ride." Can you imagine anything more speedy, spirited or interesting, for a real good run than a lovely lady racing over the South African veldt on the back of an ostrich—to arouse the military and thwart the hideous designs of murderous Zulus? "The Wild Ride" is a South African heroic—interesting, picturesque and potential.

July 14th—"THE ONLY CHANCE." A railway drama of speed and thrill, in which a lineman overtakes the Limited in his electric car and averts a collision.

July 15th—"THE TREE AND THE CHAFF." A playlet of lovely symbolism—in which the example of a pure woman regenerates a young man who drifts with the wind.

July 16th—"SWEENY'S DREAM." Another rip-roaring comedy of the Sweeny series in which the hod-carrier dreams he has been glided to the highest office in the gift of the nation. On the same reel is "Fancy Fowls," that has more class.

July 17th—"PUT TO THE TEST." A pathetic drama of an ambitious young singer who loses her voice, but finds it restored in the joy of motherhood—is an interesting theme charmingly handled.

July 18th—"GRANNY'S OLD ARM-CHAIR." A simple, telling play with big humanities to touch the heart and win the approval of all who see it. On the same reel with a Selig Educational from our island possessions.

On the Way: **Mrs. Otis Skinner's "The Ne'er to Return Road"**

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

LUBIN · FILMS

FIVE RELEASES EACH WEEK

"THE PROFITS OF THE BUSINESS"

1000 Feet

RELEASED TUESDAY, JULY 8th

John Regan, head of a department store, has become rich by depressing wages. Some years ago he had turned his daughter from home because she marries against his wishes. The girl and her husband died and Alice's child being left in poverty gets employment in Regan's store, but he, Regan, does not know it. Her wages is $5.00, but falling sick it is cut to $2.50. This means starvation, but Avis Lusk, a roue, comes to her aid. Regan finds the girl and when Lusk declares he loves her, Regan gives his consent to the union.

"WHEN LOVE LOSES OUT" **400 feet** **Thursday, July 10th**

The humor of the sanitarium.

"BUILDING A TRUST" **600 feet** **Thursday, July 10th**

An Irish lady and a Chink build a laundry trust.

"ON HER WEDDING DAY" **1000 feet** **Friday, July 11th**

A very intense and high-class melodrama.

"HER ONLY BOY" **1000 feet** **Saturday, July 12th**

A pathetic tale of mother and son.

"THE APACHE KIND" **1000 feet** **Monday, July 14th**

A bandit story replete with adventure.

LUBIN TWO-REEL PICTURES ARE FEATURES

"HOME, SWEET HOME" **SPECIAL TWO-REEL** **Wednesday, July 23rd**

John Barbour and his wife, Nell, had become well to do and conceived the idea of taking Ma and Pa Barbour to live with them. So they sold out the old home and took the dear old couple to the city. Everything was done to make them comfortable, but the new atmosphere did not fit, and presently John found out that Ma and Pa were buying the old sticks back. "John," said Nell, "we tried to make them happy and are just killing them." John bought the old traps back again, opened the cottage and hustled Ma and Pa back to the home they loved.

LUBIN 5 COLOR POSTERS—One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, O.

LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

LUBIN

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THAT HAPPENS
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WEEKLY

TWICE A WEEK

BOOK IT!

EVERY MONDAY!
EVERY THURSDAY!
EVERY WEEK!

EDISON FILMS

offer a variety and interest that every exhibitor should take into account when making up his program. It makes no difference what kind of films your audience favors, you will find its best type among Edison films

Scene from

A Proposal from the Duke

Being the first of the "Who Will Marry Mary?" series, produced in collaboration with *The Ladies' World.*

Released Saturday, July 26th. Length, 1025 feet.

Scene from

On the Broad Stairway

Being the second of "Kate Kirby's Cases," a series of detective stories.

Released Saturday, July 19th. Length, 1025 feet.

Do not miss the new "Mary" stories. They will be better than the first series—and they were the sensation of the year. "Who Will Marry Mary?" is the interesting title of the new series. "A Proposal from the Duke," the first story, is released July 26th. Kate Kirby is the heroine of a series of interesting and original detective stories, the second of which is "On the Broad Stairway," released July 19th.

If you ran the "What Happened to Mary" series we need not tell you that the public is crazy for these serial stories. If you did not, then profit by the experience of others, and run these two series.

OTHER EDISON FILMS

* The Diamond Crown

(Being one of "Kate Kirby's Cases," a series of detective stories.)

Drama (1,000). Released Saturday, July 12th.

The clever young daughter of a police officer is sent out on a robbery case. Careful investigation of the house shows a secret panel in the walls of the mistress' room. Preparations for a house party confirm the girl's suspicion and she makes a startling revelation.

* A Pair of Foils

Comedy (1,000). Released Monday, July 14th.

An actor, dozing over a romantic part, dreams that he is in the palace of a remarkable queen who, after rejecting three suitors, determines to marry him. After slaying the three rejected ones he is warmly embraced by the queen, whose head proves to be his fencing mask.

* In the Garden

Drama (1,000). Released Tuesday, July 15th.

An old man, observing the jealousy of a young lover, tells him how he, too, was jealous and went away to the war leaving his beloved to worry herself into an illness which proved fatal and ruined his whole life. The warning has its effect.

* The Dream Fairy

Drama (1,025). Released Wednesday, July 16th.

The lame newsboy did not believe in fairies until a little cripple, the daughter of a wealthy man, converted him. For was it not through a fairy that he was cured and his wretched family made comfortable? If you do not believe in fairies, see this photoplay.

* To Abbeville Court-House

Taken in Georgia.

Drama (900). Released Friday. July 18th.

On the death of his mistress, an old darkey starts off to deliver her young son to a relative who is an army officer. Food is scarce and the faithful old fellow is caught stealing potatoes for the boy, but is released when the boy's identity is discovered.

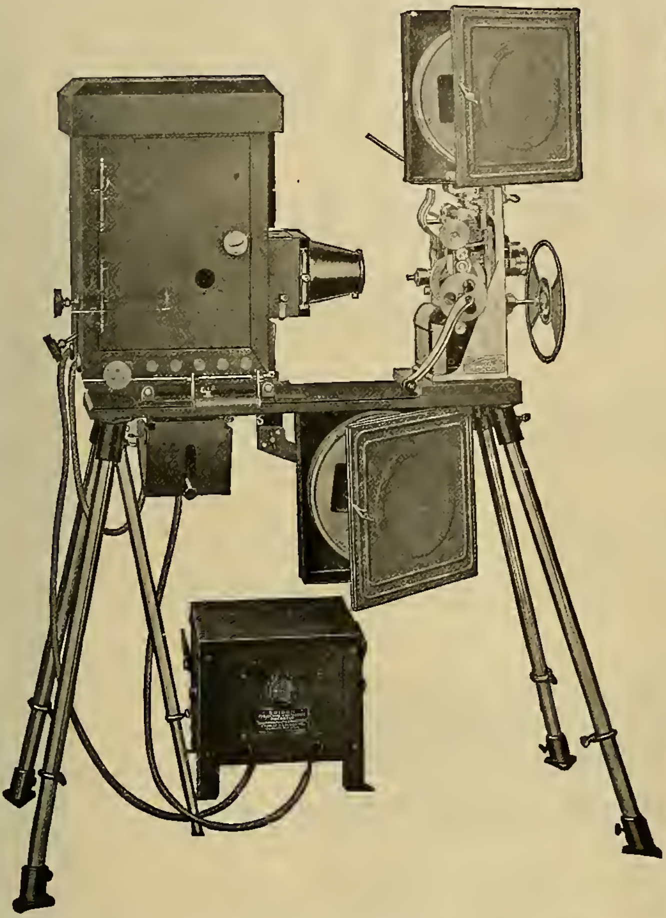
* A Tardy Recognition

Drama (1,000). Released Monday, July 21st.

Having disinherited one daughter for marrying against his will, Aldrich finds himself neglected by the other as he grows old. Seeking a rest in the park, he meets the child of his disinherited daughter unknowingly, and she becomes the means of a happy reconciliation.

*One sheet posters.

THOMAS A. EDISON, Inc., 239 Lakeside Ave., Orange, N. J.



EDISON KINETOSCOPE

1913 MODEL

The machine that will outwear any other projector on the market

THE Underwriters' Type "B" has become famous for its wonderful lasting qualities. The use of hardened and tempered tool steel in its construction enabled it to stand up under hard usage.

THE 1913 MODEL

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"THE MILLS OF THE GODS"
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"THE GLOVE" *Drama* **Monday, July 7th**

Through jealousy a man mistrusts his wife. The innocent cause of his misgivings is the evidence of her innocence. He shamefacedly begs her pardon.

"COUNT BARBER" *Comedy* **Tuesday, July 8th**

He poses as a Count with the help of his sister. He fails to deceive Belinda and Ophelia, who treat him accordingly. His sister does the rest.

"SOLITAIRES"
"A MILLINERY BOMB" *Comedies* **Wednesday, July 9th**

1. Gossip runs amuck and brings about a surprise. 2. It isn't at all dangerous and it all ends in an explosion of laughter.

"THE CARPENTER" *Drama* **Thursday, July 10th**

His gentle influence and cheerful presence allays discord and establishes peace where enmity prevailed. This picture is full of thought matter.

"THE SPIRIT OF THE ORIENT" *Drama* **Friday, July 11th**

What is born in the marrow comes out in the flesh. An Oriental girl turns from her husband to a man of her own race. They both meet an untimely end.

"THE MOULDING" *Drama* **Saturday, July 12th**

An unsophisticated girl marries a man of society. He is ashamed of her simplicity. She teaches him a lesson and he begs her forgiveness.

SIX-A-WEEK

"O'HARA AS A GUARDIAN ANGEL"
DRAMA—MONDAY, JULY 14th.

"MY LADY OF IDLENESS"
COMEDY-DRAMA—TUESDAY, JULY 15th.

"THE MASTER PAINTER"
ARTISTIC DRAMA—WEDNESDAY, JULY 16th.

"HUBBY'S TOOTHACHE"
"SANDY AND SHORTY WORK TOGETHER"
COMEDIES—THURSDAY, JULY 17th.

"THE YELLOW STREAK"
WESTERN DRAMA—FRIDAY, JULY 18th.

"THE TAMING OF BETTY"
COMEDY—SATURDAY, JULY 19th.

SPECIAL FEATURE, "THE DIAMOND MYSTERY," THE CONTEST STORY OF THE MOTION PICTURE STORY MAGAZINE, IN TWO PARTS; RELEASED MONDAY, JULY 14th.

SPECIAL FEATURE, "A PRINCE OF EVIL," IN TWO PARTS; RELEASED SATURDAY, JULY 26th. SPECIAL MUSIC FOR THESE SPECIAL FEATURES

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A Bolt from the Sky

Peculiar circumstances lead to the accusation of an innocent man when the old scientist is found dead. The explanation is found in an extraordinary phenomenon.

Released Monday, July 21st ***Special 1 and 3-Sheet Posters***

The Tenderfoot's Luck

In a riot of fun he turns the tables on his persecutor.

(On the same reel)

Historic Savannah, Georgia

An interesting visit to the famous southern city.

Released Wednesday, July 23d

Baffled, Not Beaten

A young attorney is obliged to prosecute a case in which his sweetheart's father is defendant. Unexpected complications lead to a series of thrilling adventures.

Released Friday, July 25th

The Moonshiner's Mistake

Produced in the Picturesque Mountains of Virginia

A sensational experience causes the moonshiner to abandon his illicit still.

Released Saturday, July 26th ***Special 1, 3 and 6 Sheet Posters***

The Fight at Grizzly Gulch

Spectacular Drama of Frontier Life in Two Parts

Special Release Wednesday, July 16th ***Special 1, 3 and 6 Sheet Posters***

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CONVENTION NUMBER OF THE MOVING PICTURE WORLD

MOTION PICTURE EXHIBITORS' LEAGUE

Review of the Year's Work of Organization — National Body Now Includes Thirty-Eight States and Is Growing Rapidly—Success Crowns Efforts of the Orginators of the Movement

WHEN the Motion Picture Exhibitors' League of America met in convention in Chicago a year ago, seventeen States were represented on the convention floor. Of those seventeen States but few were fully organized; the other State organizations were embryonic in character and their representatives were admitted as a matter of courtesy to encourage more thorough work in the future. But it was a good beginning, for the Chicago convention was really the first meeting of exhibitors that was national in its character, although there had been two previous conventions of the National League. There it was that the officers of the organization began to realize that their efforts had borne fruit. Interest in the work of the league and a realization that greater things might be accomplished through a general organization was manifest in many ways. There was a large attendance of visiting exhibitors and enthusiasm ran high, so that when the organizing forces of the league took the field exhibitors throughout the country were ready and prepared to meet them.

C.M. CHRISTENSON NAT'L SECY.
M.A. NEFF PRES.
J.J. RIEDER TREAS.

Officers of the Motion Picture Exhibitors' League of America.

That the hopes born at Chicago were not in vain the events of the past year have amply proved. Many States, but imperfectly organized then, have since been canvassed and have live, energetic branches of the league today. Other States have swung into line until the roster now numbers thirty-eight and is increasing.

Following the formation of State organizations has come the organization of city and district locals without number, which proves that the germ of organization has thoroughly infected the great body of motion picture exhibitors of the United States and the hope of the little band of workers who conceived the big idea of a National League of Exhibitors is now fully realized.

It is an interesting story that President Neff, of the National League, and his associates tell of their early struggles and the obstacles they overcame before their plans secured recognition from any considerable number of exhibitors. That story was told by the Moving Picture World a year ago (Issue of August 17, 1912). We will not repeat it here, but it was the enthusiasm that carried them through those difficulties and discouragments that has enabled them to achieve the present result—one of the largest and most effective trade organizations that exists in America today.

That the Motion Picture Exhibitors' League of America has been of real practical value to its members is not to be questioned. That it will continue to increase in point of influence for the good of the trade is equally true. During the year past it has been possible for exhibitors, through their organization, to combat legislation that was prejudicial to their interests. In almost every State in the Union attempts have been made to impose unnecessary and irksome regulations upon the trade by act of legislature, but through the united effort of local, State and National organizations, those efforts have been, almost without an exception, defeated. A deterrent force has also been exerted by the existence of exhibitors' organizations upon the activities of civic reform organizations which have advocated extreme measures with regard to pictures and picture theaters. Altogether the league has given full justification for its existence and its future, under the guidance of capable and energetic officers, is assured.

At the present writing the officers of the Motion Picture Exhibitors' League of America are:

President—M. A. Neff, of Cincinnati, Ohio.
Treasurer—J. J. Rieder, of Jackson, Mich.
Secretary—C. M. Christenson, of Cleveland, Ohio.
National Vice-Presidents:
  California—Charles Rothschild, San Francisco, Cal.
  Arkansas—S. A. Arnold, Mena, Ark.
  Alabama—A. A. Wall, Birmingham.
  Delaware—James N. Ginns, Wilmington.
  Illinois—W. J. Sweeney, Chicago.
  Indiana—F. J. Rembush, Shelbyville.
  Iowa—Thomas A. Brown, Iowa City.
  Kansas—E. Wayne Martin, Hutchinson.
  Kentucky—Orene Parker, Covington.
  Louisiana—John Depinet, New Orleans.
  Massachusetts—George F. Washburn, Boston.
  Michigan—J. M. Neal, Saginaw.
  Maine—Hiram Abrams, Portland.
  Minnesota—Thomas Furniss, Duluth.
  Missouri—G. H. Wiley, Kansas City.
  Mississippi—Fred Abbley, Gulfport.
  New York—
  Nebraska—J. E. Schlank, Omaba.
  New Jersey—L. F. Blumenthal, Jersey City.
  Ohio—W. A. Pittis, Conneaut.
  Oklahoma—Carl Gregg, Tulsa.
  South Dakota—J. E. Hipple, Pierre.
  West Virginia—A. L. Cottril, Point Pleasant.
  Wisconsin—Charles Phillips, Milwaukee.
  Texas—T. P. Finnegan, Dallas.
  Washington—John Rantz, Bremerton.
  Pennsylvania—Walter Steumpfig, Philadelphia.
  Virginia—H. C. Stradford, Richmond.
  Maryland—J. Howard Bennett, Baltimore.
  District of Columbia—F. Brylawski, Washington.
  Canada—Paul LeMarquand, Winnipeg.
  Colorado—O. T. Curtis, Pueblo.
  Connecticut—P. S. McMahon, New Britain.
  Florida—E. F. Tarbell, Tampa.
  Rhode Island—S. Y. Merchant, Providence.
  Nevada—Glenn D. Hurst, Reno.
  Tennessee—W. H. Wasserman, Nashville.
  South Carolina—Julius Myers, Charleston.

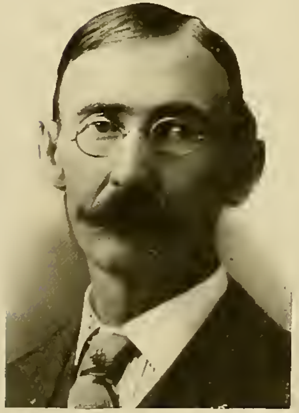
At the time the National Convention met in Chicago there were effective organizations in Ohio, Indiana, Michigan, New York, New Jersey, Wisconsin, Kentucky, West Virginia, Minnesota, Missouri and Iowa. A form of organization existed in Illinois, Pennsylvania and several other States. Since that time the work of forming State organizations has progressed rapidly and good working forces have been established in Oklahoma, Texas, Louisiana, Alabama, California, Kansas, Arkansas, Tennessee, Mississippi, Virginia, Maryland, Pennsylvania, South Dakota and Nebraska. An organization was formed in Massachusetts, but interest has waned there to a point that requires immediate and heroic measures if the present organization is to be continued. In Maine the exhibitors have suddenly "come to life" and will be represented at the National Convention. Florida has a tentative organization and several Western States are showing some interest in the movement. Canada is also getting into line.

The sum total of the year's work must be exceedingly gratifying to President Neff and his co-workers. Secretary Christenson estimates that the total membership of the league has reached the 10,000 mark.

During the past year President Neff has been exceedingly active. He has attended exhibitors' meetings and State conventions in twenty-four States, visiting some States several times and traveling many thousands of miles. He has lost none of his enthusiasm and it is to his energy and persistence that the great progress made during the year is chiefly due.

Washington State Exhibitors.

A Live Wire Organization that Has Successfully Combatted Injurious Legislation.



A. B. Campbell,

President of the Washington State Association.

President Campbell is the proprietor of the Princess Theater at Sedro Wooley, Washington, and is one of the enterprising exhibitors of the Northwest.

REALIZING that concerted action alone could save the motion picture exhibitors from the evil effects of a flood of laws calculated to injure their business a few exhibitors of the State of Washington got together in Seattle last fall and decided to call a meeting for the purpose of forming a State Association. At that meeting were Messrs. A. B. Campbell, John Rantz, E. M. Rall, and W. I. Quinby.

A call was sent out to all exhibitors in the state to meet in Seattle on Nov. 26, 1912, and forty responded. A constitution was adopted at this meeting. The title of the organization accepted was The Washington State Association of Moving Picture Exhibitors and it was decided to hold a convention of exhibitors at Seattle on Feb. 19, 1913.

After due notice to exhibitors of the state this meeting was held and the following officers were chosen:

President, A. B. Campbell, Sedro-Wooley; National Vice-President, John Rantz, Bremerton; First Vice-President, J. Q. Clemmer; Second Vice-President, Fred Mercy; Secretary, W. L. Shanks, Seattle; Trustee, H. O. Allen.

Steps were taken to affiliate with the National League.

In the matter of legislation W. L. Shanks was appointed to act as representative of the association at the state legislature in Olympia. By hard work with the legislators he was able to secure the defeat of a number of proposed laws. Mr. Shanks' efforts proved the necessity of an organization and it is expected that the Washington Association will soon include every wide awake exhibitor in that state.

W. L. Shanks,

Secretary of the Washington League.

Mr. Shanks, secretary of the Washington State Exhibitors' League, has owned and operated the Crown Theater at Seattle, Wash., for the past two years.

John Rantz,

National Vice-President for Washington.

Mr. Rantz is one of the live wires of the business and owns a fine theater at Bremerton, Wash.

Tampa, Fla., Exhibitors.

A meeting of exhibitors of Tampa, Fla., was held on Nov. 25, 1912, and an organization was formed in that city with Edward Tarbel as president; Scott Leslie, secretary; and William Sipe, treasurer.

ILLINOIS EXHIBITORS' LEAGUE.

Chicago Local in Good Condition, But No Gains Have Been Made in the State at Large During the Past Year.

By James S. McQuade.

IN reviewing the history of Illinois State Branch No. 2, since the national convention in Chicago, August, 1912, there is much that will encourage all sincere supporters of the league and also a great deal that will tend to discourage them. In the main, the members have stood loyally by the principles of the organization; some of them have not. It is most discouraging that so little interest has been taken throughout the State in the formation of local branches. With the solitary exception of Sparta Local No. 1, which was organized in December, 1912, no steps have been taken to build up Illinois State Branch No. 2 of the national organization. And the members of the Sparta local, although receiving due notification of the second State convention held in Royal League Hall, Masonic Temple, Chicago, June 12, for the election of delegates and alternates to the National Convention, New York, failed to send a single representative. Paxton, Springfield, La Salle, Kankakee, Streator, Danville, Peoria, Bloomington, Freeport, Champaign, Jacksonville, Woodstock, Pekin, Quincy, Dalton Station, Herrin, Blue Island, Aurora, Belvidere, Lockport, Waukegan, Mt. Carmel and Princeton, cities and towns outside of Cook County, in each of which there are members of the Illinois State Branch, also failed to send representatives. Joliet was the only outside city in the State represented at the convention.

There must be a reason for this apparent lukewarmness. Is it because Illinois State Branch No. 2 has not appointed one or two State organizers; or is it because the members of the State branch in the cities and towns mentioned have lacked enthusiasm, and have themseleves lost interest in the objects of the organization? It requires only five members in any town or city to obtain a charter from the State branch. Is it possible that exhibitors in the State of Illinois, outside of Cook County, fail to perceive the benefits that must come to their calling by a State-wide organization, founded on mutual good will, good fellowship and fraternal co-operation? These are questions that can be answered best by the exhibitors of Illinois—members and non-members of the league alike.

It will be seen from the foregoing that the mainstay of Illinois State Branch No. 2 is in the Chicago members of the league. During the past year the organization has done much to correct abuses among exhibitors and to secure the modification, or overthrow, of ordinances and legislative acts that threatened to hamper the future of the exhibiting business. Among these was a contemplated ordinance which aimed at the exclusion of children and minors, under sixteen years of age, from moving picture theaters, unless accompanied by their parents or guardians. This was an evident attempt to injure exhibitors, as censorship in Chicago is rigorous and is conducted from the viewpoint of the minor. Another was the killing of a State censorship bill, introduced at Springfield during the spring session, this year. This bill was introduced secretly, and would have subjected moving pictures to all the evils of political graft.

The members of the league in Chicago have been engaged, for nearly nine months, in an attempt to check the crying evil of surplus reels on a five cent program. At the present time the business, in this respect, is in a deplorable condition. As many as four, five, and even six reels of pictures are being offered at five cents. The competition has become so ferocious that the maxim "Kill or die" might well be substituted for "Live and let live." "Three reels for five cents" is the slogan of all the intelligent members of the league in Chicago, who foresee nothing but disaster unless a halt is made.

Sidney Smith, recording secretary of Illinois State Branch

OFFICERS OF ILLINOIS STATE BRANCH NO. 2

Front Row, Left to Right:—Sidney Smith, Recording Secretary; Miss Sarah Colson, Financial Secretary; Julius A. Alcock, President; Robert R. Levy, Vice-President; Wm. J. Sweeney, Treasurer and National Vice-President; Andrew B. Boughan, Counsel. Back Row, Left to Right:—C. C. Whelan, Chairman Executive Committee, I. Natkin, M. A. Choynski, J. D. Rose, H. A. [illegible]

No. 2, states that over $1,000 has been spent within the last nine months, in the effort to remedy the evil. He attributes the difficulty of adjusting matters chiefly to the flooding of the market with feature films, by people outside the licensed and independent exchanges. These people will furnish an inconsiderate, or avaricious exhibitor with as many reels as he calls for, thus compelling his competitor, who may be using either licensed or independent service, to increase the number of reels on his program, so as to hold his patrons.

Blame in the matter is to be placed also on licensed and independent exchanges. Competition is again the cause. An extra commercial reel is furnished the asker for a paltry dollar!

The following condensed report, made Illinois Branch No. 2, on December 2, 1912, by I. Natkin, secretary of the Special Three-Reel Committee, appointed to correct the evil, will show some of the difficulties encountered:

"When the president appointed the special three-reel committee, you undoubtedly were aware of the great importance and necessity for this committee, and have realized the many obstacles it will have to surmount in order to uproot this destructive evil of our business. It is now ready to report on some of the progress which it has made. The committee has a verbal agreement with the independent exchanges, and, in many instances, through the aid of our Mr. Anderson, it has cured many single cases in certain localities. However, with the General Film Company it has a harder road to travel, not on account of an unwillingness to support this proposition; but, being a large corporate body, it fears certain entanglements, which may result disastrously to the company. We, therefore, after having had a meeting with the local managers, have decided to send a committee of three to interview Mr. Berst, the head of the General Film Company in New York. The three members of that committee—Messrs. Sweeney, Frank and Choynski—have reported favorably on their return from New York. However, the local managers waited for confirmation from Mr. Berst, which was rather slow in coming. When it did come, it was in such a shape that it left us somewhat at sea how to proceed further, as it would not improve the general condition, in the opinion held by the local managers prior to the committee's leaving for New York.

"A member of this committee received on Thursday last a telegram from Mr. Berst that he will be here personally on December 9th, and we may then be able to take this matter up further.

"From the above report you will note that, while this committee has worked hard to attain the desired end, it has not as yet been able to accomplish the results necessary to cure this evil."

Nothing was accomplished by Mr. Berst's visit, and conditions have been gradually growing worse. At the second State convention, already referred to, the delegates to the New York convention were instructed to use every legitimate effort to bring the three-reel proposition before the national convention in assembly, in as forcible a manner as possible, in the hope of uprooting the evil.

At the State Convention of June 12th, the following delegates were elected to attend the National Convention in New York City: Wm. J. Sweeney, Robert R. Levy, Julius A. Alcock, C. C. Whelan, A. Balaban, M. A. Choynski, John Miller, H. A. Rubens (Joliet), F. W. Hartman, R. O. Proctor, S. Katz, I. Gelder, George Henry, A. Zahler and I. Natkin. Aaron J. Jones, of Jones, Linick & Schaefer, was elected to represent the State at large.

The following alternates were also elected: Max Hyman, Sam Levine, Frank Thielen (Aurora), Miss Ida Mertsky, A. Powell, Mrs. E. Fitch, R. Navigata, R. C. McMullen (Joliet), Louis Frank, Chas. Abrams, F. O. Nielsen, W. Cadoret (Kankakee), Jas. J. McNarney, C. H. Foster and H. A. Hill.

The delegates were instructed to give their hearty and unanimous support to Wm. J. Sweeney as candidate for president of the National League.

In the historical review of Illinois State Branch No. 2 in the Convention Number of the Moving Picture World, 1912, it was shown that the Illinois membership was 360. The membership at the time of writing is 340. It might appear from this showing that the Illinois State Branch has gone

DELEGATES AND ALTERNATES OF ILLINOIS STATE BRANCH NO. 2
to the National Convention, New York, July, 1913

Front Row, Left to Right:—I Gelder (D), Mrs. E. Fitch (A), John Miller (D), George Henry (D), Julius A. Alcock (D), Robert R. Levy (D), Wm. J. Sweeney (D), Miss Ida Mertsky (A), A Balaban (D). Center Row, Left to Right:—C. H. Foster (A), R. Navigata (A), A. Zahler (A), Samuel Katz (D), I. Natkin (D), M. A. Choynski (D), F. W. Hartman (D), C. C. Whelan (D), H. A. Rubes (D). R. O. Proctor (D). Back Row, Left to Right:—Geo. Moore (A), A. Powell (A), Jas. J. McNarney (A), Louis Frank (A), Chas. Abrams (A), H. A. Hill (A), Andrew B. Boughan (Counsel), R. C. McMullen (A). Note:—W. Cadoret (A), Kankakee; S. Levine (A), Chicago, and Frank Thielen A), Aurora, were not present when the photograph was taken.

W. J. Sweeney,
of Chicago.
National Vice-President Illinois League.

but this is not so. Quite a number of members have gone out of business since last year, and, besides, more businesslike methods have been followed in retaining members who failed to pay their dues promptly. Secretary Smith believes that it is better to have 100 true and stanch supporters of the league, than 150, where 50 of them are negligent of their duties and obligations.

Following is the list of officers of Illinois State Branch No. 2, elected in February, 1913, for one year: President, Julius A. Alcock; vice-president, C. A. Anderson, treasurer, Wm. J. Sweeney; financial secretary; Miss Sarah Colson; recording secretary, Sidney Smith; sergeant-at-arms, R. C. Valentine; treasurer, Wm. J. Sweeney, and Andrew B. Boughan, counsel. Robert R. Levy was elected vice-president at a regular meeting held Monday, June 2nd, to fill the unexpired term of C. A. Anderson.

Following are members of the executive committee: C. C. Whelan, chairman; J. D. Rose, I. Natkin, F. O. Nielsen, M. A. Choynski, H. A. Hubens and Jno. A. Duffin.

On May 1, 1913, Illinois State Branch No. 2 rented the Royal League Hall (Room 412), Masonic Temple Building, for the regular meetings of its members. This hall accommodates 400 persons. The regular meetings are held on the first and third Monday of each month, as formerly. A suite of rooms, in 1422 Masonic Temple Building, was also rented as headquarters for members. This suite consists of an ante-room, a room for the executive committee and a private room for the secretary and other officials. The suite is handsomely furnished and is quite a credit to the Illinois State Branch. Visitors from all parts of the State are welcomed at the headquarters at any time. Secretary Smith makes it a point to spend part of his time in the office every day, notwithstanding that he is taxed to the utmost by attending to his duties as manager of the Kedzie Annex, one of the finest moving picture theaters in the city.

During the year ending May 1st, two deaths were recorded in the membership, namely: H. E. Smith, owner of the Palmer Theater, 11,115 Michigan Avenue, and Thomas Petrulos, owner of the Stadium Theater, 1803 Blue Island Avenue. Mrs. Smith retains the membership in the organization of her deceased husband, and William Petrulos retains the membership of his deceased brother.

On May 1st, the secretary notified the city electrician that Illinois State Branch No. 2 had declared at a special meeting, that the members were in favor of any film box or rewind for booths, when approved by the City Electrical Department and the Board of Fire Underwriters. The members at a recent meeting took up the new ordinance on ventilation, which is likely to work hardship on many deserving exhibitors. The members of the league will exert their utmost endeavors for the just and equitable treatment of such members as cannot rigidly comply with the terms of the ordinance.

Robert R. Levy,
of Chicago.
Vice-President Illinois League.

Sparta Local No. 1, of Illinois State Branch No. 2, M. P. E. L. of America, had the following officers when last heard from: President, Thomas Leonard, Johnston City; first vice-president, Al. Loy, Murphysboro; second vice-president, F. D. Whittington, Benton; secretary, W. P. Phelps, Sparta; treasurer, E. W. Atkins, Carbondale.

It is highly due Secretary Smith and Illinois State Branch No. 2, that the following letter, of June 4th, this year, from C. M. Christenson, National secretary, should close this article:

"I have your letter of the 26th ult., and I wish to congratulate you and the other members of the Illinois League on their thrift and energy, which has resulted in such fine headquarters for your branch, and the businesslike method on which you propose to conduct the business. I wish, Mr. Smith, some of your energy could be infused into other State organizations, and that they would take the interest you take. If even a few other secretaries would keep me as well posted as you do, the National secretaryship would be a pleasure, but I regret to say that I usually have to drum on most of the other secretaries to get even necessary information."

Kansas Exhibitors' State League

Organization of Motion Picture Exhibitors Formed at Kansas City—Rapid Growth in the Year

A PRELIMINARY meeting of motion picture exhibitors of the state of Kansas was held at Kansas City, Mo., on November 7, 1912, and the following temporary officers were elected: President, E. Wayne Martin; secretary, George McCrum, Kansas City, Kas. It was decided to engage George H. Wiley, president of the Missouri League, as organizer and to hold a convention in Kansas City, Kas., on December 9 and 10, 1912.

On the date named a representative gathering of exhibitors assembled at the Electric Theater, Kansas City, Kas. President Neff, of the National League and George H. Wiley, of the Missouri League, were present to assist in the work. After all constitutional requirements had been complied with those present signed the charter and elected these officers:

President, N. H. Spitzer, Wichita; National vice-president, E. Wayne Martin, Hutchinson; Vice-president, Carl Mensing, Leavenworth; Treasurer, Jack Brainard; Secretary, George McCrum, Kansas City; Sergeant-at-arms, Karl Bornschein, Ellsworth.

After completing the organization the exhibitors adjourned for luncheon at the Grand Hotel. The next meeting was held in the Maze Theater where the general welfare of the League was discussed. Later there was a joint meeting of exhibitors of Kansas and Missouri. 150 exhibitors were present at this meeting. The convention closed with an elaborate banquet at the Sexton Hotel, Kansas City, Mo., at which Mr. Wiley acted as toastmaster. It was a splendid success.

Wichita was selected as the place for the next convention to be held on January 13 and 14, 1913.

There was a large attendance of exhibitors at the Wichita meeting of the Kansas League on January 13. Among those present were President George H. Wiley of the Missouri League, Carl Gregg, National Vice-president of the Oklahoma League, and the representatives of several picture manufacturers and exchanges.

Matters pertaining to the conduct of the League were discussed at some length and many encouraging reports were made. A legislative committee was appointed consisting of C. E. Glamann, of Wellington; Carl Mensing, of Leavenworth; J. C. Elliott of Topeka; E. J. Grubel, Kansas City; and F. L. Wright of Wichita. This committee was instructed to take up the question of Sunday opening with the legislature and the proposed bill creating a new building code for picture theaters. The censorship question also came up for discussion.

President Spitzer resigned his office and C. E. Glamann, of Wellington, was elected to complete the unexpired term.

President Wiley, of Missouri, was appointed organizer for the state and guaranteed every assistance.

The total membership at this meeting was reported as 70 members. As there are estimated to be 450 picture theaters in the state it was believed that the next convention would be able to show a large increase.

On June 2 and 3, 1913, a third convention of the Kansas Exhibitors' League was held at Topeka for the purpose of electing delegates to the New York National convention and to dispose of other matters of importance to the organization. The reports of the president and secretary showed that there had been a satisfactory increase in the membership of the State League.

PROGRESS MADE IN NEW YORK STATE

Several Local Leagues Organized in the Principal Cities — Exhibitors Throughout the State Are Enthusiastic.

Samuel H. Trigger,
of New York City.
President of the New York League.

SINCE the Chicago convention of a year ago there has been a lot of effective work done throughout the state of New York toward extending the influence of the Exhibitors' League. An extensive campaign of organization was planned by President Samuel H. Trigger, which included the principal cities outside of Greater New York. Several trips were made by President Trigger covering Albany, Troy, Schenectady, Cohoes, Watervliet, Saratoga, Utica, Syracuse, Rochester, Buffalo, Binghamton and Elmira and results were speedily forthcoming. All that was needed, it seemed, was for some one to start the ball a-rolling and the exhibitors, in the several localities visited, did the rest..

The first local was formed at Albany where representatives of the adjacent towns of Troy, Schenectady, Cohoes, Watervliet and Saratoga united in organizing Local No. 2. Several meetings were held resulting in the election of the following officers: President, George F. Wright: First Vice-President, E. O. Weinberg: Second Vice-President, L. C. Smith: Treasurer, J. C. Rosenthal: Secretary, J. E. Weidman, 515 Broadway, Albany, N. Y. Energetic work throughout the district has resulted in enrolling nearly every exhibitor within its bounds and Local No. 2, is in first class condition.

Utica, N. Y., secured the charter for Local No. 3, and a strong organization has been built up with the following officers: President, William Donque; Vice-President, Joseph Karl; Treasurer, H. J. Lux; Secretary, J. E. Reardon, Utica, N. Y.

At Syracuse B. E. Cornell, first vice-president of the state league, assisted by President Trigger, succeeded in forming Local No. 4, which includes about all the progressive exhibitors of Syracuse and vicinity. The officers are: President, J. H. Morgan; Vice-President, M. Reise; Treasurer, William J. Lowery; Secretary, P. W. Hanlon, Syracuse.

Rochester holds the charter for Local No. 5, with President, A. N. Wolff; Vice-President, W. C. Hubbard; Treasurer, F. C. Gerling; Secretary, W. G. McGreal, Rochester, N. Y.

Local No. 6 is at Buffalo, where the membership includes all of the leading picture exhibitors. The officers are: President, R. Gettel; Vice-President, Charles Bowe; Treasurer, J. A. Pferd; Secretary, P. Hofmeister, 150 East Ferry Street, Buffalo, N. Y.

B. E. Cornell,
of Syracuse.
First Vice-President of the New York League.

Local No. 7 is at Elmira and its president is M. D. Gibson.

Binghamton holds the charter for Local No. 8. Its president is H. L. Fox and R. M. Davidson is secretary.

The latest local to be organized is No. 9 at Oswego. The officers are President, J. E. Coadingly; Vice-President, Charles A. Donnelly; Treasurer, C. P. Gilmore; Secretary, P. G. Campbell.

Affairs in the city of Greater New York are not as encouraging as they ought to be. Notwithstanding the efforts of the officers, exhibitors in the greater city have not yet come to realize the importance of the organization. Though there are nearly 800 theaters in the several boroughs not more than 250 exhibitors are in good standing in the New York City Local. President Trigger has spent most of his time and large sums of his own funds in behalf of the organization, but the effort has not yet had the desired result.

John C. Davis,
of Saugerties.
Treasurer of the New York League.

One great obstacle to the growth of the New York local is the unsettled status of the picture theater in Greater New York. With a limit of seating capacity placed by ordinance at 299, there is little incentive for the owners of theaters to improve their houses. Many owners of "store shows," which form the great majority of picture houses in New York, are not certain how long they will be permitted to continue business. During the past year Mayor Gaynor has endeavored to obtain the passage of a more liberal ordinance and one that will more effectually safeguard the public, but certain interests have thus far succeeded in blocking the mayor's efforts in this direction. Should the measure proposed by the mayor become a law a boom in the exhibition of pictures may be expected. It is believed that a more substantial class of exhibitors will result and that the organization will profit accordingly.

Notwithstanding the discouraging state of affairs that exist in New York the local organization has shown that it possesses great strength in being able to promote the Motion Picture Exposition which will be held in the Grand Central Palace co-incident with the National Convention. For the past eight months committees have been at work on that project and the result is apparent. It was no small undertaking, for little encouragement was given the exposition by the manufacturing interests when it was first proposed and it was only within the past two months, after the success of the venture seemed assured, that the reservations of space became liberal. But all factions in the trade finally recognized that America's first kinematograph exposition would be of great benefit to them, individually and collectively, and have come to the front in a most gratifying manner.

If nothing else had been accomplished during the year than to promote successfully this great project, the New York local would have laurels enough to its credit.

Undoubtedly, when the convention is over, a new impetus will be given the work of organization and that a greater number of exhibitors of the Empire State will be enrolled among the members of the New York State League.

The officers of the New York Local No. 1 are: President, Samuel H. Trigger; Vice-President, F. E. Samuels; Treasurer, Grant W. Anson; Secretary, Adolph Baurenfreund; Sergeant-at-arms, Robert C. Whitten.

The officers of the New York State League for the past year are: President, Samuel H. Trigger, New York; First Vice-President, B. E. Cornell, Syracuse; Second Vice-President, R. M. Davidson, Binghamton; Treasurer, John C. Davis, Saugerties; Secretary, H. W. Rosenthal, New York.

The annual convention held at the Hotel Imperial, New York City, on Saturday, July 5, will probably make some changes in the officers for the coming year.

R. M. Davidson,
of Binghamton.
Second Vice-President of the New York League.

Benefit for Flood Sufferers.

One of the achievements of the year recorded to the credit of the New York City local is the holding of a very successful benefit to raise relief funds for those who suffered loss on account of the floods in Ohio and Indiana. An entertainment was held in the 69th Regiment Armory, New York City, on the evening of April 12, 1913, and a sum amounting to $2,600 was realized. This was turned over to Mayor Gaynor, who transmitted it to Governor Cox, of Ohio, for distribution.

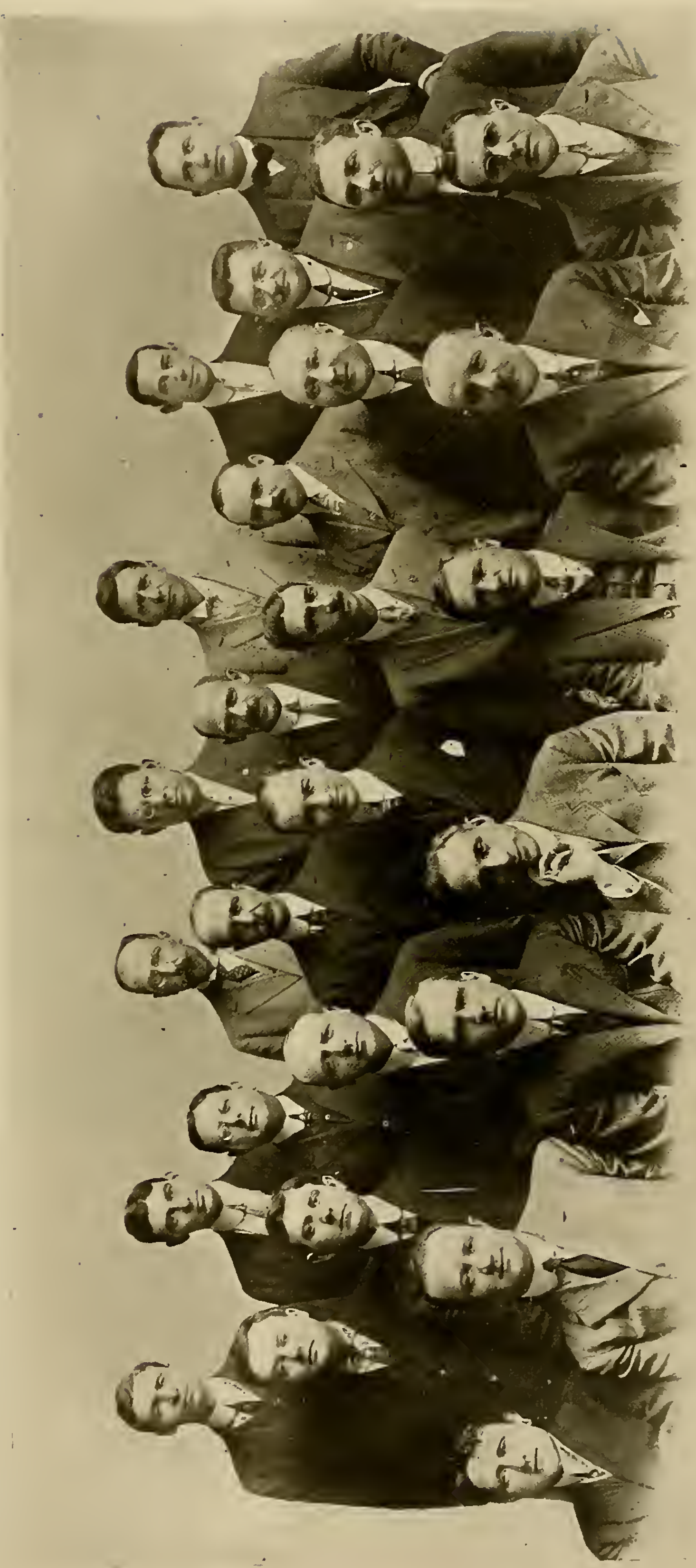
New York Exhibitors' Ball.

One of the most successful social events held under the auspices of the New York Exhibitors' League was the exhibitors' ball at Palm Garden, New York City, on Nov. 14, 1912. More than 4,000 persons crowded into the ball room and hundreds were unable to gain admittance. The event was a huge financial, as well as social, success. Many of the leading photoplayers were present and President Neff, of the National League, attended and addressed the assemblage.

The Exposition.

The largest undertaking ever attempted by a body of exhibitors is that of promoting and financing the Kinematograph Exposition—the first of the kind in America. About eight months ago a meeting of the leading exhibitors in New York City was held for the purpose of canvassing the situation and appointing committees. Offices were secured in the German Savings Bank Building, Fourth Avenue and 14th Street, New York City, and work on the project was commenced. A lease of the Grand Central Palace for the event was made, and plans formulated for the disposition of space were made.

The committees got to work at once and a careful canvass of the motion picture trade was made, with the result that may be seen when the exposition opens. It was no small matter that the exhibitors undertook. Few of the men in charge had any previous experience in exposition work, but what they lacked in knowledge of the business they made up in persistence. The entire country was circularized, and a representative was sent to attend a similar exposition in London. For the first few months the task was the hardest kind of up-hill work, but as the time for the exposition approached the trade suddenly awakened to the fact that there would be an exposition on scheduled time and there was a rush for space.



CONVENTION AND ENTERTAINMENT COMMITTEE OF THIRD NATIONAL CONVENTION AND FIRST INTERNATIONAL EXPOSITION OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA, AT THE NEW GRAND CENTRAL PALACE, NEW YORK CITY, JULY 7 TO 12, 1913.

Top Row, Standing: Right to Left:—Louis Rosenthal, M. Blumenthal, A. Landau, M. Needles, Robert Whilten, A. Coleman, J. King. Second Row:—G. W. Anderson, A. A. Corn, William Allen, J. Washoner, P. Wiseman, Adolph Baurenfreund. Third Row:—H. E. Fleischman, M. Goldfarb, William Brandt, Eugene Elmore, B. Hirsch, Rudolph Sanders. Sitting:—R. L. McNabb, J. E. Koerpel, Frank Tichenor, S. H. Trigger, William Hilkemeier, Frank E. Samuels, H. A. Rosenthal.

OHIO THE PIONEER OF THE LEAGUE

Great Showing Made by the Buckeye State Branch—Sets Splendid Example for Exhibitors of Other States

W. A. Pittis,

National Vice-President of the Ohio League.

Mr. Pittis operates two picture theaters in Conneaut, Ohio, his home town, and has several houses in Pennsylvania. He is an enthusiastic League man and has been connected with the work since it was first started.

O. B. Weaver,

First Vice-President Ohio League.

Mr. Weaver is a resident of Dayton, Ohio, and one of the leading exhibitors of the State. He has been in the exhibition business for the past four years and is the owner of one of the high-class houses in Dayton.

MOTION Picture theater men all over the country must take their hats off to exhibitors of the state of Ohio. For genuine interest in the league there is nothing that surpasses the enthusiasm shown by the members of the trade in the Buckeye state. Ohio may justly claim to be the pioneer state when the Motion Picture Exhibitors' League is under discussion, for it was there that the first effective organization was formed and it was Ohio exhibitors who gave impetus to the national organization. The story is familiar to almost every exhibitor. But Ohio exhibitors have never been satisfied to sit back and enjoy the glory that is justly theirs; having set the pace they have continued to be the shining example for all other state organizations in the point of thoroughness of their work until they now stand in the forefront, several lengths ahead of all competitors.

It is not that there are more picture theaters in Ohio than in any other state, or that the business is better there than elsewhere, but it seems to be a fact that the Ohio exhibitors have a stronger realization of the value of organization and what can be accomplished by concerted action. As they have put intelligent business methods into the conduct of their respective businesses, so have they carried those same methods into the conduct of the state league. The result is the largest organization and the most thoroughly organized state. Here are the figures:

Picture theaters in Ohio	1,022
Theaters controlled by league members	872
Number of league members	500
Increase during past year	200
Managers not in league, less than	100

There is a record to be proud of.

But it was not accomplished without hard work. It has taken considerable persuasion to induce 500 exhibitors to fall into line and work for the common interest of all; yet the thing has been accomplished in Ohio, by which sign it can be accomplished in every other state.

Ohio is well organized locally. There are but two large cities in the state—Cleveland and Cincinnati—but where there have not been enough exhibitors in a town to form a local, district locals, including the exhibitors from a number of small towns, have been formed. This has been found to be a very satisfactory method of organizing. The local organizations are:

Cleveland No. 1, with headquarters in the Columbia Building, which meets every Wednesday; Cincinnati No. 2; Toledo Local No. 3; Columbus Local No. 4; Dayton Local No. 5; Troy-Piqua Local No. 6; Sandusky Local No. 7.

Every one of these organizations is in good financial condition, and includes the great majority of exhibitors in its jurisdiction.

The present officers of the state league were elected at a convention held in Columbus, Ohio, January 21 and 22, and are: President, M. A. Neff, Cincinnati; first vice-president, O. B. Weaver, Dayton; second vice-president, Walter Prentice, Toledo; secretary, John H. Bromhall, Hamilton; treasurer, W. R. Wilson, Columbus; National vice-president, W. A. Pittis, Conneaut.

Max Stearns,

Delegate from Ohio League.

Max Stearns is one of the oldest of Ohio picture men in point of time served in the business. He has operated the Exhibit Theater in Columbus, Ohio, ever since we can remember and is now building a new house to cost $100,000. He has been one of the most active workers in the cause of the Exhibitors' League.

A. C. Dingelstedt,

President of the Cincinnati Local.

Mr. Dingelstedt, president of the Cincinnati Local Exhibitors' has been in the exhibition business for several years and has a fine theater, the Plaza, at Norwood, Ohio, together with a delightful airdome in the same town. He has always been active in league affairs, having served as secretary of the Cincinnati local for some time.

Otto Ludeking,

Delegate from the Ohio League.

Mr. Ludeking is one of the delegates from the Ohio Exhibitors' League and a prominent member of the Cincinnati local. He is president of the Waldorf Amusement Company, which operates three fine picture theaters in Cincinnati. Mr. Ludeking is a business man of large interests and has been connected with the picture business for the past three years.

Aside from building up the biggest and strongest organization in the national league, Ohio exhibitors have a faculty of starting things. The censorship of pictures by legislative enactment was conceived in that state and, notwithstanding the fact that the idea of censoring pictures by law is distasteful to the majority of American citizens, the Ohio exhibitors have succeeded in putting such a law upon the statute books of their state, which proves that they have influence in politics. There is no doubt that a political pull is a good thing to have if it is properly exercised, but sometimes it may be used to the detriment of the possessor of the "pull."

During the year many exhibitors were seriously damaged by wind and floods. In Dayton, Columbus, Hamilton and a score of smaller towns the picture theaters were almost totally destroyed at great loss to their owners, but there has been a quick

W. R. Wilson,

Treasurer of the Ohio League.

Mr. Wilson, the treasurer of the Ohio League, owns the Schiller Theater, Columbus, Ohio, which he secured in 1911—the beginning of his connection with the business. It is a suburban house seating 500 persons and has never been used for anything else but pictures. Mr. Wilson has always been a believer in the League and has worked hard for its success. He has been a member of the Local No. 4 at Columbus since it was organized, serving as secretary for a year. He was elected treasurer of the State League last January and will be present at the New York Convention.

recovery from that disaster, and nearly every house affected has been restored.

Again, we say: We must take off our hats to Ohio exhibitors; they have a great organization.

The delegates to attend the national convention in New York are: J. M. Kaufman, Galipolis; H. E. Vestal, Ada; G. D. Sprague, Bellaire; George Schenker, Lorain; F. M. Kenney, Cleveland; S. E. Morris, Cleveland; Mrs. Louise Schmitz, Cleveland; Lem S. Miller, Otto Ludeking, Cincinnati; J. A. Maddox, Max Stearn, Columbus; Clem Kerr, Dayton; L. W. Bettis, Toledo, and F. R. Reichert, Port Clinton.

Alternates: John J. Huss, Fred Botts, W. C. Kitt, Cincinnati; W. J. Slimm, Ed. Kohl, Cleveland; W. Raynor, Dayton; J. C. Johnson, Troy; W. D. Clark, Marion; F. H. Stoup, Delphos; F. H. Tynes, Portsmouth; H. B. Locks, Springfield; W. D. Gandy, Lima; A. C. Cook, Steubenville; John Gallagher, Newark.

John H. Bromhall,

Secretary of the Ohio League.

Secretary Bromhall, of the Ohio Exhibitors' League, is one of the oldtimers in the organization. He is owner of the Jewel Theater at Hamilton, Ohio, which suffered considerable in the recent floods. Mr. Bromhall is a gentleman of the old school and his house is run on the best lines.

Cincinnati Local No. 2

One of the most energetic local organizations in the league is Cincinnati No. 2, of the Ohio league. Not a half-dozen exhibitors in the city are outside the organization, and the influence it wields in affairs concerning the exhibitor in that city is almost absolute.

The last annual meeting of Local No. 2 was held last February, at which time the following officers were elected: President, A. C. Dingelstedt; first vice-president, G. W. Hill; second vice-president, Charles Sternberger; secretary, Harry Heimerdinger; treasurer, Otto Ludeking.

Louisa Schmitz,

Delegate from the Ohio League.

Mrs. Schmitz is the first woman delegate to a motion picture convention. She will represent the Ohio Exhibitors' League in the meetings at the Grand Central Palace, New York. Mrs. Schmitz owns the Fulton Theater in Cleveland, Ohio.

Good for Business.

Ohio has always been a good state for pictures from a business point of view. Its picture theaters are attractive, the majority being built for the purpose, and some of the best examples of picture theater architecture are to be found in that state. In Cleveland there are a number of especially fine houses where nothing but motion pictures are shown. In Cincinnati many picture theaters have been built within the past two years. Some of them are of large capacity and beautifully planned and decorated. In the smaller towns many of the theaters formerly used for legitimate dramatic attractions have been turned into picture houses with profit to the owners.

Clem Kerr,

Mr. Kerr is a resident of Dayton, Ohio, where he first engaged in the picture theater business, but he showed pictures under a "black-top" as far back as 1896. He is at present engaged as Deputy Organizer for the National League, and makes a specialty of organizing State and Local branches of the National League and handling conventions.

Fortunate in Legislation.

There have been few efforts to impose burdensome laws upon the picture theater in Ohio. This is mainly due to the strong influence of the league in that state, and to the character of the men who own the theaters. The Ohio exhibitor recognizes the responsibility of his position in the community and seldom offends his clientele by running objectionable subjects. As a result, the Ohio picture man enjoys the greatest freedom from censorship. The houses are well built and cared for and every precaution to secure the safety and comfort of the patrons is taken. The result is few complaints coming from the public and almost no attempt to regulate the business has been made by either city or state legislative bodies. Just now there is some agitation for regulative measures in Cleveland, but adverse reports have been made against the proposals by the committee in the city council to which the matter was referred and it is believed that nothing will happen. Altogether Ohio exhibitors enjoy as great freedom of action as is granted to the trade in the most liberal community.

Julius M. Kaufman,

Delegate from the Ohio League.

Mr. Kaufman, one of the delegates of the Ohio League who will be at the National Convention in New York, owns the Galipolis Theater of Galipolis, Ohio. He has been in the theatrical business for the past 22 years, and one of the original Exhibitors' League organizers. Mr. Kaufman is also a member of the Billposters' Association, an Elk and a state officer of the Odd Fellows of Ohio. Finally, he says, he is a bachelor, but is "not without hope."

Outlook Good.

The future of the business in Ohio is very flattering. There are a number of projects for new theaters under consideration. Old houses will give way to new structures and the business will be gradually placed upon the highest plane throughout the state.

The Ohio League is in a most prosperous condition and its members are determined to have the best that the business affords. They are, for the most part, energetic business men with a good standing in their respective communities and men who will not jeopardize their businesses.

J. A. Maddox,

Delegate from the Ohio League.

Mr. Maddox has long been active in the work of the League and has held several offices in both state and local organizations. He operates the Colonial Theater, a high-class house in Columbus, Ohio.

CALIFORNIA EXHIBITORS' LEAGUE

Organization Now Includes All Principal Cities in the State—A Good Record for the Past Year—Trade Conditions Well in Hand

By W. A. Cory.

Charles Rothschild,

President of the California League.

President Rothschild of the California Exhibitors' League is one of the pioneers in the work of organization. He was elected president of the San Francisco Exhibitors' Association when that body was formed in 1911 and has been working hard for the exhibitors ever since. When the California Exhibitors' League was formed he was chosen to be its president, which office he has since held. He is also national vice-president of that organization. Mr. Rothschild operates a fine picture theater in San Francisco.

THE first organization of moving picture men in California was formed some time in 1906, and known as the Moving Picture Exhibitors' Association of San Francisco. The association met with indifferent success in securing members and never had more than a membership of about twenty-five at any time, until 1911, when there was some proposed adverse legislation in Sacramento, the State Capital. The association at that time was reorganized, with a membership of about forty exhibitors in San Francisco, and the following officers were elected: Charles Rothschild, president; A. R. Oberle, vice-president; W. A. Cory, recording secretary; N. K. Herzog, financial secretary, and Max L. Shirpser, treasurer.

We sent a committee to Sacramento and defeated a proposed sixteen-year-old law—no cowboy pictures, shooting pictures, etc. After the excitement was all over, things naturally died down, and the association went along meeting once a month, with a small membership and attendance.

In January, 1912, new by-laws were drafted, and the same officers were re-elected for the ensuing year. About that time the recording secretary received a letter from Mr. Neff, the national president of the Motion Picture Exhibitors' League of America, asking what the chances were of organizing a state league in California. At a called meeting, the letter was read and the proposition thoroughly discussed, and it was decided to appoint a committee of three to devise ways and means of sending out an organizer to cover the state of California, to secure a membership for a state league, and to hold a state convention in San Francisco the following September.

W. A. Cory,

Secretary of the California League.

Secretary Cory has been connected with the California Exhibitors' League since it was organized. In his capacity as secretary he has done much good work. As an organizer he has been successful in establishing several locals.

Committee appointed was W. A. Cory, B. F. Michaels, and Max L. Shirpser. The committee hit upon a scheme of going to a large musical house, Kohler & Chase, and giving them exclusive privilege of demonstrating musical instruments at this convention for a sum of money which would enable us to defray the expenses of an organizer to cover the state and secure membership. This was done, and, through the assistance of Mr. George Chase, of the firm of Kohler & Chase, and by hard work upon the part of a few members of the San Francisco Association, the Motion Picture Exhibitors' League of California was organized.

The first convention was held in the Kohler & Chase building in San Francisco, Sept. 17, 18, and 19, 1912, with an attendance of over five hundred moving picture men in the state of California, and the state league was duly organized and officers elected for the ensuing year, as follows: Charles Rothschild, president, and national vice-president; W. A. Cory, secretary, and W. H. Hiltz, of San Diego, treasurer. There were no vice-presidents elected at that time, it being our idea to make the president of each local organization formed in the state a state vice-president.

Immediately after the adjournment of the convention, the San Francisco local organization, having turned the books of their association over to the state league, elected the following officers, who are still in office: M. E. Cory, president; F. R. Macauley, vice-president; H. A. Cannar, secretary; Charles Maio, treasurer, and Henry Slater, sergeant-at-arms. The organization is to be known as San Francisco Local No. 1, of the Motion Picture Exhibitors' League of California.

OFFICERS OF SAN FRANCISCO LOCAL NO. 1

Front Row, Sitting; Left to Right:—M. E. Cory, Pres.; F. R. McCauley, Vice-Pres.; Chas Maio, Treasurer; H. A. Canar, Secy.
Back Row, Standing; Left to Right:—L. R. Greenfield, Director; Chas. Rothschild, Director; Henry Slater, Sergt.-At-Arms; B. F. Michaels, Director.

C. W. Goddard,

President of the Sacramento Valley Local No. 3.

President Goddard of the Sacramento Valley Exhibitors' Local No. 3, has been in the picture business for some time. He owns the Liberty Theater in Sacramento, a house that is a model in every respect. When the Sacramento local was organized he was elected its first president.

On September 24th, the state president and secretary went to Oakland and organized Alameda County Local No. 2, taking in the towns of Alameda County, which include Oakland, Berkeley, Alameda and several smaller towns. The officers of Alameda County Local No. 2 are: President, H. L. Beach; vice-president, W. Culligan; secretary, Will F. Krahn, and treasurer, H. Muhr.

On October 30th, the state president and secretary went to Sacramento to organize the Sacramento Valley Local No. 3, of the M. P. E. L., of California. The officers elected were: President, C. W. Goddard; vice-president, I. H. Morris; secretary, J. Ray Williams; treasurer, J. W. DeStasico.

At the time of our convention, there was in existence an association called the Southern California Motion Picture Men's Association, with headquarters in Los Angeles. We sent them an invitation to attend our convention and to join us as a local organization. They sent a delegation of eight men, but as some of the officers of their association as well as the members were in the exchange business, we refused to admit them as a local until the exchange men had withdrawn. This the Los Angeles delegation refused to comply with. We, therefore, refused them admittance and they returned to Los Angeles. The state association was very sorry indeed to lose Los Angeles and the southern portion of the state at that time, but as the by-laws declare that this league is formed for motion picture exhibitors only, we could not make a special ruling to admit Los Angeles. However, we did not give up hopes of having Los Angeles coming into the state league, as a local, and on February, 1913, after communicating with the president of the Los Angeles Association, the state secretary, William Cory, went to Los Angeles and extended them an invitation to join the state league, as the members who were formerly in the exchange business had "reformed" and were at this time exhibitors only. The secretary was unable at that time to get Los Angeles to join the state league, so continued on to San Diego, and formed San Diego Local No. 4, with the following officers elected: W. H. Hiltz, president; W. Christensen, vice-president; H. Williams, secretary; W. H. Sorrille, treasurer.

After returning to San Francisco in about a week, the secretary was in receipt of another letter from Los Angeles about the proposed adverse legislation in Sacramento, and as one of the proponents was in Los Angeles, the secretary returned to that city and interviewed him, and, while there, through the efforts of Mr. A. P. Tugwell, who was the president of the Los Angeles Association at that time, was successful in forming Los Angeles Local No. 5, of the M. P. E. L. of California. The following officers were elected: President, A. P. Tugwell; vice-president, G. H. McLain; secretary, O. B. Traggard, and treasurer, E. J. Tally, so that there are now five local organizations in California.

The state officers now read: Charles Rothschild, president; M. E. Cory, first vice-president; H. L. Beach, second vice-president; C. W. Goddard, third vice-president; W. H. Hiltz, fourth vice-president; A. P. Tugwell, fifth vice-president; W. A. Cory, secretary, and H. L. Hiltz, treasurer.

In January of this year, at the convening of the state legislature, there were some very drastic bills introduced against the motion picture theater. One was a censorship bill, providing for a state board of censors, with headquarters in Sacramento. This bill provided that pictures should not be shown in gruesome detail, etc., and leaving it in the hands of three people to be appointed by the Governor, to say whether or not they were in gruesome detail.

Another bill was introduced similar to the one introduced two years ago, by the same man, providing that no child under sixteen years of age could enter or remain in a theater after 8 o'clock in the evening; no shooting, clubbing, stabbing, prize-fighting scenes, boxing exhibitions. In other words, we could not run any picture except an educational or a scenic, if these two bills passed the legislature. The officers of the state league immediately got busy and a committee composed of Charles Rothschild, A. P. Tugwell and W. A. Cory, went to Sacramento, and after seven trips from San Francisco to the capital, were successful in defeating both bills, and there is not a bill to become a law in this state that will in any way affect the moving picture business in this year. This could not possibly have happened had it not been for the state league.

About a year and one-half ago San Francisco decided that three reels of pictures should constitute a program for an admission price of five cents. After numerous meetings with the exchanges, this agreement was put into effect, and for a year and one-half there have not been more than three reels of pictures shown in the city and county of San Francisco for five cents.

We are also looking out for unfair competition for country exhibitors, and whatever has been the established number of reels and the established price of admission charged in any town in the state of California, any one opening up another house there cannot run a greater number of reels or for a smaller admission price.

The enclosed agreement is now in effect between the state league and the exchanges doing business in California. However, this does not have any bearing upon the towns where there are local organizations, as they can vote for anything they desire and the state league will back them up.

There are many other things that I would like to put into this write-up of the M. P. E. L. history in California, but as I know there will be many things to put into the convention number, I will close and let you and the moving picture men of the United States decide whether or not the M. P. E. L. of California has been a benefit to the moving picture business in this state, and whether or not the members should be thankful for having joined the state league.

The delegates to the convention will be Charles Rothschild, W. A. Cory and B. F. Michaels.

AGREEMENT.

Not more than four (4) reels of pictures to be run by any Exhibitor for an admission price of Five (5) Cents. Where there are two Exhibitors, one running three, and one running four, reels, they must mutually agree between themselves as to which they shall continue to run. The Exchanges will furnish either quantity. Where there are three or more Exhibitors in a town, an agreement reached by the majority of Exhibitors, as to admission price and number of reels to be run, shall govern the service to be furnished to each and every Exhibitor in said town, or the Exchanges and the League will have to regulate the conditions in each individual case.

Where the straight picture show price is Five (5) Cents, any house showing pictures and vaudeville must charge at least Ten (10) Cents for adults, and Five (5) Cents for children. Where the straight picture show price is Ten (10) Cents, any house showing pictures and vaudeville must charge at least Fifteen (15) Cents for adults, and Ten (10) Cents for children.

The Exchanges and the League *will not tolerate the giving away of prizes or premiums of any kind.*

This does not affect San Francisco, Los Angeles, San Diego, Sacramento or Oakland, as these five places have local organizations to govern their own affairs, but is intended for Exhibitors in places where there are no local organizations.

Sacramento Valley Exhibitors' Local No. 3.

On November 1, 1912, the Sacramento Valley Local No. 3 was organized in the city of Sacramento, Cal., largely through the efforts of President Rothschild and Secretary Cory, of the California State League. On the date named a temporary organization was effected and, on Nov. 14, a meeting was held at the Hotel Sacramento, at which a permanent organization was formed and these officers elected: President, C. W. Goddard, Liberty Theater, Sacramento; vice-president, I. F. Morris; secretary, J. Ray Williams, Ray's Photoplays, Sacramento; treasurer, J. W. De Stasico, Actograph, Sacramento, and sergeant-at-arms, William Chaplin.

Since that meeting the local has accomplished a great amount of good for the exhibitors of the Sacramento Valley and all are enthusiastic. Headquarters are in Sacramento. The membership includes these exhibitors. J. A. Irving, and O. Christenson, Suburn; H. P. Walls, Corning; J. J. Woods, and N. O. Turner, Chico; William Gardner, Marysville; William Howard, Oraville; J. B. Travelle, Placerville; William Hemming, Red Bluff; J. F. Hayes, and William Hunt, Woodland; W. A. Chaplin, J. W. De Stasico, C. W. Goddard, L. H. Marks, I. F. Morris, and J. Ray Williams, Sacramento.

NEWARK, N. J., EXHIBITORS ORGANIZE.

An organization of the motion picture exhibitors of Newark, N. J., was effected on October 3, 1912, under the direction of the State Organizer, W. S. Martin. Thirty exhibitors were present at the meeting called for that purpose. Officers were elected as follows: President, F. C. Young; vice-president, Joseph Stern; treasurer, W. H. Meier, secretary, C. J. Hausenauer.

California's greatest product is motion pictures.

IOWA PICTUREMEN ACTIVE

Their First Convention Held Last December and Another in May, 1913—A Steady Increase in Membership Shown.

E. G. Fargo,

President of the Iowa State League.

Mr. Fargo, president of the Motion Picture Exhibitors' League of Iowa, bought the Broadway Theater at Algona, Iowa, on February 7, 1910. He didn't like the name so changed it to "Magic," under which title it has been very successful ever since. The Magic seats but 250 people, but it has all the latest improvements to produce comfort for its patrons. Simplex machine, Mercury Arc Rectifier, exhaust fan, etc. Mr. Fargo believes that the public should be the censors of the pictures just as they are of the legitimate drama. He expects to attend the convention.

Thomas A. Brown,

National Vice-President of the Iowa League.

Mr. Brown is one of the leading citizens and exhibitors of Iowa City, Ia. He has always taken a deep interest in League business and was elected national vice-president at the last meeting of the State organization.

AFTER some good preliminary work following the big national convention at Chicago, the Iowa exhibitors assembled at Des Moines for their first annual convention on December 3 and 4, 1912. The meetings were held in the Savery Hotel and fully a hundred exhibitors from all parts of the state were present. President Neff was there and the first day was taken up with speechmaking and entertainment.

On the second day an executive session was held and an election of officers resulted in the choice of the following:

President: J. L. O'Brien, Orpheum theater, Oelwein.

First Vice-President: J. S. Bassett, Gem Theater, Independence.

National Vice-President: Thomas A. Brown, American Theater, Iowa City.

Secretary: Fred Young, Cedar Rapids.

Treasurer: J. E. Tierney, Scenic Theater, Sioux City.

J. S. Bassett,

First Vice-President of the Iowa League.

"Dad" Bassett, of Independence, Iowa, is one of the live exhibitors of that state. He owns a fine picture theater in his home town and takes a great interest in the affairs of the League.

H. E. Baumgartner,

Delegate from the Iowa League.

Mr. Baumgartner, a delegate elected to represent the Iowa Exhibitors' League in the National Convention at New York, is proprietor of the Lyric Theater at Osage, Iowa. He is an enthusiastic member of the League and a representative theater manager.

After the convention had completed its business a banquet was spread in the dining room of the Savery Hotel and the meeting closed very happily and successfully.

Convention of May 13 and 14, 1913.

On Tuesday and Wednesday, May 13 and 14, the second annual convention of the Iowa Exhibitors' League was held in Des Moines. During the six months which intervened since the first convention, there had been done some effective work by the board of officers and thirty-five new members was the result, bringing the total membership up to 150, which is a good record for a six-month old organization.

Deputy National Organizer George W. Wylie, of Kansas City, Mo., represented the national organization and addressed the members present upon matters of importance relating to the league. President O'Brien presided at the opening meetings.

There was the usual program of jollification during which the visitors were given a good time and shown the sights of the city. There was also a good representation of manufacturers' agents who helped to make the convention an enjoyable one. There was also a banquet at the windup, and a number of distinguished visitors were present.

The election of officers resulted as follows:

President: E. G. Fargo, Algona.

First Vice-President: J. S. Bassett, of Independence.

Second Vice-President: W. H. Dewey, of Chariton.

Secretary: W. G. Eddy, of Marengo.

Treasurer: J. E. Tierney, Sioux City.

National Vice-President: Thomas A. Brown, of Iowa City.

Delegates to the National convention in New York were elected as follows: W. G. Ingeldue, of Marshalltown; A. J. Diebold, of Cedar Rapids; E. G. Fargo, of Algona; H. E. Baumgartner, of Osage; A. W. McIntosh, of Waterloo; J. S. Shortley, of Sioux City; and J. M. Heffner, of Mason City. Alternates: F. P. Lemen, of Colfax; H. E. Wolfgram, of Decorah; T. A. Bryan, of Oelwein; W. G. Eddy, of Marengo; M. Lince, of Des Moines; and L. J. Tower, of

J. E. Tierney,

Treasurer of the Iowa League.

Mr. J. E. Tierney, treasurer of the Iowa Exhibitors' League, is proprietor of the Scenic Theater, Sioux City, Iowa. Mr. Tierney opened the first picture theater in that city in 1905; the Scenic was opened a few years later. He says that he has found his twelve years' experience as a teacher in the public schools of Minnesota to be a great help to him in the picture business. There are a great number of high-class men in the picture exhibition business and Mr. Tierney is one of them.

A. W. McIntosh,

Delegate from the Iowa League.

Mr. McIntosh, who was elected a delegate at the last convention of the Iowa Exhibitors' League, is one of the pioneers of the business, having commenced his picture exhibiting career eight years ago in the Dreamland Theater, Oelwein, Iowa. Three years later he moved to Waterloo, where he has since formed the Princess Amusement Company, which operates the Crystal and Princess Theaters. The Crystal is one of the de luxe picture theaters of the West and enjoys a remarkable patronage among people of the best class.

WELCOME
MUTUAL

Group of Iowa Exhibitors and Their Friends Taken at the Des Moines Convention, May 13 and 14, 1913

Cedar Rapids. The Iowa Exhibitors' League has been successful in holding up all legislation that was calculated to be harmful to the proper development of the business in that state. Among the proposed laws was a very stringent censorship measure, but the vigilance and good work of the league prevented it from becoming a law.

Iowa exhibitors may well feel proud of their organization and by the time the next convention occurs they should all be found enrolled as members. The next meeting of this organization will be held at Marshalltown on a date to be selected.

Arizona Exhibitors In Line.

The news was received from Arizona last week to the effect that the exhibitors of Arizona had got together and selected Fred F. Green of Miami, as National vice-president for their state. Mr. Green is manager of the Unique theater in Miami and a progressive exhibitor. The report does not state that he will attend the New York convention.

R. H. Redus,

Secretary of the Mississippi League.

Mr. Redus, secretary of the Mississippi Exhibitors' League, is the owner of the Elite Theater in West Point, Miss., which he says is "one of the brightest spots on earth." He entered the exhibition business three years ago and has been successful from the start, and his theater has a very high endorsement from the New Century Ladies' Club of his town.

J. L. O'Brien,

Mr. O'Brien is one of the leading exhibitors of Oelwein, Iowa, and was president of the Iowa Exhibitors' League up to the convention held recently, when he was succeeded by E. G. Fargo, the present incumbent.

S. L. Taylor,

Sergeant-at-Arms of the Mississippi League.

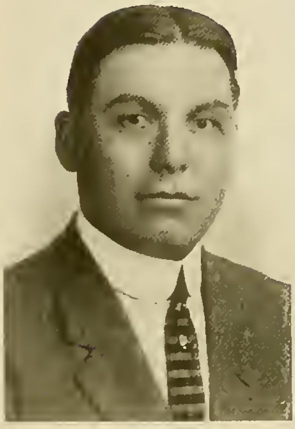
Mr. Taylor, owner and manager of the Pastime Theater and Airdome at Pass Christian, Miss., was elected sergeant-at-arms of the Mississippi League at the last convention. He has been in the motion picture theater business for the past three years and likes it.

UNIVERSAL
Pho. D. . Hepshir
D. Moines

Group of Iowa Exhibitors and Their Friends Taken at the Des Moines Convention, May 13 and 14, 1913

MINNESOTA EXHIBITORS' LEAGUE

Got Its Start at the Chicago Convention of 1912—Remarkable Progress Made Since That Date Through the Enthusiasm of a Few Hustlers.



Otto N. Raths,

President of the Minnesota League.

President Raths of the Minnesota Exhibitors' League is one of the hustlers in League work. He has been connected with the organization from the start and is always on the job. He is connected with the Gaiety Theater, St. Paul, Minn.

Thomas Furniss,

National Vice-President of the Minnesota League.

Mr. Furniss got into the picture business about eight years ago. In his younger days he was a minstrel man and has had an interesting theatrical career. He might easily claim the title of "Daddy of the Minnesota League." Duluth is his home town, where he operates the Lyric and Odeon theaters, and is building another at a cost of $100,000.

IT WAS at the Chicago convention of the Motion Picture Exhibitors' League that the movement which has resulted in a strong branch in the state of Minnesota got its first impetus. Thomas Furniss of the Odeon and Lyric theaters, Duluth; J. G. Roesner of the Princess and Colonial theaters, Winona, and Otto N. Raths of the Gaiety Theater, St. Paul, were present at the big Chicago meeting and got acquainted with each other. As five members were required to secure a charter from the National League so the names of W. M. Abrahamson of the Empress and Savoy theaters, Duluth, and George Osborn of the Palm Theater, St. Paul, were secured and the application for the charter filed and granted.

H. A. Sherman,

Treasurer of the Minnesota League.

Treasurer Sherman is one of the leading exhibitors of Minneapolis. He is said to be a fine fellow, an enterprising exhibitor and an enthusiastic League man.

George T. Sharp,

Secretary of the Minnesota League.

Secretary Sharp is manager of one of the leading theaters of Minneapolis and a very clever young man. He will fill the office of secretary with credit.

With this authority a temporary organization was formed and the following officers elected: President, Otto N. Raths; Vice-President, Thomas Furniss; Secretary and treasurer, J. G. Roesner. A convention was called to meet in St. Paul on September 4 and 5, 1912, and about sixty exhibitors responded. Forty of this number became charter members of the Minnesota League and the organization was officially launched.

The first convention was somewhat of an event. Governor A. O. Eberhardt, of Minnesota, was present; Mayor H. P. Keller of St. Paul, opened the convention with an address of welcome. W. J. Sweeney of the Chicago league and Secretary C. M. Christenson, of the National were present and assisted in the work of organization.

The initiation fee for entrance into the league was placed at $5.00, and yearly dues at $10.00. It was decided to form an executive committee of five members, and the following men were elected to act: A. B. Robbins of Duluth; John Wentworth of Spring Valley; George Osborne of St. Paul; M. E. Guthmann of St. Cloud, and J. Christopherson of Benson.

The following officers were elected: President, Otto N. Raths of St. Paul; vice-President, Thomas Furniss of Duluth; national vice-president, George Osborne of St. Paul; secretary, E. F. Purdy of Minneapolis, and treasurer, H. A. Sherman of Minneapolis.

The league went forcibly on record as favoring strict censorship of all pictures exhibited in the state, not already censored by the National Board of Censors, through a resolution offered by Mr. Cubberly, and seconded by M. E. Guthmann of St. Cloud, to the effect that the president be empowered to appoint a Board of Censors of three members to pass upon films offered by other than regular film exchanges, and not heretofore censored. This resolution was adopted as a means of avoiding the appearance of pictures that might, in the slightest degree, offend the tastes of patrons and lower the status of the motion picture business.

It was decided that all the motion picture exhibitors in Minnesota and adjoining states may become members of the Motion Picture Exhibitors' League of Minnesota by making application for membership, accompanied by the necessary fee, dues and other requisites, and provided that the applicants are not connected in any way with the manufacture of films or the film-rental business.

So much adverse legislation pertaining to the motion picture business was introduced into the Minnesota Legislature at its 1913 session that President Raths deemed it advisable to call a second convention of the league to be held at the St. Paul hotel, St. Paul, Tuesday and Wednesday, January 28 and 29, to review this legislation and protect the interests of the exhibitors.

About eighty-five exhibitors

D. W. Chamberlain,

Delegate from Minnesota League.

Mr. Chamberlain is from Minneapolis where he operates a fine modern picture theater. He is one of the progressive men in the exhibiting business.

E. A. Nelson,

Delegate from Minnesota League.

Mr. Nelson is the manager of the Star Theater, Duluth, and one of the enterprising picture theater men of the West.

A. Alexander Wall,
National Vice-President of the Alabama League.

Mr. Wall, national vice-president of the Alabama Exhibitors' League, is connected with the Odeon Theater of Birmingham, Ala., and owns and operates five theaters in other towns. He is a business man of unusual capacity, though but 27 years of age, being connected with several other enterprises. He is one of the progressive picture men of the South and takes great interest in the Exhibitors' League.

responded, and were on hand from points in Minnesota, Wisconsin and the Dakotas. At the opening session it was announced that thirty-five members had been added to the league.

The censorship problem, with which the proposed legislation was connected, was the leading subject of discussion at the second convention.

Mayor H. P. Keller of St. Paul, was present personally at the opening session, and, in a well chosen address, emphasized the necessity of co-operation in the motion picture business to give good amusement and eliminate bad features.

President Raths appointed the following men as members of the committee upon legislation: D. W. Chamberlain, of Minneapolis; R. E. Willis, of St. Paul, L. E. Lund, of Minneapolis, and Gus Greening, of St. Paul.

This committee reported in favor of censorship by the National Board of Censorship only and against local censorship advocated in the legislature. It was the opinion of the committee that the national board was adequately handling the censorship problem. It was recommended that the league appoint a local censorship committee to be added to the membership of the national board.

Through the efforts of the legislative committee the legislature was induced to drop its consideration of all measures affecting motion pictures and serious disturbance in the business was thus averted in that state.

The second annual convention of the Minnesota league was held at Minneapolis on June 10 and 11, 1913. There was a large attendance of exhibitors and a very successful meeting was the result. Officers were elected as follows:

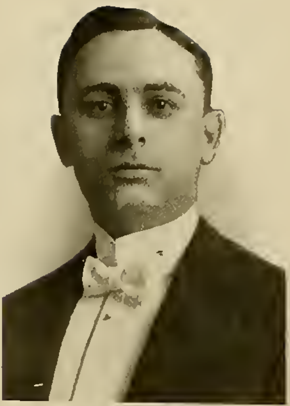
President, Otto N. Raths, St. Paul; Vice-President, L. Robbins, Winona; Secretary, G. T. Sharp, Minneapolis; Treasurer, H. A. Sherman, Minneapolis; National Vice-President, Thomas Furniss, Duluth; Sergeant-at-Arms, F. W. Boll, Northfield.

Executive Committee—C. E. Van Duzee, chairman, Milwaukee; John Christopherson, Benson; John Wentworth, Spring Valley; R. A. McLean, Virginia, and James Gilowsky, St. Paul.

Delegates to the National Convention—E. A. Nelson, Duluth; S. L. Rothapel, Minneapolis; and D. W. Chamberlain, Minneapolis.

There was a sumptuous banquet at the conclusion of the convention, which marked the conclusion of the most successful meeting of exhibitors the state of Minnesota has yet held.

Great outlook for the league in Minnesota.



E. H. Colley,
President of the Alabama League.

Mr. Colley, president of the Alabama Exhibitors' League, is vice-president and manager of the Lyric Theater Company of Birmingham, which operates the Vaudette Theater of Birmingham, and other theaters in Alabama. He entered the picture theater business about four years ago and was very successful in building up the business of the different houses in which he was interested. He disposed of all his theaters recently except two in Birmingham.

Alabama Exhibitors' League

One of the Newer State Branches That is Growing Rapidly—Organizing Staff at Work

THE Alabama Motion Picture Exhibitors' League is one of the younger members of the National Association. It was formally organized on March 24th of this year at a convention held in Birmingham. Prior to that meeting there was considerable preliminary work done by A. A. Wall, who had been appointed National Vice-President by President Neff of the National League. Through the efforts of Mr. Wall a preliminary meeting was held in Birmingham a few weeks before the formal convention and a campaign of promotion was started that brought out a good representation at the regular meeting.

T. S. Abernathy,
First Vice-President Alabama League.

Mr. Abernathy, first vice-president of the Alabama League, opened the Southern Film Exchange in Birmingham in 1906. This was the first buying exchange in the South. Some time later he consolidated his business with the Theater Film Supply Company, which he continued to operate till it was bought by the General Film Company. After selling out he organized the Southern Amusement and Supply Company and opened a large number of picture theaters in the Southeastern States. At the present time Mr. Abernathy is devoting all his time to his two theaters in Birmingham,

On the date named the exhibitors met in the convention hall of the Hillman Hotel, Birmingham. President Neff was present and gave impetus to the movement by his advice and assistance with the result that the Alabama State League started out with a strong membership. The convention closed with a banquet at which nearly 100 exhibitors and their friends were present. Officers were elected for the ensuing year as follows:

President, E. H. Colley, Birmingham; National Vice-President, A. A. Wall, Birmingham; First Vice-President, T. S. Abernathy, Birmingham; Second Vice-President, R. B. Wilby, Selma; Secretary, J. G. Wells, Anniston; Treasurer, John A. Snider, Bessemer; Sergeant-at-Arms, E. L. Lenhart, Birmingham.

A staff of organizers was appointed to canvass the state and bring all exhibitors into the league. Reports have been made to the effect that the organizers are meeting with unusual success in their work and that the membership of the new organization has been greatly increased.

Organizing Georgia.

A. A. Wall, National Vice-President of the Alabama League, attended a convention of Georgia exhibitors at the Kimball House, Atlanta, Ga., on June 30, for the purpose of forming an Exhibitors' League in that state. According to last reports he was confident of success. There are a number of active and up-to-the-minute exhibitors in Georgia—men who have been identified with the business for some years, and who realize the value of organization. Legislative matters have brought them together temporarily at times, but they have never attempted a permanent organization before.

J. G. Wells,
Secretary of the Alabama League.

Mr. Wells embarked in the motion picture exhibition business as proprietor of the Alamo Theater, an exclusive picture theater in Gadsden, Ala., Jan. 1, 1910. He managed this theater with some success until Feb. 9, 1912, when he sold it and retired temporarily. But the charm of the pictures had secured so firm a hold upon Mr. Wells that he decided to build a theater that would conform to some of his ideas of what such a place of amusement should be and the Alamo at Anniston, Ala., opened in July, 1912, is the result. Mr. Wells has taken a lively interest in the Alabama League and was elected second vice-president at the State Convention at Birmingham, March 24, 1913.

BIG CONVENTION IN WISCONSIN

Exhibitors Turn Out from All Parts of the State—Many Interesting Subjects Discussed — Much Entertaining

WISCONSIN is one of the few states that were represented at the first National Convention of the Motion Picture Exhibitors' League at Cleveland, Ohio, three years ago. The organization was not very strong at that time, but it has grown steadily since and now counts nearly all the exhibitors of the state among its members.

Charles Phillips,

President of the Wisconsin League.

Mr. Phillips is a prominent lawyer in Milwaukee as well as an enthusiastic picture exhibitor. He is interested in some good houses in his home town and has devoted considerable time to the betterment of the business. He is also the national vice-president for Wisconsin.

The last annual convention, which was held at Milwaukee, April 8 and 9, was the best meeting of exhibitors ever held in Wisconsin. It is estimated that not less than 250 exhibitors were present, which is a pretty good showing for Wisconsin.

W. E. McCanna,

Fourth Vice-President Wisconsin League.

Mr. McCanna, fourth vice-president of the Wisconsin Exhibitors' League, is a resident of Appleton, Wis., and manager of the Mer-Mac Theater, an up-to-date house seating 500 persons.

Considerable interest centered in this last convention. There were officers to elect for the ensuing year; delegates to be chosen to attend the New York convention and several legislative matters to be considered. Secretary Christenson, of the National League, and W. J. Sweeney, National vice-president of the Illinois League, were scheduled to be present and assist in the proceedings. All these added attractions served to coax out the members in large numbers.

Joseph G. Rhode,

Third Vice-President of the Wisconsin League.

Mr. Rhode, third vice-president of the Wisconsin Exhibitors' League, dates his first acquaintance with the picture business back to the days of short length pictures. That is some years ago. He recalls the time when George K. Spoor, of the Essanay Company, then running the Kinedrome Circuit, would warn the boys of the coming of anything over 200 feet by saying "Stick around, Joe, and see the big one." Joe has watched the development of the picture theater and is in on the ground floor with his theater at Kenosha, which town is also responsible for Carl Laemmle.

The sessions of the convention were held in the Plankington Hotel and the convention opened promptly at 10 o'clock Tuesday morning with President Charles Phillips in the chair, who welcomed the visitors to the city and assured them that a good time awaited.

National Secretary Christenson addressed the convention at some length, telling the exhibitors of the progress made by the league in other states and announcing the organization of several new branches. W. J. Sweeney, of the Illinois League, told of the harmonious conditions which existed in his state and how prosperous its members were.

Thomas Saxe,

Treasurer of the Wisconsin League.

Mr. Saxe is treasurer of the Saxe Amusement Company, of Milwaukee, which owns several high-class theaters in various parts of the Middle West. A great deal could be written about his connection with the business, but there isn't room for it here. Probably no picture concern displays pictures to better advantage than the one with which he is connected.

The question of legislation affecting the picture theater was the subject of considerable discussion.

An automobile tour of the city concluded the first day's proceedings. It was a regular "joy" ride and wound up with a halt for refreshments at one of the popular resorts.

On Wednesday the proceedings opened with a report from the Milwaukee Local that $2,100 had been raised for the benefit of the Ohio flood sufferers and turned over to the mayor. Secretary Christenson thanked the donors in behalf of the Ohio League.

After the business of the convention had been disposed of on Wednesday the entire assemblage donned night robes and goblin caps and paraded the streets of Milwaukee bringing up at Eagles Hall, where a fine Dutch lunch had been spread for the benefit of the hungry visitors. This affair was hugely enjoyed by all and the party of picture men did not break up till long after midnight.

Henry Goldman,

Fifth Vice-President Wisconsin League.

Mr. Goldman, of Green Bay, Wis., fifth vice-president of the Wisconsin League, is manager of the Goldman Circuit operating in Wisconsin.

Officers for the ensuing year were elected at this meeting as follows:

President and National vice-president: Charles Phillips, Milwaukee.

First vice-president: M. Prince, Milwaukee.

Second vice-president: F. H. Smith, Menominee.

Third vice-president: Joseph G. Rhode, Kenosha.

Fourth vice-president: William McCanna, Appleton.

Fifth vice-president: Henry Goldman, Green Bay.

Treasurer: Tom Saxe, Milwaukee.

Secretary: B. K. Fischer, Milwaukee.

Sergeant-at-arms: Frank

Fred H. Smith,

Second Vice-President of the Wisconsin League.

Mr. Smith, who was recently elected to the office of second vice-president of the Wisconsin Exhibitors' League, is a member of the firm of Smith Brothers, amusement promoters, of Menominee, Wis. He has been in the theatrical business since 1894, but became a picture theater owner about four years ago. His house is called the Grand and seats 500 persons. Mr. Smith and his brother own the bill posting plant in Menominee and make liberal use of the boards to advertise their picture programs.

B. K. Fischer,

Secretary of the Wisconsin State League.

Mr. Fischer, secretary of the Wisconsin Exhibitors' League, has been engaged in the moving picture exhibition business for the past eight years as owner and manager of the Mozart Theater, Milwaukee, a high-class house seating 600 people. He helped organize the Wisconsin League and is president of the Milwaukee Local, which he was instrumental in organizing.

Bruemmer, Milwaukee.

Delegates to the National Convention at New York: Gustav Frellson, Waukesha; Roy Cummins, Madison; Frank Breummer, Milwaukee; H. H. Burford, La Crosse; Henry Trinz, Milwaukee. Alternates: Henry Klein, Milwaukee; M. B. Hackett, Stevens Point; A. V. Johnson, Milwaukee; James Cochrane, Milwaukee; Albert Schoenleber, Milwaukee.

Wisconsin is one of the most progressive states in its attitude toward the motion picture. Some of the largest and finest houses in the United States are to be found in Milwaukee. It was in that city the Saxe Amusement Company inaugurated its policy of big houses for exclusive picture shows and that company now operates a number of the best houses to be found anywhere. The state authorities have adapted the picture to educational purposes to a large extent, so that picture theaters and picture shows are in high favor in Wisconsin.

The growth of the league has been very satisfactory during the past year. While there has been no unusual effort to increase the memship, there has been a steady accession of new members. Thus far Wisconsin picture men have escaped the annoyance of reform legislation. During the last session of the state legislature an attempt was made to pass a censorship bill, but a strong opposition was put up against the measure and it was held up for the time being. There is no doubt that another attempt will be made along that line at the next session.

Gustav Frellson,

Delegate from the Wisconsin League.

Mr. Frellson, one of the delegates of the Wisconsin Exhibitors' League to the New York Convention, has been in the picture theater business for the past two years, owning the Park and Unique Theaters of Waukesha in connection with his sons, George and Charles Frellson. Prior to that he was superintendent of the Charity Organization Society of Milwaukee for 27 years. The Pulaski Theater in Milwaukee is also one of his successful ventures. The best and highest class in the picture line is the only kind that appeals to Mr. Frellson.

H. Trinz,

Mr. Trinz is one of the delegates from the Wisconsin Exhibitors' League. He is proprietor of a picture theater in Milwaukee, where they have the best theaters in the country, and an active member of the organization.

H. H. Burford,

Delegate from the Wisconsin League.

Mr. Burford, one of the delegates elected to represent the Wisconsin Exhibitors' League at the National Convention in New York, is owner of the Bijou Theater at La Crosse, Wis. He has been in the exhibition business for a number of years and is now a stockholder and manager of two picture theater corporations, the Lyric Theater Company and the Bijou Theater Company. His houses are the best in every point of service. Mr. Burford is deeply interested in the League and is one of the hard workers in its behalf.

Louisiana League

Permanent Organization Effected

LOUISIANA exhibitors got together at the Greunwald Hotel, New Orleans, on Thursday, March 27, 1913, for the first time and succeeded in perfecting a permanent organization of the motion picture exhibitors of that state, which was affiliated with the National Exhibitors' League. Through the efforts of the national vice-president, John Depinet, of New Orleans, a large number of exhibitors were present and an interesting convention was the result.

There was an interesting discussion of the various problems which have confronted the picture men of that state. Ways and means of building up the organization were also the topics of careful consideration. That the exhibitors present took a lively interest in the craft generally was shown in a liberal contribution to the flood sufferers of Ohio and Indiana.

Officers for the ensuing year were elected as follows:

President: A. G. Gugel, Gretna.
National vice-president: John Depinet, New Orleans.
First vice-president: A. G. Shear, New Orleans.
Second vice-president: H. C. Van Cott, Alexandria.
Treasurer: Sidney Levy, New Orleans.
Secretary: F. H. Maybury, New Orleans.
Sergeant-at-arms: J. W. Russ, New Orleans.

Delegates to the National Convention at New York: Abraham Seligman, W. H. Gueringer, Theo. Recknagel, Albert Durning, Solomon Loeb, W. L. Jennings. Alternates: F. R. Frederich, Jr., A. W. Waisdorf, H. Freidenberg, V. C. Howard, S. L. Bourke, M. B. Gill.

Plans were perfected for a state wide canvas of the motion picture exhibitors for new members and it is expected that there will be a large membership to report at the next convention.

John Depinet,

National Vice-President for the Louisiana League.

Mr. Depinet, national vice-president of the Louisiana Exhibitors' League, embarked in the picture exhibiting business in 1907. Realizing that the business was destined to grow to large proportions if properly conducted, he made it a point to give as much attention to his patrons as though they paid three dollars for a seat in his house instead of five cents. A clean house, fine pictures and good projection with close attention to business has solved the problem for him. His Wonderland Theater in New Orleans is one of the best in the country. When it comes to matters affecting the League, Mr. Depinet is a great hustler. Hence his commanding position as national vice-president.

H. C. Van Cott,

Second Vice-President of the Louisiana League.

Mr. Van Cott, second vice-president of the Louisiana Exhibitors' League, is owner of the Rex Theater of Alexandria, La. He has been in the exhibition business for the past two years, and is one of the first boosters for the organization and is still at it. "Quality and Quantity" is his motto and, being an eye specialist, as well as a picture exhibitor, Dr. Van Cott has found nothing in the business to injure the eyes of his patrons.

PENNSYLVANIA LEAGUE GETS IN LINE

After Several Attempts Exhibitors of the Keystone State Form Good Working Organization at Convention in Philadelphia

Edward A. Jeffries,

President of the Pennsylvania League.

President Jeffries of the Pennsylvania Exhibitors' League has been an earnest worker in the organization ever since it was organized. He is manager of Fairyland Theater of Philadelphia. His efficient work during the recent convention, at which he was chosen president, was commendable.

Walter Steumpfig,

National Vice-President of the Pennsylvania League.

Mr. Steumpfig, elected National Vice-President of the Pennsylvania Exhibitors' League, has been closely identified with the state and local organizations for several years. He was elected president of the State League a year ago and this year he was chosen for the position of National Vice-President. Mr. Steumpfig is manager of the Germantown Theater, Philadelphia.

SEVERAL attempts have been made to form a state organization of exhibitors in Pennsylvania. In 1910, under the leadership of George Bennethum of Reading, a fair start was made, but enthusiasm was lacking and the organization did not last for long. Then the exhibitors of Pittsburgh organized and attempted to form a state organization. About the same time the Philadelphia exhibitors got together and they, too, claimed a state organization. Through the rivalry of the exhibitors of these two cities little was accomplished until just before the national convention in Chicago, when President Neff succeeded in getting a fair representation at a convention in Pittsburgh and a state organization was formed in which the exhibitors of the rival cities got together. At this time Walter Steumpfig, of Philadelphia, was elected president and a strong delegation was sent to the Chicago convention.

Harry E. Reiff,

Secretary of the Pennsylvania League.

Secretary Reiff is manager of the Lyric Theater, 21 Boggs Avenue, Pittsburgh, Pa., and an active worker in both state and local organizations of the Exhibitors' League. He was elected at the Philadelphia Convention.

Gilbert C. Miller,

Second Vice-President of the Pennsylvania League.

Mr. Miller is described as the "live wire exhibitor of Northeastern Pennsylvania." His home town is Plymouth, where he is a citizen of some consequence. His house is the best in the town.

It was hoped that something would be accomplished after the national convention, but the old rivalry broke out afresh and, though attempts were made to get the exhibitors of the state together, nothing happened. In the meantime laws, antagonistic to the interests of the exhibitor, were being passed by the Pennsylvania legislature, meeting only such opposition as could be brought to bear upon them by individual exhibitors. In that way a very obnoxious censorship bill was passed and is in a fair way to be enforced unless sufficient pressure is brought to bear upon the executive.

Whether it was this emergency or a real desire to take the situation seriously and place Pennsylvania in its rightful position in the league movement, we will not attempt to say, but something aroused Pennsylvania to the necessity of getting busy, and the recent Philadelphia convention was the result. It was some convention, too. Exhibitors from all over the state were present and, probably for the first time, the aims and ambitions of the promoters of the Motion Picture Exhibitors' League were fully stated and appreciated.

Ben H. Zerr,

Treasurer of the Pennsylvania League.

Mr. Zerr is one of the leading picture theater managers of Reading, Pa., and was elected to the office of treasurer of the Pennsylvania Exhibitors' League at the state convention held in Philadelphia May 27 and 28. His theater is called the Schuylkill Avenue Picture House and is noted for the fine quality of pictures shown. Mr. Zerr is also president of the Reading local.

For some weeks before the convention date preparations for the big meeting were under way. Clem Kerr, of Dayton, Ohio, who has been very successful in paving the way for conventions, was engaged and a whirlwind campaign was inaugurated. As a result there was a fine gathering of exhibitors at the convention hall of the Continental Hotel on Tuesday, May 27, when the meeting was called to order by President Walter Steumpfig.

There were a number of matters to be discussed and settled for all time if the Pennsylvania league was to come into its own. No hesitancy in tackling those matters was shown and the convention got right down to business in real earnest. President Neff, of the National league was present and helped the work along with his advice, so that when it was all over everybody came out of the meeting hall satisfied and happy.

There was the usual program of entertainment and during the spare hours the exhibitors and their wives and sweethearts enjoyed themselves thoroughly seeing the sights of the City of Brotherly Love. One of the places visited was the new building erected by the Curtis Publishing Company for its various publications.

H. C. Kliehm,

First Vice-President Pennsylvania League.

Mr. Kliehm was elected first vice-president of the Pennsylvania Exhibitors' League at the recent Philadelphia Convention. He is proprietor of the Lawrence Theater, Butler Street, Pittsburgh, Pa., and an enthusiastic League worker.

A large number of manu-

J. G. Hansen,

Delegate from the Pennsylvania League.

Mr. Hansen, who was elected to represent Pennsylvania at the New York Convention, is also secretary of the Reading local. He is proprietor of the Gem Theater, Reading, Pa.

facturers' agents and representatives of the different exchanges and supply houses attended the meeting and added materially to its success. The trade exhibit of machines and sundries was large and interesting.

The election of officers resulted as follows: President, Edward A. Jeffries, Philadelphia; first vice-president, Harry C. Kliehm, Pittsburgh; second vice-president, Gilbert C. Miller, Plymouth; treasurer, Ben H. Zerr, Reading; secretary, Harry E. Reiff, Pittsburgh; national vice-president, Walter Steumpfig, Philadelphia; sergeant-at-arms, Albert J. Fischer, Philadelphia; publicity agent, Frank A. Gould, Reading.

Delegates to the national convention in New York are: H. A. Victor, F. J. Herrington and Harry Poke, Pittsburgh; J. Weinreich, George H. Roth, Morris Spiers and Charles Segall, Philadelphia; and J. G. Hansen, Reading. Alternates: E. J. Kuhn, Lancaster; J. Hesser Walraven and M. A. Benn, Philadelphia.

It was decided to leave the selection of the place and time for the next state convention to the discretion of the state officers, after which the convention adjourned.

During the year there has been quite a revival of interest in the Philadelphia local. A local has been formed at Reading, Pa., and the exhibitors of the Pittsburgh local have not been asleep. But there is a large section of the state that has not been canvassed, so there is plenty of work for the officers of the Pennsylvania league to do before that state is properly organized.

With President Jeffries at the helm it is almost certain that the campaign for new members will start at once. He is something of a hustler and will keep everybody busy.

Charles Segall,

Delegate from Pennsylvania League.

Mr. Segall belongs to the magnate class of picture theater managers, owning six houses in Philadelphia. He has been very active in League matters in Philadelphia.

MARYLAND EXHIBITORS MAKE BIG START

League Organized in Jig Time and Everybody Working to Increase Membership—Much Enthusiasm

MARYLAND exhibitors got together on June 3 and 4, 1913, and succeeded in forming one of the livest and most energetic state organizations that has been promoted this year. There had never been an effort made to organize the exhibitors of Maryland before and correspondence with the national president developed the fact that they were ready and waiting for the word. A committee was formed, consisting of J. Howard Bennett, Marion S. Pearce, W. C. Bohannan, Alexander Anderson, G. S. Benjamin, Jr., and G. C. Parsons. Arrangements were made with the Emerson Hotel for a meeting-room and rooms for the accommodation of manufacturers who wished to exhibit their wares. A careful canvas of the state soon developed the fact that the trade would attend in large numbers, and the success of the convention was assured.

Just before the date of meeting, Mr. Clem Kerr, of the organization staff of the national league, visited Baltimore and assisted the committee in completing its final arrangements. Mr. Kerr secured a few special attractions for the convention, including arrangements for a special motion picture of the exhibitors in attendance, together with the city officials who took part in the opening sessions and the historical points of the city.

George Roth,

Delegate from the Pennsylvania League.

Mr. Roth is one of the leading League men of Pennsylvania, and was the first secretary of the State League. He owns three high-class houses in Philadelphia.

On the day set for the convention fully 150 exhibitors, many of whom were accompanied by their wives, and friends were present at the opening meeting. President Neff, of the national league, was on hand, and the first Maryland convention started off with a boom.

No time was lost in getting down to business. A constitution and by-laws was quickly adopted and officers elected as follows: President, Marion S. Pearce, Baltimore; national vice-president, J. Howard Bennett, Baltimore; first vice-president, O. J. Allenbaugh, Baltimore; second vice-president, S. I. Rosenberg, Annapolis; treasurer, Harry Morehead, Baltimore; secretary, Frank H. Durkee, Baltimore; sergeant-at-arms, J. Rosenburg, Annapolis.

Delegates to the national convention at New York: I. Wertheimer, Cumberland; George List, Frederick; Isaac Ulman, Salisbury; A. Anderson, Baltimore; M. S. Pearce, Baltimore; William Fait, Baltimore. Alternates: T. J. Bohannan, Baltimore; William Kalb, Baltimore; Bernard Depkin, Jr., Baltimore; J. Brodie, Baltimore; H. Lewy, Baltimore; G. Benjamin, Jr., Baltimore.

There is a fine chance for a strong organization in Baltimore. New members are coming in rapidly. Each member has taken it upon himself to secure as many members as possible, and if this plan does not work out an organizer will be engaged.

It is likely that another convention will be held soon after the close of the national convention in New York.

Frank A. Gould,

Publicity Man for the Pennsylvania League.

Mr. Gould is proprietor of the Rex Theater, Reading, Pa., and is the first man to be officially elected to take charge of the publicity of an Exhibitors' League, that being his office in the Pennsylvania organization.

President Pearce.

Marion S. Pearce, the first president of the Maryland Exhibitors League, is one of the old-timers in the film business. He began almost at the beginning and has been running exchanges and theaters ever since. He sold his exchange business to the General Film Co., soon after that company was organized and has been devoting his time to the exhibition business. He owns a number of fine houses and is considered to be the motion picture magnate of Maryland. Mr. Pearce ought to command the respect of the entire trade in his state.

KENTUCKY EXHIBITORS' LEAGUE

Membership Small, but Active and Influential—Strong Campaign to Increase the Number is Now On—Hope to Make Big Showing

By G. D. Crain, Jr.

L. J. Dittmar,

President of the Kentucky League.

President Dittmar is owner of the Majestic Theater of Louisville, Ky., and one of the hustlers of the League. He was elected president of the State League at the last convention and is also president of the Louisville local. He has always been a hustler for the organization.

Orene Parker,

National Vice-President Kentucky League.

Mr. Parker is one of the leading citizens of Covington, Ky., and is owner of its biggest theaters—two of them. He also owns another big house in Newport, Ky., an adjoining town. He has been interested in picture theaters for the past four years and is one of the big men in the game.

THOUGH the Kentucky Motion Picture Exhibitors' League at present ranks low in the list in point of membership, this standing is likely to see a marked change before the passing of another year, according to members and officers of the organization. With little else to occupy their attention, officers of the Kentucky league will shortly inaugurate a brisk membership campaign which is expected to double or triple the size of the roster. Louis J. Dittmar, of Louisville, and Fred Dolle, of the same city, are the men who will do most of the work toward a stronger organization. Mr. Dittmar was elected president and Mr. Dolle secretary, at the recent annual convention held in the Kentucky metropolis.

Joseph J. Ciarlo,

Delegate from the Kentucky League.

Mr. Ciarlo is sole owner of the Ciarlo Theater at Newport, Kentucky. He has been an active member of the Kentucky League since it was organized and is a member of the legislative committee of that organization. He was elected at the last convention to represent the Kentucky League at the New York Convention.

Louis H. Ramsey,

Delegate from the Kentucky League.

One of the enterprising picture men of Kentucky is Louis H. Ramsey of Lexington. He is at present operating the Hippodrome Theater in that city, but has built and operated theaters in a number of cities. He is one of the charter members.

The Kentucky Motion Picture Exhibitors' League now has only thirty-seven members. While these thirty-seven men control probably between 75 and 100 theaters in the Bluegrass State, there is much to be desired in the membership line. There are about 100 companies in Kentucky, operating, according to estimates, about 250 motion picture houses. This means that about sixty companies operating theaters are not yet affiliated with the exhibitors' league. It may be deduced, therefore, that President Dittmar and Secretary Dolle have their work cut out.

The two officers, while now engaged in lining up new members by correspondence, will go a step further during the coming summer. Realizing that personal solicitation is always better than a letter, the two officers of the league now are planning an extended trip through Kentucky, to take place some time in July or August. Proprietors of theaters will be interviewed, and it is hoped that this trip will have splendid results in augmenting the membership list of the organization.

A substantial increase in membership for the Kentucky Motion Picture Exhibitors' League already is assured by reason of the promise of members of the Louisville and Covington locals to connect with the state club in the near future. The Louisville Photo-Play Association is composed of eighteen members controlling thirty theaters. While several are already members of the state body, as many more have yet to join. These have decided to do so in the near future, and the parent organization will, therefore, be materially strengthened. The same is true of the Covington exhibitors, who have banded together for mutual protection. Fifteen exhibitors in the Covington local will shortly enter the state association.

While the membership work will constitute the feature of the coming year with the Kentucky Motion Picture Exhibitors' League, the organization will be far from lethargic. While conditions in the Bluegrass State are at present entirely satisfactory, it is a matter of conjecture whether this state of affairs will continue to prevail. The calamity howlers who have occasionally risen up in other sections of the country are not totally absent in Kentucky, even though they represent a small and inconspicuous minority. With the General Assembly of the

Max L. Simons,

Treasurer of the Kentucky League.

Mr. Simons, who was elected treasurer of the Kentucky State League at the Louisville Convention in May, has been in the picture theater business in Louisville since 1911, now treasurer and manager of the Hippodrome. He is also treasurer of the Photoplay Association, which is the title of the Louisville exhibitors' local organization. He has been very active in the work of the League ever since he entered the picture business and is one of the best examples of the progressive pictureman of the day.

Fred J. Dolle,

Secretary of the Kentucky League.

Mr. Dolle, the secretary of the Kentucky Exhibitors' League, was a drygoods expert before he got into the picture game in 1910, when he joined forces with the Broadway Amusement Company of Louisville, Ky. It is said that Mr. Dolle is still able to tell the texture of Alice Joyce's costume the moment that young lady flashes across the screen. Mr. Dolle gives his personal attention to the West Broadway Theater.

A. Z. Arnett,

Delegate from the Kentucky League.

Mr. Arnett, one of the delegates who will represent the Kentucky Exhibitors' League in the National Convention at New York, is manager of the Majestic Theater at Midway, Ky.

state scheduled to meet at Frankfort in January, 1914, it would surprise no one who has watched the growth of the moving picture business to see one or two bills aimed at the industry presented for the consideration of the solons. In such a case, the value of organization would be most evident. The Kentucky Motion Picture Exhibitors' League will, therefore, keep an eye on legislative developments, even though ostensibly it is doing comparatively little work.

The Kentucky league has perhaps made an innovation in selecting the two most active officers from the same city. Last year, J. H. Stamper, Jr., of Lexington, Ky., was president of the association, while L. H. Ramsey, of the same city, was secretary. At the recent annual election, two Louisville men were elected to the presidency and secretaryship. This plan already has shown good results, and will probably continue to do so. With the president and secretary within a few blocks of each other all the time, executive conferences are an easy matter and tend to put the organization on a much more efficient basis than would be possible where the chief executive officers were widely separated.

While President Dittmar and Secretary Dolle already have taken hold of their work in masterly fashion and shown signs of making the coming year a notable one for the Kentucky Motion Picture Exhibitors' League, other officers will probably be of first aid in accomplishing this end. George A. Bleich, of Owensboro, is first vice-president; J. J. Ciarlo, Newport, second vice-president, and Max L. Simons, of Louisville, treasurer.

H. B. Strube,

Delegate from the Kentucky League.

Mr. Strube, one of the delegates from the Blue Grass State, is president of the Pastime Amusement Company of Louisville, and a regular hustler in the ranks of the Kentucky Exhibitors' Association.

Texas Exhibitors Round-Up

Hold First Convention at Dallas and Effect a Permanent Organization—Rapid Growth During the Year

J. S. Phillips,

President of the Texas League.

President Phillips was elected to his present office at the recent convention of the Texas Exhibitors' League at Dallas. He is manager of the Odeon Theater of Fort Worth, Texas.

THE first big meeting of motion picture exhibitors of the state of Texas was held at Dallas, October 15 and 16, 1912. With T. P. Finnegan, of the Hippodrome Amusement Company as the leading spirit, the Texas exhibitors were thoroughly aroused to the necessity of organization and the response to an energetic campaign of promotion was very satisfactory. President Neff, of the Motion Picture Exhibitors' League of America, was there and greeted the assembled exhibitors at the opening session of the convention in the hall of the Dallas Chamber of Commerce. The work of the national league was outlined by President Neff and the exhibitors were told what had been accomplished in other states.

On the evening of the first day a banquet was given at the Oriental Hotel which was well attended.

The second day's proceedings developed considerable enthusiasm among the exhibitors present. In selecting a place for the next meeting there was great rivalry between the delegates from Houston and Fort Worth. Houston won the prize after a spirited contest. The election of officers followed with this result:

President: Morris Wolf, Houston.

First vice-president: Clyde M. Blanchard, Beaumont.

Second vice-president: L. J. Locke, El Paso.

Treasurer: John C. Penn, McKinney.

Secretary: Moye Wicks, Houston.

National vice-president: T. P. Finnegan, Dallas.

There was a good representation of manufacturers' agents and exchange men at the meeting and motion pictures were taken of the delegates by Gaumont and Universal cameramen. James B. Kelly, of the Consolidated Film & Supply Company, added to the interest of the convention by issuing a "convention daily" which made a hit with the exhibitors.

Second Annual Convention.

Texas exhibitors held their second annual convention at Dallas, May 28 and 29, 1913. Houston had been selected for this convention at the previous meeting, but something happened to make the change advisable. National Vice-President T. P. Finnegan was again on the job as promoter of the event and he succeeded in getting out a large attendance, fully a hundred exhibitors being present.

The sessions of the convention were held in the Oriental Hotel and Deputy National Organizer George H. Wiley, of Kansas City, Mo., was present to represent the National organization. An open meeting was held on the first day and was attended by exhibitors and manufacturers' agents. The good of the organization was discussed at length.

On the second day the election of officers was held with the following result:

President: J. S. Phillips, Fort Worth.

First vice-president: Thomas Clemmons, Beaumont.

Second vice-president: John C. Penn, McKinney.

Treasurer: P. G. Cameron, Dallas.

Secretary: Harry J. Gould, Dallas.

National vice-president: T. P. Finnegan, Dallas.

Delegates to the National Convention in New York: Moye Wicks, Houston; W. C. Witchie, Dublin; E. J. Lampkin, Greenville; P. G. Cameron, Dallas; A. J. Xydias, Houston; J. S. Phillips, Fort Worth; W. E. Crow, Electra. Alternates: J. C. Penn, McKinney; Joseph Clemmons, Beaumont; L. M. Ridout, Denison; M. L. Levine, Corsicana; N. Lewis, Tyler; Thomas D. Gardner, Corsicana; H. Mulkey, Clarendon.

By a unanimous vote it was decided that the next convention should be held at Fort Worth.

The records of the Texas league showed that the organization had nearly doubled its membership in the past six months, which is a very creditable showing. It is expected that the new board of officers will make a complete canvass of the state and that there will be an equally encouraging report. Texas is a large state and the distances to be covered by an organizer are great, but it is expected that this disadvantage will be overcome and that all exhibitors of the "Lone Star" state will come into the organization.

The "turkey-trot" originated in Texas. Ask any Texas exhibitor.

NEBRASKA STATE EXHIBITORS' LEAGUE

Good Representation of Picture Men at the First Convention—Excellent Record Made During the Year

William F. Stoecker,

President of the Nebraska League.

Mr. Stoecker, president of the Nebraska Exhibitors' League, has been in the picture business for eight years and is owner of the first picture theater opened in Omaha. He is a man of affairs in his state, He has been a State legislator, is a member of the military staff of the Governor with the rank of Colonel, and hopes to be elected to Congress next term. He has been president of the Nebraska League since it started and was re-elected at the last convention. Mr. Stoecker heads the delegation that will represent Nebraska in the New York Convention.

P. L. McCarthy,

First Vice-President Nebraska League.

Mr. McCarthy, of Grand Island, Neb., entered the motion picture exhibition business a little more than two years ago when he bought his brother's half interest in the firm of McCarthy & Hayman of Grand Island, owners of the Lyda Theater. He is a charter member. of the Nebraska League and was elected first vice-president at the first convention a year ago and again at the convention in Omaha May 8 and 9, 1913. Mr. McCarthy says he has been through the ups and downs of the picture business, but still thinks it is the great business of the future.

MOTION picture men of the state of Nebraska have not been behind in the work or organization. After some preliminary work a convention was called to be held at the Rome Hotel, Omaha, on Dec. 5 and 6, 1912, and a good number of exhibitors were present, notwithstanding the fact that one of the worst blizzards in years hit that section of the country at the same time. To make things a bit lively a number of Iowa exhibitors, whose state convention had just adjourned at Des Moines the day before, came over to Omaha and joined in the festivities. President Neff of the National League was present, which added to the interest of the convention.

Great enthusiasm prevailed throughout the convention. More than fifty exhibitors were present and took unusual interest in the proceedings. After the preliminary work of organization had been completed officers were elected as follows:

President: Walter F. Stoecker, Omaha.

First vice-president: P. L. McCarthy, Grand Island.

Second vice-president: J. W. Ballinger, York.

J. W. Ballinger,

Secretary of the Nebraska League.

E. E. DeLong,

State Organizer for Nebraska League.

Treasurer: W. A. Alden, Hastings.

Secretary: E. C. Preston, Superior.

National vice-president: J. E. Schlank, Omaha.

The convention closed with a banquet at the Hotel Rome on the evening of Dec. 6.

Since the first convention the Nebraska exhibitors have been doing a lot of hard work in an effort to include all exhibitors in the state in the list of members of the League and their efforts have been fairly well rewarded.

A second convention of Nebraska Exhibitors was held at Omaha on May 8 and 9, for the purpose of electing delegates to the National convention in New York. An interesting meeting was had.

Nebraska exhibitors have a number of good hustlers among their members. President Stoecker is a man of considerable importance in that state. He is a member of the Governor's military staff with the rank of colonel and enjoys an influence in politics that amounts to more than a good "pull." It was through his work that the Nebraska exhibitors escaped the regulating effects of several bills that were introduced in the last session of the state legislature, among them a bill to establish a state censorship which was especially obnoxious. President Stoecker has served a term in the state legislature and has been a candidate for congress. He was not successful at the polls the first time, but expects to get the nomination and election next trip. He heads the delegation that will represent Nebraska at the National Convention in New York.

Much might be said regarding the ability and character of the other members of the Nebraska League that would reflect credit upon the trade. Generally speaking they are progressive and their houses are models of excellence. It should be mentioned that there are no complaints regarding the pictures coming from Nebraska, which is a good sign that only the best subjects are shown in Nebraska houses.

Business in that state has been reported generally good. Aside from the severe storms that put several houses out of commission last winter nothing has happened to disturb the usual good conditions. An encouraging report is expected from that state.

We point to the portraits of the officers of the Nebraska League as evidence that there are a classy lot of exhibitors in that state. There is nothing slow about them, either, and we expect to hear of a big stir in Nebraska after the National Convention. There are still a number of exhibitors in Nebraska who have not yet joined the organization.

J. E. Schlank,

National Vice-President of the Nebraska League.

E. C. Preston,

First Vice-President of the Nebraska League.

SOME PROGRESS IN WEST VIRGINIA

Second Year of State League Shows an Increase in Membership—Everybody Working

A. G. Frohme,

President of the West Virginia League.

Mr. Frohme, president of the West Virginia Exhibitors' League, owns the Home Theater in Wheeling, W. Va., where he has been in business for the past two years. He was unanimously elected president of the League at the last convention on April 29 and 30, held at Wheeling.

A. L. Cottrill,

National Vice-President for West Virginia.

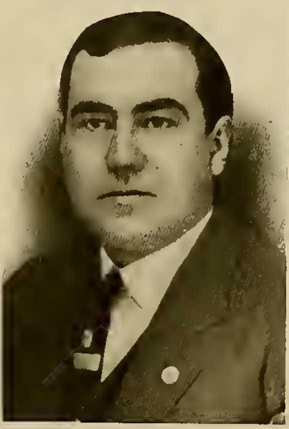
Mr. Cottrill, who was elected national vice-president to represent the West Virginia Exhibitors' League at the convention held in Wheeling on April 29 and 30, 1913, has been in the picture exhibition business for the past five years. His Wonderland Fotoplay House at Point Pleasant, W. Va., is one of the neatest and best equipped little picture theaters in the state. Projection is his hobby; says he gives the best picture in the United States and can prove it.

ENTERING upon the second year of its existence as a branch of the National League the West Virginia exhibitors' organization presents an especially solid front in the ranks of the motion picture men of the country. It had a very good start before the Chicago convention and has been growing steadily ever since. There are a number of good hustlers in the organization and special efforts have been made from time to time to induce non-members to affiliate. Good results have been gained by this persistent campaign and there are few picture theater managers of note in that state who are not in the league.

R. Robinson,

Delegate from the West Virginia League.

Mr. Robinson was elected to represent the West Virginia Exhibitors' League at the National Convention in New York. He is a partner with Charles Smoot in the Camden Theater at Parkersburg, W. Va.



P. W. Barrett,

Delegate from West Virginia League.

Mr. Barrett is proprietor of the Star Theater, Parkersburg, West Va., and the Colonial, Marietta, Ohio. He entered the business in 1909, was one of the organizers of the West Virginia League in 1912, and served as its treasurer until 1913.

The last convention of the West Virginia Exhibitors' League was held at Wheeling on April 29 and 30, 1913. This was just after the period of high water that struck the towns along the Ohio river, and a number of West Virginia exhibitors were seriously affected. It was difficult for many and impossible for some to get to Wheeling on account of the interruption of railway communications at that time, but there was a good attendance when the convention was called to order. To make the proceedings more interesting a number of exhibitors from nearby Ohio towns came over and joined in the festivities. President Neff of the National League was in attendance and the Mayors of Wheeling, W. Va., and Bellaire, Ohio, united to add dignity to the occasion.

There was considerable business transacted, a number of important matters coming up for disposal at that meeting. After all business had been disposed of on the second day, a banquet was announced to take place. There was an elaborate menu to which was added a large portion of eloquence from the members and invited guests. The merrymaking lasted until the small hours and the exhibitors returned to their homes greatly edified and happy.

To further add to the importance of the convention there was a large delegation of manufacturers' agents and supply men in attendance who contributed to the entertainment of the exhibitors and to the general success of the meeting.

The following officers were elected to serve during the coming year:

President, A. G. Frohme, Home Theater, Wheeling; National Vice-President, A. L. Cottrill, Wonderland Theater, Point Pleasant; First Vice-President, Russell Lynn, Dixie Theater, Fairmount; Second Vice-President, Patrick McGovern, Odeon Theater, Clarksburg; Treasurer, D. B. Fagan, Amusu Theater, Ronceverte; Secretary, M. A. Sybert, Park Theater, Moundsville.

Delegates to the National Convention in New York are: L. R. Thomas, R. Robinson, U. P. Kemper, P. W. Barrett, D. B. Eagan, R. E. Mc Cray. Alternates: C. W. Perrine, Frank McCray, J. B. Cotts, James Vilas, John Papaulias, O. F. Langworthy.

Looking forward, the West Virginia exhibitors hope to bring about conditions, through close co-operation, that will make the motion picture business in this particular state a calling that will command respect.

L. R. Thomas,

Delegate from West Virginia League.

Mr. Thomas, one of the delegates from West Virginia, has been connected with the picture business for the past four years. He formerly managed the Orpheum Theater at Moundsville and still retains an interest in that house. When the first convention of motion picture men was held in West Virginia he was elected secretary of the State League. This year he has been giving his time to the work of organizing and did much to make the Virginia State Convention a success. He did some preliminary work for the Pennsylvania State Convention and helped perfect the arrangements for the National Convention at New York.

B. D. Eagan,

Treasurer of the West Virginia League.

Mr. Eagan, the treasurer of the West Virginia Exhibitors' League, started his picture exhibiting career about seven years ago, building and selling picture theaters. He was an exchange manager for a time and now represents the General Film Company in the southeastern part of West Virginia. He is owner and manager of the Amusu Theater in Ronceverte. At the last convention of the West Virginia Exhibitors in Wheeling Mr. Eagan was elected to the office of treasurer and will be a delegate to the National Convention in New York.

ARKANSAS EXHIBITORS GET TOGETHER

Enthusiastic Meeting Held at Little Rock Results in Formation of State League.

O. A. Bandy,

President of the Arkansas League.

Mr. Bandy, president of the Arkansas Exhibitors' League, dates his entrance into the picture business back in 1899, when he gave magic lantern shows. Later he was connected with the Crystal Theater Company of Little Rock, Ark. as secretary and manager for a number of years. He is now proprietor and manager of the Colonial Theater of Argentina. He is a close observer of the rapid advance and a firm believer in the "World's Greatest Common Educator," the motion picture.

Dave A. Hutchinson,

Secretary of the Arkansas League.

Mr. Hutchinson, secretary of the Arkansas Exhibitors' League, began business as an exhibitor in Lonoke, Ark., in 1909, where he has since continued. His house is known as the Magnate Theater, and under his management has succeeded in drawing nearly everyone in that town to see the pictures. Mr. Hutchinson claims to be the personal friend of all his patrons. He is a native of Arkansas and is but thirty-two years old.

THROUGH the efforts of National Vice-President S. A. Arnold, assisted by President Neff, of the National League, a gathering of Arkansas exhibitors was secured at Little Rock on February 14, 1913. Deputy Organizer George H. Wiley was present and assisted in the work. The attendance was large and deep interest was shown in the object of the meeting. Mr. Wiley explained the purposes of the league and told what had been accomplished in other states through the organization.

E. H. Butler,

Treasurer of the Arkansas League.

Mr. Butler, who was elected to the office of treasurer of the Arkansas Exhibitors' League at the last state convention, Feb. 14, 1913, is owner of the Electric and Crescent theaters of Russellville, Ark. He made his first start in the year 1909, at Russellville, and has been very successful ever since. The Electric is an indoor theater and the Crescent an airdome. Both houses are splendidly equipped and run in the best manner. Mr. Butler has taken considerable interest in the work of the League and is a strong advocate of its principles.

Hoyt Kirkpatrick,

Second Vice-President of the Arkansas League.

Mr. Kirkpatrick, second vice-president of the Arkansas Exhibitors' League, is proprietor and manager of the Joie and Princess theaters of Fort Smith, Ark. He first engaged in the business ten years ago in Cleburne, Texas, as proprietor of the Mystic Theater. From there he went to Gainesville, Texas, where he formed the firm of Bertram & Kirkpatrick. The venture in Fort Smith came later. His houses are considered beautiful examples of the picture theater of the day. Enthusiastic in the work of the League, Mr. Kirkpatrick was elected to the board of officers of the Arkansas League when it was formed.

A committee was appointed to draft a constitution and by-laws and the work of organizing was pushed to a successful finish. All the exhibitors present who were qualified signed the roll of members and an application was made for a charter from the National League.

Officers were elected as follows:

President: O. A. Bandy, Little Rock.

National vice-president: S. A. Arnold, Mena.

First vice-president: S. H. White, England.

Second vice-president: Hoyt Kirkpatrick, Fort Smith.

Treasurer: E. H. Butler, Russellville.

Secretary: D. A. Hutchinson, Lonoke.

A board of directors was elected consisting of L. W. Lippencott, Little Rock; E. H. Bellingsley, Helena; W. G. Mitchell, Altus; F. E. Wright, Gurdon; and C. C. Williams, Stuttgart.

June 19, 1913 was named as the date for the next convention to be held at Little Rock.

There was an expressed determination on the part of the organizers of the Arkansas League to make a strong effort to bring all picture exhibitors in the state into the organization. There are quite a number of enterprising exhibitors in Arkansas, which has some of the best picture theaters in the country and a good showing will undoubtedly be made at the National convention.

The board of officers of the new organization are men who have had considerable experience in the picture business. President Bandy dates his connection back to the days of the magic lantern entertainment. He entertains a high estimate of the motion picture as an educational force. S. A. Arnold, the National vice-president, has been in the picture business for the past five years and has been connected with several theaters. Hoyt Kirkpatrick, the second vice-president, claims ten years service in the theater business. His houses are models of their kind. Secretary Hutchinson entered the business in 1909 and owns a fine house at Lonoke. Treasurer Butler began business the same year. All are competent men of affairs and will do their utmost to make the new organization a success.

It is expected that the Arkansas exhibitors will select a strong delegation to attend the national convention in New York. Possibly, some of the board of officers, whose pictures are shown herewith, will be among that delegation. If they do come you will hear from Arkansas.

S. A. Arnold,

National Vice-President of the Arkansas League.

Mr. Arnold, national vice-president of the Arkansas Exhibitors' League, is manager of the Lyric Theater of Mena, Ark. He got into the business five years ago and has owned and developed several different picture theaters. He is one of the live wires of the exhibition business.

H. S. White,

First Vice-President of the Arkansas League.

Mr. White, first vice-president of the Arkansas Exhibitors' League, is engaged in the motion picture theater business at England, Ark., where he owns and manages a first-class house.

Officers and Members of the Virginia Exhibitors' League, Taken at Richmond Convention, May 23, 1913.

VIRGINIA EXHIBITORS GOING STRONG

Convention Held at the Psychological Moment—New Organization Working for a Record

Abe Seligman,

Delegate from the Louisiana League.

Mr. Seligman, of New Orleans, one of the delegates to the New York convention for Louisiana, is manager of the Lafayette Theater, New Orleans, and a live wire. He built up a fine patronage for his theater by the application of real showman's tactics. It had been one of New Orleans' best dramatic houses but was badly run down when Seligman got control. It is now doing a turn-away business. Mr. Seligman is one of the first members of the Louisiana League. He started in the theatrical business as an usher in the old Academy of Music

VIRGINIA exhibitors never attempted to form a state organization until this year, when L. R. Thomas, of Wheeling, W. Va., visited Richmond about May 10th and opened a campaign. The psychological moment had arrived. The exhibitors of the capital city were anxious to do something, but did not know just how to start the ball a-rolling. Mr. Thomas had had some experience in the work of getting exhibitors together and his services were welcome. After an extensive correspondence with the exhibitors in the various cities, Mr. Thomas began a personal canvass visiting most of the important towns within reach of Richmond. The date for the meeting was named and acknowledgments began to come in with gratifying response.

The convention was held in the Jefferson Hotel, Richmond, on May 23rd, and about thirty exhibitors attended. President Neff, of the national league, was present and explained the objects of the league, after which the organization was formed by the adoption of a constitution and by-laws and the election of officers.

After the meeting there was a banquet, at which the members and their wives were present. There was a fine entertainment and many good speeches. Mr. Thomas acted as toastmaster on this occasion.

The officers elected are: President, C. E. Tandy, Richmond; national vice-president, H. C. Stradford, Richmond; first vice-president, C. A. Turner, Portsmouth; second vice-president, A. H. Campbell, Newport; treasurer, D. P. Wine, Harrisonburg; secretary, E. J. Sparks, Petersburg; sergeant-at-arms, A. F. Parish, Richmond.

Delegates to the national convention in New York are: Mrs. A. E. Thorp, Richmond; C. E. Tandy, Richmond; J. W. Myrtle, Staunton; J. C. Boss, Norfolk; W. T. Crall, Norfolk. Alternates: M. L. Hofheimer, Richmond; J. Weinberg, Lexington; D. P. Wine, Harrisonburg; J. T. Hill, Petersburg; R. B. Holstein, Petersburg.

The outlook for a flourishing state organization is good. Both the president and secretary are live wires and are already on the job. Recent reports are flattering.

W. L. Jennings,

Delegate from the Louisiana League.

Mr. Jennings, one of the delegates from the Louisiana Exhibitors' League, is proprietor of the Lyceum Theater at Monroe, La. He got into the motion picture business about three years ago in New Orleans and two years ago he bought the Lyceum Theater at Monroe, La., and made it one of the biggest successes in the South. It has a seating capacity of 500 and is modern in every point. Mr. Jennings is but 31 years old and has been identified with the amusement business for the past ten years in different capacities. He is a great League booster.

"GUM SHOE" CAMPAIGN IN MISSOURI

Exhibitors of the "Show Me" State Keep Mighty Quiet, but They Deliver the Goods—Large Membership Said to Exist in the Missouri League

George D. Spragg,

Delegate from the Ohio League.

Mr. Spragg, a delegate from the Ohio Exhibitors' League, is one of the pioneer picture men of Eastern Ohio. He was in business fifteen years ago when the pictures came in fifty-foot lengths and has been the manager and founder of several houses. Three years ago he organized the Spragg Amusement Company of Bellaire, Ohio, of which he is president and manager, and controls the Elk, Grand and Olympic Theaters in that city, with an interest in houses at Salem, Ohio, Woodsfield, Wheeling, Fairmount, McKeesport and other points in West Virginia and Pennsylvania. He is one of the strongest of League members and is active in all its work. He stands for clean pictures and the general uplift.

OUT in the state of Missouri it is reported that they are doing things. Now and then one gets evidence that this is a fact, but the lines of communication have been almost entirely cut off during the past year, so that little news of the work of the Missouri League has come through. George H. Wiley of Kansas City is president of the state organization and National vice-president as well. It is suspected that he is a disciple of the famous "Gum Shoe" Stone, so quietly has he gone about his task of getting exhibitors into the League. But we have it from good authority that he has been doing great work in his state and that Missouri will come down to the Bronx River with a large majority.

According to the records the first convention of exhibitors in Missouri was held in February, 1912. Since that time several meetings have been held in that state and one was scheduled for June 23 and 24 of this year, for the election of officers and delegates to the New York convention. It is almost certain that President Wiley will be in New York and will bring several progressive Missouri exhibitors with him.

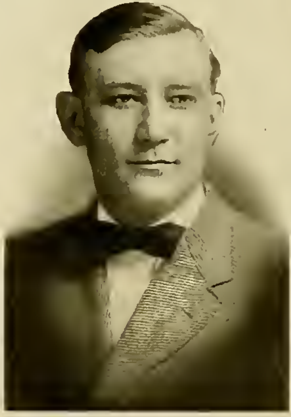
Harry Heimerdinger,

Secretary of the Cincinnati Local.

Mr. Heimerdinger, secretary of the Cincinnati Local Exhibitors' League, is owner and manager of the Mermaid Theater, Cincinnati, Ohio, and has had considerable experience in the exhibition business. He was elected secretary of the Cincinnati Local in February, 1913, and reports that organization going along finely. It is the largest local in the state, having more than 70 members. Mr. Heimerdinger expects to attend the National Convention in New York.

That President Wiley and his associates have been busy is proved by the fact that there are eleven local organizations in his state. These are the cities organized: Slater, Kirksville, Kansas City, St. Louis, Springfield, Webb City, Nevada, Brookfield and St. Joe—a pretty fair showing.

The present officers, that is prior to the convention of June 23, are President, G. H. Wiley, Kansas City; Secretary, F. L. Welsh, Kansas City; Treasurer, J. S. Tillman, St. Louis.



Fred P. Reichert,

Delegate from the Ohio League.

Mr. Reichert owns the Lion Theater at Port Clinton, Ohio. He has been in the business in that town for the past five years, erecting his own house in 1908. It is considered one of the finest picture theaters in Northern Ohio and is getting the business. Mr. Reichert was one of the original organizers of the Ohio League and was elected second vice-president at the meeting in Columbus in 1910. He is at present the president of the Sandusky Local No. 7. At the last State Convention in Columbus he was elected to represent the Ohio League at the National Convention in New York.

H. E. Vestal,

Delegate from Ohio League.

Mr. Vestal entered the motion picture exhibition business in 1907, for the purpose of regaining his health, which had been undermined by too close application to the profession of pharmacist and chemist. He was born in Marion, Ohio, and is a graduate of the Ohio Northern University. In 1907 he built the Lyric Theater at Ada, Ohio. It has a seating capacity of 250, and is one of the best little houses in that state. He ran vaudeville for a time, but finds greater profit by leaving it alone. Mr. Vestal runs only the best pictures, eliminating the sensational. He has owned three other houses in other Ohio towns and is an enthusiastic picture theater man. He is also a firm believer in the principles advocated by the Moving Picture World as the best to elevate the business.

Aside from his duties as president of the Missouri League Mr. Wiley has been acting as deputy organizer for the National League and has been working in Oklahoma, Kansas and Nebraska. He has attended conventions in several western states and is a hustler when it comes to organizing.

President Wiley is expected to take quite a prominent part during the convention in New York. If you want to know, it is quite likely that he will make a strong bid for the next convention to be held in St. Louis. If he wants it he will come pretty near getting it. You can back Wiley to win.

Sam E. Morris,

Delegate from the Ohio League.

Sam Morris is one of the leading exhibitors in Cleveland and a worker for the organization. He has filled several offices in the Cleveland Local, and is president of the Cleveland Local.

Lem. S. Miller,

Delegate from the Ohio League.

Mr. Miller is a lawyer who has drawn many of the measures which have been offered in the Ohio General Assembly and the Cincinnati Board of Aldermen for some time past. He is general counsel of the Cincinnati Local. One of his works of art was the Ohio Censor Law, which was passed at the last session of the General Assembly of that state.

Exhibitors Organize at New Haven, Conn.

A meeting of the motion picture exhibitors of New Haven, Conn., was held on October 3, 1912, and an organization to be known as the Motion Picture Exhibitors' League of New Haven was formed. These officers were elected: President, John Gentile; secretary, James J. Cannon; treasurer, Mr. Fahy. Later: Samuel Eskin was elected president on account of the resignation of Mr. Gentile.

EXHIBITORS STRONG IN INDIANA

Hoosier State League Well Organized and Influential—Has Held Much Harmful Legislation During the Year

J. M. Rhodes,

President of the Indiana League.

President Rhodes is one of the leading picture men of Indianapolis and has been particularly active in the work of the League.

Ed J. Addy,

Secretary of the Indiana League.

Secretary Addy is one of the hustling picture men of Indianapolis. His work for the League has been very efficient.

Fred Abbley,

Biloxi, Miss.

National Vice-President of the Mississippi League.

EVER since the movement to organize the motion picture theater managers was started there has been something doing in League affairs in the state of Indiana. The present state organization dates back to December, 1911, entitling it to second place in the line, but in point of interest it is in the front rank. Of course it has had the benefit of the presence among its members of such men as F. J. Rembusch, J. M. Rhodes, W. R. Deaton and others who who are in the habit of doing things when they get started. These men have left no stones unturned in their efforts to create a strong and influential league in their state.

Naturally, being next door to Ohio, they would get the benefit of the spirit of organization which pervades that state; it has helped some, but it is still the enthusiasm that is characteristic of nearly every exhibitor in the state of Indiana that is most responsible for the rapid growth of the league in that state. There are many high-class picture theaters in Indiana, owned and operated by high-class men, which accounts in a measure for the readiness of Indiana exhibitors to see the value of organization.

Although the Indiana League reported a large membership at the last convention in Chicago, its numbers have been steadily increased since that date. The last annual meeting and election of officers was held in Indianapolis on Dec. 10 and 11, 1912. At this meeting an advanced position was taken on the question of tobacco coupons and "wild west" pictures, resolutions being adopted condemning both propositions in no uncertain terms.

The question of meeting adverse legislation was also taken up and a special defense fund was raised to maintain a strong committee to look after all proposed laws. The wisdom of this step was amply proved before the last session of the Indiana legislature closed, for several bills, calculated to regulate the motion picture business in a manner that would have caused great loss to the picture men of the state were subsequently killed. Among these was one to prevent picture shows opening on Sunday and another was to establish a censor board. A strong fight was made on the latter measure before it was put to sleep. The picture men had several measures of their own intended to safeguard the business, but all their energies were required to combat other injurious measures. As a result no laws affecting the picture business were passed in Indiana by the last legislature, which is considered somewhat of a victory by the Indiana League.

In these fights President Rhodes, National Vice-President Rembusch and Secretary Addy were the leading spirits and are entitled to considerable praise.

At the convention held last December these officers were elected:

President: Dr. J. M. Rhodes, Indianapolis.
First vice-president: Sprague Green, Fort Wayne.
Second vice-president: Phillip Skora, Evansville.
Third vice-president: John Truelock, Indianapolis.
Fourth vice-president: H. L. St. Claire, Gary.
Fifth vice-president: Clifford Cole, Elkhart.
Treasurer: A. C. Zaring, Indianapolis.
Secretary: Ed J. Addy, Indianapolis.
National vice-president: F. J. Rembusch, Shelbyville.

This board of officers have made a reputation for themselves in Indiana because of the forceful campaign they have waged in behalf of the organization. It is believed that the Indiana report will show a condition in that state fully as good as will be shown by the banner state—Ohio.

F. J. Rembusch,

National Vice-President of the Indiana League.

Few exhibitors need an introduction to Mr. Rembusch: he is the "Mirror Screen" man of Shelbyville. Ind. His picture theater interests include three big houses in Shelbyville, and two in Indianapolis, with another big one on the way. He has been engaged in the picture business for several years and is one of the leading men in both State and National Leagues.

A. C. Zaring,

Treasurer of the Indiana League.

Treasurer Zaring is another popular Indianapolis exhibitor whose labors in behalf of the Exhibitors' League, state and local, has been important

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Exhibitors Organize at Danville, Ill.

Moving picture exhibitors in the territory for fifty miles around Danville, Ill., gathered at the Exhibit Theater, of that city, on the evening of June 17 and formed the Danville District League. About twenty exhibitors were present. W. J. Sweeney, National Vice-President of the National League for Illinois, attended and assisted in the work of organizing. Officers were elected as follows:

President, J. S. Quirk, Arcola.
Vice-President, Dr. C. H. Evans, Danville.
Secretary and Treasurer, J. W. Dillon, Danville.

It is reported that there are about seventy-five picture theaters in the territory included in the Danville District, and that a campaign will be started at once to induce these to join the new organization.

Massachusetts Exhibitors Organize

Assisted by President Neff of the National League and Samuel H. Trigger, president of the New York State League, the exhibitors of Massachusetts held a convention in Commercial Hall, Boston, on Nov. 19, 1912, and successfully organized a branch of the Motion Picture Exhibitors' League for that state. The objects of the league were explained by Messrs. Neff and Trigger and the work of organization was taken up. Forty-five exhibitors signed the charter roll and officers were elected as follows:

President: Joseph Mack, Boston.
First vice-president: Charles Hodden, Wakefield.
Second vice-president: C. W. Buckley.
Treasurer: S. H. Bunce, Boston.
Secretary: Alden H. Washburn, Boston.
National vice-president: George F. Washburn, Boston.

A good start was made by the new league, but interest has waned during the past few months. President Mack has resigned and his successor has not yet been elected, but it is believed that a little agitation will result in bringing the organization to life.

District of Columbia Exhibitors

There is a very healthy little organization of exhibitors in the District of Columbia, affiliated with the National League. William P. Herbst is its president, and Fulton Brylawski, secretary and National vice-president. This organization has been in existence about two years, during which time its fortunes have varied. At the present writing it is in fine shape and has a membership of at least forty-five. There are some very fine picture theaters in Washington and Georgetown and good business is reported.

Delaware Exhibitors Organize

A convention of motion picture exhibitors was held in Wilmington, Delaware, on May 26. The sessions were held in the Du Pont Hotel and resulted in the permanent organization of the Delaware Exhibitors' League with the following offices:

National vice-president: James N. Ginns, Wilmington.
President: Charles I. Beckett.
Vice-president: David R. Sablaski.
Treasurer: Nicholas A. Jones.
Secretary: Harry E. Klume.

It was decided to hold another meeting on June 20, at the Dupont Hotel, Wilmington. President Neff attended the first meeting and reports that Delaware will have a strong organization within a few months.

Michigan Elects Officers

There is not much information from Michigan, but the state organization is busy in that state and has been successful in side-tracking some detrimental legislation during the past year. A state convention of the Michigan Exhibitors' League was held at Saginaw on June 10 and 11, at which the following state officers were elected:

President: Peter J. Juep, Detroit.
National vice-president: J. M. Neal, Saginaw.
First vice-president: J. J. Rieder, Jackson.
Second vice-president: Fred Richter, Muskegon.
Treasurer: Herbert Fowser, Lansing.
Secretary: J. B. Caldwell, Battle Creek.
Delegates elected to represent the Michigan League at the National convention in New York are, E. M. Smith, Grand Rapids; August Kliest, Pontiac; Peter J. Juep, Detroit.

The next state convention will be held at Battle Creek.

ORGANIZATION OF MISSISSIPPI EXHIBITORS' LEAGUE—Group of Picture Men Who Attended the Convention at Jackson, May 8, 1913.

THE formal organization of the Motion Picture Exhibitors' League of Mississippi was accomplished at Gulfport, Miss., on March 28, 1913. President Neff attended the meeting and assisted in the work. The officers elected are: President, H. A. Carleton, Jackson; first vice-president, B. A. Mulligan, Vicksburg; second vice-president, C. H. Howell, Okolona; secretary, R. H. Redus, West Point; treasurer, G. W. Wilkes, Biloxi; national vice-president, Fred Abbley, Gulfport; sergeant-at-arms, S. L. Taylor, Pass Christian.

An interesting and profitable business session was held and the task of organization carefully laid out for a State-wide canvass. An adjournment was taken to meet at an early date at the call of the president.

On May 8 a second convention was held at Jackson. The meetings were held in the Board of Trade Assembly Hall and the league headquarters were at the Noble Hotel. There was a good attendance of members and twenty more were added to the rolls.

After the business meetings the members of the league enjoyed an automobile tour of the city, and the day was concluded with a Dutch lunch at the Bon Ton cafe, and they say it was some lunch.

Representatives of several exchanges were present.

The accompanying group does not include all those present, but only those who could be rounded up at the time. According to last reports the Mississippi League is growing rapidly and in fine condition.

LEAGUE BOOMING IN OKLAHOMA

Organization Starts Off with a Strong List of Members and They Have Been Hustling Ever Since

Carl Gregg,

National Vice-President of the Oklahoma League.

Mr. Gregg, national vice-president of the Oklahoma Exhibitors' League, began business in a small show in Enid, Okla., in 1907, building two new houses there later, both of which he sold. From Enid he moved to Tulsa in 1909, where he has since been connected with a number of theater ventures and now owns and manages the Lyric No. 1 and the Grand Opera House and is building a new vaudeville theater. At one time Mr. Gregg traveled for the old Mitchell Film Exchange of Memphis, Tenn., and for J. W. Morgan Film Exchange of St. Louis, Mo. He is one of the best League boosters in the West.

WHEN it comes to booming things you have to go to Oklahoma to see how that job is really done. Ever since the Chicago convention last year there has been something stirring down in Oklahoma. A lot of preliminary work was mapped out and the state was carefully canvassed for members to the new league. The date for the first meeting was set for Feb. 11 and 12, and there was a general exodus of exhibitors from all over the state toward Oklahoma City where the convention was to be held. The headquarters of the "boomers" was at the Skirvine Hotel which had arranged to accommodate the picture men.

Deputy Organizer George H. Wiley was detailed to attend the meeting and help the work along. The exhibitors got down to business in earnest and soon had their meeting in order and officers elected. These are the men who were chosen:

President: R. W. Wirt, Enid.

National vice-president: Carl Gregg, Tulsa.

First vice-president: J. H. Steinson, McAlester.

Second vice-president: O. McLane, Oklahoma City.

Treasurer: W. M. Smith, Tulsa.

Secretary: R. DeBruler, Oklahoma City.

A board of directors was elected consisting of the following members: L. W. Brophy, Muskogee; S. H. Jones, Altus; H. T. Gardner, Holdenville; Leroy Beckel, Ardmore; A. R. Zimmer, Blackwell.

After all the work of the meeting had been disposed of the members, to the number of sixty, partook of an excellent banquet in the Skirvine Hotel. An entertainment was provided by the orchestra of the Lyric Theater, Tulsa, owned by the national vice-president, Carl Gregg. Later the orchestra from the Empress Theater, Oklahoma City, appeared and added to the pleasure of the diners. Mr. Wiley was master of ceremonies and kept things moving, so that everybody went home happy and glad that they were members of the Oklahoma League. Delegates to the New York convention: Carl Gregg, Tulsa; William Smith, Tulsa; L. W. Brophy, Muskogee; T. H. Boland, Oklahoma City; Miss Amelia Hunter, Ardmore; W. L. Bumpas, Duncan. Another convention has been called for October 29 and 30, 1913.

John A. Steinson,

First Vice-President of the Oklahoma League.

Mr. Steinson, first vice-president of the Oklahoma Exhibitors' League, is proprietor of the Liberty and Forum theaters of McAlester, Okla. He has been in business for some years, and is an enthusiastic supporter of the League.

South Dakota League Organized

Good Start Made by the Exhibitors of S. D. at Huron on February 7, 1913

J. E. Hipple,

National Vice-President of the South Dakota League.

Mr. Hipple, national vice-president of the South Dakota Exhibitors' League, owns the Bijou Theater, the most popular picture theater in Pierre, S. D. He has held office in that state and is a man of large affairs. His activity in the interest of the picture theater managers of his state won deserved recogniton at the State Convention in January, 1913, when he was elected to his present office in the State organization.

ONE of this year's batch of new state organizations is the Motion Picture Exhibitors' League of South Dakota, which was organized at Huron on February 7. After a little preliminary work about a dozen of the leading exhibitors of the state got together. A number signified their intention to join the new organization, but were prevented from attending the first meeting.

At the Huron meeting a constitution and by-laws were prepared and officers were elected as follows:

President: L. D. Milne, Maynard theater, Mitchell.

First vice-president: Dr. E. C. Smith, Crystal theater, Geddes.

Second vice-president: J. A. Dundas, Julian theater, Chamberlain.

Secretary and treasurer: M. B. Balsiger, Bijou theater, Huron.

National vice-president: J. E. Hipple, Bijou theater, Pierre.

A legislative committee was appointed consisting of L. D. Milne, M. B. Balsiger. Dr. E. C. Smith, J. E. Hipple, and J. A. Dundas, with instructions to prepare a bill to govern the motion picture business for introduction in the legislature. The bill was presented and endorsed by the members of the league before adjournment.

A second convention was held on April 9, at Huron. C. C. Baker, of New Britton, was elected treasurer and a number of new members were reported.

The South Dakota exhibitors were fortunate in escaping annoying legislation, though the last session of the legislature of that state passed more reform laws than at any former session. Nothing was done with the bill previously prepared by the league and it was decided to have a general law prepared to present to the next session.

A general shake-up of exhibitors in South Dakota is looked for after the New York convention. The territory has not all been covered, and there is considerable league timber in that state yet to be worked into the shape of new members.

J. A. Dundas,

Second Vice-President of the South Dakota League.

Mr. Dundas, who is second vice-president of the South Dakota Exhibitors' League, is proprietor of the Julian Theater at Chamberlain, S. D. He started in the business in 1908, after a long career as a traveling salesman. His business has developed with the general growth of the trade so that his present theater is something to be proud of. Projection is his hobby and his picture is as fine as can be found in the West. Advocating a clean show always, Mr. Dundas is particularly fitted for the prominent position he holds in the League work in his state, to which he has given much time and support.

STARTING THINGS DOWN IN MAINE

Interest Is Aroused and a Permanent Organization is Formed at Portland—Delegation Coming to New York

Hiram Abrams,
Portland, Me.
National Vice-President of the Maine League.

IT HAS taken a long time to get the down-east exhibitors interested in the Motion Picture Exhibitors' League. A showing was made in Massachusetts a few months ago, but no great interest has been aroused. Recently an effort was made in Maine to get the exhibitors together. At the instance of one of the leading exchange managers a meeting was called at Waterville, Maine, on June 4, and quite a number of exhibitors responded. The meeting resulted in a request to President Neff, of the national league, to be present at a meeting to be held later for the purpose of forming a permanent organization.

Arrangements were made later for a meeting at Portland on June 23. Being unable to attend, President Neff delegated L. R. Thomas as deputy organizer, to meet the Maine exhibitors and perfect the organization. In response to the call, some twenty-five exhibitors met at the Falmouth Hotel, Portland, on the date set, and, under the direction of Mr. Thomas, succeeded in forming the Maine Exhibitors' League.

A committee consisting of Hiram Abrams, Moxley Blumenberg and J. W. Greeley were appointed to frame a constitution and by-laws. The next meeting will be held at Bangor at the call of the secretary.

Much credit is accorded Fred V. Murphy, manager of the Mutual Film Corporation exchange at Waterville, for inaugurating the movement that resulted in the formation of the Maine league.

Officers were elected as follows: President, Moxley Blumenberg, Portland; national vice-president, Hiram Abrams, Portland; first vice-president, F. J. Fortin, Lisbon Falls; second vice-president, J. A. McConville, Portland; treasurer, J. W. Greeley, Portland; secretary J. A. Emery, Bar Harbor; sergeant-at-arms, A. P. Bibber, Lewiston.

Delegates to the national convention at New York: Arthur A. Allen, A. B. Rosenberg, J. W. Greeley, F. E. Mortimer, J. E. Ledger, M. St. Ledger and I. M. Mosher.

The Maine delegation will make the trip to New York by automobile.

J. W. Greeley,
Portland, Me.
Treasurer of the Maine League.

EXHIBITORS ORGANIZED AT PASSAIC, N. J.

At a meeting of exhibitors of Passaic, N. J., held on Nov. 12, a permanent organization to be known as the Passaic County Exhibitors' League, was formed. The officers elected were: President, William Daly; vice-president, Max Gold; treasurer, Adam Adams; secretary, Samuel Stretton; state vice-president, W. J. Montgomery.

JEFFERSON COUNTY, TEXAS, EXHIBITORS.

The exhibitors of Jefferson County, Texas, representing theaters at Port Arthur and Beaumont, have an organization known as the Jefferson County Motion Picture Exhibitors' League, which is affiliated with the Texas league. The officers are: President, John I. Pittman; vice-president, Pat Lenox; secretary and treasurer, J. C. Clemmons.

ST. LOUIS LOCAL ORGANIZED.

Motion picture exhibitors of St. Louis, Mo., held a meeting at the Planters Hotel on September 19, 1912, and organized the St. Louis Local No. 3 of the Missouri League. Officers were elected as follows: President, William J. Flynn; vice-president, E. H. Pipe; secretary, James Tillman; treasurer, William Seevers; sergeant-at-arms, Otto Lauman. Offices were opened and meetings are being held every week.

NEW YORK STATE CONVENTION.

A convention of the New York State League was held at the Imperial Hotel, New York, Saturday, July 5, for the purpose of electing officers for the ensuing year and delegates to the National Convention in New York. There was a large attendance and the proceedings were interesting. President Samuel Trigger presided and President Neff, of th National League, was in attendance.

GROUP OF OFFICERS AND MEMBERS OF THE MAINE LEAGUE—TAKEN AT THE PORTLAND CONVENTION, JUNE 23, 1913

Front row—left to right—J. A. Emery, secretary; L. R. Thomas, National organizer; F. J. Fortin, first vice-president; Moxley Blumenberg, president; Hiram Abrams, National vice-president; J. A. McConville, second vice-president; J. W. Greeley, treasurer.

AMONG THE PICTURE THEATERS

News and Views of Houses Here and There

NEW PARK THEATER, MINNEAPOLIS, MINN.

The accompanying cut illustrates the front elevation of the New Park Theater, Minneapolis, Minn. It is situated at 823-825 Tenth Street, South, and is thoroughly fireproof in construction, brick and concrete being used. The indirect lighting system is installed. The seating capacity is 500. T. C. Sharp is the manager.

SHOW
KING BAGGOTT
THE LEADER OF HIS FLOCK

New Park Theater.

COLONIAL THEATER, SARANAC LAKE, N. Y.

We give representation herewith to the Colonial theater, 55 Broadway, Saranac Lake, N. Y. The house was opened on April 10, 1912, by Mr. J. H. Farrington as a moving picture and vaudeville house, but has played road attractions occasionally. It is the only theater in Saranac Lake, which town has a population of 5,000. The structure is built of brick and is thoroughly fireproof. It has a seating capacity of five hundred, three hundred and fifty is on the parquet floor, and the remaining one hundred and fifty in the balcony. An unobstructed view of the stage and screen can be had from any chair in the house and one can sit in comfort in the seats, which are veneered and handsome. The interior decorations are in red, green and gold. Every aisle in the house is covered with rubber matting which deadens the sound of incoming and outgoing patrons. Rubber matting in many respects is better than carpet. It can be easily cleaned and scrubbed and does not let dust penetrate through, as does carpet.

Colonial Theater.

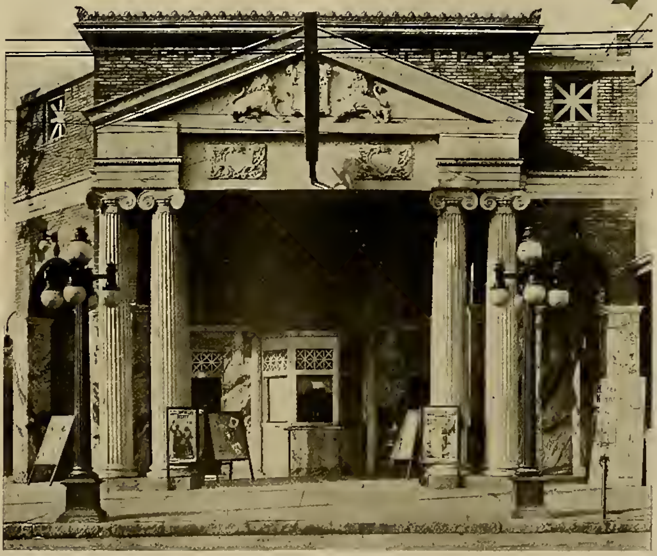
The place is lighted by electricity, but gas has been installed in case the "juice" fails to come. Of course the gas would in that emergency be used solely for the purpose of lighting as it would be of no benefit to the projection machine. In the operator's booth, which is constructed of fireproof material, there are all the latest improvements and equipments, including a Power's machine. Should a fire break out in the operating room, the automatic drop shutters would close, thereby keeping the audience in ignorance of any trouble.

The theater is heated throughout by a hot water heating system, and is equipped with chemical fire extinguishers, stand pipes and hose. The height of the main auditorium is thirty-two feet. The dimensions of the stage are 22 feet deep by 27 feet wide. The ventilation of the house is perfect, and all the requirements called for by law are strictly complied with. Music is furnished by an orchestra consisting of a piano, a violin and drums. Moving pictures and vaudeville form the entertainments, except when a road show is booked.

GRECIAN THEATER, EL PASO, TEXAS.

There are not many moving picture theaters either in this country or abroad that can be compared with the Grecian theater of El Paso, Texas, in point of beauty. The house has the best front for a city the size of El Paso that we have ever seen, and we believe that many of our readers will bear us out in this assertion after a careful look at the accompanying photograph of the Grecian. The four big Grecian columns and the plain architectural designs above the entrance give the place an imposing appearance, and there are no ugly posters vitiating the entrance. Some managers of picture houses would have us believe that an entrance littered with alluring posters of all descriptions is a pulling power and draws the crowd. If those managers would try to have their entrances as plain and neat as the entrance of the Grecian theater, they would soon notice that their patronage would increase and that the better class of people would patronize their houses. Attention should be directed to the clusters of ornamental electric lights on the columns in front of this theater. These give the house a refined and inviting appearance, and illuminate the place brilliantly by night.

The Grecian is owned by Messrs. Lewis and Andreas, of El Paso, who are also the owners of the Princess in the same city. The auditorium of the Grecian is 80 by 100 feet and has a seating capacity of 600. The curtain is placed just inside the front entrance of the house; the operating room is at the rear, entirely separate from the main building. This is considered a strong feature by the owners, as it protects the audience thoroughly in case of fire in the operating room. J. M. Lewis is the manager.



Grecian Theater.

DIXIE THEATER, TEXARKANA, ARK.

The Dixie Theater, Texarkana, Ark., is owned and controlled by J. R. Bradly. He opened the house on February 17, 1910, and has been doing very satisfactory business since that time. The house has a seating capacity of 300. Moving pictures comprise the entertainment. In the operating room is a Standard machine, projecting a picture 9 by 11 feet. The theater is well ventilated.

DIXIE THEATRE
FORTY FIVE MINUTES FROM WORRY
INAUGURATION
To Day
To Day

Dixie Theater.

ALAMEDA THEATER, ALAMEDA, CAL.

A few months ago another theater was added to the string of handsome moving picture and vaudeville theaters under the direction of Messrs. Turner & Dahnken. The new house is known as the Alameda theater, Alameda, Cal. At the opening ceremonies many of Alameda's city officials were present, including Mayor Noy, who spoke very highly of the new theater. The house is making a great hit with the people of Alameda, and is enjoying the same large patronage with which other Turner & Dahnken moving picture and vaudeville houses are meeting.

ALAMEDA THEATRE

Alameda Theater.

REX THEATER, OLYMPIA, WASHINGTON.

The Rex theater of Olympia, Washington, is known as "Olympia's Leading Motion Picture House." As will be seen by the photograph published herewith it is a very pretty place of amusement, and we have no doubt, judging by its exterior appearance, it is the leading picture house in that city. In other words it is a capital house in the Capitol of the State of Washington. It was erected two years ago by Messrs. J. K. and L. B. Nave at the corner of Fourth and Washington streets. The building is built entirely of cement and its dimensions are 35 feet by 80 feet. Its seating capacity is around 400 persons. The house is fitted with opera chairs, a Weber baby grand piano, a stage and scenery. Vaudeville is very seldom used, the house being a strictly picture theater. There are two aisles, each two feet ten inches in width. The operating room is of fireproof construction with motor-driven Power's No. 6 machine in almost constant operation. The size of the picture is 11 feet by 14 feet from a sixty-five foot throw. Among the many up-to-the-minute apparatus in the operating room there is a dissolving stereopticon, a spot light and a mercury arc rectifier. The theater represents an investment of $6,000. Business is very good. Mr. Nave sold the theater on April 1, to Messrs. Allen & Morris.

Rex Theater.

[As the above description was published on page 1017 of the issue dated June 7, with a photograph of the Rex theater in Spokane, Wash., we are republishing it with a view of the right Rex theater.]

COLISEUM THEATER, NIAGARA FALLS, N. Y.

John E. Roth, of Buffalo, has opened the Coliseum moving picture theater on Riverway, opposite the New York State park, Niagara Falls. The house has a capacity of 1,400. The location is ideal, only a short distance from the famous cataract. The front of the house resembles the Garden theater, Buffalo. Mr. Roth uses the Mutual, the Sherry Feature Film Company's and other pictures.

The house has a lower floor, balcony, a large lobby and a small stage. There are four exits, through which the theater can be speedily emptied in case of emergency. The decorations are in stucco work and the draperies used in the house cost $5,000. There are regulation opera chairs bought from the Garden theater, Buffalo. Five hundred electric bulbs keep the house perfectly lighted inside and out. There is an electric sign bearing the word "Coliseum" in the front of the theater.

Coliseum, Niagara Falls, N. Y.

Coliseum Theater.

"We have the coolest place in town. We use a fan and air shaft to good advantage," said Mr. Roth, to a representative of the Moving Picture World. "We change our bills every day and our prices of admission are 10 cents for adults and 5 cents for children."

Mr. Charles Hawtrey has finally arranged to play "The Message From Mars," before the camera for an English producing house.

GROWTH OF THE NEW JERSEY LEAGUE

An Association with a History That Goes Back Five Years

G. A. Robinson,
President of the New Jersey League.

L. F. Blumenthal,
National Vice-President, New Jersey League.

THE present New Jersey State League is a year old, but as far back as 1908 there was an organization that was known as the Exhibitors' League of New Jersey. It was originally named the "Amusement Managers' Association of Hudson County" and included a good number of motion picture exhibitors from Jersey City, Hoboken, West Hoboken and Union Hill. At this same time the Newark boys formed a local and soon afterward affiliated with the Hudson County Association. It was then deemed wise to have a name that included more territory than just one county. Therefore, with an eye to greater dignity and with a view to getting more members, the name was changed to "Exhibitors' League of New Jersey."

There was not much response from other parts of the State and Newark and Hudson County men were obliged to go it alone. They could go some, too, that old crowd. Under the leadership of Dr. H. Charles Hespe, president of the State League and the Hudson County Association, with plenty of grit, they headed off fool laws and killed other bad ones in a most decisive way. The present-day exhibitors of New Jersey owe a debt of thanks to the old association for having settled a number of knotty points at law. It was the old association that established the ten cent Saturday night and holiday admission price for the five cent theaters. One of the members, Mr. Wm. H. Van Horne, of Jersey City, spent three days in prison on a test case of the children's age limit law that involved habeas corpus proceedings. There are not many exhibitors who would sleep three nights in a cell in the hot summertime for the benefit of others. Mr. Van Horne did this and the bill was beaten and declared unconstitutional.

Paul M. Kirchner,
Secretary of the New Jersey League.

C. Fred Ruhlman,
Treasurer of the New Jersey League.

New Jersey is a state that is being governed by men who have been dead a hundred years. On the statute books are blue laws enough to put the whole state in prison for violations of the Sabbath. They were written by men who spent their Sundays with a Bible in one hand and a bottle of whiskey in the other. One of these laws actually reads that there shall be no promenading on the Sabbath except to walk decorously to and from church. Only to and from church, mind you, and decorously at that. To follow the Sabbath law strictly in New Jersey, not a wheel may turn, nor can medical aid be rendered except to the dying. Everyone knows it would be foolish to enforce these laws and they have fallen into disuse.

Once in a while they are dragged out when nothing else will serve, and that is how the New Jersey exhibitors come to be at this time fighting an old blue law that has been invoked against them. It is called the "Disorderly House" law and defines as a disorderly house any building where enjoyment may be had on the Sabbath. Ball games are exempt because they do not take place in a building. And this fact brings a curious point of difference between New York City and its near neighbor Jersey City, across the river. In Jersey, professional ball games may be played on Sundays, but motion pictures are not allowed. In New York, motion pictures are allowed and baseball games are barred.

The old association in New Jersey failed because there was no national organization of exhibitors. It seemed like an endless fight with nothing to look forward to. Furthermore the business was in a transitory state. Theaters were constantly changing hands and nothing was settled as it now is, and the New Jersey organization gradually died away. The field was left open to motion picture witch finders and they made things very hard for exhibitors.

When this state of affairs became unbearable, Mr. G. A. Robinson, proprietor of the Colonial Theater, West Hoboken, let his voice be heard in an appeal to the exhibitors of New Jersey to get together for their mutual benefit. In May of 1912, he called a meeting of exhibitors at Heflich's Hall, Jersey City, to form a state organization. Mr. M. A. Neff was in New York at the time and with Samuel H. Trigger, president of the New York State League, he made a trip to West Hoboken and organized the Exhibitors League of New Jersey.

There were not many exhibitors present that day, but those that were there

M. A. Sybert,
Moundsville, W. Va.
Secretary of the West Virginia League.

William M. Smith,
Tulsa, Okla.
Treasurer of the Oklahoma League.

Fred C. Young,
First Vice-President New Jersey League.

came from many directions and there were more different sections of the state represented than at any meeting that ever was held. This in itself was encouraging. Mr. Robinson was elected president as a reward for his energetic work. Wm. A. Daly, of Paterson, was elected vice-president; Frank P. Daley, of Hoboken, second vice-president; Paul M. Kirchner, of West Hoboken, secretary; C. Fred Ruhlman, of Trenton, treasurer, and Louis F. Blumenthal, national vice-president. Messrs. Robinson, Ruhlman and Blumenthal went to Chicago in July to represent the league at the national convention.

A year has passed away since then and the New Jersey league has been active. It has maintained a special Legislative Committee at Trenton and has opposed all injurious legislation with complete success. Mr. Robinson has suffered himself to be arrested several times as a violator of the Sunday blue laws and is at the present time a prisoner of the law, temporarily paroled in the hands of his friends. Mr. Robinson is leading the fight for Sunday opening. He is willing to be a prisoner if it will help the cause, but the New Jersey exhibitors should rally around him and fight with him, for the struggle is well on its way to success.

On the occasion of one of Mr. Robinson's trials before the Court, Judge Carey delivered a scornful opinion of the New Jersey blue laws and said that while he was obliged to interpret the law as he found it, the people should wipe some off the books and substitute more modern statutes. With this encouragement the league went down to Trenton and began to work for the repeal of blue laws and for the enactment of white ones. Altogether it has been an active and progressive year in New Jersey for the exhibitor, but there still remains much to be done. Every exhibitor in the state should join the league and pull for the final victory. It can surely be brought about this year if everyone helps.

Frank P. Daley, **William A. Daly,**
Retiring Vice-Presidents of New Jersey League.

The second annual meeting of the New Jersey State League was held Monday, June 30, at Achtel Stetter's hall, Newark. As a meeting place for exhibitors it is ideal; whoever discovered it had an inspiration, for it is the handsomest, cosiest, cleanest and handiest meeting room that the New Jersey exhibitors have ever had. At this meeting the attendance was double that of the one a year before and many parts of the state were represented. President Neff, of the national organization, and President Trigger, of the New York league, were again on hand to lend their help and influence. The members were well acquainted and acted in harmony. President Robinson shows a great improvement in his ability to conduct meetings, and the work he has done during the past year was sincerely appreciated. When the election was held the exhibitors showed their appreciation of the first year's officers by reelecting all but two of them, and all by unanimous vote. The result of the election is as follows:

H. F. Fowser,
Lansing, Mich.
Treasurer of the Michigan League.

President, Greenwood A. Robinson, Colonial Theater, West Hoboken; First Vice-President, Frederick C. Young, Clintonia Theater, Newark; Second Vice-President, Samuel Stratton, Royal Theater, Paterson; Secretary, Paul M. Kirchner, Bijou Theater, Union Hill; Treasurer, C. Fred Ruhlman, 500 Liberty Street Trenton; National Vice-President, Louis F. Blumenthal, Jersey City, 30 Union Square, New York City.

Samuel Stratton,
Second Vice-President New Jersey League.

Delegates to National Convention; G. A. Robinson, West Hoboken; James Epstein, Union Hill; C. Fred Ruhlman, Trenton; Joseph Stern, Newark; W. Clarke, Jersey City; P. M. Kirchner, Union Hill.

Alternates: W. H. Meier, Isaac C. Boylan, Henry Rohrecht and Martin Singer of Newark; Samuel Stratton, Paterson; George Corlies, Jersey City.

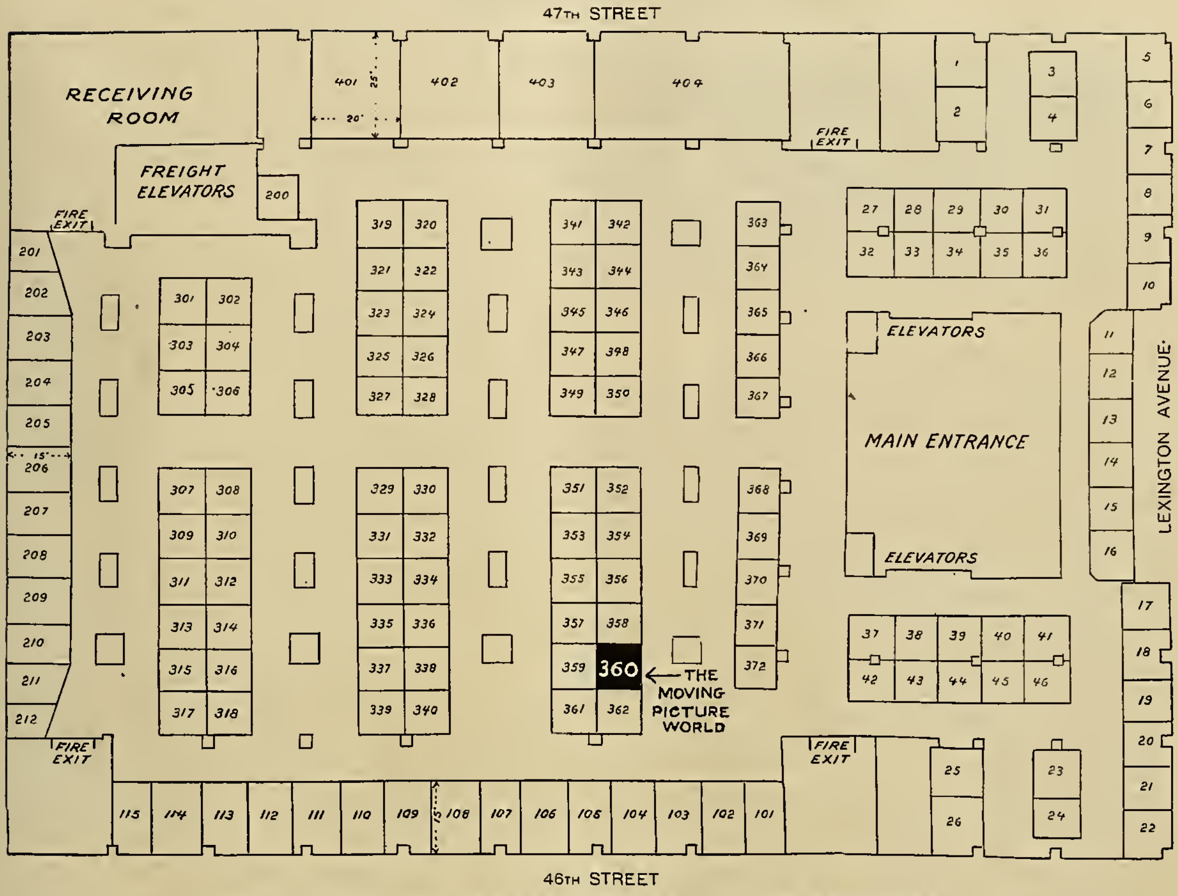
The election was followed by a substantial banquet that was marked by the rarest goodfellowship and enthusiasm.

At the afternoon session it was decided to dispense with the services of the State Organizer, Mr. Wm. S. Martin.

President Trigger extended an invitation to the New Jersey exhibitors to make their headquarters at the exposition within the space reserved for the headquarters of the New York league. This offer was accepted by the Jersey men with sincerest thanks, and it is thereby understood that that is to be the gathering place of the New Jersey league.

The most important matter taken up at the annual meeting was a consideration of the recently formed Motion Picture Commission of New Jersey. This is a large civic body formed of representatives of many other civic societies, with the object of accomplishing some definite motion picture legislation. As a representative of the exhitors' league, Mr. Louis F. Blumenthal was authorized by the league to take his place as one of the members of the commission. It was decided that inasmuch as the invitation had been extended to the league to be represented on the committee, a voice for the picture men could do no harm, and perhaps will do some good, because it is certain that this committee is going to be very active at Trenton this winter and exhibitors will have to put their best foot forward.

To give an idea of the strength of this commission it may be well to state that it is formed of one representative each from the following civic organizations: State Federation of Churches; State Federation of Women's Clubs; Holy Name Society; State Probation Officers Ass'n; State Charities Aid Ass'n; State Settlement Ass'n; State Teachers Ass'n; State Medical Ass'n; M. P. Exhibitors' League; Jr. O. U. A. M.; Labor Unions; Social Service Committee of the Diocese of N. J.; State Service Committee of the Diocese of Newark; Y. M. C. A.; Y. W. C A.; N. J. Sabbath School Ass'n; Jewish Community; Public Welfare Committee; Rural Committees; Public Officials; Educational Experts; Citizens' League of Hudson County; Charity Organizations, etc.



FLOOR PLAN OF THE GRAND CENTRAL PALACE, NEW YORK.

NUMERICAL INDEX OF EXHIBITS

13	Berry-Wood Piano Player Co	13, 14
17	Newman Mfg. Co	
25	Arthur Brady	25-26
27	Scott & Van Altena	
32	Novelty Slide Co	
33	Moving Picture News	
34	United Ticket Supply Co	
87	G. H. Masten Realty Co	37, 42
38	Manhattan Slide Co	
39	Ozone Pure Airifier Co	
43	The Dramatic Mirror Co	
101	American Seating Co	
102	Mutual Film Corporation	102, 103
104	Ernest Boecker	104, 105
106	General Film Co	106, 107, 108
109	Famous Players Film Co	
110	American Museum of Safety	
111	Children's Motion Picture League	
112	Williamson Submarine Photograph	
115	H. C. Miner Lithograph Co	
200	Hennegan & Co	
201	Rudolph Wurlitzer Co	201-202
204	The N. Y. Edison Co	204 to 207
211	Oshkosh Metal Products Co	211, 212
301	Excelsior Drum Works	
302	Wyanoak Publishing Co	
303	Haywood Bros. & Wakefield	
304	Photo Machine Co	
305	Whyte Whitman Co	305-306
307	J. H. Genter Co	
308	Lang Mfg. Co	
310	Bell & Howell	
311	Day & Night Screen Co	
312	Electrene Co.	
313	Menger & Ring	
314	The Billboard	
315	Automatic Coin Cashier Co	
316	The New York Telegraph	
317	Motion Picture Story Magazine	
318	Koerting & Mathiesen	
319	Precision Machine Co	319, 322
323	Automatic Cash Register & Ticket Co	
324	National Educational Film Co	
325	Thos. A. Edison Co	325, 326
327	Enterprise Optical Mfg. Co	327, 328
329	United Electric Light & Power Co	329 to 334
335	H. W. Johns-Manville	
336	The Spray Ozone Co	
337	Exclusive Supply Corp	
339	Standard Machine Co	339, 340
341	Nicholas Power Machine Co	341 to 348
349	Eberhard Schneider	349, 350
351	Picture Theater Equipment Co	
352	Kinemacolor Co. of America	
353	Universal Film Co	353-355
354	Morgan Lithograph Co	
354	Rice & Einstein	
356	American Theater & Supply Co	
358	American Slide Co	
358	Rex Film Renovating Co	
359	Box Office Ticket Machine Co	
360	Moving Picture World	
361	Essanay—Kleine—Selig	
362	Bausch & Lomb	
363	National Cash Register Co	363 to 366
367	Gaumont Co.	
368	Eastman Kodak Co	368 to 372
401	Al. H. Woods, Life Target	401, 404

ALPHABETICAL INDEX OF EXHIBITS

American Museum of Safety	110
American Seating Co	101
American Slide Co	358
American Theater & Supply Co	356
Automatic Cash Register & Ticket Co	323
Automatic Coin Cashier Co	215
Bausch & Lomb	362
Bell & Howell	310
Berry Wood Piano Player Co	13, 14
Billboard, The	314
Boecker, Ernest	104, 105
Box Office Ticket Machine Co	359
Brady, Arthur	25-26
Children's Motion Picture League	111
Day & Night Screen Co	311
Dramatic Mirror Co., The	43
Eastman Kodak Co	368, 372
Edison, Thos. A., Co	325, 326
Electrene Co.	312
Enterprise Optical Mfg. Co	327, 328
Essanay	361
Excelsior Drum Works	301
Exclusive Supply Corp	337
Famous Players Film Co	109
Gaumont Co.	367
General Film Co	106, 107, 108
Genter, J. H., Co	307
Haywood Bros. & Wakefield	303
Hennegan & Co	200
Johns-Manville, H. W	335
Kinemacolor Co. of America	352
Kleine, George	361
Koerting & Mathiesen	318
Lang Mfg. Co	308
Manhattan Slide Co	38
Masten, G. H., Realty Co	37, 42
Menger & Ring	313
Miner, H. C., Lithograph Co	115
Morgan Lithograph Co	354
Motion Picture Story Magazine	317
Moving Picture News	33
Moving Picture World	360
Mutual Film Corporation	102, 103
National Cash Register Co	363, 366
National Educational Film Co	324
Newman Mfg. Co	17
N. Y. Edison Co., The	204 to 207
New York Telegraph, The	316
Novelty Slide Co	82
Oshkosh Metal Products Co	211, 212
Ozone Pure Airifier Co	39
Photo Machine Co	304
Picture Theater Equipment Co	351
Power, Nicholas, Machine Co	341 to 348
Precision Machine Co	319, 322
Rex Film Renovating Co	358
Rice & Einstein	354
Schneider, Eberhard	349, 350
Scott & Van Altena	27
Selig Polyscope Co	361
Spray Ozone Co., The	336
Standard Machine Co	339, 340
Typhoon Fan Co	29
United Electric Light & Power Co	329 to 334
United Ticket Supply Co	34
Universal Film Co	353-355
Whyte Whitman Co	305-306
Williamson Submarine Photograph	112
Woods, Al. H., Life Target	401, 404
Wurlitzer Rudolph Co	201-202
Wyanoak Publishing Co	302

MEZZANINE FLOOR.

Convention Hall (Lexington Avenue Side).
Theater No. 1, Mutual Film Corp. (46th St. side).
Theater No. 2, Kinemacolor Co. of America, and Exclusive Supply Corp. (46th St. side).
Theater No. 3, National Cash Register Co., Hygiene & Educational Exhibit (Depew place end).
Theater No. 4, General Film Co. (47th St. side).

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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The index for this issue will be found on Page 250.

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Saturday, July 12, 1913

Facts and Comments

WE commend the Convention Number of THE MOVING PICTURE WORLD to the kind attention of every delegate. It means a record of moving picture history in the making. The pages devoted to the personalities and the biographies deserve especial mention. The Third National Convention will date an epoch in the annals of American kinematography, and the record of it all accurately and fully made by THE MOVING PICTURE WORLD is well worth preserving.

* * *

WE hasten to assuage the grief of an esteemed British contemporary, which bemoans the introduction of horrid American "slang" into the wells of English undefiled by means of that characteristic Yankee notion, the motion picture. The editor's soul writhes in agony over such monstrosities as "depot" for "railway station," and other equally heinous perversions of the English tongue. The editor is mistaken about some of the alleged "Americanisms," the word "thug," for instance, being of other origin than American. Without, however, going into details, we want to assure the editor that much of what is today accounted mere slang is on the morrow incorporated into the speech of the correct and polite people, and is sure to find its way into the next edition of the dictionary. The fact of the matter is that most Americanisms are a distinct enrichment of the language. There is wit and meaning in most of them, the result of quick thinking and an American habit of hitting the nail on the head with a simple and expressive word. The editor has evidently never read many descriptions of our national game; if the moving picture screen shocks him with its mild Americanisms we fear that a technical description of an exciting inning will unhinge his reason.

* * *

THERE is little fear in the immediate future of an European invasion in the producing field. Time and again we have been asked what the chances of a foreign producer and importer might be in this country. There is but one answer to the question. While we do not believe that there are any film produced by "right divine," and that the race for the goal of high quality is always open to all on the ancient principle of a "fair field and favors to none," any competing European producer must expect to meet and contend with the best manufacturers in the world. He must, above all things, be prepared to spend money, and plenty of it, and then wait somewhat patiently for returns.

*

Now the great difference between the European and the American producer consists in the latter's willingness to spend money. When we speak of American producers we of course include all those who have plants and studios in this country. The European producer is cautious to the degree of timidity, and he is satisfied with small profits. There is little ambition to grow and expand. His whole machinery and tradition of business are antiquated, and move with painful slowness. The growth of the moving picture theaters in every part of Europe has been phenomenal, and is still going on. The activity of the European producer has not kept pace with it, and for years to come the film of American origin will continue to be the mainstay of the foreign exhibitors' program.

* * *

GREAT is the power of a just cause supported by public sentiment. Even the Board of Aldermen of the City of New York have at last responded to the universal demand for a just and reasonable regulation of motion picture theaters by passing with but five dissenting votes the Folks ordinance, which this time came before them unincumbered by any idiotic proposition for municipal censorship. Just why this ordinance was not passed long ago it is hard to explain. Its provisions were just as good upon its first introduction in the Board as they are now. Mayor Gaynor, whose interest in a proper and helpful regulation of the moving picture theaters has never waned, will undoubtedly sign this ordinance as soon as it comes before him.

* * *

WE are never slow to chronicle and comment upon cheerful news. When very recently a well-known moving picture critic assured us that out of eighteen reels of pictures there was not one "Western" and not a single "pair of bewhiskered pants." We know of no surer proof of the progress of the picture. A short twelvemonth ago the "Western" was the most tenacious of barnacles on the good new ship Kinematography. Today we sail along quite happily without this stupid ballast. It was a purging devoutly to be wished, and next in line we do fervently hope will be the melodramania which is still haunting the moving picture studios. The film drama is a new art and must express itself in new ways. It will never come into its own proper sphere and motion until it has cast off the shackles of the conventional stage works.

THE FILM IN FRANCE

By W. Stephen Bush

Paris, June 11, 1913.

CONTENTMENT and prosperity are the dominant notes in the kinematographic world of France, though of course there is no millennium, and at least one great and just cause of complaint. It is an old story that the burdens of the industry fall most heavily upon the exhibitor, and France is no exception to the rule. The government of Paris and of most of the large cities of the country exact a toll of ten per cent. of the daily receipts of the exhibitor "on behalf of the poor." Every time an exhibitor opens his show the government is right there with its black-coated official, who in a booth of his own supervises the cash, counts off ten per cent. "for the poor" and takes the money with him every night. This method of collecting the taxes "for the poor" is not only somewhat despotic toward the exhibitor but likewise decidedly annoying to the public, for after you have bought your ticket at the box-office you have to appear before the seat of the official, generally situated in the centre of the lobby, and you cannot get in until he gives you his approval. The government also tells the exhibitor how many officers he needs for the purpose of keeping proper order, and these officers, absolutely useless in ninety-nine cases out of a hundred, the exhibitor has to pay out of his own pocket.

United Interests

In spite of these hampering conditions the exhibitor is prosperous because the popularity of the pictures is greater than ever, and the number of theaters is constantly increasing. The day before I left Paris the great organization, which in France embraces manufacturers, exchange men, scenario writers, operators and exhibitors, met at its annual banquet in the Salle des Fetes to discuss things and to celebrate and to be happy and brilliant in the accepted French way. Ah! but there was the eloquence and the great applause every time. Monsieur Millevoy, a member of the Chamber of Deputies and a politician of some note, wagged his silver tongue and said much of the educational value of the motion picture. All the moguls of the French trade were there. M. Charles Pathe, Lumiere Freres, Max Linder, Nadar, Provost, Landry and very many others. A most interesting speaker was M. Benoit-Levy, who regretted the absence of the Minister of Education or some equally prominent statesman, who had sent his secretary instead of attending himself. He said, amid great applause, that the time will come when every government of the world will be anxious to have the moving picture for a friend and an ally, and when an invitation to attend a banquet of the organized motion picture interests will be deemed an honor and a privilege. There is one pleasant feature well worth mentioning in connection with this banquet. For the first time in the history of the French kinematograph the daily press of Paris had seen fit to devote considerable attention to the event, giving it in most cases due prominence on the first page. This is belated recognition when one considers how many millions of francs are invested in this industry in France.

The Three Great Names

Three names dominate the field of kinematography here and I give them in their alphabetical order: Eclair, Gaumont and Pathe. Among them they divide the French and indeed a goodly portion of the Continental market. With the notable exception of the Vitagraph films, which seem to lead American films in Europe almost everywhere, there is comparatively little sale of American-made films in France. It looks as if the motto were: French films for French audiences. Today mighty few films are sold in France, for the simple reason that the biggest firms, Eclair, Gaumont and Pathe, do no longer dispose of their reels through middlemen but deal directly with the exhibitor, to whom the films are not sold but merely rented. Of the foreign films sold, the Americans are well in the lead, with Italy a good second, while Germany looms up as a distant third.

How They Show Their Pictures

As to the art of exhibiting motion pictures I cannot say very much for either Paris or France. There are, of course, some wonderfully fine show places, notably the Gaumont Palace and the Pathe Palace, where perfection is the order of the day. The Gaumont Palace, seating about 6,000 people, is probably the largest and most successful moving picture theater in the world, with a scale of prices soaring up to somewhere near the dollar mark. The theater was well filled on the warm night in June when I visited there. I have seen some exceptionally fine projection in my day and have known many operators who were past-masters in the science of giving good light and a steady picture, but I never saw anything to surpass the projection in the Gaumont palace. Even the most critical eye could not help being delighted by this picture—steady, always steady, without even the faintest trace of a tremble or a flicker. The most perfect order prevailed in the audience and what there was of vaudeville was tolerably good.

Outside of these show places, however, the projection in Paris was generally poor and the pauses between the reels about ten times longer than even the most patient of our audiences would endure without plenty of hostile demonstrations. The service of the attendants and the music fall below the English and German standards. An American manager would get nervous prostration over the frequent breaks in the film, but here it does not seem to make any great difference to the public. I am inclined to think that the French exhibitor often cares more about a fine display outside than the show on the inside. I went, for instance, to the "Colisee," on the Champs Elysees, one of the new and widely advertised theaters, in a very nice section of the city. For a fair seat I paid two francs. There is many a show on the lower East Side in New York with less pretense and far greater merit. The vaudeville shown was of the anthropoid variety which prevailed in many sections of our own country just about four years ago. The cheaper places are correspondingly worse.

Visit to Three Great Studios

Of the studios I visited in Paris and its vicinity, none is more charmingly situated and better adapted to every need of the kinematograph than the Eclair plant at Epinay sur Seine, just outside the city limits. The grounds and a lovely chateau were purchased from a famous French naturalist, M. Lacepedo, who spent many years there. He had selected the place with a view to a leisurely pursuit of his studies, and what was well chosen for this admirer of nature was not ill chosen for the kinematograph, which is one of the secretaries of nature. The grounds cover about forty acres, of which but a small portion is occupied by the studios and the mechanical departments, while the rest consists of splendid and happily varied natural scenery. The Eclair Company need never leave its own premises to produce films—water, fountains, terraces, groves, romantic bits of forest or meadow—in fact, all the charm of outdoor scenery is found at home. The Eclair Company is now working on a new sensational feature in which it used the facilities of its outdoor studio to the uttermost, and I was told it would be better than "Zigomar."

The Gaumont Company's studio, like the others, is out of the city, and it is indeed a little community in itself, with a name of its own—Elge City—in honor of the initials of its founder, M. Leon Gaumont. What is most striking about this establishment is the spirit of "camaraderie"—good-fellowship, which pervades every branch and characterizes every employee in every branch. This spirit, at once so agreeable and valuable, takes its source in a sense of deep and sincere loyalty to the chief of the great firm, M. Gaumont, who, at the time of my visit to his Parisian studio, was with characteristic energy demonstrating some of his new ideas to the public of New York. He has somehow imbued his staff with an ambition to do things well and to go forward without ceasing. The enormous plant of Gaumont's now employs on an average of a thousand people, and from the last to the first they are capable, alert and industrious. As in every other establishment, I was fortunate in my guide. Mr. L. R. Aylmer, an Irishman who speaks French like a Frenchman, conducted me through every part of the works. Mr. Aylmer, who is the "Chef du Service Cinematographique Societe des Establisments Gaumont," is an ardent admirer of THE MOVING PICTURE WORLD, and especially of the Projection Department. He told me that he has often acted as official government examiner of French applicants for operators' licenses, and he says he found Mr. Richardson's hints full of the most practical value. He wanted me to thank our apostle of projection on behalf of France. A glad hand is waiting for F. H. Richardson at 57 Rue St. Roch, Paris. The Gaumont plant has been described in THE MOVING PICTURE WORLD before, but as this happened some years ago it is necessary to add that it has expanded in every direction and that as quantity has steadily gone forward, quality has never lagged behind. As a piece of Gaumont enterprise I might mention that they had the picture of the banquet of the moving picture men ready for exhibition within a few hours of the event. Manufacturers had it projected for me on the screen, and there surely was enough motion in it to make it suitable for a kinematographic reproduction.

The Pathe studios, which are partly in the ancient town of Vincennes and partly in Joinville, are most difficult to describe. Everything has been planned and executed on a gigantic scale, and it would take a giant's pen to do the subject justice. Going through the various departments of the Pathe works is much like going through some great and world-famous gallery or museum—the human mind is limited in its ability to absorb impressions and properly digest them, and ordinary minds like my own begin to tire after four or five hours of steady exertion in watching and listening. Indeed, I should have given up the attempt of making a complete tour of Pathe works had it not been for the encouraging words and the ability to explain which is possessed in no small degree by M. Schoenbaum, a young Alsatian who had been in America and who is an accomplished linguist. In the office of the great establishment on the Rue de Vigneros, I had the pleasure of meeting M. Charles Pathe and Mr. J. A. Berst, who happened to be in conference. They expressed in terms of great sincerity their pleasure at the opportunity of giving the readers of THE MOVING PICTURE WORLD some idea of their work here. Here indeed the workings of the kinematographic industry are displayed from Alpha to Omega. The Alpha is represented by huge quantities of sacks containing a white powder-like substance, which is the foundation of all film and which, according to my guide, is scientifically labeled *"acetate de cellulose."* This raw material is found in varying quantities in all organic matter, and is therefore obtained easily and cheaply. It is not often that Nature throws out any very distinct hints to our intelligence beyond those we need to exist, but right here it seems is an unmistakable sign of the enduring character of the film; it is as common almost as the air, and Nature locks it from none. I followed the white powder through the various stages of its chemical birth as a strip of film. I saw the powerful solvent kept in big iron casks. I saw the acetate and solvent mixed in numerous tanks and I saw the wheel upon which the mixture begins to take on the shape of film with which we are familiar. What infinite care was needed at every step, how difficult it seemed to guard the delicate embryonic substance against the rude intrusion of the light, of which even one strong ray or sudden glow would work decided havoc.

They have a system of tests which makes it, humanly speaking, impossible for one foot of defective film to leave the factory. The vast lengths are sent to every Pathe factory in the world, every inch is carefully marked and checked, and if any complaint comes home it is a matter of five minutes to trace every hand which had anything to do with that particular section of film. I remember that even years ago it used to be a common saying among exhibitors that a Pathe film gave most excellent wear and long service. I have ceased to speculate as to the reason for all this, for even half an hour's visit at Vincennes will make it clear. There is an educational and scientific department in the Pathe studio just as there is in the Eclair and Gaumont plants, and all three are intelligently active, though there seemed to be no effort to follow any definite system which might supply or at least supplement the textbook in the schools. Professor M. J. Comandon, a learned, capable and courteous gentleman, is engaged in interesting biological work in the Pathe kinematographic library. His work is almost entirely microscopic. As I will deal with the status of the educational pictures in Europe in the course of another article, I must for the present content myself with this passing reference to one of the most promising aspects of the educational kinematograph.

The whole plant at Vincennes, vast as it is, belongs entirely to the negative production, while all the positive work is done at Joinville. Both at Vincennes and at Joinville one is struck by two things—the exceeding cleanliness of every part of the plants and the fact that so many employees of the company have held their present positions for many years. It is quite common to meet employees who have been with the firm since its very start. A merit system of the fairest possible type is in use. As a result, there are no "clock watchers" in the Pathe employ. Ambition and talent are encouraged at every step. There is a special department of invention and research, and this department is always busy, and in the words of my guide, "it has its ear wide open all the time." Any workman who offers any practical suggestion for any kind of improvement will find his envelope somewhat bulkier than usual when Saturday comes around.

There is on the premises at Vincennes a large, well-lighted building which is labeled *"Societe des Auteurs et Gens de Lettres,"* in our idiom a sort of meeting place, where the "littery fellows" assemble on occasion and talk over the question of dramatic kinematography in general and with reference to their scenarios in particular. Authors are present while scenes from their plays are being enacted, and there is no doubt many a friendly discussion which tends to make a better picture. Some of the choicest literary spirits of France belong to this society.

CENSORSHIP NO PROBLEM IN FRANCE

There is no censorship in France—voluntary or otherwise. The public censor the pictures, and manufacturers and exhibitors are pretty clever in anticipating the taste and judgment of the public. Of course, the French taste is wholly different from ours, but there are well-defined limits which are observed with commendable consistency. A well-known exhibitor told me that there had been no interference on the part of the police or the legislators except two years ago when some misguided person wanted to show the details of a public execution on the screen. He was quickly stopped, and a law was enacted forbidding the portrayal of public executions in moving pictures. Censorship presents no problem in France. The industry here is about to grow, the picture is immensely popular and new theaters are being built constantly. Conditions are likely to continue just as they are now.

The Convention

THE MOVING PICTURE WORLD, as the constant and loyal friend of the exhibitor, rejoices in the fact that the National League is about to hold its Third Convention. The two previous conventions were largely taken up with plans for extending the scope of the organization. Today the foundations are firmly laid, and we have now a truly representative body of men, sent here by their constituencies from almost every part of the United States. Not merely by virtue of their numbers, but by reason of their character and intelligence, the organized exhibitors of the country may well be called the House of Commons in the great parliament of kinematography.

We are glad to record the greater power and influence which have come to the exhibitors. The interests and the prosperity of the moving picture are best served by a strong and able organization of exhibitors. We believe that an active and powerful body of exhibitors will benefit the exhibiting business. It will mean higher standards and higher aims in the management of moving picture theaters. There will be a livelier sense of responsibility and a healthy rivalry in elevating the character of the moving picture entertainment. There will always be the inestimable advantage of presenting a united front to the enemy, whether the enemy seeks to create prejudice in the public prints or tries to place hostile legislation upon the statute books. On the other hand, every movement which promises to benefit the motion picture will receive added strength and impetus if the organized exhibitors give it their approval and support.

It is well to consider that with the added power there has come to the organized exhibitors added responsibility. We suggest as one way of meeting this responsibility the utmost freedom of discussion upon the floor of the convention. Unless such freedom is assured to every delegate, limited only by the old-established rules of parliamentary procedure, the convention will begin to lose its representative character. We earnestly hope that no resolution will be put to a vote until there has been a full, fair and free discussion of it. An excess of zeal on the part of any single leader or any set of leaders is often quite as harmful to the common cause as a deliberate and willful attempt to limit discussion and to choke off debate. Mutual toleration is the breath of life to every useful deliberative body of men. There will be honest differences of opinion between men to the end of time, and these opinions can be aired without restraint and at the same time with gentlemanly forbearance and the utmost good humor. It is essential that the majority of the convention should rule, and that its verdicts, when reached after full and free discussion, should be accepted as the will of the convention. At the same time it is good politics to treat the minority with becoming courtesy. Under every parliamentary procedure the minority has certain rights which the majority is bound to respect.

THE MOVING PICTURE WORLD, which has to the fullest extent of its influence supported every movement for an efficient organization of exhibitors, has naturally become acquainted with the personnel of this present convention. We are speaking, then, from personal conviction when we say that we have the utmost confidence in the fairness and capability of the delegates. We believe that they will always act conscientiously with no other object in view than the common welfare. We have no fear of men who might want to use the convention for personal ends. We are thoroughly convinced that the convention will resist any influence which might be exerted for the attainment directly or indirectly of private and personal gain. The convention, from what we know of it, will not swerve from the common and general purpose to the building up of any clique or machine.

It is also well for the exhibitors to realize that their interests are not in any sense of the word antagonistic to the other branches of the industry. It would be idle to deny that the exhibitor has in the past suffered much hard usage at the hands of other branches. At present the manufacturers are still the dominant factors in the industry, and it is well known that they have often abused their power. We hope there will be an end of misunderstandings and that manufacturers and exhibitors, as well as exchange men, will realize that their interests are friendly and no one branch in the industry can thrive for any length of time at the expense of the other. There are even now signs of a better understanding, as evidenced, for instance, by the desire of the exchanges to show more consideration for the needs of the exhibitor. The day when the exhibitor had to await the convenience of some underling in the exchange and had to be glad to get any reels at all, has passed, never to return. The convention must and will defend the rights of the exhibitor whenever they are threatened or invaded. It is well, however, to remember that an ounce of diplomacy is often worth a ton of fight.

One thing we hope the convention will adopt immediately upon its organization: a resolution to admit the press to all its sittings except the really private business of the delegates. The convention is here to transact business of interest to every exhibitor, whether a member of the League or not. Its deliberations and its resolutions are of interest to the general public. The friendlier we are with the public, and the more we take the press into our confidence, the better for the growth and the popularity of the motion picture. Not only the representatives of moving picture papers, but every reporter of the daily press, ought to be admitted and welcomed. It would be a grave mistake at the very start of the convention to repeat the tactics that gave so much offense at Chicago and to shut out the members of the press.

At present there reigns in the ranks of the League the utmost harmony. We earnestly hope that this harmony will abide with the convention during its whole life, and that it will end as it has begun, in the greatest harmony. There is the guarantee of its present and its future strength and usefulness.

NO MORE WHITE FLAGS

By W. Stephen Bush

THE prosperity and future development of the motion picture art and industry depend in no small measure on a united and uncompromising opposition to every attempt at establishing official censorship. Official censorship of any kind is vicious in principle and disastrous in practice.

Why is it vicious in principle? Because it seeks to create a power absolutely unknown to the law of the land and repugnant to every American instinct and tradition. When the Board of Aldermen of New York planned to pass an ordinance providing official censorship for motion pictures, Mayor Gaynor, one of the ablest constitutional lawyers in this country, at a hearing on the ordinance remarked that "no attempt to censor the press has ever been made in this State before." He might have added that but one such attempt is known in the history of our Republic. When the ordinance, with the obnoxious clause for an official censorship of motion pictures, was finally passed the Mayor promptly vetoed it and took occasion to explain the law on the subject in clear and simple words. He made it very plain that the press and the picture shared equally in the constitutional freedom from censorship:

> It has hitherto been the understanding in this country that no censorship can be established by law to decide in advance what may or may not be lawfully printed or published. Ours is a government of free speech and a free press. That is the cornerstone of free government. The phrase "the press" includes all methods of expression by writing or pictures.

The Mayor quotes the constitutional guarantee to this effect:

> Every citizen may freely speak, write, and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press.

He then sums the situation up in these singularly lucid sentences:

> So universal has been the opinion that these constitutional provisions abolished all censorship of the press, and forbade them in the future, that I have been able to find only one attempt in this country to set up such a censorship before this one of yours. Our constitutional provision plainly is that publications whether oral, or printed, or by writing, or by pictures, shall not be restrained in advance, but that every one shall be free to speak or publish what he sees fit, subject to being prosecuted afterward for libel, immorality, obscenity or indecency therefor. There seem to be a few among us who wish us to retrace our steps, and resort to censorships again in advance of publication, and make it a crime to publish anything not permitted in advance by the censor. Do they know what they are doing? Do they know anything of the history and literature of the subject? Do they know that the censorships of past ages did immeasurably more harm than good? Do they ever stop to think that such censorships now would do even more harm than they did in past ages, in comparison with what little good they might possibly do? I do not believe the people of this country are ready to permit any censor to decide in advance what may be published for them to read, or what pictures may be exhibited to them. Our laws forbid the publication of any libelous, obscene, indecent, immoral or impure literature or reading matter. Is not that enough? If anyone does this he commits a criminal offense and may be punished therefor.

Speaking of the proponents of censorship, he says:

> What they insist on is to have the pictures examined in advance, and allowed or prohibited. That is what they are still doing in Russia with pictures and with reading matter generally. Do they really want us to recur to that system?

Mayor Gaynor held no brief for the motion picture, nor did Ex-President Taft, when he advanced the same kind of reasons against a police censorship in the District of Columbia.

Need we not say much to support our contention that censorship is disastrous in practice? Even the warmest advocate of censorship now admits that there is no power in Congress to establish a National Board of Censorship. This means that at best there will be as many censorships as there are states in the Union. It means that the industry is to be handed over to forty-eight varieties of jurisdiction. Assuming that every censor is as honest and as conscientious as it is possible for a human being to be, there will always be conflicts or, at least, differences in adjudication, and chaos will reign supreme. Censorship of this mixed, varied and irresponsible sort will paralyze the ambition of the producer and hamper the exhibitor at every turn.

All this leads up to the question: why waste so much precious time on a discussion of censorship? The answer is simple enough. Censorship has been made an issue in the ranks of the industry through the action of the exhibitor or exhibitors who are responsible for the censorship law in Ohio and who now wish to have similar laws enacted in every other state of the Union. We have not the slightest doubt that the Ohio censorship law would be stricken off the statute books if a test were ever made as to its constitutionality, for Ohio enjoys the same constitutional guarantees of freedom which are in force in all the other states. We cannot regard the action of the Ohio exhibitor or exhibitors as merely the business of Ohio. The very fact that exhibitors in as progressive and enlightened a state as Ohio go to the Legislature and beg to have the pictures censored puts a weapon in the hands of the enemies of the picture in every part of the country. That their action sprang from good motives we have no reason to doubt, but will not the much-dreaded "longhaired men and shorthaired women" be able to point to Ohio as proof positive that pictures must be censored everywhere? It has seemed to us that the exhibitors there might have made a fight for the freedom of the screen in the courts such as the moving picture men are now making in Kansas. The white flag, it seems to us, was hoisted with remarkable speed and enthusiasm. Much is made of the fact that the censors in Ohio are "good men." This question is wholly irrelevant. The problem involves principles, not men. The motion picture industry is to be pitied indeed if it depends on the changing crops of politicians, which may be good today and bad tomorrow.

It is now proposed to establish a similar kind of censorship in the other states of the Union and to go on record in favor of the principle of state censorship. To this end a most remarkable plan is put forward known as the "Censor Congress." Every legislature is to be asked to insert a "Censor Congress Clause" in its law of censorship. It is to be provided that the censor boards of the various states are to meet and establish a sort of "National Censor Congress." The idea seems to be to have every state adopt the Ohio plan and thus make censorship as nearly a national institution as possible. The difficulty will be to induce the other states to abandon their sovereign rights to deal with this problem after their own fashion quite regardless of the Ohio plan. Assuming, for the sake of argument, that the Ohio plan is the best, will it be possible to make the obstinate forty-seven other states see it in the same light? From a somewhat long and ardent study of American history we are inclined to believe that every state is jealous of its own prerogatives. The original convention of the states was most niggardly in the bestowal of new powers, even on the Federal government. If there is any instance on record of one state ceding the right to regulate its own internal affairs to another state we have never heard of it. We will be sincerely thankful for any information on the subject.

THE MOVING PICTURE WORLD is, of course, wholly disinterested in the matter and speaks only on behalf of the general good of our great industry. For the reasons stated we believe that censorship ought to be fought in the courts and the freedom of the screen vindicated through an appeal to the constitution. It is possible, though by no means probable, that the great and distinguished jurists whom we have quoted are hopelessly mixed in their notions of the law and that the legal aids of our Ohio friends are right, but is it not worth while to test this question in the courts and carry it to the highest jurisdiction in the land before submitting to a complicated system of censorship harmful in every way? Let us submit to the inevitable, but let us not arbitrarily assume it. If a small part of the energy that was given to the elaboration and establishment of a scheme of official censorship had been devoted to a determined resistance to the principle of censorship, the counsel of the white flag might be treated with greater indulgence. The advice of THE MOVING PICTURE WORLD to the exhibitors is to fight censorship to the last ditch and to stand on their constitutional rights. There will be plenty of time to surrender after we know that we are beaten. Up to the present writing we do not know that we have been "licked."

Who will say that there is any sound, widespread public sentiment for official censorship? The advocates and defenders of the scheme themselves claim that their efforts are directed against the pseudo social reformer, of whose meddling they seem to stand in constant dread. In plain English: The official censorship is to disarm the "cranks." That is a bad means to a good end. The means is not only bad, but absolutely ineffective. This country is a healthy democracy and has never been ruled by a set of fanatics. The activity of the "reformers" and all the longhaired men and shorthaired women is no excuse for the introduction of official censorship. Let us not make the remedy more deadly than the disease.

Before unfurling any more white flags let us all unite and in good faith and with no ulterior motive go into the courts and find out whether the great fundamental laws of the country have undergone any radical changes since the invention of the motion picture. It will be worth while finding out without more hesitation or delay.

"Theodora"

A Splendid Warner Three-Reel Feature.

A MASTERLY presentation of Victorien Sardou's drama of the same name and characterized by gorgeous settings and fine acting, this release is a compliment to Mr. Warner's sagacity and good taste. As the prophet of the feature play, it is quite natural for me to compliment a man who dared enter upon the distribution of some of the earliest forms of grand photodrama when men long established in the business were approaching big releases with exceeding caution. All that I did was to urge the production of screen stories large enough to permit suitable characterization and greater breadth of subject. What he did was more practical.

Scenes from "Theodora" (Warner's Features).

Starting with the idea firmly established in his mind that the public—it is no easy matter to accurately gauge the taste of that dear public—would liberally patronize bigger photoplays, he devoted his energies and capital to overcoming difficulties in the way. The greatest difficulty was a chronic inability of many exhibitors to grasp their larger opportunities. With a few rare exceptions, the demand did not come from them, nor even from their patrons. The early work done by Warner was, therefore, educational to an extensive degree, and that required the courage of conviction.

Warner had that conviction, saw far enough into the future to bank on his individual judgment, and he was big enough to stand the strain while little fellows were scrambling head over heels for quick returns. His main idea was to get his features before exhibitors in such a way that they would perceive and appreciate the benefits of having one or more drawing cards to lead on those whose support was extremely desirable though they seldom attended the shows. To-day it is generally known that the best feature plays are more responsible than regular thousand-foot releases for the occasional rush at the box office and bid fair to replace the smaller films except in farce-comedy.

Sardou has utilized a revolt of the people of Rome some fourteen hundred years ago against the oppressive measures of Justinian, Byzantine emperor and creator of a great legal code, and his actress wife, Theodora, who exercised tremendous influence during his reign. The motive is therefore modern—we are still in revolt against oppressive codes and those who frame them. The revolt is led by a handsome Greek name Andreas, with whom the empress is secretly in love. It is through her vagrant passion that she discovers a plot against her life and that of the emperor in which the friend and associate of Andreas, another Greek named Marcellus, is designated as the man to assassinate both rulers.

Theodora attempts to save her lover at the risk of her own life, but arouses the bitter antipathy of Andreas. She personally kills Marcellus for fear he will reveal the name of Andreas as his accomplice while under torture, but is unable to save her lover from the frightful ignominy and suffering of torture because of her folly in attempting to procure a love potion which shall transform his sentiments of hate to those of love. Even after the torture, the passion-crazed empress has Andreas brought to her chamber half dead and attempts to revive him by administering the potion. It has been changed to poison because it was supposed to be intended for the emperor, and it destroys Andreas before her eyes. She is then strangled to death by her outraged husband's order. There are some high scenes in the drama, and a vast amount of care has been taken to make them structurally correct. The play will win.

L. R. H.

The Snowy Egret.

A Beautiful Pathe Release With a Punch.

Reviewed by Louis Reeves Harrison.

THE scene is laid with exquisite taste, by an artist whose methods have never been successfully imitated, on Avery Island, down in the semi-tropical marshes and swamps of the rich alluvial bottoms of Southern Louisiana. Abundant sunlight and rain there grows grass taller than a man in a few months; the cypress and magnolia flourish; the warm air and sluggish waters are crowded with the natural food of the feathered tribes, and there these tribes made their last stand against human greed and ruthless destruction.

They found an ally in a Southern boy who was born and raised where they congregated in their final desperate struggle for existence, a boy with native capacity enough to rise above the routine of self-preservation and accomplish something worth while. The boy is now a man, Edward A. McIlhenny, and he has succeeded in preventing the annihilation of many of our most interesting native birds, notably the white heron being slaughtered at breeding time for some pretty white feathers to adorn fashionable millinery. He studied birds in actual daily contact with them and from a scientific point of view, and he made such a plucky stand for the beautiful creatures that he has created a bird city, now containing nearly all the white herons left in the United States.

Snowy Egret and young.

Here the Pathe drama takes place, one of the most artfully contrived and skilfully executed picture stories ever thrown on the screen, a long step towards the front in original conception and fascinating execution, and one that will be powerfully felt by all classes wherever it is shown. Great pains have been taken in the production—that is true—but the cunning shown in its design is largely responsible for the effect upon the spectator. I appreciate that it is no easy matter to so present the story that it will instantly grasp the interest of an audience and hold it until common sympathy is enlisted and then deliver the tragic blow so as to make a lasting impression—it requires brains to stir up an emotional strain with materials so simple—but that priceless and mysterious quality which makes a screen presentation talked about after it has been shown is present in the photodrama of "The Snowy Egret."

The subtitles are unusually eloquent and so essential that there could be no success without them. Right there is where most productions well intended fail miserably. I took a copy of these intelligent factors with an idea of printing them in full, but, on second thoughts, concluded that they must be read in connection with the pictures to give their subject matter appropriateness and force. The instinct of craftsmanship shown in all these essential details, the view given of wrongly directed human activities, the revelation of gross ignorance of people in one part of our country as to what is going on in another, the utilization of bright opportunity and the ethical purpose of dealing with interesting means to good ends, all these fill one with hope that the trend of moving pictures will be towards the betterment of themselves.

Flickers.

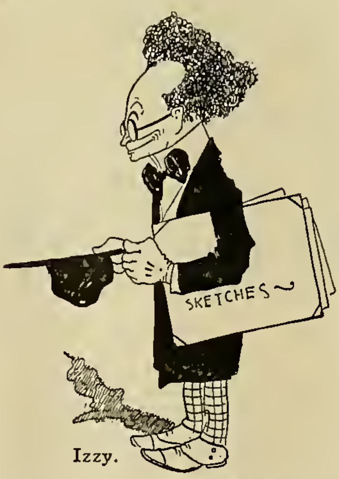
It will no doubt feel just like getting a remittance from home, when some of you folks who attended the Chicago convention last August learn that Vernon R. Day, general manager of the Essanay Company, of that city, will be "very much here" during convention week.

V. R. Day.

It will be remembered by those who sought a little refreshment now and again, that the Essanay quarters were very inviting at any and all times, and with friend Day as chief dispensor, with his usual smile and popular saying, "Oh, come on, have another. Just a little one," the place was doubly attractive. Well, the same thing is bound to occur again. Mr. Day wired me that he has made ample reservation at the Hotel Belmont, for all those who care to wet their whistle, and I wouldn't be at all surprised if he had to send out and buy more, if this warm weather continues. Don't miss a talk with Day, you'll know him the minute you see him. He's a little fat fellow, with a round, smiling face.

* * *

The accompanying is a very good likeness of our little friend, Izzy Bernstein, who was once, but has ceased since. He was the whole works with the Monopol Film Company, but quit to go out to the coast with the Universal. I am sorry that he won't be here for the big doings next week, and I guess there are others. Bernie sure is a good scout, and I hope he does well with his new friends. We stole the sketch, by the way.



Izzy.

* * *

A. G. Whyte, after spending the past four months in Europe with his bride, came back to look us over last week. Beside a ruddy complexion, and some extra avoirdupois that he didn't take with him, he has a whole armfull of ideas that he promises to spring on the quiet little burg very soon.

* * *

Charles "Feature" Abrams, the ever hustling manager of the Great Northern Special Feature Film Company (gee! what a long name), can be seen on the film promenade these warm days wearing a new mohair suit, with an almost invisible stripe. "Some class." I really don't see how you girls get away with it.

MAC.

Photographic College a Success

Professor Wall Reports Many Applications for Admission to the Course at Syracuse University—Plans for New Building Under Way.

PROF. E. J. WALL, special instructor in the course of photography, which was made a part of the curriculum of the University of Syracuse last January, told a representative of the Moving Picture World last week that the success of the plan was now assured; that it was no longer a question as to whether or not there would be sufficient demand for instruction in the photographic art, but whether the department would be able to take care of all the applicants for the special course. Commencing, as it did, at the second half of the college year, Professor Wall did not have a large class to begin with, but applications have been coming in from all parts of the world and the prospects for a large class at the beginning of the college year in September are gratifying.

Prof. E. J. Wall.

It is necessary to explain to many applicants that the course which has been planned is not calculated to turn out motion picture experts in six months. Persons who imagine that they will be able to learn how to operate a motion picture machine or camera in a few months at Syracuse University and then announce themselves as graduates of that institution will be disappointed. No such method of instruction can be obtained at Syracuse. The purpose of the course is to take the student through the entire field of photographic art. He will get two years of art work and then two years of specializing in some branch of photographic work. This will enable him to qualify as an expert with the camera, in the laboratory or in the studio.

The reason for this is plain. For example, few scenic painters, heretofore engaged in painting theatrical scenery, are qualified to paint scenery for motion picture work. There is a positive need for instruction in this branch of the art. It has also been discovered that few cameramen understand composition. Their knowledge of the art begins and ends with their ability to turn a crank; they are not certain of light values and they cannot see a picture with the naked eye. It is for the purpose of instructing students in such niceties that the course was planned. These observations apply equally to the man who desires to take up the production of pictures. A director is required to know how to pose his picture and where to pose it to secure the best backgrounds. He is better equipped to perform his duties if he possesses all the knowledge obtainable on the subject of photographic art. Knowledge of this character cannot be gained in a few months.

All these matters have been carefully considered in framing the course of study for this branch of learning and the student who contemplates pursuing that course will find it comprehensive enough for all requirements. That course, as outlined for the first year, was published in the Moving Picture World of January 4, 1913.

Standardization.

It is the great ambition of Professor Wall to make the new photographic college the technical center of the trade in America. "It is a singular fact," he said, "that there are no standards of value and efficiency of photographic appliances and materials here; everything is done by rule of thumb, so to speak. For example, when the Eastman Company produced a negative film that was faster than the usual product, it sent samples to the various manufacturers of pictures to be tested. The reports that were made varied in every instance and, consequently, nothing of value was learned from them. What is needed is a place where film, developer, lenses, etc., may be tested under proper conditions and by expert operators working along scientific lines. By such means it will be possible to establish a standard by which all devices and materials may be measured. Under such conditions a test will mean something; now no two persons, however competent, obtain the same results.

"My hope is to build up an efficient testing laboratory for that kind of scientific work," explained Professor Wall, "and we are now working on plans for a building in connection with the university that will be specially adapted and equipped for the purpose. It will be, in fact, a complete photographic studio and manufacturing establishment where all kinds of photographic work can be done."

Professor Wall's department is already in receipt of a large quantity of photographic material. The Eastman Company has donated a complete outfit of every device made by it. The Edison Company has donated projecting machines and the Ansco Company, of Binghamton, N. Y., has donated a complete equipment of printing machinery.

Arrangements have been made for motion picture cameras and it is hoped that some one will come forward with motion picture perforators and printers when needed. The value of such an establishment to the trade can hardly be estimated for which reason it deserves every encouragement that can be given, not by the motion picture men alone, but by photographers generally, since its work will be in the interest of every branch of photographic art.

Professor Wall is especially well equipped to conduct the work he plans to do. His long experience in photography covers every branch of the trade and extends back to the early days when the art was in its beginnings. He has seen every phase of its development for the past twenty-five years and has made a profound study of every method since the art was discovered. His work thus far has been given the fullest approval by the authorities of Syracuse University.

It is expected that the plans for the new building will soon be ready, and it is hoped that the work of construction may be commenced during the coming year.

"TRUTH IN THE WILDERNESS."

A two-reel "Flying A" subject under the above title is destined to be a remarkable feature. It is the first of the two-reel features by Lorimer Johnston in which J. Warren Kerrigan takes an especially strong part. The entire company supports Mr. Kerrigan and many scenes require a large number of supers. The play demonstrates the versatility of Santa Barbara settings as the scene shifts from Chicago to a Mexican mining district. A stirring scene is taken on the mountain drive, where an intense battle and fire take place.

William Farnum and his brother, Marshal Farnum, stalwart favorite actors associated with many dramatic successes, have been engaged by the Selig Company, for some special productions that will be made at the big Selig plant in Los Angeles, Cal. They will begin work there on the 8th of July in a new pictorial version of Winston Churchill's most famous American novel, "The Crisis."

At the present all the world is on wheels, consequently there is an almost universal interest in a railway drama. The Selig Company has a unique play of this class called "The Only Chance," that will be released July 14th. In this remarkable film, a lineman makes a thrilling run on an up-to-date electric handcar, catching an express train running sixty miles an hour and averting a terrible calamity.

"Tapped Wires" (Essanay)

Reviewed by James S. McQuade.

PRODUCER WHARTON, of the Essanay Eastern stock company, is to be complimented on the skill and vim which he has displayed in the production of "Tapped Wires," a two-reel subject that will be released July 21. These films will have a wide appeal, because the story deals with incidents—humorous, sympathetic and strenuous—that occur in the lives of plain people, of the class that includes most of the world's population. There is no overstraining for effects in this story, just the holding of the mirror up to nature and the revealing of the good and the bad—if the results of boyish pranks can be called bad—in two boys, who work zealously for two rival news service corporations and thrash each other unmercifully at times, in token of extra loyalty to their employers.

Mike Taylor, office boy of the Affiliated Press, and Sam Burns, Coast Service office boy, form striking contrasts as they appear in the pictures, in the persons of little Tom Shirley and Harry Norton. Mike is a live wire, nervous, high strung and resourceful, and brave to recklessness; Sam is slow moving and prone to sleep on his job, with no desire to cause a brawl, but with grit and determination to hold his own when a fight is thrust upon him. The two rough-and-tumbles in which they engage have all appearance of the real thing, without the shedding of gore or any show of brutality. The sight of Harry Norton's face, when he makes a show of crying, after laying Tom out by a right clip to the point of the chin, is irresistibly comical—all the more so because Harry appears to be laughing when he intends to be grief stricken.

Tommy Shirley is as natural as two peas in his part of Mike Taylor. His gentle affection for his little sister and his grief at her supposed death have all the influence of genuine emotion on the spectator. That night scene, in which he smothers his grief over his little sister's loss, in order to protect the interests of his employers, is really realistic—just because everything is so simply and naturally done. Here's to more of you, Tommy! The two office boys are so prominent that one must not overlook the fine acting of E. H. Calvert, Miss Helen Dunbar, Jules Farrar, Frank Dayton and others in the cast.

Director Wharton has pressed lots of action into these films. There is not a slow moment throughout, and the interest is pleasantly eased at the close by the meeting and reconciliation of Mike and Sam. The pleasure created by the presentation is agreeably heightened by uniformly good photography and technique.

Mike Taylor had the ambition to become as good a telegraph operator as Red Keogh, the expert operator of the Affiliated Press. When the wires were not in use, Mike practiced on the keys while big Keogh gave him instructions and encouragement.

Across the hall, in the same building, a rival concern, the Coast Service, had its offices. Sammie Burns performed the duties of office boy there. Naturally, there was great rivalry between the two boys, and whenever they came in contact, there was usually a scrimmage.

The manager and staff of the Affiliated Press found that every important scoop they made was, somehow or other, received in the Coast Service office. They knew there was a leak somewhere, but were unable to discover it.

Scenes from "Tapped Wires" (Essanay).

While eating supper at home, one evening, his little sister, Mamie, showed Mike a letter from her aunt, inviting her to come to her home on a visit. Mike took due care of his part of the arrangements, and she left the following morning. The night following her departure, Mike renewed his practice on the keys at the office after all the other members of the force had gone home. Tired out, he left the office, and on his way through the corridor met Sam Burns. Sam retreated from the onslaught of Mike and the battle was renewed in the Coast Service office. In a course of several exchanges, Sam planted a knockout blow on Mike's chin and the latter stretched out on his back, on one of the office tables. Sam tried to arouse him without avail; then he became panic stricken and rushed from the office with the intention of jumping into the river.

Mike recovered consciousness in a short time and became aware of the fact that an Affiliated message was coming in over the Coast Service wires. Sitting down at the keyboard he learned that an Affiliated Press reporter was sending in the news of the wreck of the Waverly express, in which many people were killed and injured. Knowing that his sister was on this train, Mike immediately sent the question over the wire, "Anybody from Burlington hurt?" The reply, "One dead; Mamie Taylor, age 12," came in, and Mike swooned at the desk.

His sense of duty to the Affiliated roused him from his grief and as the news still came in, he took it as fast as possible. Hearing foot-steps approaching from the stairs, he jumped up and was about to rush from the room, when an afterthought seized him, and he destroyed the instrument in the Coast Service office. Then he escaped just as the manager and operator of the Coast Service were about to enter.

Mike made his way at breakneck speed to the office of the Affiliated, where he attempted to continue his story of the disaster from the Affiliated wires. He found, however, that by wrecking the Coast Service instrument, he had destroyed the connection in the Affiliated office. Then he seized the telephone and again made connection, continuing the story until warn out with fatigue and grief over his sister's death.

At this moment, Red Keogh and the manager of the Affiliated entered the office. They had heard of the Waverly express disaster, and Keogh rushed at once to the keyboard, but found that the connection was lost. Both men then angrily shook Mike, believing that he was responsible for the damage. The boy soon explained matters and showed many leaves of copy that he had taken over the Coast Service wires, and also showed them the message conveying the news of his sister's death. The men grasped him in their arms in sympathy, but he pointed to the telephone and connection was again made with the Affiliated Press representative. After a minute or two, the receiver was in Mike's hands and he learned with great joy that his sister was not killed and that she was actually talking to him over the wire.

Sam, in the meantime, had not taken the fatal plunge in the river. Stricken with remorse, he confessed his crime to a policeman, who at once conducted him to the office of the Affiliated Press. There he found Mike alive and well and the boys embrace each other heartily.

EDUCATIONAL EXPECTATIONS FROM THE EXPOSITION.

Expositions are always progressive, they give an impetus to every branch of industry connected with them. That they are also always educational is a foregone conclusion, they were established for that purpose. Apart from and in addition to their general educational purposes, there is the distinctive educational work which is always accomplished. In the motion picture exposition, education is going to have more than its usual proportionate part, at least these are the legitimate expections. The motion picture has grown in power and in popularity as it has grown in usefulness, it has grown in favor in high places as it has grown in educational strength and standards, it has developed most in those fields of amusement, where it has become most interesting; wherever it has failed to carry with it any of these characteristics, there it has also failed itself to continue. It is, therefore, only logical to expect that the exposition will mark great advances along these lines. Succeeding annual conventions have each been productive of much good; how much more so shall be the combination of conventional and expositional powers, especially when these are concentrated in the great metropolis of these great United States where the strength of the moving picture has developed more than in any other country.

It is to the credit of the management of the exposition that, conscious of the educational merits of the pictures, they are making special arrangements for showing what the educational pictures have done and consequently what they may still be expected to do; in addition to this we shall eagerly look for the promised suggestions which are coming from makers in different parts of the world, and which we do not hesitate to say have caused us to make large indeed our anticipations, equally confident that in no degree shall we be disappointed.

The most decisive step which is anticipated at this opportune moment is that at least a beginning will be made, to so arrange educational kinematography that it may be made adaptable to the educational curriculum of the day; this beginning done, great and immediate progress will follow.

That this great meeting will be a success is beyond question, not only the moving picture world at large will be benefited, from the smallest exhibitor to the largest maker; but also the whole world, from New York as a most fitting center, to largest possible circumference; the exposition of 1913 will mark an epoch in commercial, pleasure giving and educational kinematograph. W. H. J.

PREPARATIONS FOR THE EXPOSITION.

The heat wave that swept over New York this last week had no visible effect upon the little army of workmen who were busy building booths and theaters for the exhibitors who have taken space at the Kinematograph Exposition at Grand Central Palace. The workmen did not get started until last Monday, but by Tuesday the work was well under way and the big hall began to take on the aspect of a show place

The convention of the Motion Picture Exhibitors' League of America which will be held co-incident and in the same building with the Exposition, will take place on the mezzanine floor, on the Lexington Avenue side. This space has been partitioned off and ample seating arrangements for several hundred persons has been provided. There will be plenty of light and air.

Down on the main floor will be located the greater part of the exhibits. Large space has been taken by the General Film Company and it will be artistically arranged and decorated. The Edison Electric Light Company and the United Electric Light and Power Company also have large spaces which will blaze with lights.

Eastman Kodak Company, the National Cash Register Company, the Nicholas Power Company and others will make large and interesting displays. There are many others whose names will be found on Page 177 with a diagram of the exposition floor. Look them over and see if it is not true that this is the biggest and finest display of the motion picture industry that was ever heard of.

The color scheme of the exposition is white and green which will give a very pretty effect under the myriad of electric lights which will blaze forth from every booth.

When a representative of the Moving Picture World visited the exposition hall Frank Samuels, under whose charge the work was being pushed to completion, was the busiest man in the place. The telephone fairly buzzed with requests for space from those who had left the important matter or reservation to the last minute and were begging for a chance to get on the floor. Mr. Samuels was making every effort to accommodate the late comers and it is possible all will be taken care of.

Put this down: the First Kinematograph Exposition in America will be some show.

ROBERT DRUET.

Popular star of the legitimate drama who has joined the Lubin players. Mr. Druet will be featured in big special dramatic productions.

CHICAGO LETTER

By JAS. S. McQUADE

C. A. ANDERSON, formerly vice-president of Illinois State Branch No. 2, M. P. E. L. of America, is on the warpath against his former associates, judging from the announcement, made by him a few days ago, that he had called a meeting of independent exhibitors at the Hotel Sherman, for July 1, to take up the question of starting a local organization for independent exhibitors exclusively. As this article must be forwarded to New York before the results of the meeting will be known, readers must await the succeeding issue for particulars.

Mr. Anderson ingeniously states that this action on his part is no revolt from Illinois State Branch No. 2, and that independent exhibitors feel that their interests can be better cared for by an organization of their own. I remember well, when preparatory steps were being taken for the organization of Illinois State Branch No. 2, that Mr. Anderson was one of the strongest advocates for the elimination of the qualifying terms "licensed" and "independent," as applied to any member of the organization which was about to be formed. Whether using independent or licensed service, it was the expressed will and wish of the initial members—Mr. Anderson prominent among them—that all should be considered as exhibitors, on the same plane, with common purposes—first the correction of existing evils among themselves, and next the protection of exhibitors from adverse ordinances and legislation, and the securing of equitable treatment from exchanges. The unification of interests among exhibitors, both licensed and independent, so far as the foregoing aims were concerned, was held to be imperative. And most assuredly this view was sound, both in theory and practice.

Now what has led to such a radical change in Mr. Anderson's views? I feel kindly disposed to Mr. Anderson, because he has been an ardent and persistent worker in the ranks of Illinois State Branch No. 2, notwithstanding the fact that he has made all such service nugatory by certain recent actions.

About eight months ago, he sold the Hermosa Theater and shortly afterward purchased the Crystal Palace Theater, at 3255 Ogden Avenue, this city. This house seats over 400 people, the competing house nearby being smaller in capacity and owned by a man who is not a member of the League.

Mr. Anderson was vice-president of Illinois State Branch No. 2 at the time. Complaints were made that the Crystal Palace Theater was giving away premiums to patrons, a practice which had been strongly condemned and then prohibited unanimously by a resolution, at one of the regular meetings of the members. Investigation was made and the charges were found to be true. Leading members pleaded with Mr. Anderson to cease violating the expressed will of Illinois State Branch No. 2, which was all the more flagrant in his case, because of his high official rank. But Mr. Anderson was a law unto himself and paid a deaf ear to their entreaties. He even offered as an excuse for his action that he was "trying to force his competitor into the League," a kill-and-then-cure policy that will not appeal to many!

One course only remained. At a regular meeting, he was deposed, and Robert R. Levy was elected to fill his unexpired term.

In the light of all this, has Mr. Anderson the right to claim, or expect, a following from independent exhibitors? How can he expect a following—if he has one—to observe strictly the rules and regulations that may be formulated for the general good of exhibitors, when he has furnished them, personally, a pernicious object lesson to the contrary?

This new movement can be appropriately dismissed by comparing it to a house built on the sand. Independent exhibitors who are not soreheads can see in the regularly constituted National League, with its State branches and State locals, the house that is founded on a rock. The structure has not yet reached the stage of uniform completion, but every indication points to its future magnificence. The foundation is secure.

Moving Pictures at Olympian Games, Chicago.

Quite a novel use has been made of moving pictures during the run of the Olympian Games in this city beginning June 28th, and lasting until July 6th. During that time six reels were run nightly, on each of six machines, installed on the stadium grounds at various points so as to front the people in the grandstand.

The machines were placed about 50 feet from the screen and the audience about 125 feet away; thus, with favorable light conditions, giving fairly well defined pictures. The pictures were shown concurrently by the six machines to an audience of 40,000 people, the grandstand seating that number. The 52 Macbeth lights used to illuminate the stadium ground, each with an illumination of 80,000 candle power, were extinguished during the presentation of the pictures, which were shown during the interim between the events on the Olympian program.

To Harry J. Cohen, manager of the General Film Company's branch, City Hall Square Building, is due the credit of the arrangements. Harold F. McCormick, the honorary president of the Olympian Games, signified his wish for moving picture presentations of a certain type, this type to include comedies, scenics, travelogues, industrial and scientific subjects.

Mr. Cohen personally supervised the presentations every evening while the Olympian Games lasted, and was highly complimented by the Olympian Games management on the great success of the pictures. The product of the General Film Company was used as equally as possible, the various makes being used when the subjects met the demand.

More About Inflated Five Cent Programs.

I have received a communication from a well-known exhibitor in Pittsburgh, who complains bitterly against existing conditions in that city owing to the ruinous five cent programs offered.

"I have just read your article in this week's World, about the big five cent shows," the letter reads. "I am very glad to see some one take this matter up. I think if this thing keeps up, the exhibitor is going to kill the goose that lays the golden egg—his own business.

"Here is a case in the Pittsburgh district. Think of it! The president of Pittsburgh Local No. 1 started in some time ago, running five reels for a nickel. Then he raised it to seven for a nickel, and to ten for ten cents. There are two independent film exchanges here. The president of the local takes the two services, in order to keep someone else out, and the exchanges stand for such a thing. I know that men here, good men, have refused to have anything to do with the league on account of this man. This is the rottenist case, I think, on record. He is no picture man. He came out of the grocery business. The exchanges giving him service are the Independent Film Company and the Photoplay Company."

The letter concludes with the postscript, "don't use my name, unless you have it. Yours for success."

This is surely a deplorable case. And the president of the local organization the offender! The National Convention assembled in New York should take up these abuses of inflated five cent programs with a will and dispose of them mercilessly. When an official, whether president or otherwise, of a local organization so far forgets the principles on which the organization has been founded as to attempt to destroy his brother competitors, he should be halted by a firm hand on the rein, and either forced to comply with the aims, objects and regulations of the League, or be expelled from the organization. Lip service is always easy, but whole-hearted service in any cause always places the cause before personal gain.

Chicago Film Brevities.

Mr. and Mrs. C. Lang Cobb, Jr., paid a pleasant visit to the World office, Monday, June 30th. They arrived from Detroit and Buffalo on Sunday, June 29th, and left for Kansas City, June 30th. Mrs. Cobb (known in business as Miss Agnes Eagan Cobb) is representing Union Features on her present trip, and is closing up contracts for the entire output, making a specialty of "Zukon," the latest feature subject. Mr. Cobb is paying special attention to the booking of "Man and Woman," a Ramo release of July 9th. Mr. and Mrs. Cobb will visit Indianapolis and Cincinnati on their way east.

* * *

Wm. N. Selig has purchased the animals owned by the Universal in Los Angeles, including three tigers, for his animal farm.

* * *

Harry Rose, owner of the Star Theater, 1516 West 63rd Street, this city, was a caller at the World office last week. Mr. Rose purchased the Star from Hill and Blanchard, on June 9th. The Star was built in 1912 and seats 298 people. Three reels of licensed service and spotlight songs are offered for five cents. Mr. Rose states that he does very well on cool evenings and that the Star is situated in a good neighborhood, with nice patronage. Special features are run on Mondays and Fridays. A modern ventilation plant has been installed in the Star, and a five horsepower motor to run it. The air is always cool in the Star, and during the hot weather many people avail themselves of the comfort, in addition to seeing the presentations.

* * *

A short time ago the 20th Century Theater, 47th and Prairie Avenue, a large house seating about 1,000 people, showed "The Snare of Fate" (Vitagraph, three reels) for 10 cents. On the same date, the Beverly Theater, 47th and Calumet Avenue, one and a half blocks away, showed the same picture, on the same date, for five cents. The result can be easily guessed, and it is pitiful, too. What are the managers of the General Film Company's branches doing, when they book such conflicting programs? Why sacrifice the man with a big house, who is charging 10 cents admission, by booking the same film, the same day, with an exhibitor, who charges 5 cents? I notice a great laxity in film bookings recently by independent and license exchanges.

* * *

Owing to the National Convention in New York, the regular meeting of Illinois State Branch No. 2, Monday, July 7th, has been dispensed with, and moved ahead to June 30th. Sidney Smith, secretary, has sent out a postal card requesting all members to attend, and bring fellow exhibitors to hear Dr. Hill, of the City Health Department, lecture on the new, improved ventilation for theaters. Illinois Branch No. 2 reminds members that a resolution is in effect prohibiting any member from making contracts for premium tickets.

EXCITING DERBY RACE FILM.

What is undoubtedly the most remarkable topical film ever brought to this country reached New York a few days ago from the Gaumont Company, Ltd., of London. This film covered the recent Derby Race at Epsom Downs, in which Emily Davison, a militant suffragette, threw King George's horse and sustained fatal injuries.

On the occasion of this year's Derby the Gaumont Company had fifteen cameramen stationed on the course, two being located at the famous Tattenham Corner. This is the most interesting spot in the whole Derby course, and here it was that Miss Davison chose to sacrifice her life in order to call attention to the cause she advocated.

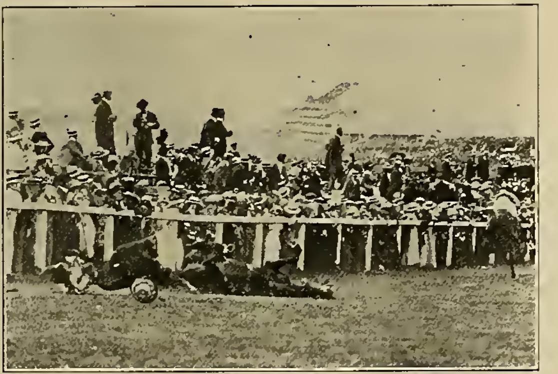


Photo by Underwood & Underwood.

Scene When Miss Davison Was Knocked Down.

As the horses rounded Tattenham Corner, two Gaumont men were busily grinding out film. In their pictures the first batch of horses goes thundering by; suddenly a woman in dark clothes springs from the rail and as the last three horses appear, quickly grabs the bridle of the King's entry, throwing the horse a complete somersault, precipitating the jockey headlong through the air, falling herself under the hoofs of the horses which follow. Every incident of the unfortunate affair is accurately recorded in the most remarkable series of motion pictures ever taken of a current event. Every London illustrated paper used clips from the Gaumont film in distributing the episode. The Gaumont Derby film has been exhibited at practically every first-class motion picture theater along Broadway, New York.

CONVENTION REPORTS BADLY HANDLED.

Apropos of the Minnesota Convention.

Sometimes it takes a live wire exchange man to do for exhibitors what they should do for themselves. For instance, it was Mr. Fred V. Murphy, manager of the Mutual Film Exchange at Waterville, Maine, who gathered a number of Maine exhibitors in his office at an informal meeting and induced them to call a regular meeting and organize in time to be represented at the New York Convention.

In our issue of June 28 a report of the Minnesota State Convention was given. This report was not furnished by anyone connected with the Minnesota League, but by an exchange man, Mr. Fred S. Meyer, assistant manager of the Laemmle Film Service of Minneapolis. Mr. Meyer was editing a "convention daily" at the time and had the perception to notice that nothing was being done about furnishing the news to the trade papers. Although having his hands full with his own work, he scraped together all the data he could lay his hands on and sent it on to the Moving Picture World, which copy, though not altogether complete, made a fairly good report of the convention, and was decidedly better than no report at all.

Now Mr. Meyer is being held responsible for certain omissions, etc., in his report, by some of the exhibitors who by right should have been attending to that particular job themselves. The Minnesota League is not the only one that is lax in preparing proper reports of meetings. The laxity is general among exhibitors' organizations, and, as it is customary for the secretaries to attend to such matters, the blame will have to be laid at the secretary's door. At the time of meeting it seems rather unnecessary to write everything down because everyone present knows all about it anyway and can see for themselves. But these doings are matters of record. There is occasion to refer back to them many times. If they are not prepared carefully and correctly there is always trouble and waste of time in looking up omissions that could easily have been put down at the time of meeting.

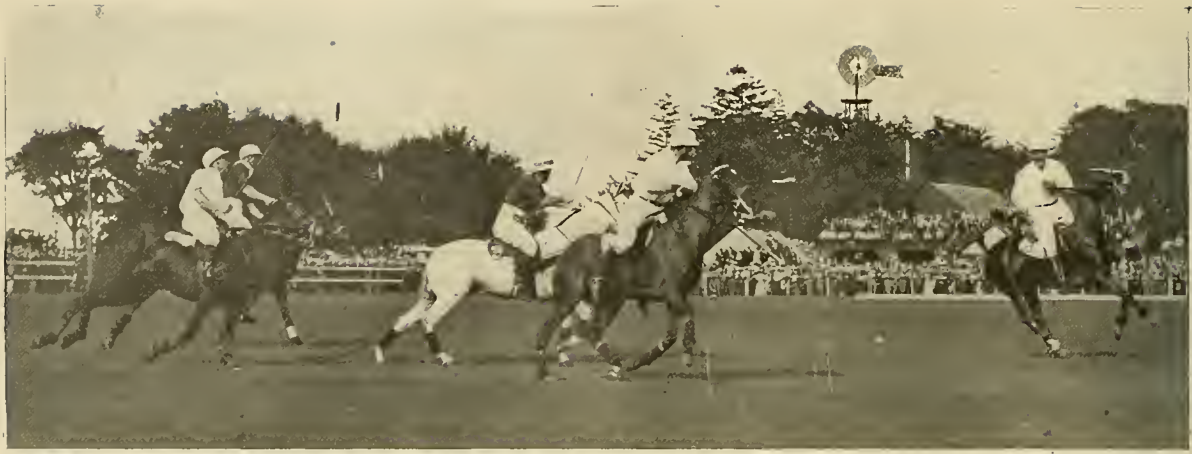
Often when the report is sent in it is found that names are spelled wrong; the initials of some officeholders are given and some are left off; the name of the office is in some cases spelled out and in some cases abbreviated. For instance—the word "President" will be spelled out and the vice-president will be designated as "V. Pres.", or the Second Vice-President as "2nd Vice-P.", and so on, when to be correct everything should be spelled out properly. The secretary's address is usually omitted and there is no official address given to which an outsider may wish to write. The date of the next meeting is another item that is frequently overlooked, to say nothing of the time and place. If these reports could be prepared just exactly as they should appear in print it would save a vast amount of trouble all along the line, but at present there are few league secretaries who prepare a report precisely as it should be. Some do not prepare any at all.

Mr. Meyer is not peeved because his report has been criticised, but inasmuch as he did not expect to be given credit for the report, which he perhaps knew was not complete, he has requested us by letter to mention certain facts which he omitted. He has asked us to mention the fact that L. E. Lund, general director of the Twin City Amusement Company, acted as toastmaster at the banquet. Also that excellent addresses were made at that time by S. L. Rothapfel, and G. D. Strong. Also that Mr. Hall, of Minneapolis, did not represent Mayor "Hyde," as stated, but Mayor **Nye**. Mr. Meyer also wishes us to state that as Mr. Jas. V. Bryson's lieutenant he edited and circulated daily for the two days 4,000 copies of the "Universal Daily" at the convention. He secured a beat on the Minneapolis press for publishing the first authentic list of the elections, and took the palm for getting out the largest convention paper ever published. We regret that he did not send us copies in time for them to be of some service.

ED COXEN AGAIN WITH "FLYING A."

Before assuming the work of director, Mr. Coxen was seen in parts that created much favorable comment and "Flying A" fans will be pleased to learn of his return to the work for which he is so eminently suited.

G. W. Armstrong, sponsor for the Theater Specialty Manufacturing Company, will be on hand all next week with a bundle of literature and a line of talk about lobby displays that will knock your eye out.



SCENE AT INTERNATIONAL POLO GAME—Larry Waterbury, of the American team, pulling his pony around for another swing at the ball after missing. (*Copyright*, 1913, *by International News Service.*)

INTERNATIONAL POLO GAMES.

An Important Edison Release.

FOR nearly a quarter of a century the International Challenge Cup for those contests was held by the English until it was brought to America in 1909 by a team consisting of Messrs. L. Waterbury, J. M. Waterbury, Devereaux Milburn and Harry Payne Whitney. The same team successfully defended the cup in 1911, but the extraordinary strength of the challenging British team this year led to some changes in the field lineup for defense. An unfortunate accident to Mr. Foxhall Keene made such a serious break in the new team that it was decided to depend upon the "Big Four" who had won the cup, for a determined effort to retain it. In the light of events this proved to be a piece of good judgment.

The two games played June 10th and 14th at the Westchester Polo Club brought out a strong challenging team, consisting of Captains Cheape, Edwards, Ritson and Lockett, of the Royal Army, but they were decisively defeated in the first and in the second by a narrow margin. It is said that 25,000 people attended the first contest and nearly 40,000 the second, closer one, these vast assemblages presenting interesting spectacles in themselves. The game was watched with keen interest, the spectators catching on to technical points with a facility little short of marvelous considering how few games have been played in public, and there was no exhibition of partiality until the final results were known. Enthusiasm was held well in check during most of the second close contest, but broke loose at odd moments and showed the intense interest felt when it was fully released at the end.

All this is delightfully pictured in the Edison release of exclusive privilege. A large proportion of the fifty or more scenes are those of spirited field action, hot scrimmages, breakneck races and brilliant strokes, but all other points of interest are admirably covered. Views are given of the cup, of the club member's stand, of the grand stand in both games, of England's ponies, including a special of their crack animal, "Energy," America's ponies on parade, the teams, the officers and people of social prominence. They constitute not only a record of an important international event, but they will afford our cousins across the water a chance to see what we look like when we are amusing ourselves. Our brothers and sisters throughout this happy land will also be interested in the social features, for the gathering was very representatively that of New York City, or, rather, of its inhabitants trying to behave themselves. We tried our best to be fair, but we could not help rejoicing in the end that the sharply contested games of skill and endurance were won by Americans. The release is not only important, but it is assured in advance of widespread popularity.

TOM RICKETTS BACK WITH AMERICAN.

The first producer of the "Flying A" company is again back on the staff. The present line of exquisite American photography should make the future productions of Mr. Ricketts stand out with telling effect. Mr. Ricketts came to the American with Jack Kerrigan in the fall of 1910 and his first production was "Romantic Redskins," the scenes of which were taken near St. Joseph, Mich.

ESSANAY EVENTS.

On Monday evening, June 2, 1913, the new Essanay studio at Niles, Cal., was informally opened. Mr. G. M. Anderson and all the members of the Western stock company received the invited guests, consisting of prominent business men of Niles and San Francisco. The speech by Mr. Anderson was enthusiastically received and gave the cue for the festivities to begin. Dancing, interspersed with gallons of refreshments (Grape Juice), comprised the evening's enjoyment.

Monday, June 9th, was moving day for the company, and everything from pins and needles to auto-trucks was moved into the new studio. On Wednesday, June 11th, Director Ingraham initiated the new plant with its first picture. The building is equipped with every improvement necessary to producing first-class pictures.

J. J. Robbins, general manager of the Essanay Western company, is on a short visit to the East, gathering information on all the latest improvements for the Western studio. This is Mr. Robbins' first visit to the East in three years.

A STUDY IN MAKE-UP.

As an example of realistic character make-up, the Edison Company sends the photograph reproduced herewith of William West, one of the members of the Edison acting company now in the South. Mr. West is made up for the part of an old darky in a forthcoming Edison release, entitled "To Abbeville Court House." The background in the illustration is a typical Georgia "shack" of which there are thousands in the "cracker" State. Just outside the range of the camera a group of old colored "uncles" sat and marveled at the realistic way in which Mr. West imitated them in prototype. One of them said to another, "I thought you said old Bill Odam was dead? Dah he."

"Law-me!" said the other, "I knew the devil would never cotch dat coon."

"King Rene's Daughter"

A Thanhouser Three-Reel Winner.

Reviewed by Louis Reeves Harrison.

ONE of the most beautiful photodramas ever exhibited on the screen, one of the kind to bring millions into the little theaters who do not attend them now because of a surfeit of weak sensationalism for unripe minds, yet the Thanhouser release will turn no one away. It provides an interesting story admirably told by capable actors that will hold any audience, however badly mixed. Even the small boys who applaud anything presenting fringed trousers in deadly combat with feathered war bonnets will sit up and take notice, and the quiet ones, those whose solid patronage keeps the entire machinery of moving pictures going, will be induced to come again for some other such visual delight.

Most remarkable are the fascinating and impressive scenic effects, notably the exquisitely-chosen exteriors. That feature alone, providing as it does a series of lovely pictures that hold attention, is enough to give the production high rank, but it is so well-balanced in other respects that its almost-bewildering beauty is not intrusive. Little or nothing mars the illusion that we are watching human nature and human action in an atmosphere of romance, where sentiments and adventures are unfolded to our vision on enchanted ground. Spectators who are mentally more than seven, who are daily and nightly jarred by characterization that is feeble and backgrounds unsuitable if they are not ghastly, will experience a sense of pleasure at watching a performance so artistically complete.

So composite, however, is any form of drama, so dependant upon many and divers elements of success, that this one might not have attained more than respectable mediocrity without a winning central figure. It is the story of a princess betrothed when a babe for political reasons and made totally blind by a fire which immediately followed the betrothal ceremonies. Recovery of her sight depends upon her complete isolation, where she will be unaware of her affliction and of the fact that she is a king's daughter. Her environment furnishes some of the most delightful of exterior settings, but she herself is in keeping with them.

The lead was assigned to a Miss Fealy, a newcomer in pictural drama, of charming personality, rare intelligence and keen appreciation of what is required of her in the part she plays. She is a perpetual delight to the eyes, moves with grace, and she seems imbued with the sweetness and purity of her role, one of the most fascinating characterizations I have seen in a long time. The prince to whom she is engaged comes upon her unawares by force of circumstances, and the scenes of their first meeting are the most beautiful in the entire production. They are works of art.

The romance of these two young people, who are unaware of each other's identity moves rapidly to a happy denouement by means of external forces with enough tension aroused by prospective changes in the relative positions of the dramatis personae to hold interest right up to the conclusion, though the latter is half-foreseen. Miss Fealy's fine analysis of the innocent character of the girl furnishes an intellectual delight for those who enjoy the more delicate phases of acting. She has flashed out like a star of the first magnitude, and it is to be hoped that she is a fixed one. All the other roles are admirably performed, and the director deserves high commendation for his unqualified success.

AN UNUSUAL FEATURE.

The Great Northern Special Feature Film Company has announced for its current release "The Grain Speculator," which is said to be a photoplay out of the ordinary. The consuming thirst for gold in the wheat pit is said to be portrayed in most convincing fashion and many of the scenes carry thrills that are sure to prove convincing. The speculator at the ticker, the fatal plunge of the hotel elevator, and the sensational fall of the speculator and the sham prince from the top of the wheat magazine into the bins below, are said to be exceptionally realistic. A more extended review of this feature will be given later.

Beautiful scene from "King Rene's Daughter," a three-part Thanhouser Feature.

Foreign Trade Notes

BRITISH NOTES.

By Our Own Correspondent.

Mr. H. A. Spoor, the British agent for the Essanay Company to mark the renewed productive activity of his company, is issuing a really bright review to exhibitors on this side. It is called "The Photoplay Review," and now that the Essanay Company has ceased to "do to death" the cowboy drama, there does not seem to be any reason why it should not become most popular among the host of similar publications periodically issued here to showmen.

* * *

The Edison agency has also taken a tip from one of the home firms and is distributing electros (or cuts) almost for the asking.

* * *

The head European office of the Lubin Company is now situated at 4 New Compton Street, London, W. C., from which address most of the announcements are now issued. The firm's releases will, however, continue to be handled by the Moving Picture Sales Agency of Wardour Street, London, which is also responsible in this country for the products of the Kalem, A. B., and Pilot concerns.

* * *

A new brand of films produced in the South of England, entitled "Searchlight" films, will experience its first release in August with a two-reel drama, "The Cloister and the Woman." An agency which handles mostly American films is to release "Searchlights," so they must bear comparison.

* * *

A West End manager has hit on a novel scheme of advertisement when he features any subject containing as its nucleus a particularly thrilling scene such as a railway collision, a boat accident or an exciting chase. The entrance to his hall breaks off at a right angle and at the corner he has suspended a huge plate glass mirror. When the curtains are hung back the mirror reflects the picture on the screen to the complete view of persons passing in the roadway or on the sidewalk.

* * *

A society writer here states that madmen are irresistibly attracted by pictures. He quotes the instance at one well-known London theater of a man who goes regularly every day to time the pictures on the screen.

* * *

The spectacle of other people's sufferings, especially if treated humorously, are always amusing. That is why the Vitagraph film, "The Hungry Mosquito," by Winsor McCay, is taking so furiously in London.

* * *

Mr. Charles Urban has secured world's rights to reproduce in Kinemacolor Maeterlinck's sacred drama, "Mary Magdelene," "The Blue Bird," and other of the famous author's works. Madame Leblanc will herself take the leading role and the exposures will be made in Paris. I am told that the finished films will be ready for the New York and London exchanges in the late autumn.

* * *

Someone has been suggesting to the Chancellor of the Exchequer, Mr. Lloyd George, that moving picture theaters might, with advantage, be taxed. In close political circles there is some credit being given to the rumor that the suggestion will bear fruit, providing, of course, it survives the trade agitation which would be found to follow the announcement.

* * *

American releases which are most prominently exhibited in London and chief provincial cities during the week ending June 21st are: "The Actress," Rex drama; "Between Orton Junction and Fallonville," Edison drama; "Boobs and Bricks," Flying A drama; "Cymbeline," two-reel Thanhouser drama; "Canine Rivals," Solax comedy; "Doll and the Devil," Pilot drama; "Dancer's Redemption," Selig drama; "Exposure of the Land Swindlers," three-reel Kalem drama; "Her Great Chance," Melies drama; "Lady and the Mouse," Biograph drama; "Pekin," Selig scenic; "Suspicious Henry," Vitagraph comedy; "Sally in Our Alley," Selig drama; "That College Life," Vitagraph comedy; "Tramp Reporter," two-reel Powers drama; "Well Sick Man," Edison drama; "Wonderful Statue," Vitagraph comedy; "The Youthful Knight," Edison drama.

* * *

Two new British film producing firms have started operations during the past few days, both on the south coast and within a few miles of each other. Mr. M. Parry and Mr. F. Watson are together to produce comic and topical films in a small studio at Eastbourne, but later they will go in for serious dramatic subjects. So far the company has no cast of any pretensions. The other company is on a more ambitious scale and is known as the Brightonia Film Co., with studios at Brighton. They have just produced "East Lynne," bought by Barker and are now actively engaged on another big melodrama, "The Grip of Iron," which will present Mr. Fred Powell in the role of Jargon, the strangler, and also Miss Nell Emerald. In addition to these two talented artists the Brightonia stock company includes Miss Monnie Mine, the winner of the American Beauty Competition, Mr. Harry Lyons, Mr. Frank Petty, Miss Eily Adair, and the well known McConnell trio from the variety stage. Mr. W. H. Speer is the managing director and the producer is to be Miss Emerald. The M. P. Sales agency are to release the Brightonia productions.

* * *

The announcement of the invention by Prof. C. F. Jenkins of a means of transmitting moving pictures over telegraph wires has not caused the surprise here one might have expected, owing probably to the fact that Mr. T. Thorne Baker invented in 1908 a similar method of transmitting ordinary photographs by telegraph. If Mr. Jenkins' invention becomes commercially practicable we may be permitted to conjure up visions of the age when from a central installation the municipalities will supply all the latest pictures over the wires to householders at ordinary telephone rates.

* * *

Mr. Basil Vankeerjon, a New York man described as having some connections with the American moving picture industry, has been swindled in this country out of $1,150 in a bogus kinema enterprise. The swindlers are at large.

* * *

M. Gerald du Manvier will shortly appear before the camera in a series of his famous plays.

J. B. SUTCLIFFE.

JAMES K. HACKETT AGAIN FACES THE CAMERA.

In the powerful character of Jean Valjean, the convict in "The Bishop's Candlesticks," Mr. James K. Hackett will make his second flight into film-land, concluding a contract entered into between Ernest Shipman and his business associates in the Golden State Motion Picture Company of California which was made last October.

The pronounced success of "The Prisoner of Zenda" has decided the directors of the Golden State Company to release this subject at once, which duly protected by copyright, as the Hackett acting version, will be made under the personal direction of Mr. Hackett.

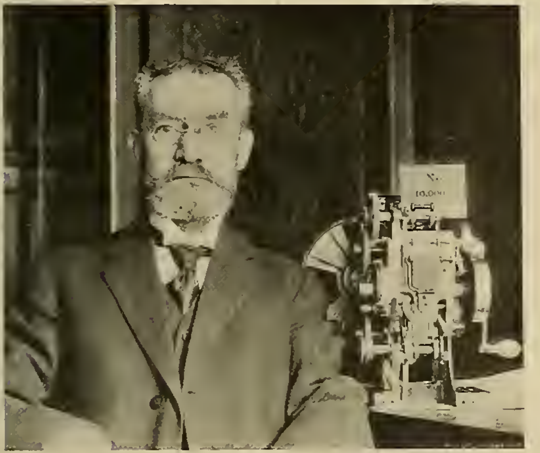
AMERICAN PRODUCES TWO-REEL "QUICKSANDS."

"Quicksands" is the title of a coming American two-reel in which Jack Kerrigan will have a unique part. A car-load of carefully collected quicksand was dumped at Shore Acres, a village adjoining Santa Barbara and there the scenes were made in which Kerrigan goes down in the sands. The schooner Santa Cruz was hired and a village of tropical thatched houses were made. It is a pirate story and those privileged to witness initial runs of the sample prints pronounce it the best multiple reel feature ever made by the American.

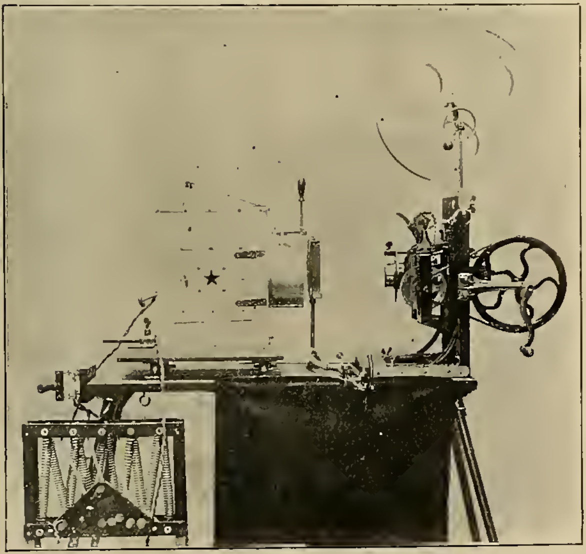
A REMARKABLE RECORD.

Ten Thousand Machines of the Latest Model Cameragraph Have Been Made and Sold.

On May 21st, the factory inspector of the Nicholas Power Company received from the machine assemblers, No. 6 mechanism, No. 10,000, which is the mechanism shown at the side of Mr. Nicholas Power, its inventor. This is indeed a phenomenal record when one comes to consider the short length of time the No. 6 machine has been on the market, and the further fact that the Power Company has been filling orders for No. 5 machines right along, having only stopped the manufacture of that type of mechanism on May 1, 1913.



Mr. Nicholas Power and Machine No. 10,000.



The First Power Machine.

The record, as regards the No. 6 machine, becomes still more remarkable when one considers the fact that the first year its sales were comparatively low, and for the first three or four months amounted to very little indeed. After the first year, however, the sales of the No. 6 machine increased rapidly and for a long time the factory was constantly behind with its orders, sometimes being back as much as 200 machines, notwithstanding the fact that the company has far more than doubled its factory capacity since the time the No. 6 was put out.

Merely as an item of interest, we reproduce herewith the first type of machine placed on the market by Mr. Nicholas Power—this being long before the time of the Nicholas Power "Company." Note the difference. Between that day and this there has been a vast improvement in projection machinery. Beside the old machine with its simple mechanism, tiny lamp house, and small, weak lamp, the modern machine looks, by comparison, very imposing indeed. Considering the number of machine manufacturers and the fact that the Power Company has itself marketed 10,000 machines of one model alone during a comparatively short period of time, one begins to wonder where they all go and what becomes of them. In this connection, however, it must be remembered that the field is not yet fully developed. Far from it. The United States Government and the various State and Municipal Governments are just beginning to buy projection machines, while schools, colleges, settlement houses, churches and civic societies are adding projection to their curriculums. Where and when the end of the demand for moving picture mechanisms, to be used in new fields, will come, no man can say, but most certainly it is not yet in sight, even of the man using a telescope.

It is but fair and just to say that at least a considerable portion of the success of the Power Company has been due to square dealing. Mr. Power himself is still active at the factory, though he now devotes most of his energy to the inventive end. He has recently devised some very remarkable attachments.

MUTUAL OPENS CALGARY, ALBERTA, OFFICE.

The Mutual Film Corporation of Canada has recently opened offices in Calgary, Alberta. The Mutual program will be handled exclusively through this office for the Province of Alberta and Eastern British Columbia.

Mr. E. R. Fauser, formerly manager of the Winnipeg office, is in charge. Exhibitors in this territory please note address, 408-409 Leeson-Lineham Block, Calgary, Alberta, Canada.

Miss Mayre Hall, with the Imp Company.

Moving Picture Educator

THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

From Ironton, Ohio.

MR. A. J. WELLMANN, manager of the Scenic Theater, Ironton, Ohio, sends us the following letter on his experience with educationals and some conclusions which he draws therefrom. He has certainly had his hands full this past spring with other troubles, as the opening of his letter shows, and we not only sympathize with him but believe that by this time he has turned success into defeat. He is apparently one of the men who believe with Charles Reade that "difficulties are things to be met with; and impossibilities are things to be overcome." He says:

> Thank you for your interest and kindly pardon this late reply. I had *thirteen* feet of Ohio River in this house. Owing to the excessive dampness, my house was dark for *thirteen* days. The flood was *thirteen* inches higher than the flood of 1884. And all this came to pass in the year *1913*. This may be accounted for by that fact that "Scenic Theater" has *thirteen* letters and is located at *132* Center Street.

Mr. Wellmann is evidently not one of those who believes in unlucky numbers or perhaps he knows that in the Bible the number thirteen is always used with reference to Christ's death and atonement for sin and therefor is "lucky" for good people and "unlucky" only for the devil and bad people. Be that as it may, however, we know a number of exhibitors who could take the lesson from him that it is only the male animal that lies down when opposition comes and that it is the man who dies fighting. Mr. Wellmann continues:

> My experience leads me to believe that the educational value of motion pictures is the essence and foundation of the success and future growth of the business.
>
> I run a four reel, daily change program; admission: children up to twelve years, five cents; all over, ten cents. I have repeatedly requested the Cincinnati branch of the General Film Company to furnish one educational film each day, along with one comedy (American only), one drama and one "hardware" (i. e., Western, War or Indian). But the two reel five-cent show keeps the exchanges from buying enough educationals and so they cannot fill my program.

There is a good argument from the viewpoint of the exchange in what Mr. Wellmann says; but the two-reel show is doomed and there has already arisen an outside demand for educationals that is steadily growing and is even now sufficiently large to enable any live exchange to secure enough educational subjects to supply a demand like the above from an ordinary exhibitor. In his next paragraph Mr. Wellmann points out one of the ways in which the happy day may be hastened by that same regular showman.

> I frequently invite classes and sometimes whole schools to free exhibitions of educational pictures, much to the delight and satisfaction of the teachers, sisters, priests, etc., who are ever ready and in fact waiting for more invitations and always comment favorably upon the educational value of some pictures. Unfortunately I cannot afford to pay very much for film service and therefore cannot get certain releases when they would do the most good.

Free exhibitions once in a while as an advertisement are excellent things, but it is easy to overdo them. A much better plan would be to put the money that the free exhibitions cost into a big educational feature night, properly advertised especially among the classes whom Mr. Wellmann invites to his free shows. Even a higher admission fee than usual is sometimes an attraction to this class of persons who are apt to look at it as a compliment to their refinement and education, and if this is coupled with an occasional, not indiscriminate, free invitation to see something in the ordinary show that you think they will particularly appreciate, the results will be much better in every way.

> When I get my advance program on Friday or Saturday, for the coming week, the first thing I do is to check it for repeaters; then I next look up the criticisms under "Comment on the Films," so that I can advertise them faithfully. On several occasions I have asked the exchange to substitute, but pshaw, it is a waste of time and expense. This is the most discouraging feature of the business. They call me a "crank"; but it takes "cranking" in this and other businesses to get balky machines agoing right.

Quite true, Mr. Wellmann. Keep on "cranking" and let us know every time we can help you make a few more effectual turns to the crank.

The Exhibitors' Convention.

One of Mr. Wellmann's best suggestions is in his postscript, but before writing it he says:

> It is my intention to attend the National Convention of the M. P. E. L. of A., and should I have the good fortune to be there, it will be my pleasure to thrash out this subject with you, face to face.

We hope that Mr. Wellmann will be able to come and we shall certainly try to meet him. We would also like to say that we shall be there ourselves and shall be glad also to meet any and everyone who is interested either for or against the educational moving picture. Our address will be care of the "Moving Picture World," Pullman Building, Madison Square, New York.

> There is one item I should like to see you go after, namely, scenic pictures, travelogs, etc., do not have near enough explanatory matter, and consequently the patrons do not take the interest they should in many really valuable and interesting pictures. C. G. P. C. and Cines often release rare gems along this line and only a very, very few spectators realize their value and beauty. The pictures should at least show locations on the map as is sometimes done—a feature that has brought more favorable comment from patrons of the theater than the producers have any idea of. For this reason the "Seeing America First" series of Pathe is becoming very popular and if the producers would supply an interesting (printed) lecture for their educationals it would create an intense interest.

This is an entirely well-taken point and we have already "gotten after" some of the manufacturers on the subject of the proper annotation of the educational pictures. Later we shall have something to say in these columns; but, in the meantime, we would suggest that when Mr. Wellmann or any other exhibitor has a good picture that needs to be supplemented by explanation, why does he not try to get one of the teachers or ministers in his towns to come along and give it for him?

THE SACRED GAZELLES OF THE PARK OF NARA (JAPAN.)

This is an exceptionally pretty picture. Printed in colors of soft tone the effects are charming. It is also an ideal picture of pure Japanese park scenery and life; it is one of the most pleasing of its kind we have yet seen. In the beginning we find the graceful Gazelles at the gates of the magnificent promenade; they are exceedingly lithe and gay, yet evidently perfectly tame and gentle. Of a uniform size and color they form an attractive group and seem singularly appropriate amid their surroundings; truly a Japanese park is a delightful place, the visitors seem as happy as the place demands they should be. At the sound of a trumpet the whole herd of gazelles, in leaps and bounds, hasten to the call for lunch and are fed with biscuits, which they are just as ready to take from the hand as from the ground. They then are led by their keeper through a shallow lake of water where they follow as if thoroughly enjoying their daily bath. The freedom these beautiful animals enjoy is evidenced by the readiness with which they approach, "even to the threshold of the Temple of Buddha," where they are fed "tit-bits" by the worshippers. A party of Japanese children enjoying their lunch on the grass in common picnic fashion are not disturbed as a number of these graceful friendly animals come to enjoy the fragments. Children will enjoy this picture, while educationally it is scenic, natural-history, and, manners and customs combined; it is of usual Eclair quality. W. H. J.

HYDROGEN.

This is the companion picture to the Oxygen described recently. The "associate gas" it may be properly called because of the relationship which these gases bear to each other. The simple lesson in science first taught that water is H_2-O, that is, two parts of hydrogen to one part of oxygen are found in water. The decomposing of water by electricity shows these two gases ascending in the separate test tubes, with the hydrogen occupying double the space of that occupied by the oxygen. Again, in the laboratory the making of hydrogen alone is shown and, in conjunction with oxygen, it is electrically exploded and water is made; this primary lesson so readily taught and so easily learned, is very valuable, as the writer well remembers that in his day this lesson, now thoroughly taught in five minutes, was not mastered in a couple of hours. Various uses of the lighting and heating powers of hydrogen are shown; thus the scholar and student is well prepared for after lessons, which reveal to what a great extent the two gases enter in most of the combinations which nature reveals in the operating room of the science classes. The last picture shows the greatest use to which one single gas is applied, as beneficial in the arts of war or peace.

The occasion is a French army camp where tanks of hydrogen are brought on the field and connected by a large hose to the empty monstrous bag of a navigable balloon, which it very soon inflates; this single gas being lighter than the gases of the atmosphere the majestic balloon is soon floating proudly in mid-air. If navigation of the air is going to be made possible, and the oceans are to be crossed, and distance annihilated as some propose and contemplate; hydrogen is the power which is to be depended upon; thus this powerful agency is now explained from its simplest sources to its greatest uses, by this latest release from the "French Eclair" and makes a most thorough addition to the list of educational sciences. W. H. J.

A NEW NAME?

When are we going to have a word or name whereby to designate educational kinematography? There is no name at present which is sufficiently dignified to fill this vacancy. It is possible to go further and say that we have no one name or word which properly in itself designates a moving picture house. The word photoplay has failed to cover all that was expected of it. In itself sufficient to emphasize in abbreviated the words moving or motion picture, it has failed to replace them. It was recently shown that seventy-five per cent. of the moving picture houses still continued to use the original titles, making the addition of "photoplay" unnecessary and superfluous. From an educational standpoint, however, while it would be satisfactory if all picture amusement places were to adopt the universal use of photoplay as a standard name, it would not suffice to carry the idea which is required for churches, colleges, schools and institutions. Another strong reason is that the required word must suit as far as possible every nation and language. An English picture trade journal has recently been trying to find the much needed word, but without success. That it will come there can be no doubt, the writer believes it lies buried in the archives where lie the names submitted when photoplay was selected; it may be remembered the judges on that occasion made the sad mistake of rejecting "all names that found their origin the 'original' languages"; let these be brought to light, and prove if there is not an educational title suitable for the high standard which educational kinematography has now attained. No word ending with "play" can apply to learning, knowledge, or educational attainments, may this reminder prove a timely one, and the dignity of learning by the highest possible twentieth century methods be rightly and suitably designated. W. H. J.

INCREASING NEWS-PICTURE POWER.

The statement that Pathe's Weekly has become Pathe's Twice-a-Week is very welcome at first thought. The great service rendered by the Weekly suggests, however, a second thought; is its great weekly value to be discounted by its duplication? There can be no doubt that the greatest standard of permanent attractiveness has been secured by Pathe's Weekly. Intelligent people everywhere have made their weekly visit to the picture house for the purpose of enjoying this most entertaining news purveyor. A strong weekly is of more value than a weak daily in kinematography. Is the time coming when we shall have a daily? Certainly not, until the time also comes when the picture can be produced as quickly as the news; until that time comes, extra editions must be as equally satisfying as the first edition, or both will suffer. If then, Pathe's Twice-a-Week will maintain the high character, and enjoy the same prestige of its most worthy predecessor, thoughtful people will quickly show their appreciation of it by giving it the same cordial support.

The Moving Picture Educator has always valued very highly the help given to educational kinematography by the "Weekly," and is as jealous of the preservation of its powers as are the makers themselves, and desires most cordially to support, and to recommend to the exhibitors, the constant use of this and other similar illustrators; they are the most universal and popular forms of helpful moving pictures we now enjoy; may the increase of them be equal in the instructive quality as they are in quantity. W. H. J

RELIANCE RAVINGS.

By Hopp Hadley.

"Ashes" will be the title of the feature following "The Tangled Web." "Ashes" is an unusual drama by Marion Brooks, in which Irving Cummings will play the lead, on July 12th. It deals with five different love affairs in one man's life, and calls for versatile character acting.

* * *

Gambling being very much in disfavor at present in New York, the interest in the coming Reliance-Lubin baseball game is confined to mere speculation, and since making the deciding hit during the last half of the ninth inning of the Pathe game, Irving Cumming is enjoying the novelty of being a real honest-to-gosh hero, instead of a make-believe one in a drama.

* * *

Irene Howley was welcomed back to the Reliance studio after a two weeks' rest. "Half a Chance" proved a rather strenuous picture for Miss Howley, but she is back in the harness as good as new—and still good natured.

* * *

Edgena De Lespine swung a long, sharp dagger to such good advantage in a scene in "Ashes" that she drew the claret from Irving Cummings in the very first round. Nearly fainted, too, just to be womanly. "Very realistic," calmly remarked Director Oscar C. Apfel.

* * *

The scenarios are still voted upon by the directors and scenario staff, without the name of the author being known to the voters, and the well-known authors continue to win on their merits, although every now and then a story by some person not identified with the magazine or novel world is found among the accepted scripts.

* * *

In order to avoid any possible confusion that might arise between the film and the play, "Her Rosary" will be the title under which a novel picture drama containing the beautiful lines of "The Rosary" will be released on July 16th. This single-reel subject was staged by Oscar C. Apfel, who considers it the best thousand feet of film that he has ever produced.

* * *

Lawrence McGill anticipates receiving an honorary degree from some prominent university as the result of his latest efforts as a director. He recently completed a psychological subject to be released on July 2nd, under the title of "Dick's Turning," and is now staging "The Wager," which deals with a sociological experiment in which a child of the slums is made to change places with a child of luxury as the result of a wager as to the effect of the change of surroundings upon the two lives.

* * *

In line with Manager Ritchey's interest in the "paper problem," the three-reel drama, Rosemary Theby in "The Tangled Web" will carry a line of one, three and eight sheet posters instead of one, three and six sheets. The eight sheet is a more uniform size poster than the six sheet, and should be more valuable to the exhibitor. The Reliance is now putting out both one and three sheet posters with each release.

SELIG SIFTINGS.

Plans for the new office building which the Selig Polyscope Company is erecting in Wardour Street, London West, are now before the city authorities in completed form. The plans call for one of the most modern and substantial structures in London, and when completed the offices will undoubtedly be the finest film offices in the world. Every convenience, including model projection theater, show rooms, lounges, etc., is provided for. The building alone will cost over fifteen thousand pounds. The old buildings on this location are now being razed.

* * *

Tom Jones is a good farmer when sober, but a noisome pest when in liquor. In order to save him from an attack of expected delirium tremens, and reform him for good, his clever son hires a circus menagerie which he installs in the barn. When the family's "awful dad" comes home that night he has such a scare that he immediately signs the pledge. This is the amusing story of Selig's release for July 9th, "The Reformation of Dad."

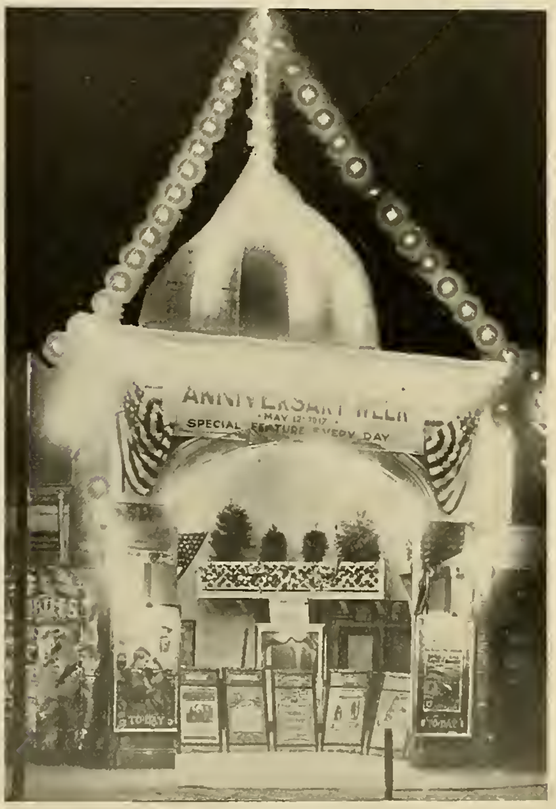
* * *

Winnifred Greenwood has completed her engagement with the Selig Chicago Company and will rest for a few weeks before accepting one of the many tempting offers she has received from other companies.

GARDEN THEATER, NEW HAVEN, CONN.

The Garden Theater of New Haven, Conn, had its birth on May 17, 1912, a year ago, in the shape of the first airdome in that city. After a successful summer season, the Garden Theater Company built what is now known as the Garden Theater, situated at Munson and Orchard streets, New Haven, a photograph of which is herewith published.

The Garden Theater Company, which is composed of F. M. Hill, I. Jacocks, Jr., and C. K. Kazanjian, in a letter to this paper says with considerable gusto that they followed the suggestion of the Moving Picture World in their exterior and interior decorations, and that they usually trim the interior with some kind of decoration appropriate to the different seasons and which stay up for the length of the corresponding season.



Garden Theater.

Recently, the Garden Theater had an anniversary week and no expense was spared in making the theater look like a "big thing." The management caters to the better class of people and in spite of a lot of competition the receipts are high. The music consists of piano and drums every night with the exception of one night a week when a full orchestra is employed. The house has a seating capacity of 700 and the admission prices are five and ten cents.

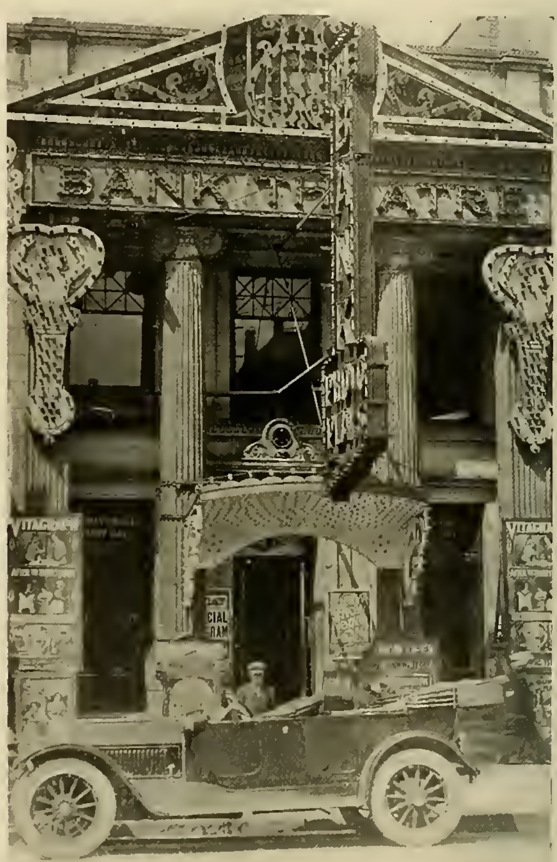
BANK THEATER, AKRON, OHIO.

We give herewith representation to Akron's $100,000 photoplay house, which the Summit Amusement Company, owners of the theater, claim to be the finest picture house in the United States for its size. The building was formerly occupied by the First National Bank. At the time the First National Bank was merged with the Second National Bank, a new home was built for the consolidated company as the building was not big enough for the new concern.

As the reader will observe from the photograph, the front is built entirely of marble and granite, the building standing on a lot 28⅓ feet by 100 feet. The front is beautifully illuminated in the evenings, there being 1300 Tungsten lights radiating their brilliancy. The interior decorations are in marble and tile, and what little woodwork there is, is hand-carved mahogany.

The building is one story high and has a front elevation of 40 feet with an inside ceiling of 30 feet. The ceiling is an art glass dome which cost $5,500, through which the auditorium is indirectly lighted. The ventilating system consists of twelve oscillating fans and two 36 inch exhaust fans, which changes the air every eight minutes. The structure is absolutely fireproof, and has the lowest rate of insurance of any building in Akron, but its location causes it to be the most hightly assessed piece of property per foot in the city. The house has a seating capacity of 300.

The Summit Amusement Company rented the building for a term of four years beginning with April 1, 1912 with an option to buy, one year from date of lease. The property was bought by the company in October of the same year for $85,000 and it has since been offered $125,000. The building is about ten years old and when the First National Bank purchased it it cost them $69,000.



Bank Theater.

REMODELING OPERA HOUSE.

The Grand Opera House, Huron, S. D., under the management of Joseph Daum, is to be entirely remodeled and converted into one of the best picture theaters in that State. The seating capacity will be increased to 800. Power's No. 6-A and a Simplex machine will be used. A mirror screen costing over $600 will be installed, and it is Mr. Daum's intention to exhibit nothing but first-run pictures. The music will be furnished by a six-piece orchestra. Mr. Daum, who has had charge of the Opera House for the past ten years, during which time it has always been a paying business, is confident of even greater success with his new venture.

$50,000 PICTURE HOUSE AT FRANKLIN, PA.

B. H. Printz has let the contract and work has been started on the new $50,000 picture house to be erected on the site of the old Pastime Theater, Franklin, Pa. Edward Zeitler, who made a great success with the Pastime, has leased the new house for a term of years, and expects to have the Princess, as the new house will be called, open early in the fall. The Princess will have a seating capacity of 700 and will be modern and up-to-the-minute in every respect.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Greetings.

We hope that a large percentage of readers of this department will be able to read this week's paper in New York City. The Convention and Exposition is the first really general appeal made the exhibitors and it is deserving of all the patronage possible. To the greater number the exposition will be merely a place of interest, but the live exhibitor will find profit as well as pleasure if he studies what he sees. The men who make advertising frames are there to sell them, but a study of frames and their uses will bring business later on if you apply to your house the ideas you see exploited. It is the same way with every line. Pick up all the ideas you can and when you get around to the MOVING PICTURE WORLD booth, No. 316, look for the fattest man there and if it is not us, Mr. Bush can locate us, so tackle the fat man, anyhow.

Advertising Films.

To the delegates, in particular, we make the appeal that they bring up in convention the matter of advertising films. Nothing at the moment is of greater importance than the slow but insidious growth of the advertising film. We have spoken of this at length, but we want to speak again on the eve of the convention and not only appeal to the delegates to take such action as shall seem proper, but to go back home and do missionary work in their state organization.

Fight the advertising film whether it comes from the manufacturer, the advertiser direct or from the exchange. This last is a more or less new development, but one Middle West exchange with an industrial department advertises that because it *is* an exchange it can make you take the reels they are paid for making and distributing. If you pay for service you are entitled to films and not advertisements. If you take advertisements you are entitled to the money paid someone because you are using the advertising, but insist upon having films no matter how attractively the advertising matter is framed up and in spite of the fact that your patrons do not object. Few of them will come to you with their complaint, they will simply go somewhere where they are more certain that they will not be swindled—and they are swindled if they pay you to see straight pictures and get advertising matter, even though the advertising carries a story that interests.

There is a large and growing use for the advertising film, but they should be exhibited as such in halls specially engaged or in the auditoriums of the department stores. That is where they belong and where they should be kept. They spell ruin in the picture theater and the business and it is earnestly to be hoped that the convention will place itself on record in language that cannot be misunderstood.

One Man Who Won't.

Here's a letter from a big man with a small show. It should interest every exhibitor:

> I have just finished reading in issue under date of June 21st your article regarding "Advertising Films" and wish to say that it is great and I hope you will keep up the good work. If every exhibitor in the world would look at the advertising films with the same view as I do, there would soon be a stop to them. As you say, if I want to go into the bill-posting business I should sell out my theater and go into the bill-posting business right, but I will never impose upon my patrons by showing them a film advertising some food product or any other thing that is a direct advertisement. I only have a small theater in a small town which is not worth very much and which can be called a storeroom show, but yet I conduct it just as though it cost a hundred thousand dollars and take the same pride and pains with it, and I have refused to run any advertising film under any conditions. I will tell you my experience with my exchange which I have been doing business with for three years and paid them my money for their service. A short time ago they sent me posters for my program, which I was to run in a few days, and among them was a poster advertising a food product made at Batlle Creek, Mich. I wrote them at once and told them not to send it to me as I would not run it, but they sent it just the same. I called them up by phone and told them to send me another reel, as I would not run the advertising reel under any circumstances, and they sent another reel instead; but the president of the exchange wrote me an insulting letter and told me how narrow-minded I was and slurred my house and told me that he was broad-minded enough to run the reel in his $90,000 theater and told me I was cutting my own nose off. I wrote him that I was paying for my service and did not intend to let them slip anything over on me like that and he could run such reels as that if he wished, but that I treated my patrons who attended my little junk show with more consideration than he did with his $90,000 theater and the only thing that I can see where I was narrow-minded was by not changing my service to another exchange after the letter they wrote me. What do you think about it?

That's what one Oregon exhibitor thinks about it and he has a much keener perception of the true situation than the man who runs a $90,000 theater and an exchange. He has the interests of his business at heart; he wants to run things right, and the exchange man, who will go out of business if he helps to kill it, calls the exhibitor names because he will not become a party to a swindle.

It does not matter that this was a regular release, and not a wildcat. The manufacturer was paid to produce a story. He has no right to accept money from a food concern to advertise its wares and then charge the exchanges and through them the exhibitors for the privilege of helping him to fulfill his contract. We have seen but one advertising reel that was entitled to be classed as a release and this was the "Princess Nicotine," produced by the Vitagraph some four years ago. It was advertising only to the extent that the cigar box used was an imitation of a new brand, and it was a really fine trick picture. Apart from this there has been no advertising film that really classes as a proper photoplay.

Do not wait for the action of the league. Start your own one-man campaign and let the others catch up with you.

Can't See the Joke.

If the letter below came from some town of about eight hundred inhabitants, we could understand the argument, but it comes from a town of 60,000, with three railroads. The letterheads state that the house seats 1,100 persons.

With these facts in mind read this letter:

> Upon reading pages 1244-1245 of June 21st WORLD find that to reduce cost of film service for Summer you can save tickets, and judging from the "joke," tickets only.
>
> We do not know who originated this "joke," whether it was an exhibitor, producer or exchange, but if the former he may be excused on the plea of inexperience, and if the latter two we can readily see the point, and enjoy the joke.
>
> We have been showing pictures for six years, and started with service at $14 per week, and since then we have paid as high as $125 per week for a number of weeks, and $108 per week for seven months, in fact, all of last Winter, and last Summer we paid $55 per week for the same pictures, only older, and did as much business on the $55 service as we did on the $108 or $125 service.
>
> We tested out three values in service this Spring, starting with the $125 variety for a few weeks, then down to $100 and then to $55 and now $42. That's for six reels per change, changing four times per week, so you can see that we are getting all commercial at $1 per reel now, and as far as we can see the pictures are just as satisfactory, with exceptions of a few more scratches, and what's more to the "point," we are doing just as much business on the $42 service as we did on the $125 service, and saving $83 per week or $332 per month.
>
> We are talking from personal experience only, and can you wonder that we are at a loss to see the "point" in that joke?
>
> We will be pleased to learn what you consider "cheap film service."

Just think of that! A house that will seat 1,100, a town of 60,000 to draw from and a management that thinks an all-commercial service, streaked with scratches, filthy with dirt and grease, patched and worn and with parts of scenes or even whole scenes missing plenty good enough for its patrons.

Not for Today Alone.

These and some other exhibitors should realize that they are not in business for today alone. It is supposed that they want to be in the business next year and the year after.

They ran what seems to have been a reasonably good service. They got the people coming and the people are still coming. But it is bound to happen that the people will drop out and it will become known that the pictures at the Opera House are not worth looking at. And about that time the management will be more than willing to give a $125 service if it would get the people back, but it is a lot easier to get people out of a house than into one. They cannot get the better service and at once draw the old crowd. Some of the patrons will have dropped the pictures for good, believing it to be impossible to get good pictures, and others will have turned to more enterprising management where an effort is honestly made to give the best possible and we do not believe that there is a man alive who will regard a thirty day and over service as the equal of the newer film.

This demand for "first run" stuff has been overdone, but there is a value in first run in that it is not duplicated elsewhere and there is more picture than scratch. Our correspondents may have found an exchange where the films are kept in reasonably good condition, but if they really are content with an all commercial service, they are not managers at all.

It is understandable that in a very small town with no opposition and few persons to draw from, the commercial show will be regarded as better than nothing at all, but in a town with opposition it is inconceivable that a house should make as much money with a decrepit program as one that is fresh and in good condition.

Our correspondents will probably see the point of the joke about the time they get better acquainted with the Sheriff, for it is not possible that they can run all junk and keep out of bankruptcy in the long run.

Discouraging.

It is discouraging to get letters like that now and then. If such persons hurt only themselves there would be nothing to say, but they hurt the business at large. They hurt not only the other exhibitors in their own town, but they hurt exhibitors in other towns, they hurt the business in general in that their offering (we cannot call it entertainment) gives their patrons an entirely erroneous opinion of the photoplay. Every stranger who drops into their theater goes away convinced that the picture shows are just as poor as the most rabid opponent of the pictures say they are. He cannot know that the house is a lamentable exception to the general rule. He only knows that he personally investigated and found that the pictures were poor and unattractive, straining the eyes badly, and that the houses are badly run, for the management that regards a dollar-a-reel service as sufficient is not the sort of management to pay any attention to the nicer details of running a house.

The objection to commercial reels is not the age of the film, but its average condition. The film subject that is good when it is first run is good as a subject sixty days later or two years later. We were the first, in the Film Index, to urge the re-issue of old successes and we note that the Biograph is doing remarkably well with re-issues across the water. We believe that an exchange might buy re-issues here and offer a program as original as though it was to be issued next week instead of being two or three years old, but to keep a film in service until it virtually rots apart is not good business for an exchange, and to run such stuff in a theater is still worse business for a manager.

From Another Vancouver.

Ralph R. Ruffner, of the Comet Theater, Vancouver, Wash., writes:

> I am inclosing herewith two dodgers concerning the "1912 Pendleton Round-Up" pictures with which I billed the town. The larger of the two is not my composition, but the smaller, with the somewhat suggestive title, is. I had the perforations placed so those who cared to keep the cut at the top for such fun as they might be able to have with it could tear it off.
>
> A week in advance of the show, I billed the whole town and contiguous country with the large dodger, and about three days before time I put out the small one, but not quite so general, backing up the event a bit stronger with two half-page ads in the local paper, together with some newsy readers. The latter was pretty expensive, being 15 cents an inch, the two ads standing $23, while the small dodger cost $3.50 a thousand.
>
> While the "Pendleton Round-Up" is looked upon as being pretty much a local affair—only 300 miles away—and known to every man, woman and child in the Northwest, I did not hesitate to spend more money than usual, and the results were very satisfactory, it being our good fortune to play to capacity houses at advanced prices during the two days' engagement.
>
> I have about a hundred left-overs of the two dodgers inclosed and will gladly send one of each to any exhibitor who cares to write for them. Many managers are offered films of this character during a season and the samples will be sent for such worth as they may possess.

Good for That Selig.

The poster to which Mr. Ruffner refers will work as well for the Selig "The Law and the Outlaw" as for the "Round-Up" pictures. It is a small handbill topped with a halftone of a cowboy throwing a steer by the horns. Below is the caption.

Throwing the Bull
Can you do it?

It is cut off from the rest of the bill by steel perforating rule so that it can be torn off and carried around, to be handed the man whose stories are greater than his prowess. It makes use of a current slang phrase to good advantage and it is safe to say that each time the cut is passed around it will advertise the Comet. Perhaps a better plan would have been to put the cut on one side of a cheap manilla card and the reading matter on the other. This would have made it easier to carry, as easy to hand out and would have kept in the name of the theater and the attraction, for ten times out of every ten the card would have been turned over and read before being handed back. It is limited in its usefulness to the men, but properly distributed it will help.

The other poster is a small herald issued by a Seattle show-print house. The newspaper advertising is cleancut and striking and the reading notices are well written. Mr. Ruffner has the real managerial instinct. He picks out the good points and plays them up, and he knows how to express himself.

Wesley Says So.

Wesley says his pictures and vaudeville are free. He adds, however, that a stock company costs five and ten cents in the afternoons and ten and twenty in the evenings. Wesley has opposition now—though it is closed for the summer—and perhaps when the cool weather comes he will have stuff to send every week instead of waiting until we prod him up. That will help some.

Trial Trips.

Ole M. Nelson, of the Sterling and Orpheum Theaters, Greeley, Colo., is trying himself out in preparation for a weekly, one of these weeks, and sends in the result, accompanied by this letter:

> I used to run the display ad like the ones I am sending and beside that I had from 10 to 30 lines of "black-face" type readers in the locals of our daily. Have been trying to see my way clear to scrape the time to get up a weekly "News" of some sort, but the question of time and the thoughts that maybe I would not make a success of it have kept me back. (You know in a small town you must be mighty careful about falling short of what you expect to do and what is expected by the townspeople.) If I started a paper and it was not up to what is expected it would be worse than never trying. So I got a notion into my head that I would try some stunt like the inclosed in order to find out whether or not I am capable of writing readable and attractive short items. Am not afraid of the longer "Press Agent Promises." I intend these to be sort of short arm jabs. This space is a little cheaper than B. F. Reader's, and if they sound like they will arouse interest if you were a prospective patron I will keep it up and eventually publish a weekly of some sort.
>
> I just noticed that on the back of one of the display ads, I have an opposition house display. Last week you compared the wording of one correspondent's ad with that of his opposition. Will you do it for me?
>
> Hot weather and poor ventilation at the Orpheum has caused us to close that house for the summer. Am mentioning this fact for fear that you might think that I have changed from one house to the other. The last time I wrote to you I spoke more of the little Orpheum than the Sterling, but it is the same Nelson on the same old job.
>
> Am so glad you quoted from Benny Pulitzer's catechism relative to the cheaper film service. Have been arguing for some time on just that question and that little article in No. 12, Vol. 16, put an end to all argument with them. We retain our present service.

Knows His Business.

We are glad to see that Mr. Nelson is holding out for good shows. It is a grave error to cut down too much on the program at a time when you most need a good show to draw them into an inclosed theater. He has the right idea.

The trial trips are gossipy paragraphs in the local paper, perhaps four to six inches a day. We think that Mr. Nelson can "go the distance" with a weekly and do it for pretty close to what the space costs him, or he can hustle the ads and save money or even make a little, if the Greeley merchants are wise. Given the ability to write crisp stuff, the film weekly is the thing of the future, and we'll be glad to see Mr. Nelson come on the list. His column is headed "Motofilmic Notes," and he makes proper acknowledgement to Bertram Williams for the word.

If Mr. Nelson wants to get out a weekly and will try the trick of writing it in odd moments instead of taking a day off and trying to do it all at once, he will find that it is a lot easier than he thought it would be. He takes Licensed service and can get a lot of help from Vitagraph Bulletins, some from Edison Kinetograms, about as much from the Kalem Kalendar (which should run another four pages, they do it so well), Hugh D'Arcy will contribute enough stuff for a page of Lubin chat and Selig and Essanay send out good press sheets all ready to be marked for the printer. But the main point is to cut down on the manufacturer's stuff (in spite of the temptation) and fill up with local items and local news.

We cannot compare the advertising of two houses where names are used.

Williams in Line.

It had to happen. When Bertram Williams realized that he was some months behind the procession, he hustled right over to the linotype machine and started to get out the first issue of The Airdomeite. The linotype promptly broke down, but that didn't stop him and he hustled over to the type cases. As a result the first issue is short of reading matter and long on advertising, but it is a clean looking sheet and when the long-suffering linotype machine is repaired we shall look for something good. There is a little too much border work in the first issue. Mr. Williams is strong on borders, but six point rule is a bit too heavy for a 5 x 7 page, and twelve and eighteen point border is two and three times worse. The first issue is but eight pages and cover and the best thing about it is the back page invitation to "Come in and freeze"; which is not saying that there is not good matter inside as well. How is this, for instance:

> Did you ever hear of a kiss being poison? Of course we know all about the insidious microbes and death-dealing germs which lurk within the recesses of an osculatory embrace, but to be really poison? Well, anyhow, the old trapper in "The Kiss," one of our offerings for Thursday, tells his daughter that a kiss is poison. When the young city man kissed her innocently and impulsively she sought in poisoned berries an antidote for the poisoned kisses. Oh! yes! they saved her life—but it makes a peach of a film.

Hot Air.

The Arsenal Theater, Pittsburgh, is sending up thirty hot-air balloons July Fourth, and offering passes to those retrieving the circulars released from them. It would be a good feature for street and county fairs and circus days, later on.

Figuring Advertising.

How do you figure your advertising rates? Do you say a man should pay a certain sum and charge him that, or do you go about it right? We know one dramatic publication that lost money on its card page. It figured that the actor would pay about so much and it made that price. Then they figured out that the white paper, the printing, the composition and bookkeeping represented the loss of a couple of dollars an issue—with most of the contracts made for a year.

Get your printer to help you figure the cost, figuring white paper, composition and printing cost. Now you know the cost of the page per issue. That is the least you can afford to charge. Now figure how much you will be worth to the advertiser; not how much you can get out of him, but how much you can give him. That's the most you can afford to charge. Figure your price somewhere between the two extremes. If you find that there is a demand for a greater number of copies, say an additional five hundred or a thousand, raise your prices and explain why.

Big advertising is figured on circulation per thousand or tens of thousands and the price gradually rises with the circulation. This is only fair to yourself and the advertiser as well. You use more white paper for his advertisement and must be paid for it. He gets a greater number of readers and should pay for them.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Bonus Payments.

THERE has been some discussion lately as to bonus payments. The bonus payment, in case you never received a bonus check, is an extra payment for a script that works out particularly well in production. An additional check is sent because of this fact.

Personally we are against the bonus system both from an editorial and a writer's point of view. If we write a script we want to be paid what the editor thinks it is worth. If we think that the price is fair we are willing to accept it and regard the transaction as closed. We are offered a price, we accept; there is nothing more in regard to that story. If the price is not what we are willing to sell the story for, we either argue the matter with the editor or else, having sent in the story "at usual rates," send no more to that market. Generally we argue, where there is any occasion for it, not as to the price of that story but as to the company's average rate of payment, but we would rather take $25 flat for a story than accept $15 with a possible additional $25 coming if the story turns out to be better than the editor thinks.

When we buy a package of crackers and find them better than we thought they would be, we do not go back and hand the grocer an extra five or ten cents. We paid him what he asked. He is content. If we got what we expected we have broken even. If we got more than we expected we are that much to the good. It is precisely the same way with selling stories. The editor is supposed to know what a story is worth to the firm and to pay that much. If he pays a bonus it is, in one sense, a confession that he does not know how to appraise a story, and we would have scant respect for his judgment on other stories. Whether we sold the crackers or bought them, our position is the same. The sale of a story closed the relations between the seller and buyer so far as that story is concerned. If it is worth $40 to a company, it is not worth $25 and $40 should be paid, but if the author is willing to accept $25 for a $40 story he should be content with the accepted price and not ask more. It generally happens that the added value is contributed by the director and players rather than the writer.

We think that the bonus system is a vicious one to writer and studio alike. If a writer does much business the matter averages up in the long run. Just as a matter of fairness, the author who gets a bonus on a good production should return the company a bonus on a poor production. It's an odd sort of knife that cannot cut two kinds of wood.

The high light of the entire argument, so far as a writer is concerned, is this. If he lets his stories go, virtually "on approval," he will get a lower average rate than if he sold outright, and it is the average that counts in the long run.

Sensing the Story.

Several scripts and letters lately have shown afresh how very few persons are able to realize just what a story is.

To many people anything that happens is a story and they write down anything that comes into their minds and send it around the country until repeated rejections show them that it is not—and then, perhaps, they blame it on the editors.

A story is a series of related incidents that tells the history of some accomplishment. Lots of you know that. Old readers of this department should know it by heart, but there is a constant accession of new readers and this is our day for telling them again.

If you go out into the street and walk from where you were to where you get to, that is incident, but it is not a story. You have gone from your house to the post office or the store, but nothing much happened. You just walked along the street.

But suppose that you started for the post office. On the first corner you saw a drunken man fighting with a policeman. In the middle of the block a horse was down on the pavement with a broken leg and the ambulance came and took it away. A couple of blocks beyond a man killed his wife because she put fried onions on his beefsteak the night before and on the block above a man fell out of a ninth-story window and didn't hurt the sidewalk as much as he did himself. Then you came to the post office, bought a two-cent stamp and mailed the letter to Aunt Mary.

That sounds more like a story, doesn't it? There is most enough in that to fill two reels. But that isn't really a story, because you have nothing whatever to do with the persons concerned in these various affairs. So far as your story is concerned you have no more story than if you simply went to the post office and bought a two-cent stamp to put on Aunt Mary's letter. There was a lot happened that was interesting or thrilling, but none of it was part of your story, was it? It was more like an Animated Weekly than a plot. Each incident was interesting, but not one had any connection with another or with yourself, and the main appeal in a real story lies not in the incident, but in the plot; the thread that holds the matters of interest together.

Suppose that you had started for the post office with the intention of meeting Lizzie Smith there. On the third block Joe Green came along in a cab and dragged you in. Stifling your cries, he took you off to the docks, where you were thrown aboard a ship ready to sail for China. You knew that if you went all the way to China that Lizzie would be married to Joe long before you got back, so you jumped overboard and swam ashore and walked back home to get there just in time to keep Joe from marrying Lizzie, whom he had convinced of your elopement with the pretty Mrs. Black, who, it happened, had sailed for Europe without telling anyone of her intention.

Now the tale of your visit to the post office has become a story. There are plenty of things happening with you as the leading actor instead of a gawking bystander, and through it all is the fear of the audience that Lizzie will marry Joe before you get a chance to get back. All of the incident has a direct bearing on this question and that is why it is a story instead of merely incident.

Look over your script and see if you have in it the peg on which the incident and the interest is hung. If you lack that peg you have no sort of story no matter how thrilling the incident may be.

Don't Be Too Serious.

Don't take yourself too seriously. The really big man doesn't wrap himself up in his egotism—that's why he's big. Lots of writers who might make good if they were only regular human beings get the idea that because they are authors they must wear the laurel wreath in place of a hat and regret that the toga cannot replace the sack coat.

It's a fine thing to be an author, to be able to sway the millions of picture patrons all over the world, to feel that when you sit down at your machine and muss up some paper you are preparing laughs or sobs for uncounted thousands, but you cannot sway the people if you get so stuck up that you no longer regard yourself as one of the common herd. The closer you keep to the everyday men and women the better your understanding of their sentiments and the greater your ability to play upon their emotions.

The fact that you write for a living does not make you any better than the man who digs in a trench, so don't put on airs or you'll be in the trench. Be proud of your accomplishments, be possessed of a proper self-respect and demand this respect from others, but do not draw yourself apart from the world and wonder how it happens that you have cobblestones instead of a pedestal under your feet.

Maybe you think that this doesn't mean you, but think again and see if perhaps you don't feel a little that way clear down in your secret heart. If you do, stop it. An over-developed self-esteem has ruined more promising careers than all other causes combined. Don't live in the dream world of the genius. Rub elbows with your fellow men and then you'll be able to put real people on the screen and make appeal with them to other real people. It's lonesome being a genius. Come play with the rest of us fellows.

Looking For Plots.

If a plot walked right up to you and punched your nose would you know it was a plot or would you think that it was a thug?

The other day a writer lamented that he had not been able to think of a plot. He wasted our time and his in aimless chat and in that time he hit two plots and thought they were just conversation. He was chatting, he was not looking for plots and so they walked right by him and if we had not called them back he would not have known his loss.

A plot is like a tree. The oak was not always a giant of the forest. Once it was nothing more than an insignificant little acorn. Just so a plot starts by being a clue, it grows into an idea and at last becomes a really and truly plot. If you've got time to wait for them to grow, it's all right, but the oak does not come until the acorn has germinated and the plot does not take form until the clue has been developed. Get the germs and sprout them for yourself.

Anyone should be able to see the full-grown, able-bodied plot, but if you train yourself to look you'll see plots in almost every happening of your daily life. Mrs. Jones comes over to your house to inquire if you know why Jones, who works in the same office with you, did not come home to dinner. You remember that you promised Jones to tell his wife that he had to stay at the office to get out the bills for the first of the month. Then you go back to your machine and wish that Mrs. Jones and Jones and the office and all the rest of it were in a place that must be strictly fireproof since it hasn't burned down yet. You have only a couple of hours in the evening to work on your plays and here she comes bothering you just as you almost had a plot and now you know that you'll make faces at the machine until ten o'clock and roll off to bed with never a line written.

You don't realize that Mrs. Jones brought you your choice of a dozen plots. You may not realize it even now. If you want to try some mental gymnastics, lay the paper down for a minute and see what you can get out of Mrs. Jones' visit.

Here are some of the ideas that might have come to you:

Mrs. Jones is jealous. Jones lingers on the way home. He is bringing his wife a handsome vase for her birthday. As he comes up the street she starts for him with a broom and breaks the vase. That might make a decent farce, fixed up. Here's another:

Mrs. Jones doesn't know Jones is at the office. She sends for her mother. They go to look for Jones. They look for him at the restaurants and theaters. They spend a lot of money and come back to find Jones in bed, fast asleep. Mrs. Jones is minus the money for the new dress.

Perhaps instead Mrs. Jones goes to her mother. They swear out a warrant for Jones for desertion. Jones was with a party at the theater and a policeman arrests the entire party with three divorce cases as the result.

Mrs. Jones is waiting for her husband. He has been slaving to get the money to keep an establishment going that is planned beyond the means of his normal income. To aid his wife's ambitions he has literally worked himself to death. Mrs. Jones' anger is due to the fact that Jones did not come home, though he knew that she was giving a dinner party. Jones comes home in an undertaker's wagon, a victim of his wife's society aspirations.

With Mrs. Jones' visit as a foundation you can run the gamut from farce to tragedy, and yet you complain that her inquiry checked your inspiration. Did it, or was it that you lack the ability to recognize a plot unless it is full grown and in blossom?

Splitting the Reels.

Dividing the two and three part story into reels seems to be something that gives the average author considerable trouble. It is not an easy matter to definitely decide that a certain amount of written action will run a thousand feet.

Just the other day we had a half reel rejected by one company, so we took it, shortened the action a little in making minor changes, and sold it to another company for a full reel. In one case a certain amount of action would have run about 600 feet. In the other only four-fifths of that action was supposed to run a thousand feet.

With this the case it is not easy to lay any formula for the exact determination of length. It is not even possible to study the methods of any particular company and decide that they will play a given amount of action in a stated number of feet, for three directors with one company may take the same script and show a variance of five hundred feet in the making.

About the best rule to follow is this. Get a good, gripping plot. Figure roughly whether there is enough action to make two or three thousand feet. Get a punch for the first half or third, a better for the second and, if it runs three reels, one even stronger for a third. Don't study the production methods. Study the story by itself. Write it out and leave it to the director. He is the only one who can tell and if you send in a story with a good plot that will approximately divide into halves or thirds the director will build up or cut down as may be necessary.

There is a lot of technique around a studio, but ideas are not so plentiful, so worry more about the idea and less about the length and trust to fate.

Marking Them Down.

A certain correspondence school advises its students to write the studios and ask what is wanted. We know of one studio that makes a list of the students who follow this advice and marks them down as people to keep away from. This may seem rather rough on the author, who really is not to blame, but the practice is justified in that the particular studio in question finds that the pupils of this school do not learn how to write acceptable stuff.

Names.

It's characteristic of a lot of persons who write photoplays that one company invariably changes the names given the characters by the author because it has found that frequently the author uses his own name and the names of friends for the characters.

This is either the indication of an absolute poverty of idea or else a development of the mental weakness that causes persons to write their names on public buildings and places of general interest. It is a mental weakness in either event and should be avoided. It may tickle Jim Jones to know that he is the hero of the play that the Globe Film Company will make and it may turn a good laugh on Frank Smith to make him the villain of the melodrama you sell the Star Company, but why act like a four-year-old child? Try and behave like a practiced and experienced author and no regular writer will use the names of friends when he writes a story. If you lack invention, make up lists of names. Some mail order papers advertise lists of names with some such catchline as "Naming the Baby." Invest ten cents, and then get an old telephone directory or something like that for the last names, where you have to use them, but do not send story after story into the same studio with the same names used over and over again.

It should not be necessary to write such a warning as this, but it is necessary and it is given for the benefit of those who need the advice.

All Alike.

We clip from "The Pictures," an English publication, this illuminating paragraph:

> Many correspondents have written us to the effect that they are going to start with comedies, and will advance to drama as soon as they feel their feet. It is really extraordinary, is the widespread acceptance of the view that comedies are easy to write and require less experience than drama. They are the most difficult sort of photoplay to write, and require natural talent in an even greater measure than other descriptions. If our readers meant comics—well, that is a different proposition; but the beginner would be well advised to leave comedy proper until he has gained some experience.

Apparently they are the same across the ocean. They will dash off a few comedies until they have learned the trick of writing, and then, when practice comes, they will settle down to serious dramatic work.

That's the same way it is over here. The beginners and the experts write comedies and the latter sell them. The beginner doesn't because he does not realize that while the idea may carry the dramatic story it is the business that helps carry the comedy.

If you are just starting in, start in with drama and when you can write a good drama, then, perhaps, you can write comedy if only you can appreciate the fact that you must have both idea and action humorous and not either one or the other. The Reverend Sydney Booth writes:

> In two weeks' time it will be just one year since I began to write photoplays and in that time I have written 43. I once wrote three in one week, never more. I have sold three, two one-reel stories and one two-reel, so I suppose I may feel sufficiently encouraged to go on with it. Gross receipts $90. Expenses for paper and stamps $7.66. Against the value of my time I put the pleasure I have had writing them, finding it stimulating practice and of considerable help in my other work. I have tried my 'prentice hand at comedy to the extent of about half a dozen scripts, but have not yet discovered what constitutes real comedy. I shall stick to straight drama and perhaps some day I shall hit on the secret of comedy.

The secret of comedy is nothing more than the practice which enables an author to express his idea in smart action, providing that he possesses a sense of humor to start with.

From Maine and from London we have the same contention that comedy is the least easy to write, a fact that some beginner would do well to take to heart. It seems easy to write a lot of funny happenings, but funny happenings are incident, not plot, and plot is the first requirement.

And even since we wrote this, Capt. Charles Kiener, who writes with his brain as well as a typewriting machine, dropped in from Washington and casually remarked that he had never tried comedy, and yet he was a star writer at a time when only four studios had editors, and he has done some of the best of the Kalem two and one reel stories. It's more or less of a trick to write comedy, rather than an intellectual accomplishment, but you are most apt to come upon the trick by first studying drama.

Winter is Coming.

Just remember that after the winter comes the summer, and after the summer winter comes again. When you are trying to think of an all-outdoor play and your imagination insists upon handing you a series of all indoor stories, do not use naughty words. Grab the indoor plots gently but firmly by the neck and get them down on paper against the time the sun goes south along with the rich tourists and the Lubin comedy section. You may need them then. Start them out in September.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

RICHARD ROE—Mrs. Hathaway was the Mrs. Melville in "The Power that Rules." Sorry we cannot give the Independent names, but only a few of the casts are given.

B. S.—We do not find the player mentioned in any recent casts.

E. M. T.—The important thing is not why they take scripts not so good as yours, but why they do not take yours? The theater is primarily a place of entertainment. A certain proportion of unpleasant plays may be used, just as one or two drops of tobasco may be used to give zest to a sauce, but you make the common mistake of the beginner of thinking that the more horrible a plot is the stronger it is. Take a more cheerful view of life, avoid the "true" story that reeks of the sewer, and give your imagination more play. You seem to have a good style, to judge from the quoted comments, but the synopsis you send as a sample is utterly impossible. If you could work alongside the director sometimes, you'd understand why he could not clear the street for that colonial parade.

W. R. B.—Divil a sign of a truce. Your subscription will be looked up. There seems to be no way to eliminate advertising slides save through appeal to the individual exhibitor. If your house offends put up a kick and get others to do the same. Some exchanges permit the exhibitor some latitude in the selection of a program, others do not. There is no rule. It depends largely on the personality of the man who runs the exchange or the branch.

PAT—We fail to find a K-B Boomerang but can give you your choice of Kalem, Nestor, Thanhouser or American, all within the last two years. Miss Jennie Lee was the mother in "His Mother's Son" and Miss Forde was one of the players. The Identifier has not yet sent in the cast for "A Dangerous Foe." He has been vacationing. George Moss played the title part in "The Grandfather." Walter Lewis was Miss Gish's father in "My Hero." If you read the answers to see if we have previously replied and then tell us to answer at our convenience you get in a class all by yourself. Glad to meet you.

C. H. N.—"The Snare of Fate" has been used as a title by both Vitagraph and Thanhouser within a few days. The stories are not the same. See reply to Pat for a more extensive duplication. Kinemacolor is Independent, but is run with several licensed programs.

F. W. F.—Miss Myrtle Stedman is with that section of the Selig company working in Colorado and Arizona.

R. A. D.—Good for you, but don't get so elated over the check that you stop trying to do your best. Your paper is a trifle light, but it will pass. A heavier weight makes a better impression. There are two members of that Lubin cast you overlooked. Here are the rest. In "The Weaker Mind" the engineer was Romaine Fielding and the fireman Robyn Adair, Miss Mary Ryan was the fireman's sister, Miss Eleanor Mason the engineer's daughter and Miss Reina Veldez was the riotiously inclined young person.

W. C. F. R.—Miss Ruth Hennessy was the leading woman in "The Star."

R. J. M.—Your letter has been forwarded.

ANTHONY—Your mad and hopeless passion for the lady does not interest us and it does interfere with our appetite. Stick to questions. "A Woman's Heart" was a Western Lubin and a cast of the play was not forwarded to the home office. You should know John E. Brennan. He is the player you ask for.

H. E.—In sending your letters to New York it will expedite delivery if you use the New York and not the Chicago street address. Jose in the Thanhouser "Carmen" was William Garwood. Licensed films are licensed by the Motion Pictures Patents Company. Independent films are not. Don't monkey with exchanges, clearing houses or associations. Sell direct to the companies. The advertised polls are of no value.

Technique of the Photoplay

First edition is completely

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Second edition in course of preparation. For publication date and price, see future notices.

CHALMERS PUBLISHING COMPANY,
17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

A Nice Bunch of Questions.

PHILADELPHIA, the home of the modest Quaker, sends in the following exceedingly modest bundle of questions. If we had him here, we would pull his hair, but, inasmuch as even the hair of the poet would not reach from Quakertown to Gotham, the only thing we can do is, I suppose, answer the queries and thus ease the burden of his soul. He writes:

> I am a department reader, and the owner of one of your hand books. Will you please answer the following: (1) If one of the wires of an Edison 3 wire d.c. system is negative, why is it you can light a test lamp with this negative and a ground when no current is being used on the system; no other lamps or motors or anything except the test lamp? If the neutral is both positive and negative, why can't you light a test lamp with it and a ground? (2) If I have a 55 volt line, two 110 volt 25 ampere rheostats in multiple, do I get 25 amperes at the arc and about 48 volts? If so, how is this figured by Ohm's law? (3) If I have a 110 volt a.c. economizer, such as a Fort Wayne Compensarc, working on the 40 ampere notch, and a rheostat giving 40 amperes on 110 volt d.c., and in each of these cases the line voltage should drop to 100, would there be less amperes at the arc through the economizer than through the rheostat? If so, why? (4) If it is true that 48 volts is about the average arc voltage, and the amperes divided into the arc voltage gives the resistance of the arc in ohms, and the farther the carbons are separated, the greater the resistance, how does the following work out? When there are 25 amperes at the arc and the arc voltage is 48 there would be nearly 2 ohms resistance, and if there were 40 amperes at the arc there would be 1⅕ ohms arc resistance? Now, to get 1⅕ ohms resistance at the arc the carbons would have to be closer, according to the above reasoning, and from this it would seem that the higher the amperage the closer the carbons must be to each other. Is it not true that the arc having 25 amperes would be shorter than the arc using 45 amperes? If this reasoning is true, then there must be something else which increases or decreases the resistance at the arc other than the length of the arc itself. What is it? (5) I have a 110 volt, 25 ampere rheostat, connected on the negative wire. Will a voltmeter show about 48 volts if connected to the top and bottom carbon arms of the lamp when the lamp is burning? Would the voltmeter show 110 volts from top carbon arm to a ground when the lamp is burning, and would it show the difference between 110 and 48 volts, or 62 volts, from the bottom carbon arm or negative when the lamp is burning? Would the voltmeter show the same voltage (supposed to be 48) at the arc by connecting to the top and bottom carbon arms of the lamp if the rheostat was connected to either the positive or negative wires? (6) Can two 110 volt economizers be connected in series on a 220 volt line and get the same arc voltage and amperes as if one were connected to 110 volts, as in the following sketch? (7) Can two 114 volt choke coils be connected in series on 220 volts in the same way two rheostats would be connected?

(1) In the first place, Philadelphia, you must remember that the neutral wire is positive to one outside wire and negative to the other so that there are really two negative wires in a three-wire system. Don't let that point slip your memory. Also get a good grip on the fact that *the neutral of a three-wire system is always grounded.* Now, if you are using the side on which the neutral is positive to the other wire, then a test lamp would light between the negative and a ground, of course. You cannot light a test lamp between the neutral and a ground for the very simple reason that the neutral is itself grounded, hence current would not flow through the high resistance of a lamp filament when it has an easier path.

(2). You must remember that figures on things of this kind are not accurate, since the arc voltage varies. I have selected 48 volts as the average d.c. arc voltage because that seemed to be a fair average, but it fluctuates between 45 and 55, sometimes reaching as high as 60. To figure the problem presented in question 2 you would first have to determine the resistance of a 25 ampere 110 volt rheostat which, remembering that it is only a 25 ampere rheostat when working in series with a projection arc, requires that the arc resistance first be subtracted and, inasmuch as the arc resistance is represented by a 48 volt drop, we subtract that sum from 110 which leaves 62. Therefore, since voltage divided by amperes gives ohms, 62 divided by 25 gives us the actual resistance of the rheostat, which would be practically 2½ ohms. The problem now is: how much current will be forced through 2½ ohms resistance by 55 — 48 = 7 volts pressure? Or, in other words, 7 divided by 2½ would give you the amperage delivery of one of these rheostats when working in series with an arc, and this multiplied by 2 would give you the total delivery. The total figures out about 6 amperes, which, however, would not be by any manner of means reliable, though it would be, I think, as close an approximation as could be arrived at through figuring. In general, it is not safe to figure the resistance of an arc by Ohm's law. If anyone can suggest a better solution of Philadelphia's problem No. 2, let him stand forth and be heard.

(3) I couldn't say positively, but I am inclined to think the economizer would deliver proportionately less amperage, due to the fact that, while a rheostat made to work on one voltage will work equally well on any other lower voltage, an economizer built to work on one voltage doesn't work quite so well on another. However, I am not sure about this and would like to refer the matter to our electrician correspondents for discussion. The question is a new one, in the sense that it has never been sprung before. You do not say whether your rheostatic resistance is kept at the same point or not. I could easily call up various experts in economizer construction and get an authoritative answer, but I first would like to have the views of our readers, since discussion of this kind I believe to be of large value.

(4) There is another equation entering into this matter as follows: Through the volatilization of the carbon, a gas is formed, and this gas not only supplies a high-resistance conductor between the two carbons, but it varies in quantity according to the number of amperes of current being used. The question you have sprung is a very complicated one and one of which I have yet to find any man able to offer a complete and satisfactory solution. As a matter of fact, all practical operators know that the distance between the carbon points varies somewhat, according to the number of amperes used, and that the greater the amperage, the farther apart the carbons will be, which seems, as set forth by Philadelphia, to be an anomaly. The explanation lies, however, I think, in the increased volume of gas generated by the higher amperage, which tends to neutralize the added resistance offered by the greater distance between the carbon points. I would also be glad to have the department correspondents discuss this matter, and see what they can get out of it.

(5) The voltmeter ought to show somewhere between 45 and 55 volts between the top and bottom carbon arms when the arc is burning in such manner as to produce the best projection light. I have never tried the voltmeter from the carbon arm to the ground, or, at least if I have I don't remember it, but I see no reason why there should be any difference in its reading thus than when connected directly between the two carbon arms, since the mere fact that you attach to a ground instead of the other wire does not have the effect of cutting out the resistance which consumes the difference between the arc voltage and the line voltage. No, it would not show 62 volts between the bottom carbon arm when the lamp is burning. Connecting the rheostat into the positive or the negative wire would make no difference with the reading if you connect the leads of the voltmeter properly.

(6) Connecting two 110 volt economizers in series on 220 volts ought to give you practically the same amperage delivery as would be received from one 110 volt economizer working on a 110 volt line. (7) They can.

Machine Binds.

Mr. P. J. Bilodean, Wisconsin, complains that his Edison machine binds. He writes as follows:

> Just a few lines to let you know we are still on the job. Have a model B Edison in which I recently installed new gears for the outside revolving shutter; also new driving gear, intermediate and shaft gears. Everything was O. K. for a while, but now they seem to bind, or at least I feel a pull, though not through the entire revolution of the crank, but just in one place, about one-quarter of the distance around. I can not understand the following: I get a fine, steady light for the last show; a light that cannot be beaten, but for the first show it is always more or less punk—usually more. I run two shows a night, pay strict attention to my arc, and try to feed it always the same.

Well, neighbor Bilodean, I don't exactly know what to say about the machine binding, but you can locate the trouble as follows: set the crank in the position where the heaviest bind is and then carefully try out all the gears and the shutter, by gently rocking them with your finger until you find the one that is tight, and there you will doubtless locate the trouble. As to the light, I think you will find that you are connected to street mains which are overloaded during the first part of the evening. Possibly some big store, large hall or some plant using power which takes service from those lines, shuts down before your second show. The best way to determine this matter is by having the power company test the voltage on the two wires feeding your house, both at the time your light is poor and at the time it is good. If there is a material difference then it is a cinch that your feeders are carrying beyond their capacity, with the consequent drop in voltage. I would suggest that, unless you can get this condition remedied, you arrange your resistance so that you can cut out some of it when the light is poor.

Reflecting Projectors.

W. G. Walker, Butler Theater, Tonopah, Nevada, wishes to know how hand-writing is made to appear on the screen; that is to say, when a hand appears and proceeds to write a message to the audience. He says he understands mirrors are used in this work and would like very much to have the arrangement. This, so far as I know, can only be done by means of a special projector, which is pretty expensive. They are made to order and cost approximately $200, so I am told. If anyone can give Tonopah directions for the construction of such a machine, let him send it in and we will publish it.

Surehold Shutter Setter.

The Surehold Shutter Setter Company sends sample of their device for examination. It is designed to replace the hub of the outside shutter on projection machines and it is so arranged that, by merely turning a thumb screw, the shutter blade is advanced or moved backward, thus providing a very convenient method for setting the shutter. From the mechanical standpoint, the device is very well made indeed. It is nickel-plated and its mechanical make-up cannot be criticised. I cannot better describe it than by using the following, taken from one of the circulars put out by the company:

> This little device is made up of only a few parts, each piece being interchangeable, made as accurately as can possibly be made. All screws are hardened, thus eliminating wear. Note on cut part No. 1, which is hub finished from the solid bar, bronze and nickel-plated, which holds the sheet iron part of shutter on back by the three little screws. No. 3 is a small worm gear, milled from solid steel. This fits into the hub, No. 1, held in place by the screw on the side of hub No. 1. This screw fits into the groove on worm gear, No. 3, which takes up end play. The thumbscrew, No. 4, fits into the hole at 6, on the hub 1, which comes in mesh with the worm gear, No. 3, and is held in place by the screw at 5. The set-screw 7 is for holding shutter on shaft of your machine. To adjust shutter, turn screw 4, which will revolve shutter around shaft, so that you will have no trouble in setting to the 1-1,000 part of an inch.

Stereo Lens Wrong.

Bloomdale, Ohio, writes, complaining that, while his moving picture is clear and sharp, the stereo is out-of-focus. Says it will not focus up at all with the back lens in. Has tried moving the lamphouse forward and back; also moved the lens to different positions, without result. Says when he takes the back lens out, he can "focus them almost where he wants them," but to get the size picture he wants, he must use the back lens, but with that in he cannot get a white light at all.

I do not exactly understand Bloomdale, but presume you mean that when you remove the back combination of your stereo objective, you get a clear picture, though, of course, a very small one. You are using a pretty long focal length objective and possibly it is a quarter size lens, in which case you could not get a clear field. I think that is the trouble, in which event you should have a half-size lens, or else the lenses of your back combination are, either one, or both of them, reversed. The heaviest bulge or convex to all lenses should be towards the screen.

A Warning.

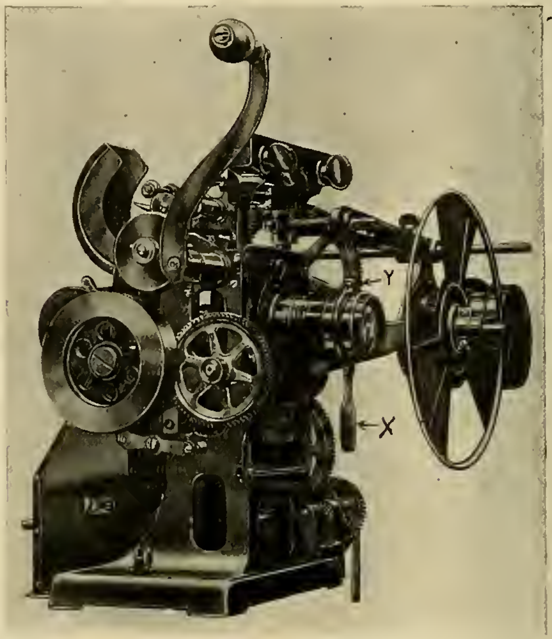
A correspondent who wishes his name suppressed because he does not want his friends to know the fix he is in, writes from Los Angeles, Cal.:

> The Projection Department has been of vast assistance to me in my work and knowing it would be read by 99% of the operators, I am giving my experience to keep some poor devil of an operator from committing the same blunder I did when I took Horace Greeley's advice to "Go West and grow up with the country." I left a good job in Kansas City, took advantage of a cheap railroad rate and came to the Coast, landing at San Diego, Cal. Here I found the operating room of every theater to be controlled by the union and, not being a card man, I could not light. Coming on to Los Angeles, I found the following conditions. You must pass a city examination and pay $5.00 for a license before you can work. There are 120 jobs in this territory and 650 licenses issued to date. Out of the 120 jobs, the union controls all the best ones, or about 65. The others pay from $7.00 to $10.00 for suburban night jobs with Sunday matinees, to $15.00 for a 13-hour grind, and, believe me, there are plenty of good men hunting for work at these prices, as the union requires a 6 months' residence of an applicant for membership. As soon as I can beg or borrow railroad fare, I will bid this Land of Ozone a long farewell.

Well, I don't know just what comment to make on this letter. In the first place, I would suggest that before the operator accepts our good friend, Horace Greeley's advice, he amend it to read as follows: "First join the union and then go West." Of course, I understand that the brother can very likely come back at me with the assertion that he didn't have any chance to join the union, owing to the 6 months clause. Well, I have about come to the conclusion that the 6 months' residence clause is, after all, a wise enactment, although it seems to, and, at times actually does work injustice. It is, however, about the only means the union has of separating the sheep from the goats and you can take it from me, there is a considerable number of very goaty goats. The advice this brother offers is good, however, even for union men. Los Angeles, San Diego and the various Pacific Coast towns are usually the Mecca towards which every Western pilgrim heads. The result is that the towns almost invariably will be found to contain a surplus of labor in every line, from the professional to the ditch digger. The brother will set his face toward the rising sun, a wiser, even though a sadder man. He has bought and paid for a nice little bundle of experience and is generous enough to give his fellowmen the benefit thereof, without money and without price.

Change in Power's Six.

The Nicholas Power Co. has made quite an important change in its lens focusing arrangements, the same being illustrated herewith. Instead of having to reach in behind the shutter and focus by means of the thumb-screw operating a rack and pinion, the lever shown at X has been substituted. This is a more important change than it appears on the surface and will be of interest to operators. The old method of focusing by means of the thumb-screw was not satisfactory, particularly when used with a short focal length lens, but aside from this, it was necessary to loosen the screws holding the lens-ring and set the lens in such way that the thumb-screws came in the right position and this usually spelled trouble since there was always the danger of (a) not getting the ring properly centered, (b) not getting the lens ring screws retightened in such manner as to hold the lens perfectly square to the face-plate, or the aperture. It is now not necessary to loosen these screws at all. Screw the lens in tightly and then loosen screw Y which will allow lever X to be slipped around to any desired position.



Ghost Trouble.

Prairie Grove, Ark., complains of ghost trouble. He says:

> Am using a Power's 6, projecting a 14½ foot picture at 75 feet, using direct current from a 4 k.w generator. My condensers are 7½ next the arc and 8½ in front. I have tried every way I know to get rid of the double spot, and certain ghosts on the screen.

Prairie Grove will have to describe those ghosts more clearly, if I am to help him in that respect. As to the double spot I would suggest that he study pages 204 to 212, inclusive, of the handbook, particularly the illustrations on pages 206 and 211. I don't see how Prairie Grove can get a double spot when using direct current. I would advise him to examine his condensing lenses and see that they are parallel to each other.

More Ghost Trouble.

Manilla, Iowa, complains as follows:—

> When I get my spot large enough to cover my screen there is a spot in its center. What condensers should I use, and what distance should they be apart. I use 110 d.c., with one hard and one soft carbon, projecting a sixteen foot picture at 82 feet.

Two 7½ condensers should be all right in your case, Manilla. They should be set as close together as possible. Try moving your lamphouse backward and forward. I don't quite understand what you mean by "when the spot on the screen is large enough." You can not alter that without moving the machine ahead or backward, or else changing your lens.

Guil Pastil O. K.

Mr. Charles Russel, Ashcroft, B. C., to whom I sent a Guil Pastil for trial, reports as follows:

> Pastil is all that its importer claims. I have used it four nights, using Model B gas generating outfit, and it has simply doubled the light, as against the old limes. Gas users should be advised through the department at once. The Pastil is surely a jewel. I only consumed five cakes of oxone in one hour and a half run.

We are obliged to Brother Russel for his prompt report. If the pastil is as good as this the fact cannot be too quickly known.

Machine Brace.

Mr. Humphrey Woods, Richmond, Missouri, cries:

> Help! Help! Have not received my M. P. World for four weeks. Please look the matter up, because I surely miss the Projection Department. I have my machine set in the concrete floor of the operating room about two inches. I also made a brace of good, heavy strap iron and braced the top of the magazine to the front wall, so that the whole thing is as rigid as it is possible to have it.

We will look the matter up at once and forward the missing copies. Belting the top magazine to the wall is a good scheme, if the wall itself is without vibration.

Sprocket Holes Show.

Mansfield, Ohio, says he is getting good results with two Edison Model B machines, but the sprocket holes show on the left-hand side of the screen. He has set the star and cam shaft as far to the right as he can get them. Possibly your top gate idlers are too far to the left. See that they are central with the aperture. Also possibly the bracket, 18181, Fig. 106, page 238 of the Handbook, which supports the aperture plate, is too far to the left. Loosen its screws and see if you can move it slightly to the right, but first try the top sprocket, aperture, intermittent and lower sprockets with a straight edge, as directed in general instruction No. 4, and illustrated in Fig. 101A, all on page 215 of the Handbook.

A Fallen Idol.

Some time ago I visited a certain theater in Bay Ridge, and was pleased with the results I saw on the screen. The light was brilliant, white and well handled. The house, however, was new and at that time had only been running a short time. A few days ago I again visited this theater and was sadly disappointed. The light was still brilliant, but it was by no manner of means well handled, and oftener than not there were shadows, and sometimes very heavy ones, too, on the screen. Now there were two things, which, in my judgment, caused this state of affairs: (a) The machine was motor driven. (b) The observation port is only about seven or eight inches square. Beyond any question of doubt the operator, though he understands his business, and is capable of putting on high-class projection, has grown careless. Instead of sitting right there by the machine with his hand on the motor control and his eye on the screen every moment of the time, he "lets George do it," George being the motor, and instead of keeping his eye on the screen he watches the spot. The result is bad, and to me it was disappointing. I had spoken highly of the projection of this house to a number of friends of mine, and came very near taking some of them along that night, in which case I would have been a laughing stock. But the operator in this case has no fair chance to watch his projection. The observation port should be arranged as per page 74 of the Handbook. The opening should not be less than eight inches high and twelve inches wide, so that the operator won't have to place his face right up against the wall and peep through a knot-hole with one eye, in order to see his picture. I have, times almost without number, pointed out to managers the fact that a little 2 x 4 observation port is one of the most prolific scources we have of poor projection. Personally, I would refuse to work in an operating room having such an observation port. My advice to the manager of this house is to enlarge that port and do it quick, and then to insist on the operator keeping shadows off the screen. My advice to the operator of this house is that he insist on a larger observation port and when he gets it, keep his eye on the screen and his hand on the motor every moment of the time there is a picture being projected. Only in this way can he do justice to himself, to the audience and to his manager. No doubt the manager and operator will know to whom I am referring. They are very pleasant gentlemen, both of them, and I appreciate their friendship. I have written this out of kindness both to the operator and to the manager of this beautiful theater where the projection was very good indeed, but has fallen away, partly through the fault of the operator, and partly through the fault of the manager, who has not given the operator a fair show to do his work right by only allowing him a sort of glorified knot-hole for an observation port.

Fuse Capacity.

Mr. C. F. Givan, President of The Pickwick Club, Sussex, New Brunswick, asks the following questions:

> Each set of borders, strips, foots, etc., contains about 25 five c. p. lamps. Each set is controlled by a separate switch and fuse. Each six of these sets is controlled by a master switch and fuses. What is the proper size fuse plugs in these two cases? Current is alternating, 110 volts, 133 cycle. Three transformers are used, all well within their rating. With the same current, but from a separate circuit, we run a Motiograph, getting a 20 ft. picture on a 75 ft. throw. Everything is thoroughly satisfactory with the exception of constant breakage of condensers, which crack as soon as they are put in. What is the proper distance from the arc to the condenser? Would a sheet of thin mica between the two protect the lens from heat?

The amperage consumption of a 4 c. p. 110 volt lamp is given as .16, and that of a 6 c. p., .22 of an ampere. We may, therefore, assume that of a 5 c. p. to be about .19 of an ampere of current or, say .2 of an ampere, which, multiplied by 25, the number of lamps in each individual circuit, gives us 5 amperes for each circuit, or 5 × 6 = 30 amperes for each set. I would suggest a 6 ampere fuse for each individual set and 35 ampere fuses for each set of six. I do not believe in fusing right down to the actual amperage consumption. The foregoing will serve every purpose of safety. As to the breakage of the condensers, I would suggest that you examine page 364-5 of the Handbook, wherein is contained information which ought to stop the trouble.

Indians are Picture Fans.

Chas. Russel Ashcroft, British Columbia, sends an order for a Handbook, and says:

> I am a Canadian Pacific railway telegraph operator who went into the moving picture business four months ago, and I am making good. I make towns 200 miles distant on the famous Cariboo Road. I have shown to every Indian in the country. Most of them never saw moving pictures before and are great fans. I run three shows in each place, charging twenty-five and fifty cents. My house runs from $70 to $100 per night, and everybody praises the show. I am using a Model B gas generating outfit with good results, although I never ran one before. I overhaul it every day and keep everything in first-class condition. I have just returned from one of my trips and am now showing at Ashcroft, in a tent 24 x 70 with a 9 foot wall, made of ten ounce white duck, stretched over 2 x 4 framework. It has stood one of the heaviest winds we have yet experienced, so I feel safe. I use a three foot projecting black hood around my painted screen. I started the show last night at 8:30, though it doesn't get really dark before 9:45, using gas at that. I have 250 lawn folding carpet seat chairs at $1.00 each. Ashcroft has 1,000 inhabitants and hot weather prevails, so my tent is a hit. My machine gets a good many hard knocks, but the only damage I find is an out-of-focus effect, which I usually locate without trouble. I use a three-wing shutter and a 6½ condenser next the arc, with a 7½ in front. If Park Falls, Wisconsin, cares to write me I can furnish some good advice as to his belt.

Mr. Russel sends an interesting photo of game. Those rabbit and dear look pretty good, brother Russel. Your letter is very interesting indeed, and I am sending you a Guil Pastil, which is a new substitute for the lime. I want you to try it out carefully and report results. You will find description of it on page 1029 of June 17th issue. You certainly must be putting up a good show if you are able to get 25 and 50 cents, using gas. Success to you. If I were you I would use a two-wing shutter instead of a three-winger, when using gas.

That Flywheel Shaft Collar.

Brother Blaine Day, Sherman, Texas, insists that the collar he has placed on the fly-wheel shaft of his Power's Six machine, which we described in the Department, and commented thereon, is of value. Our own views were that placing the collar next to the right hand bushing simply transferred the wear from the left hand end of the left hand bushing to the left hand end of the right hand bushing, and that the moving of the fly-wheel shaft to the right would tend to decrease the bearing of the cross pins on the cam ring. The Nicholas Power Company has recognized the utility of such a collar and is now placing it on their Number 6 fly-wheel shaft, but, instead of placing it against the left hand end of the right hand bushing, it is placed against the right hand end of the left hand bushing, which is a distinction with a difference, for this reason: wear which produces end motion of the fly-wheel shaft is largely caused by wear between the gear and the right hand end of the right hand bushing. Now, by placing a steel collar against the right hand end of the left hand bushing the wear between the gear and the boxing is largely done away with, and end motion will only develop very slowly. We think friend Day struck a good idea, but has not applied it in the best possible way. We think he will himself agree that there will be a distinct gain if he will slip that collar over against the other bushing. Brother Day also expresses an opinion that all machines should be equipped with removable shaft bearings, held in place by a set screw. In this he would be perfectly correct, provided this were a practical thing to do, which it is not, under existing conditions. This matter, like many others, hinges on the question of selling price. The exhibitor wants cheapness in his projector. It costs money to do all these various things, and, for various reasons, it would cost considerably more to equip machines with this kind of a bushing than without them. Friend Day cites the fact that the old Power's 5 machine had removable bushings, which is correct, insofar as the fly-wheel and cam shafts were concerned, but he overlooks the fact that, while it costs fully twice as much to build the modern projector, that is to say, such a machine as the Power's 6, Simplex, Motiograph, etc., as it did the Power's 5, still the manufacturer lacks considerable of getting twice as much money for them, and is compelled to economize. To put in removable bushings means that the bushing must be turned, inside and outside. It means that the hole in the casting must be bored perfectly true, and that there must be a hole drilled and tapped for the set screw, and the screw itself must be provided. Moreover, it means more time in assembling, all of which spells expense. I have repeatedly pointed out the fact that projection machines are too cheap. They ought to sell for somewhere between $400 and $500, instead of for less than $300. You provide the manufacturer the money, brother Day and he will do the rest, I can assure you of that. Incidentally we note from a clipping enclosed in brother Day's letter that Sherman is to have another new, up-to-date moving picture theater.

New Airdome.

Messrs. Morrow & Hahn, Shelbyville, Ill., write, enclosing clipping from a local paper describing the new airdome which adjoins their "Cozy" Theater at 2006 West Main Street. It passes under the name of "Cozy Annex." The projection equipment consists of a Power's 6 and an Edison Model B, projecting to plaster screens both in the theater and the airdome. Licensed service and a limited amount of vaudeville, in the shape of musical and animal acts, are used. The seating capacity is 350. The operating room is built according to the latest approved designs of the Underwriters' Association. We wish neighbors Morrow & Hahn every success in their new venture, trusting that they will maintain a high standard of projection, remembering always that, while a cosy theater, comfortable seats and beautiful decorations are important, excellence in results on the screen counts above everything else when it comes to garnering in the nickels, dimes or quarters of the amusement-loving public.

Comments on the Films

Licensed

"THE CLOAK OF GUILT" (Kalem), June 27.—A drama with Alice Joyce and Tom Moore in the leading roles. The scenes are very attractively pictured. The story is one in which a girl, jealous of her mother's secretary, hides the jewel box and throws suspicion on the latter. Her plan was perhaps a natural one, but lacked the dramatic touch necessary to make such a scene memorable. Tom's meeting with the girl at the beginning of the film seemed a little overdrawn. As a whole, this is very entertaining.

"BOB BUYS AN AUTO" (Lubin), June 27.—A short comedy. Bob's auto, purchased at a second-hand store, breaks down and leaves himself and friends in a bad predicament. Fairly amusing.

"THE BEAUT FROM BUTTE" (Lubin), June 27.—This, on same reel with above, is longer and stronger than the other. Bad Bill comes on a visit from the East and tells big stories of his prowess. But later, it is learned that he drives a sprinkling wagon in his home town. Some good laughs in this.

"FORTUNE SMILES" (Edison), June 27.—This is the twelfth and last story of the "What Happened To Mary" series. She gets her fortune by arriving at the lawyer's office just in the nick of time. The photography was not of the best in places in this last reel, but the windup of the story was very interesting. Mary Fuller, who played the leading part in the series, makes some special poses at the close.

"FIELD DAY SPORTS OF CHINESE RECREATION CLUB" (Vitagraph), June 27.—Orientals competing in field day sports appear in this half reel. They do the 100-yard dash, sack race, three-legged race and various other sports, very much the same as American athletes.

"ONE GOOD JOKE DESERVES ANOTHER" (Vitagraph), June 27.—John Bunny starts something in this, when he rubs his friend's silk hat the wrong way on April 1. The friend retaliates by throwing a fake baby in the water. Bunny calls in the whole town to help him, and they all wind up in the police court after some amusing experiences. A successful comedy, on same reel with above.

"WITNESS 'A-3, CENTER' " (Essanay), June 27.—A good, live story is this, in which a man who attended the theater one evening and sat with two girls, is charged with murdering his employer. He cannot prove his presence in the theater until one of the girls sees his picture in the paper, and comes forward to prove an alibi for him. The denouement would have been stronger if the pistol incident had been held back till the matinee tickets were produced; as it stands, the latter forms an anti-climax. But the story is interesting and well acted throughout.

"A WESTERN ROMANCE" (Selig), June 27.—Here is quite a strong tale of Western love and villainy. Tom's rival, the father of an illegitimate child, tries to throw suspicion on him, by leaving the baby at the girl's house. Later, scenes are taken at the reservoir, where Tom has charge of important construction work. His discovery of the burning fuse and stopping of the leak are well carried out. The girl finally discovers the evil work of Tom's rival and exposes him. A good offering.

"THE SPOTTED ELEPHANT HAWK MOTH" (Patheplay), June 27.—A scientific number, showing the evolution of the elephant moth from the time it was a caterpillar. Very interesting and instructive.

"ATHENS" (Patheplay), June 27.—A scenic number, on same reel with above, depicting the famous Grecian city as it now stands. Some fine photographic effects are obtained.

"A VILLAIN UNMASKED" (Eclipse), June 27.—A strong two-reel offering, notable for the sincere, impressive acting of the three principals, Juliette Feriel, George Baud and Ralph Lyon. The story is one with a decided melodramatic flavor, but as portrayed here, it worked out very naturally and without any forcing of situations beyond their inherent dramatic value. The son, seeing his mother is about to marry a man who is a villain at heart, does some amateur detective work and rounds the fellow up as one of a gang of counterfeiters. The mother appears as a well-gowned, fascinating widow. A very good offering.

"HOW DID IT FINISH" (Edison), June 25.—Good comedy. Dan Mason, as the father of the daughter whom he had denied the privilege of reading a novel, and Alice Washburn, as the mother, do excellent work. Dissolving scenes show the lurid nature of the story the father himself became absorbed in. Benjamin Wilson played the lover in the book and Herbert Prior the villain.

"EASY PAYMENTS" (Essanay), June 25.—A girl in a small country town goes to the city. From the same place goes a young man, and to the same boarding house in the city—in fact, their rooms adjoin. It later singularly develops the two are absolutely unacquainted. The girl, unable to obtain work, decides it is her clothes that are responsible and obtains a new outfit on installments. Later, when she has failed in her payments, it is the young man who gets a job as collector for the installment concern. These incidents constitute quite a remarkable series of convenient coincidences. All ends happily, though, when the man's mother comes to the city for him and tells him he can secure a forty acre tract from his father on easy payments. He takes the girl back with him.

"THE KNIGHT OF CYCLONE GULCH" (Kalem), June 25.—A burlesque which is not even funny. A timid sheriff gets into a coat of mail and, armed with a short sword and a shield, goes after a bad man. The outlaw permits himself to be taken.

"CURING HER EXTRAVAGANCE" (Kalem), June 25.—On the same reel as the foregoing is this comedy that is just so-so. One of the incidents is where the father of the new husband sends him a check for $50,000 as if it were $50, telling him such extravagance must stop.

"JACK'S CHRYSANTHEMUM" (Vitagraph), June 25.—A slight drama that will interest by reason of its Japanese backgrounds. Miss Young as the Japanese maiden is good; so also is W. V. Ranous as the American on a visit to his son in Japan.

"PAPA'S DREAM" (Selig), June 25.—A father is supposed to dream that his daughter has eloped and becomes aware of the fact that it was only a dream. The beginning and the ending of the illusion are not clearly shown. The following night the elopement really takes place and the father this time supposes he is dreaming. The picture hardly gets over.

"THE CITY OF GOLD" (Selig), June 25.—On the same reel as the foregoing is this short film of interesting scenes in Burmah.

"THE HUNGER OF THE HEART" (Pathe), June 25.—The story will interest; chiefly the picture will charm the eye. It is beautifully staged in a fine country section and splendidly photographed and tinted. The story is of a man who lives by his wits trying to win the attentions of a wife who believes her husband devotes to her insufficient time. One of the noticeable incidents of the picture is of a woman who befriends and advises another woman in distress—and does not, as our script writers too frequently incline to do, make her out worse than she is. The drama is well acted.

"CLARENCE, THE COWBOY" (Patheplay), June 26.—To evolve something really new and interesting out of a cowboy comedy is evidently a task beyond human power, as is clearly shown in this play. The comedy is anything but obvious. It is one of those "funny" film plays in which the actors on the screen are convulsed with laughter while the audience remains wholly uninfected by what is supposed to be contagious humor. The action limps and there are no genuine flashes of wit.

"A DIVIDED HOUSE" (Essanay), June 26.—The vein of humor which is represented by this comedy has long since survived its paying streak. There is still a faint trace of value here and there, but on the whole, the mine is thoroughly worked out. The strain is farcical, but not at all clever.

"WHEN MEN FORGET" (Selig), June 26.—The plot of this play was probably well known to our antediluvian ancestors. With all the centuries of wear and tear it ought now be placed on the retired list for some centuries to come. The artist meets the simple country maiden and then behaves to her like a real melodramatic "cad" by forgetting her and his promises when he gets into the limelight of success. The staleness of the story seems to be inexcusable.

"HER SWEETEST MEMORY" (Vitagraph), June 26.—A very pretty incident quite likely to occur in real life and filled with honest pathos. It will strengthen any program and please any audience. The ability of this company to make the commonplace interesting and show the marvelous dramatic things that are happening every day, even in the plain work-a-day world of a great city account in no small measure for their continued success and popularity.

"OUT OF THE JAWS OF DEATH" (Kalem), June 28.—A more or less exciting melodrama of ante-bellum days, with some tense situations. The story is of the South, with fine backgrounds; the atmosphere is well sustained.

"HER MOTHER'S OATH" (Biograph), June 28.—A motherly, almost grandmotherly, woman carries the honors of this splendid picture. Her role is that of a mother who rules with an iron hand, who is arbitrary, self-willed. Her characterization is impressive, rugged; at times it gets into your throat. Henry Walthall plays the strolling actor, Dorothy Gish the girl in love with him. Charles Mailes is the clergyman whose services are interrupted and who halts them to denounce and put out the man who dared to pass a note to a member of his congregation. All deserve praise. The scenes where the blind mother, her money gone, rolls up her sleeves and goes out and nearly falls into the uncovered well; later, when she again goes to the well, this time determined to end it all, but is saved by the returned couple, are full of pathos. A film to be featured.

"THE SECOND SHOT" (Pathe), June 28.—A picture supposedly laid in Mexico or near it, but lacking in atmosphere. The story centers about the result of a survey and a consequent boundary dispute between an American and a Mexican doctor. Crane Wilbur plays the former; the latter is inclined to melodramatic attitudinizing. A fair release.

"BRONCHO BILLY'S STRATEGY" (Essanay), June 28.—The picture is notable by reason of the fact that there is not a single subtitle. Aside from the first hundred feet or so none was necessary. The story is of the usual Broncho Billy sort and will undoubtedly appeal to audiences who favor Mr. Anderson.

"THE FLY" (Edison), June 28.—A short picture intended to show the dangers of permitting the breeding of this pest.

"CIRCUMSTANCES MAKE HEROES" (Edison), June 28.—On the same reel is this good comedy, written by Gertrude McCoy. The three rivals for the hand of the sheriff's daughter (Bessie Learn) make the most of the fun. They are Richard Neill, Arthur Housman and Edward Boulden. Bigelow Cooper is the sheriff.

"THE LOVE TEST" (Lubin), June 28.—A picture that will go well with the gallery; it will make no particular appeal to thoughtful persons. An unpleasant aspect is portraying a doctor attempting to elope with the wife of a friend.

"CLOISONNE WARE" (Vitagraph), June 28.—A very short film showing men putting the finishing touches on this ware.

"ONE OVER ON CUTEY" (Vitagraph), June 28.—On the same reel is this good comedy featuring Wallie Van. It will make laughter.

"THE BEADED BUCKSKIN BAG" (Selig), June 30.—A picture of Mexican lovers in the days when gold was being discovered in the West. The story by Everett McNeil is a bit conventional, but has been well played by the leading characters and even by the lesser figures. It will provide good entertainment. There is one fine bit in it showing the finding of gold in a mill sluice by an old man (William Hutchinson) and it is perfectly photographed. The photography of the whole is commendable. The picture was produced by E. A. Martin. Herbert Rawlinson and Adele Lane have the romantic leads. George Hernandes plays the girl's father and Henry Otto her villainous lover. Hobart Bosworth has a minor part.

"A FIGHT TO A FINISH" (Kalem), June 30.—A story of a fight for irrigating waters and in which Cupid takes a hand. Old rancher Johnson, played by C. R. Edrington, has monopolized all the water in the valley and his young neighbor. played by Helen Holmes, blows up his dam and with a rifle fires at his men who are trying to repair the damage. Johnson's son has fallen in love with the girl and who had been away but has come home when he finds how things stand takes her part successfully. His part is taken by Tom Loman. The story will interest, but the photography is not as clear as might be.

"PATHE'S WEEKLY, NO. 28" (June 30).—There are several good items this week that will interest everyone. The best photographed and perhaps most valuable of them is the view of the old printing shop of Benjamin Franklin, at Burlington, N. J. A celebration was held in it recently. There is also a view of the King and Queen of Belgium at the opening of the great exposition at Ghent. We are also shown the unveiling of a statue at Valley Forge, commemorating the brave soldiers who served there.

"A GAMBLE WITH DEATH" (Biograph), June 30.—This story, without being deeply significant, has freshness and will hold the interest. The little things given to it by its players add much. It is set in a small Western village and its chief characters are a gambler, a rough cowboy and a "lunger." The scenes show us a bar-room, where these three make a pool which is to go to the surviving one when the others are dead, and it also shows places in and around the tent of the "lunger." There is a girl in the case, of course. The photography is clear enough and the offering shows up well among the others of today.

"THE STORY OF THE BELL" (Edison), June 30.—An offering giving a story of Revolutionary times with much to commend it. The story interests and has been made clear. We find good, well-chosen scenes and backgrounds which carry the action and naturally suggests the period. The costuming is also good. Perhaps the photography, which is fair, yet without that clear-cut quality that looks like real life, keeps it from seeming wholly natural and there are also moments, now and then, when it fails to convince; for instance, an ordinary person could have squirmed out from under the bell as it hung swinging in the picture. It was produced by Walter Edwin.

"ROUGHING THE CUB" (Vitagraph), June 30.—A good newspaper story with Hughey Mack in the leading role, as the "cub" reporter, who has come in from Squashville and has adopted the "World." When the other reporters find that he is a poet, they "put up a game on him"; send him chasing from one fake fire to another; but by accident he comes on a big story and makes a "beat." The script, by Courtney Riley Cooper, will take well with most audiences and should be popular. Bert Angeles directed it. Harry Northrup. as the editor, Herbert L. Barry as the police captain and others ably support Hughey Mack. The photography is clear.

"HER ATONEMENT" (Lubin), June 30.—A melodramatic picture by Wilbert Melville that will be popular with many spectators, especially in the gallery. It is a story of the West, clearly told and acceptably produced for those who are not critical as to details. The heroine (Nellie Hopkins), hero (Carl Von Schiller) and villain (Joseph Holland) are what is demanded in such offerings and will please. Dollie Larkin plays the Indian girl, a tragic-heroic part. It is clearly photographed.

"THE TRAPPER'S MISTAKE" (Patheplay), June 28.—This two-reel melodrama has many features to commend it. The story is of a man and his wife and little "Baby Violet" and a boarder. When the second man, in order to avoid causing trouble between man and wife, took his departure and the wife was taken captive by Indians, the returning husband was not to be blamed for thinking the two had left together. How the family was eventually reunited forms an interesting tale. There are splendid backgrounds, some of them wintry scenes, with snow-covered ground and ice-wrapped trees; others at a less altitude—all splendidly photographed and tinted. One of the situations of suspense is where a great bear wanders into the cabin and little Violet hides under the table. A real spectacle is the ride of the red men through the two and three feet deep water of the shaded creek in pursuit of the escaping family.

"SONGS OF TRUCE" (Selig), July 1.—A story of brothers, one of the Southern army, one of the Northern. There are no situations of real interest. There are one or two skirmishes that may arouse the boys in an audience. By the way, the introduction of the up-to-date clip ammunition belts into the Confederate service is a novelty.

"RETAGGED" (Essanay), July 1.—The theme of this film might be said to be covered with cobwebs were it not for the fact that it is used too often to permit the accumulation of these indicators of hoary age. Wife and husband have a tiff. Husband goes out to the park, meets pretty girl, learns her name and address, goes to candy store, to flower store, and orders sent remembrances. Boys delivering them meet, play dice, lose tags; merchants say for wife, of course, and accordingly the packages are delivered. Forgiving wife receives deceitful husband with open arms.

"THE DRUMMER'S UMBRELLA" (Essanay), July 1.—On the same reel is this short comedy which may make some amusement.

"HER HUSBAND'S PICTURE" (Lubin), July 1.—The story lacks a grip, it fails to create strong interest. A Northern artist goes south for his health. He induces a young wife interested in art to leave her husband and come north with him, hoping to win her. He fails, as the wife decides to return to her husband. Her decision is reached when she sees a picture of her husband.

"THE PATCHWORK QUILT" (Edison), Juluy 1.—A pretty picture. It is of the reminiscent type. It shows gradmother telling the little granddaughter the story of Jim, how they met, married, and his departure for the war, from which he never returned. There are many finely staged scenes.

"THE MIRACLE OF THE ROSES" (Patheplay), July 1.—A stately picture produced by the French company. It is finely staged, with excellent studio sets and charming exteriors.

"SIGHTSEEING IN JAPAN" (Vitagraph), July 1.—A short film, the more interesting scenes in which are views of women coaling a ship at Yokohama and long-distance views of Fujiyama, the sacred mountain of Japan.

"BINGLES AND THE CABARET" (Vitagraph), July 1.—On the same reel is this excellent comedy in which James Lackaye has his troubles trying to eat in peace. He goes from one restaurant to another, only to encounter a new form of torture in each. The picture is carefully and expensively staged under the direction of Frederick Thomson. Mrs Breuil writes the script.

Independent

"LEO, THE INDIAN" (Imp), July 5.—Burlesque comedy of the French sort. It will amuse those who like slapstick stuff.

"SKETCHES FROM LIFE" (Imp), July 5.—On the same reel as the foregoing are these drawings of the well-known cartoonist of himself. It is a fine example of double printing and also good entertainment.

"IN THE NIGHT" (Eclair), July 6.—Short drama. It is hardly long enough to establish deep interest.

"HOW DIAMONDS ARE MADE" (Eclair), July 6.—On the same reel is this rather technical, illustrated description of the manufacture of diamonds. The resulting gems are too small for mounting.

"THE POWDER FLASH OF DEATH" (101-Bison), July 8.—There are many battle scenes in these two reels, some of them picturesque. In no practical way do they have to do with the thread of the story. Three men, friends, separate and two of them go to war—one South, the other North. The third becomes a guerilla. There is a dramatic moment when the three meet in the room of a girl with whom each is in love. In spite of the fact that there is raging a battle between the North and South, the three men fight a triangular duel—instead of two of them fulfilling the duty of soldiers and returning to their respective commands. The photography is good; the picture, however, will interest chiefly as a spectacle.

"THE BANSHEE" (Kay-Bee), July 11.—A two-reel offering with an Irish setting so realistic as to make the observer think he is in the Emerald Isle. The pigs and chickens and cow are in evidence. The plot centers about the cry of the Banshee. Dan refuses to have the baby christened, but in his drunken stupor has a vivid dream, which is worked out in the film. He sees his wife flee with the landlord's handsome son, whom he follows and kills by knocking him off a cliff. Then the cabin is set fire to by the indignant neighbors. Finally the Banshee appears before Dan and this brings him out of his dream. A good offering.

"ANIMATED WEEKLY, NO. 68" (Universal), June 25.—An especially entertaining number, containing views of the Harvard vs. Yale boat race, the English Derby, 20,000 school children marching in Bronx Park, the recent submarine boat test, a close view of the new Imperator, and other interesting things.

"TRUE CHIVALRY" (Crystal), July 8.—Some very neat effects are obtained in this love story. Chester rescues the girl from a runaway, but proves an unwelcome suitor to her father.. The proposal of the latter to fight a duel was somewhat ridiculous, but there is a certain breeziness about this offering which makes it pleasing.

"SAFE IN JAIL" (Keystone), July 7.—Lovers of the particular brand of nonsense put out by this enterprising company will rock in their seats over this jail burlesque. Fred Sterling keeps the merriment going for the entire reel. The night scene was a lively one, with both men and women running about in night attire. Low comedy of the most successful kind.

"THE TELLTALE LIGHT" (Keystone), July 10.—In this reel kissing and spooning run riot. The Anti-Spooning Club winds up with everybody practising the art of osculation. Mabel turns the searchlight on everyone in turn. This reel, as may be imagined, is not of an elevating type, and we did not consider it very amusing, but it will undoubtedly appeal to certain audiences.

"THE WAGER" (Reliance), July 9.—This film story is notable for its big theme and pleasing characterizations. The plot itself, however, offers more possibilities than were gotten out of it. Nevertheless it stands out above the average production. The little girl from the slums grows up in good company and becomes just as sweet and attractive as the other child. A pleasing idea.

"A RURAL ROMANCE" (Reliance), July 7.—The opening scenes in this drama move along too rapidly to get up much feeling; too many of the situations seem planned to suit the convenience of the cameraman. The employer's action in kissing a girl on an open road in full view of half a dozen people does not seem likely for a man of his standing. Later along, where the boy knocks the man down for abusing his horse, the story gets hold, but even here more leisurely methods would have strengthened the general effect of the film.

"DEATH'S SHORT CUT" (Reliance), July 5.—In this picture, Rodman Law performs one of his dangerous feats. He rides over a waterfall in an open boat in order to head off a foolish wedding on the part of the heroine. This is the strongest feature of the film, which tells an otherwise conventional story.

"DICK'S TURNING" (Reliance), July 2.—The young husband, who has lost his job and is forced to send his wife back to her father, thinks he will pick up a stray cat to take to her. As he takes hold of the feline, a small boy shoots him with an air gun, from a nearby window. He is taken into the house and gets a job as chauffeur as a result of the injury, and is, of course, reunited with his wife. Somehow the story impressed us as a little too sentimental to carry much force, and the characterizations were not quite what they might have been. We have liked the leading man in this better in parts more suited to his general build and appearance.

"A GARDEN PARTY IN CALIFORNIA" (American), July 12.—Glimpses of Stewart Edward White receiving visitors at his beautiful California home, showing the grounds and studio, and some of his African trophies.

"THE SONG OF THE SOUP" (American), July 12.—A tail piece on same reel with above. Bill's manner of eating soup caused some wag to set it to music, but this joke can scarcely be said to make a strong picture.

"THE FOREIGN SPY" (American), July 10.—This production lacks both the suspense and the special atmosphere necessary to make a story of international intrigue successful. The pictures are well taken but the plot is very familiar and contains no new situations.

"SAN FRANCISCO, THE DAUNTLESS CITY" (American), July 7.—A timely and well-deserved film review of the beautiful coast city, showing how it has recovered from the disaster of 1906. Many special places of interest are shown, and also the first building of the proposed exposition of 1915.

"HER TWO JEWELS" (Thanhouser), July 4.—The simple, natural development of this picture gets hold of one's interest. The manner in which the shop girl becomes falsely suspected of stealing the brooch is well shown. Later, she marries the woman's son and thus procures her revenge. Not strong, but entertaining.

"THE GOLDEN JUBILEE OF THE NEW YORK CATHOLIC PROTECTORY" (Majestic), July 1.—A full reel devoted to the church celebration held at the protectory for Catholic orphans. This will have a special appeal to members of the Catholic church. Its general interest consists principally in the glimpses of Cardinal Farley, Father Chidwick, hero of the Maine, and other noted men.

"GAFFNEY'S GLADIATOR" (Majestic), July 5.—Fred Mace appears in this in imitation of a statue done by an artist friend. He poses not in the "altogether," but in the almost altogether. We thought this an impossible offering for high class houses, as many observers will not take kindly to this sort of humor.

"KING RENE'S DAUGHTER" (Thanhouser), July 1.—A three-reel number, introducing Maude Fealey to the moving picture audiences of the country. She won an international beauty contest a number of years ago, and her grace and girlish beauty, reinforced by years of training on the legitimate stage, make a strong appeal in the films. The entire Thanhouser Company enter into the spirit of this story of the beautiful blind princess, who must not be informed of her blindness until she is sixteen. Then the count discovers her and breaks the spell and she recovers her sight. A whimsical story, full of beauty and charm. The close could have been handled with more strength, but it is a very good production as it stands.

"MISTAKEN INTENTIONS" (Gem), June 30.—A Billy Quirk number, in which Billy has trouble with his prospective father-in-law. Instead of opposing the match, however, the father really drives the couple to church and gets the license for them. Nothing very new in this.

"OKLAHOMA CITY, OKLAHOMA" (Gem), June 30.—On same reel with above. Interesting views of this remarkable Western city and an instructive review of its up-to-date fire-fighting equipment.

"JANE MARRIES" (Imp), July 3.—An entertaining number, in which the hero must marry before 4 P. M. on a certain day to inherit his aunt's money. The daughter of his lawyer, whom he saved from insult, marries him, with a veil over her face. But of course in the end he discovers that he loves her and is already married to her. The scenes in this move a little too rapidly to get up very strong feeling, but in spite of the swift change of situations the story has considerable appeal.

"A ROSE AT SIXTEEN AND A CACTUS AT FORTY-FIVE" (Frontier), July 5.—There is a good deal of human nature in this offering. It shows how an attractive, sweet-tempered ranch girl becomes a scolding virago. She makes things fly on the ranch and years later even gives her former lover a dressing down. The character work and pleasing photography make this a freshly entertaining offering.

"THE SECRET OF PADRE ANTONIO" (Frontier), July 3.—A Mexican story, quite pleasingly photographed and containing a plot which holds the attention. The relationship of Ramon and Carmel was not very well set forth in the beginning; it should have been shown more definitely that they were lovers. The action, covering a lapse of five years, is well sustained and the picture is better than the average in general interest.

"THE GIRL REPORTER" (Crystal), July 6.—A pleasing offering, mixing comedy and drama in about equal proportions. Pearl is just about as good a reporter as she is a detective, and succeeds in getting in and out of difficulties very nicely. Good comedy drama.

"MUCHLY ENGAGED" (Crystal), July 6.—Chester is engaged to three girls, which works all right until they all visit him at the hospital, where trouble ensues. Fairly amusing. On same reel with above.

"HIS MASTER'S DOUBLE" (Gaumont), July 8.—Showing how a manservant, made up to look like his employer, started a flirtation in the latter's name, and won for him the girl. It is not entirely convincing. The only occasion when the changed servant is in the same scene with his employer is so short that it very properly gives ground for suspicion that there is a double exposure.

"MANUFACTURE OF EMBROIDERED TAPESTRY" (Gaumont), July 8.—A short film showing the designing and manufacture of tapestry, giving pictures of great machines. Will undoubtedly interest the feminine patrons. This is on the same reel with "His Master's Double."

"ANGUISH" (Gaumont).—A special two part offering whose chief quality comes from its perfect photography, the elegance of its sets and backgrounds, and the charm and naturalness of its players. The man who made it was careful as to his details and it has a finished air that satisfies the artistic sense. The story is dramatically developed and will hold the interest although there is nothing either deep or big about it. It deals with one of those innocent love affairs. Madame d'Alembert is a happy wife and mother, but she is afflicted with heart trouble. She meets her girlhood's lover and consents to call at his house for her old letters. At the house, she faints and the lover thinks her dead. Much is made of this incident and a good deal of it is convincing.

"COOKING FOR TROUBLE" (Solax), July 16.—A farce after an old pattern but lively and sure to amuse many spectators. In a way, the term "trouble" refers to Fronie Fronholtz who has a scrap with his cook (a very good farce character) who leaves. Fronie's wife (Blanche Cornwall) tries her hand with little success and the evening meal Fronie has to cook for himself with wonderful results, including a flooded kitchen. It is likely to make good laughter in many places but not in all.

"TRUE HEARTS" (Solax), July 4.—Personally, we like the story of this picture: it is sentimental but interesting and, though it is old, it has not been used very recently, so far as we know. Vinnie Burns and Darwin Kerr are juvenile lovers as well as foster brother and sister. Blanche Cornwall, hurt in an accident, is carried in their house and cared for by Vinnie's parents. In her convalescence, Darwin falls in love with her much to Vinnie's distress. Blanche discovers how things stand and nobly sacrifices herself to duty so that the two lovers come back to each other as before. It has been done in a very pretty way and we feel sure that there are many who will take pleasure in it.

"THE CODE OF U. S. A." (Pilot), July 3.—A picture that is a sensational thriller; in this it resembles the big three-part melodrama. In such offerings the stories are apt to have much in common; but stand on the fact that they give excitement. This one will not be much behind the big ones on this score. It features Louise Vale in the role of a designing woman who helps a Japanese spy to obtain what is supposed to be the diplomatic code, but is outwitted by an American hero, who, in the early scenes, has fallen in love with her. The offering shows care in its making, seems to very well photographed and will make an acceptable offering.

"BRANDED FOR LIFE" (Itala), Special Offering.—The story of this picture is interesting enough to stand up well as a feature release, though it is not, in itself big. All that is in it has been brought out effectively and dramatically and the impression of the whole is artistic and very pleasing. The title refers to a mark left on a peasant's face by the whip of a marquis. The peasant blacksmith was protesting at the aristocrat's taking from him the girl he loves. The marquis marries the pretty girl and she dies leaving a daughter who looks just like her, while, in another country, the peasant gains great riches and comes home with a son. The scenes are unusually full of beauty; they look as though they had been chosen by a painter. The peasants look like real peasants and the lowly scenes and the high scenes are as perfect in naturalness as one could desire. The picture shows the hand of a skillful producer in every way, including the development of the story and all the means of carrying it forward, the sets, entrances and exits of the players and their business generally. The photography too is very good.

MARCUS A. BENN.

Marcus A. Benn, of Philadelphia, went into his first theatrical venture in 1908, after having been a manager of a sewing machine company for over fourteen years. Since that time he has built and promoted more than twelve theaters, all of which are now being operated successfully. He is the sole owner of the Benn Theater, at Sixty-fourth Street and Woodland Avenue, and is a stockholder in, and secretary-treasurer of, the A. B. C. Theater.

Marcus A. Benn.

At Eighty-fourth Street and Eastwich Avenue, Mr. Benn has a picture theater under way, and there is no doubt but that he will create quite a stir among motion picture men in Philadelphia when he announces the exact spot on Market Street, east of Broad, for the location of another enterprise.

Mr. Benn has an eye for beauty as well as for architectural construction. This fact is particularly noticable in his A. B. C. and the Benn Theaters. Between August 29 and September 18, 1913, a delegation of experts from all parts of the world will hold a convention at the A. B. C. Theater to discuss matters pertaining to the advancement of the motion picture industry.

"The Seed of the Fathers" (Monopol)

By George Blaisdell.

THIS singular story, a study in hereditary influences, is told by Marion Leonard in six reels, although for convenience in exhibiting it is divided into three acts. In one way the picture establishes a record for American producers—it is the first time, on this side of the water, an original story has attained this length; indeed, it may be questioned if on the other side there has been produced a picture equaling six reels which was not an adaptation. Mr. Taylor has written the script, as he has also produced it. Miss Leonard portrays three periods in the life of a woman cursed by a father who proved to be a traitor to his country in its time of stress; by a husband who was condemned to spend the remainder of his days in the cell of a felon; by a son who grew to manhood and turned out a thief and a companion of murderers. Whether the act of the mother in ending the life of this wayward son and thereby exterminating the last of his race was a justifiable act is a question on which there is bound to be a deal of controversy. Certainly the advanced sociologists—or the eugenists, if they so prefer to be described—will be inclined to defend the violent step of a woman who has witnessed the several downfalls of the men of three generations.

The story holds throughout. It is straight drama—serious, impressive. The opening shows a man at his majority. He has been carefully reared, in the knowledge of what is right and what is wrong. His mother has had bitter experiences with his father and with her father. In spite of training, however, the son stays out at night. One evening when he is particularly late the mother sits up for him. She falls asleep; when she awakes she goes to the room of the son and finds him in drunken slumber. Also she discovers a revolver, a jimmy, a flash lantern and a letter which supplements and completes the story told by the possession of these sinister implements. Back to her table she goes. There as she holds in her lap an open autograph album, unconscious of the fact that police are already looking for her son on a charge of complicity in a murder, her mind traverses the events of the previous twoscore years. Dissolving views show her as a girl of sixteen, her father starting for the War of the States. He is an officer and shortly becomes attached to the staff of the commanding general. He falls under the spell of a girl who proves to be a spy. Weakly he agrees for a consideration to sell battle plans to the enemy. His companions are defeated in a fight; he is not suspected. Again he plans to betray his country, but this time he is caught. He is shot. When the news is received back home the shock kills his wife.

Fifteen years later the girl is married, happily it seems. After a few years the husband becomes negligent of the wife. Of course, there is another woman on the horizon. His own household bills are unpaid, but presents of jewelry are heaped upon the new love. To keep up the pace the husband steals from his firm. When he is caught by a fellow-employe he kills. At the trial he is sent to prison for life. It is after a review of these tragedies of life that the mother takes a revolver and goes to the room where her son sleeps. She embraces him fondly. Then she closes the door and the window and pulls down the shade. A policeman passing the house stops as if checked by the sound of a shot. The mother is seen leaving the room with the pistol in her hand. The policeman outside is joined by a detective, who confers with the man on post. The two enter the house, seeking the son. There they find the body of the long-suffering woman. Upstairs is found the body of the son.

The foregoing is a bare outline of the many incidents crowded into the picture. Standing out strongest, of course, is the work of Miss Leonard, but there are many others deserving of praise for consistent acting. Much care has been given to the selection of backgrounds and settings. Best of all, though, is the photography. It is uniform, even notable. "The Seed of the Fathers" is a worthy production.

WARNER'S PRE-CONVENTION NOTES.

"We're going to be there—look for us—with an exhibit that you cannot afford to miss. We've also arranged to furnish some of the sight-seeing cars that will take you around Lil' Ol' New York," says a representative of Warner's Features.

"Our biggest production—'Theodora'—will be shown several times a day on the exposition floor and you are cordially invited to inspect this magnificent feature.

"The Princess Theater, of Denver, the largest photoplay house in the Rockies, is taking a complete service of Warner's Features."

Scene from "The Seed of the Fathers" (Monopol).

"THE PERIOD OF TRANSITION AND THE FEATURE PROGRAM."

By H. Z. Levine, Solax Company.

"IT has all developed into a game of poker. The boys are all holding four-flushes and not one of them has the courage to raise or call for a showdown," said an old-time Western exchange manager in discussing the present film situation. "Some weeks ago, while my books showed a deficit, I was forced to declare a two per cent. dividend, so that the stockholders interested in my exchange would not regard me with askance. The dividend was declared like the dividends of other corporations in tight places with money that came from angels. If you've got a lawyer with a business head, you can declare six dividends a year." This condition is characteristic of the times.

But many exchange managers today are not so frank. They are emulating the old matron who daily cautioned her pale and wan daughter of marriageable age to pinch her cheeks, so that the neighbors may not know the true state of her health. Creating an impression of strength is really not done with the intent to wilfully deceive, but is done out of a sense of self-preservation.

After a close study of conditions and an assimilation of information gathered first hand in twenty-one of the largest film centers in the country, Buffalo, Chicago, Cleveland, Toledo, Detroit, Milwaukee, Minneapolis, Omaha, Des Moines, Wichita, Kansas City, St. Louis, Indianapolis, Cincinnati, Atlanta and Philadelphia, the truth becomes forcefully evident that present chaotic conditions in the film market are not artificial conditions caused by stock manipulations and realignments of manufacturing interests, but actually due to natural laws of evolution.

The film output to-day, including all the junk floated on the market, averages about two hundred reels a week, including the feature subjects released by feature companies. Of this number approximately one hundred and twenty-five reels are released weekly on legitimate programs. The remaining seventy-five reels of so-called "outlaw" film are swallowed up by "feature" and "junk" exchanges. Gradually, as conditions have been growing more complicated and unsettled, these "feature" and "junk" exchanges have been increasing numerically. They are doing thousands of dollars' worth of business—business which under healthy market regulations would go to legitimate exchanges. In the States of Illinois, Missouri, Ohio and Pennsylvania, the feature and small junk exchanges are as numerous as mushrooms and they are all doing, in total, more business than the legitimate exchanges in their restricted territory, because the junk exchange is a non-respector of agreements and has the advantage of not being handicapped by contracts to operate within certain boundary lines. The increase in the output of junk features besides the steady growth of outlaw manufacturers has been also contributed to the development of the junk exchange business.

With the junk exchange on one side and the feature exchange on the other, the regular exchanges in between are crowded to the wall and compelled to give service at unprofitable prices. In Iowa and Minnesota, early in January, there were seven or eight feature-buying exchanges besides several junk exchanges. A price war was started along about in March and to compete with feature and junk exchanges, regular exchanges booked out in the regular service features outside their "program" at ridiculous prices, and feature exchanges competing against each other and against the regular exchanges, cut prices down to one dollar and twenty-five cents a reel, or three dollars and seventy-five cents for a three-reel feature. Cutting each other's throats in this manner put all of the feature exchanges out of business by June. Only one survived and that one survived because it did not participate in the rate war. The manager bought the very best the feature market afforded and stuck to his prices, while the others made false economies by purchasing junk features at eight and nine cents a foot, and in this way killed the confidence of exhibitors in the quality of their service.

But legitimate exchanges and manufacturing organizations have unwittingly contributed more toward the development of junk business than the outlaw film makers. Exchanges and manufacturing corporations have for months been working the experiment of making a program of twenty-two reels a week in four or five studios under their immediate control. Working under such conditions, which practically means the making of one picture a day, results cannot be other than mediocre. This compromise with quality in the interests of quantity has been a strong "talking point" for the feature exchange men. They have been able to convince exhibitors of the efficacy of a feature program for the purpose of business-getting on dull days or working up run-down houses—houses that have lost prestige, because of having used an inferior service. Good working feature exchanges like Flinton's of Kansas City, the Ohio Feature of Cleveland, the Fairmount of Philadelphia, the Pacific of San Francisco and Portland, Petus of Dallas, and others, can supply a circuit of houses with a daily service of features exclusively for a period of thirty days. In any given territory, a strong feature exchange commands the business of the biggest and best houses—$150 and $100 customers. "If I can get films like 'Quo Vadis?', 'The Manger to the Cross,' 'Dick Whittington,' 'Les Miserables,' 'The Palace of Flames,' and 'Kelly From the Emerald Isle,' on a regular program," said Manager Rothapfel, of the Lyric of Minneapolis, "on a regular program from a single exchange, I'd have 'em standing in the aisles seven days a week."

Two years ago a feature exchange would have been a bad investment. To-day there are about one hundred and fifty feature buying exchanges in the United States and Canada. The reason that they are doing a big business is because they are buying the cream of the market, while old-time exchangemen, because of a disinclination to increase their "buy" or a lack of faith in film selling above ten cents, are loyal to their old loves and New York home offices. In the meantime, the feature exchanges have been steadily gaining ground and feature manufacturers cannot turn out features fast enough.

We are now going through, what is believed by some of the most astute film men in the country, a sort of period of transition, if you please. The one-reel output, because of a certain sameness of complexion, which it has assumed, is losing its popularity. Within the last year there has been a regrettable lack of mental reinforcement in manufacturing plants to bring the one-reel production above the mediocre. Showmen like Hopp and Plough of Chicago, Mandelbaum of Cleveland, Morgan of Kansas City, Werner of St. Louis, A. A. Schmidt of Buffalo, Fitzgerald and Blankmeyer of Detroit, Freuler of Milwaukee, Seery of Chicago and Charentette of Atlanta, who continually have their fingers on the pulse of the exhibitors, while they will not admit that the one-reel production will be relegated to the rear, still they admit that a multiple reel or one subject for an entire evening's entertainment is in greater demand to-day than ever before. They believe that the more multiples on a program the better chance the program has for success and profit.

Part of this present strife and trouble, and partially this apparent unstability of the market, is due not only to the fact that too many manufacturers are interested in exchanges to encourage quality, but also to the fact that at present there is an oversupply of one-reel subjects and an undersupply of three-reel subjects.

In the face of this condition, which is a natural one caused by the evolution of the business, the feature program consisting of a feature release every day will be the next step in our march of progress. The feature exchanges handling the feature program will offer exhibitors an unparalleled service. Their "talking points" will be convincing.

WRONG DOPE ON THE "SPIDER GANG."

The Apex Film Company stated erroneously in their advertisement that the Wyoming exhibition rights had been sold for their feature "On the Trail of the Spider Gang." Washington was the state sold instead of Wyoming.

EXHIBIT OF THE SIMPLEX MACHINE.

The Precision Machine Company's exhibit will occupy spaces 319 to 322 inclusive, at the exposition, and will be presided over by that popular and handsome machine expert, Mr. J. E. Robin. Mr. H. B. Coles, general manager of the Simplex business will shed the light of his charming personality about the place. Mr. Frank B. Cannock, inventor of the Simplex, and Mr. David F. Cowan, New England representative of the Simplex will also be on hand.

PICTURE THEATER EQUIPMENT CO. EXHIBIT.

The Picture Theater Equipment Company will hold forth at the exposition in booth 351, showing its extensive line of staple motion picture supplies and novelties. Mr. H. E. Edwards, general manager of the company will be on hand to welcome his many friends in the trade and give demonstrations of the various mechanisms that he handles.

OZONE PURE AIRIFIER AT THE EXPO.

If you should be sitting in one of the model theaters at the exposition and your sense of smell is greeted with a soothing pleasant breeze that reminds you of the clover meadow on the dear old farm, you will know that the Ozone Pure Airifier is on the job in that theater.

Official Entertainment Program

Compiled by the Entertainment Committee of the Motion Picture Exhibitors' League for the Week of the Convention, July 7 to 12, 1913.

THE following entertainment features have been arranged by the Entertainment Committee of the Motion Picture Exhibitors' League of Greater New York for benefit of delegates and exhibitors and their wives and friends attending the Third Annual Convention of the Motion Picture Exhibitors' League of America, held at Grand Central Palace, New York, July 7 to 12, 1913.

MONDAY, July 7—Courtesy of the Universal Film Company—Sight-seeing busses will leave Grand Central Palace at 1:30 o'clock P. M., sharp, proceeding to the headquarters of the Universal and thence to Fort Lee, N. J., visiting one of the company's studios; thence to Palisade Amusement Park, where the various amusements will be open to the party. Supper will be served here to the members of the party.

TUESDAY, July 8—Courtesy of the Edison Company—Automobiles and sight-seeing busses will take the visitors about the city, visiting all interesting points. Parties will leave Grand Central Palace at 9 A. M., 11 A. M., and 3 P. M.

WEDNESDAY, July 9.—Courtesy of Pathe Freres—Steamer Adirondack will leave Pier 32, North River, for a trip up the Hudson to West Point. Time of departure is 10 o'clock.

THURSDAY, July 10 (Day)—Courtesy of the Kalem Company—Entertainment at the Cliffside Airdome studio, New Jersey, leaving 42d Street Ferry at 12 o'clock sharp.

THURSDAY, July 10 (Night)—Courtesy of the Famous Players—Grand reception and dance at the Famous Players' studio, 213 West 26th Street. Refreshments will be served and good music will be provided.

FRIDAY, July 11 (Day)—Courtesy of the Vitagraph Company—Reception at the Vitagraph Studios, Flatbush, Brooklyn. Special trains will leave Brooklyn Bridge on the Brighton Beach line at 1 o'clock and every ten minutes thereafter. Entertainment and refreshments.

FRIDAY, July 11 (Night)—Motion Picture Exhibitors' League banquet at Brighton Beach Casino and Shelbourne Hotel at 8 P. M.

SATURDAY, July 12—This day has been reserved for the Western manufacturers, Selig, Kleine, Essanay, who have arranged a little surprise for the delegates and their friends.

SPECIAL NOTICE—The entertainment committee desires to announce that all entertainment features will be strictly informal. Tickets for each entertainment will be issued by the committee, which will have a booth on the convention floor.

WILLIAM HILKEMEIER, Chairman,
Committee of Entertainment.

GEORGIA STATE LEAGUE ORGANIZED.

The State of Georgia was permanently and thoroughly organized June 30th, and delegates were elected to the national convention. U. T. Koch was elected national vice-president, and John Evins was elected president. A full delegation will be in New York to represent the State of Georgia. A big banquet was held at the Kimball House, Atlanta, on Monday night, June 30th, and was given by the Consolidated Film Company in honor of the occasion of the State of Georgia being organized. The Georgia exhibitors are coming to New York in force to carry off the convention in 1914, if possible, for Atlanta.

NEW YORK ORDINANCE PASSED AT LAST.

The New York Board of Aldermen at their meeting on July 1, by a vote of 55 to 5, approved the motion picture ordinance which has been hanging fire for the past four years. It is quite certain that the measure will be signed by Mayor Gaynor, as the ordinance was orginally framed by him and introduced by Alderman Ralph Folks at the Mayor's request. Under Folks' management, the bill was emasculated a couple of times and only served to give that alderman considerable publicity with no other results. The Mayor finally rebuked Alderman Folks and recently gave the bill to Alderman Dowling to put through. This was done at the last meeting and the bill as passed stands practically in its original form except for an amendment that prohibits galleries in theaters on lots twenty feet wide or less.

When this bill is signed by the Mayor it will mean that the exhibitors of New York City may increase their seating capacity to 600, without going to the great expense of fireproof construction. The limiting of the seating capacity of non-fireproof structures in New York to 299 seats is the reason why there are so many small "dumps" in the city. From this time on we may expect to see some elegant structures built that will vie with those of western cities. That New York has been so backward in fine picture houses is no fault of the exhibitors, but the fault of the laws, or lack of them.

NATIONAL HEADQUARTERS AT HOTEL IMPERIAL.

The Imperial Hotel, located at Broadway and 32d Street, New York, has been selected as the headquarters of the Motion Picture Exhibitors' League of America and the M. P. E. L. of New York. National President, M. A. Neff, and Samuel H. Trigger, president of the New York State league, are already located there, as is also the Ladies Reception Committee. The Imperial is a very popular New York hotel and was selected as headquarters for a number of reasons. It is located in the heart of the city, between the only two great railway terminals that enter the metropolis. Its rooms are noted for being large, well furnished, airy and reasonable. The cuisine is famous and is only excelled by the courtesy of the management.

JOHNSTONE STILL A NEW MAJESTIC.

Lamar Johnstone has not quit the New Majestic, that company begs to report. A man of almost similar name did join the American Company at Santa Barbara. The Lorimer Johnson, of American, is a director and not a player. Lamar Johnstone, actor, still acts for New Majestic. The Majestic's Brooklyn Heights (Los Angeles) studio has been enlarged in the stage section. There are now six working stages.

MORE STATES SOLD FOR "LES MISERABLES."

The Eclectic Film Co., of 110 West 40th Street, New York City, announces that it has sold to the Union Feature Film Company, of Philadelphia, the exhibiting rights in a number of states for the great French masterpiece "Les Miserables." The territory included in the deal is Maryland, Virginia and Eastern Pennsylvania.

Thomas Rickets, American Film Co. Producer.

THE EMPRESS THEATER, WELLINGTON, NEW ZEALAND.

The Empress Theater, which was formerly known as the Adelphi, Wellington, New Zealand, was opened in October, 1912. It is one of the houses owned by the J. D. Williams Company. There are nine hundred chairs in the auditorium, and there is plenty of room between each row to allow persons to reach their seats without disturbing those seated. The Empress is the only theater in the city of Wellington employing the indirect lighting system. In the warm weather the house is kept cool by a suction fan in the roof driven by a 500-volt d. c. motor.

EMPRESS PICTURE THEATRE

Empress Theater.

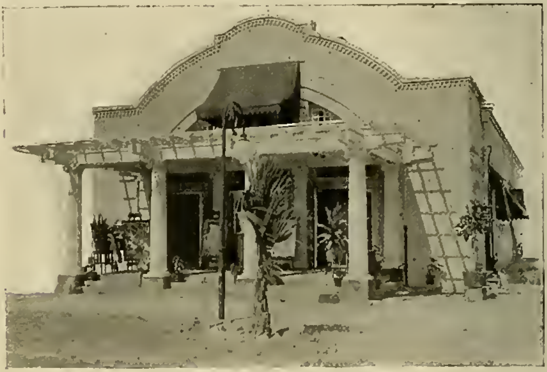
Interior View to Empress Theater.

The operating room, which is built of ferro-concrete, is on the outside of the building. A Power's No. 6 machine projects a twenty-four-foot picture onto a plaster screen at ninety-six feet, using 70 amperes, d. c. The machine is hand-driven, with a motor on the take-up. Another machine will soon be installed.

The music is furnished by a pianola during the day and by a six piece orchestra during the evening sessions. The theater is open from 11 a.m. to 11 p.m., and the five reels constituting each performance are changed twice a week. The admission prices are 3d., 6d. and 1/ for reserved seats.

MONTGOMERY'S LATEST.

This extremely handsome theater, looking more like the residence of a Mexican Hidalgo than a place of amusement, is the newest addition to the string of Montgomery theaters through the Southeast. This house, which was photographed before the decorations were fully completed, is located in Tampa, Fla., just one block from the leading business street. It is the ninth Montgomery house, but will soon lose its title of newest to a still more recent house now building in Fitzgerald, Ga.



Montgomery's Theater.

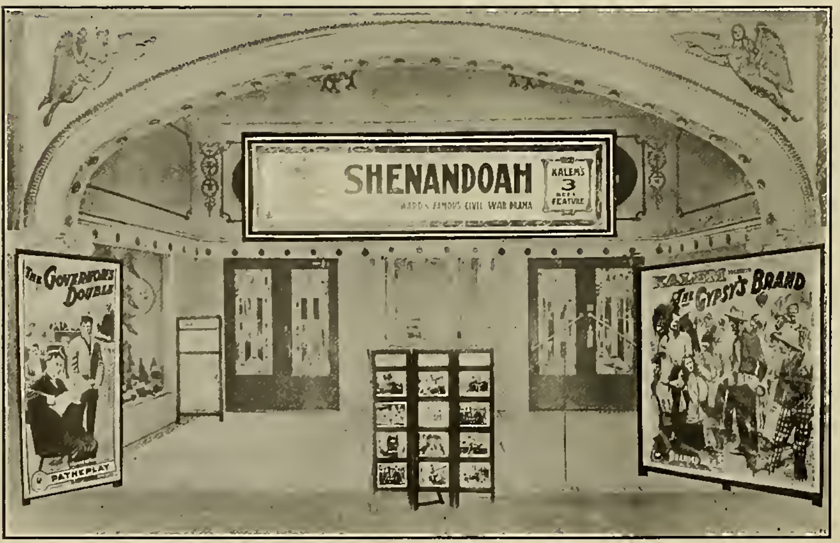
Here is an unusual ruling: The magistrates of Lochgelly have specially asked local picture theater proprietors to open on Sundays.

* * *

A new word has been coined as a synonym for picture palace patron, in "Cinemagoer." An association of cinemagoers is suggested.

A PRACTICAL LOBBY DISPLAY.

The lobby display reproduced herewith is in striking contrast to the carelessly arranged displays one often sees in front of moving picture theaters, particularly in the large cities. It was arranged by George Balsden, from material supplied in the advertising helps service of the General Film Company. Neat and dignified, but not without the necessary power of attraction, it shows what can be done with the proper use of the right sort of material.



Ideal Lobby Display by the Poster Department of the General Film Company.

NEW THEATER OPENED.

Wilson L. Augustine has opened a moving picture theater in the residental section of East Decatur, Ill. The building represents an investment of $6,000, and has a seating capacity of 500. Brick and concrete material were used in the construction, making the house fireproof. The name of the theater is the "Crescent."

Kost & Wagner are erecting a $25,000 picture house in Ashland, Pa.

Manufacturers Advance Notes

"ASHES" (Reliance).

This two-reel picture is distinctly a novelty; taking an old man, already on the verge of the grave, back through the various love episodes of a very checkered career.

The old man—all alone in his mansion, gives a dinner to the memories of the girls he loved and lost. As he stops at each place and raises the different bouquets of flowers, he sees within the blossoms, old love tales. The violets take him back to the sweet country girl who loved another more than she did him—the lily of the valley brings its memory of the society belle who rejected him for a richer man—the orchid holds in its purple depths the bewitching face of the beautiful countess who pretended to love him when he was in the diplomatic service; but she was a spy and thought she might use him as a tool. Red roses—they brought back a night in Paris when, at the opera house, he first saw Carmencita, the incomparable dancer, light of foot and lighter still of heart. He fought a duel for her, only to find that she cared less than nothing for him. A bunch of sweet peas—they held the memory of the pretty, innocent girl who would have married him at her parents' bidding had he not discovered in time that her heart was given to his young secretary. And, so for her, last of his loves, he made his first great sacrifice.

Scene from "Ashes" (Reliance).

As the old man rises to toast these memories—the stem of his glass snaps and he fall dead across the table. An overturned candle sets the draperies on fire and soon all the flowers are but cold heaps of ashes!

Irving Cummings plays the old man with very telling effect and the five beautiful women are Rosemary Theby as Carmencita, Edgena de Lespine, the countess; Norma Phillips, the mercenary girl; Bobbie Robbins, the country girl; Irene Howley, for whom he made the sacrifice.

This picture was directed by Oscar C. Apfel and contains some unusually fine effects. Released July 12th.

"THE GRAIN SPECULATOR" (Great Northern Feature).

A well-presented photodrama, in three parts, giving the unsuspecting "lamb" an insight of the workings of the ticker which commands the wheat market at intervals, and brings about "the corner" which enriches the speculator and adds to the burdens of the poor. The real merit of this feature lies in the fact that it is not overdrawn for the sake of sensation and deals with a subject that is familiar on the surface, but never before touched upon in motion pictures. The character of John Sutton, the money-mad speculator, stands out boldly and disillusions the unwary who may be tempted to "plunge" on a market that already is in the hands of a merciless manipulator.

The story from the outset is gripping and there are many thrilling scenes and an abundance of excellent photography. The element of heart interest is interwoven when we are made acquainted with the fact that Sutton, with his millions, is anxious to have his daughter marry a prince. The latter is killed in a thrilling elevator accident and his sly secretary takes his place. Then follow many complications in which a famous young surgeon, Dr. McHerren, takes an active part. The latter has exacted a promise from Sutton to refrain from "cornering the market," but the old speculator yields to temptation and causes another advance in prices. In order to further his own ends the sham prince urges Sutton to increase his fortune by this means and in the final scene the "prince" and the grain speculator are seen on the platform of a huge grain elevator. When Dr. McHerren and Sutton's daughter appear on the scene with proofs of the duplicity of the sham prince, there is an exciting scene and Sutton and his intended son-in-law topple over a ledge and are smothered in the stream of wheat which pours upon them. It is a logical and winning story throughout and bears all the elements of an unusual feature.

Scene from "The Grain Speculator" (Gt. Northern).

"DAY OF JUDGMENT" (Union Features).

Many a man has been ruined by a women, so the theme is vital. This powerful picture is the story of a highly respected and influential banker who is induced to issue shares of stock in a mining company, although he has received positive assurance, from an expert engineer that it is worthless.

His stenographer makes the swindle possible by skilfully changing the message from the engineer.

When the engineer returns he accuses the banker of being a swindler. The quarrel is overheard by the editor of a sensational newspaper, who uses the information to extort large sums of hush money. The banker finally refuses to give further and he immediately prints the story. The result was a great run on the bank. The frenzy of the cheated depositors and stockholders know no bounds and the magnificent furniture of the institution is demolished in the melee.

The president of the mining company, a dupe, has been entirely ignorant of all the nefarious scheming and feels himself everlastingly disgraced and humiliated by his connection with it. He kills himself just as the mob reaches his office. Beside his dead body, his widow swears to avenge him and to bring the guilty ones to justice.

Some time later the banker and his stenographer, who have fled are startled to see a woman dressed in widow's weeds, enter their room. She lifts her veil and they know the Day of Judgment is at hand.

There are many thrilling situations in this most exciting three reel feature. It depicts the terrible penalty that comes from dealing with unscrupulous swindlers.

"ON HER WEDDING DAY" (Lubin).

In this excellent Lubin photoplay the fierce disposition of a woman madly in love gives way to a quick realization of her better self just in time to save a worthy life. The situation is very melodramatic, but consistent to the story, which is full of pathos and replete with human interest. The atmosphere of the lumber camp is a feature of the excellent scenic effects that surround a tale of life among the lowly.

Paul Clark, unable to find work, sends his wife, Alice, to her parents. The next morning he reads that the ship has been wrecked and all on board lost. He goes to a nearby lumber camp and gets a job, there he meets Clara Jackson and in a short time they fall in love. In the interim, Paul's wife has been picked up, half demented, by Jim Croft, a fisherman. When convalescent, Alice writes to her husband, but her letters are returned. She accidently reads in a newspaper the announcement of the coming marriage of Paul to Clara Jackson and starts to the lumber camp. There she meets Clara, shows the newspaper and declares herself to be Clark's wife. Clara, who is madly in love with Paul, drives the woman off the place and she falls exhausted across the railroad track. A train is just approaching and Clara for a moment hesitates on making the rescue, but her better nature prevails and she drags the woman off the rails just as the train thunders past. Paul comes to the cottage and is rejoyced at meeting his wife. Clara tears her bridal veil and vows silence to the world.

Scene from "On Her Wedding Day" (Lubin).

"THE WITCH" A UNION FEATURE.

The Eclair Company has produced an acceptable three reel feature called "The Witch." It has many points of merit, and aims to reproduce the New England atmosphere of witchcraft days. The photography is up to the best average of the Eclair Company and some of the settings are charmingly artistic.

Scene from "The Witch" (Eclair).

Universal Factions Conferring

The Universal troubles are still unsettled at the time the Moving Picture World goes to press, on Wednesday afternoon. All the parties were in court before Judge Goff on Friday, June 27. The justice told the contending factions that he would allow them until the following Monday to come to an agreement, at which time he said he would, unless the parties came together, entertain the first application presented for the appointment of a receiver. There has been so reasonable a prospect for the adjustment of the differences that the case has been permitted to remain open from day to day. It was said at the office of Mr. Powers on Wednesday that if the conferences being held that day failed to result in a mutually satisfactory agreement the whole controversy would be presented to the court on Thursday morning. One matter that has been settled is that the exchange service of Mr. Powers and Mr. Swanson will continue as formerly.

Mr. Laemmle was asked late Wednesday afternoon as to the situation. He said there had been a directors' meeting, the regular monthly gathering, during the afternoon, at which Mr. and Mrs. Swanson, both of whom are directors, were present. The president of the Universal added that the cases in which the company is interested would come up in court Thursday.

A POWERS-WEBER THEATER DEAL.

There has been incorporated at Albany the Joe Weber's Photo Plays Company, the registered headquarters of which are at Nyack, N. Y. The directors are Patrick A. Powers, Joe Weber, of Weber & Field, and Morris Rose of the Times Building. While the company is chartered to manufacture and deal generally in moving picture films, machines, etc., the chief intention of the incorporators is to own and manage theaters of the larger class. The company will begin immediately securing locations and acquiring options. The capitalization is $750,000.

HALLBERG ECONOMIZER AT THE EXPOSITION.

A matter of especial interest to exhibitors from all parts of the country, will be the demonstration of the much talked of Hallberg a. c. to d. c. economizer, at the exposition. This apparatus will be shown in the booth of the United Electric Light & Power Co., connected to a moving picture machine, affording an excellent opportunity to investigate the merits of Mr. Hallberg's a. c. to d. c. economizer.

FOR SALE
SIX NEGATIVES
For U. S. A., Canada and South America
These Negs Are of the Best German Manufacture and Are All Good Thrilling Drama—Length 2000 to 3000 Feet
Cable best offer to Andreora, London
Andrews Pictures, Ltd.
Cine House, Greek Street, London, W.

Special reduced rates at
Hotel Martinique
"The House of Taylor"
Broadway and 32nd St.
To Delegates and their friends for
The Motion Picture Convention
Outside rooms with private bath (occupied by a person $2.00)
Double outside room with private bath (occupied by two persons $3.50)
Large double outside rooms with private bath (2 beds $4.00)
Restaurant prices very moderate
Chas. Leigh Taylor, Pres. Walter S. Gilson, V.-Pres.
Walter Chandler, Jr., Mgr.

CORRESPONDENCE

ILLINOIS.

Moving pictures of the parade of the annual convention of the Illinois Lodges Benevolent and Protective Order of Elks at Rock Island, were made by the Industrial Moving Picture Company of Chicago, under the direction of Manager Quinn of the Majestic, in that city.

Moving pictures of the field day exercises for school children at Peoria, were made by the Advance Motion Picture Company of Chicago.

The Colonial Theater of Galesburg, is conducting a voting contest in which four girls will be given a trip to Niagara Falls, down the Hudson River to New York, to Boston, Washington, and other eastern points.

The Palace moving picture show is now occupying the Sand Building in Roanoke.

Boosters for a new court house in Madison county gave a free moving picture show at the airdome in Alton. The pictures were furnished by W. M. Sauvage, the Alton amusement magnate.

John A. Hoeuich, who is playing the pictures at the Family Theater in Dixon, Ill., has kept track of the vaudeville acts for which he has played. He has accompanied over 9,600 acts.

Merchants of El Paso used moving pictures as one of a number of attractions for a free play day June 11. Automobile races, all sorts of athletic events, a ball game, an automobile parade and a merry-go-round, induced the people to be the guests of the merchants on that day.

Harry Daley has leased the city opera house at Carlinville for two years, for $700 per year. The house formerly was leased by H. O. Tally for $810 for the two years.

A. J. Woods of Aurora, has leased the airdome theater in Monmouth.

Charles Mitchell of Gibson City, has gone to Bicknell, Ind., where he has a position as trap-drummer in the picture show.

Joseph Hill and others of Ogden, are interested in an airdome which has been erected in that city. A picture program will be given.

The Board of Directors of the Elgin Opera House at Elgin, have decided to install 500 more seats. The company has elected the following officers: president, D. B. Hoornbeek; first vice-president, Mrs. D. B. Hoornbeek; second vice-president, Mrs. Mary Plummer Landon; manager and treasurer, John Newman, and secretary, John B. Newman.

River breezes are a feature of the new Aurora Theater, which has been opened on Stolp's Island in Aurora. Six latticed windows allow the breeze from Fox River to enter the house. City Clerk W. C. Flannigan, and Building Inspector William Mullen, are the proprietors of the theater, which was built at a cost of $20,000. The new playhouse is 148 feet long, including the foyer, and 27 feet wide. The theater proper is a 110-foot addition built onto the new Sherer Building. A room 38 feet long is used for the lobby and foyer entrance. There are 600 seats in the theater, all on the main floor, with an aisle eight feet wide running down the center.

The moving picture show at Meredosia has been sold to J. G. Berger and C. B. Hedrick.

The Lyric Theater at Villa Grove, recently gave a benefit performance for the Ladies' Auxiliary to the Order of Railway Conductors.

Manager Alger of the Crystal Theater, at Paxton, has installed a new Wurlitzer unit orchestral pipe organ and a set of Deagan electrical chimes. When the Ladies' Auxiliary of the Paxton Carnegie Library had a tag day, Manager Alger showed moving pictures on the street.

Photoplay managers of Danville gave part of their earnings June 4, to charity.

H. H. Johnson, manager of the Lyric Theater at Champaign, is building a twenty-foot extension to his theater, which will increase the seating capacity to about 400. The seating plan will be re-arranged and a complete indirect lighting system will be installed and a new mirror screen put into place. In addition to this there will be anextension to the ventilating system.

The Globe Airdome at Monticello, is running pictures nightly. On rainy nights the shows are given at the Globe Theater. In addition to this, performances are given at the Globe Theater on Wednesday and Saturday nights.

The plan to increase prices in Aurora from five to ten cents failed. One manager announced that he would agree to charge ten cents Saturdays and Sundays, providing all the theaters would agree to run two reels on week days and three on Sundays, but the other managers would not reduce the length of their program.

The ban on the attendance of children at moving picture shows in Granite City, has been removed by Mayor M. E. Kirkpatrick. The scarlet fever epidemic has abated and business is expected to revive.

The Gem Airdome at Hillsboro, ran a solid week of feature pictures the week of June 9.

G. D. Webber, cornetist, and Joseph Skelley, violinist, have joined the orchestra of the Lyric Theater at Morrison.

Ross McPherson, manager of the airdome at Bunker Hill, sent out several hundred post cards, addressed to the members of the G. A. R., and all soldiers. The post card was good for admission on Decoration Day evening for both the holder of the card and lady.

The Princess Theater in Galesburg, has installed a mirror screen.

Scott's Hippodrome has been opened on East Morgan street in Jacksonville, by Great Scott, owner and manager of the Great Scott shows. Feature pictures will be shown daily with a five and ten-cent admission.

The vaudeville season at Fox Theater in Aurora has ended, and June 4 it began a season as summer garden, featuring moving pictures. Palms and Japanese lanterns and pennants fluttered in the wind driven by the many electric fans. Every Wednesday night will be amateur night, two shows with different talent being given.

An airdome, featuring moving pictures, has been opened at Reservoir Park in Paris.

Jones, Linnick & Shaffer Company of Chicago, which has been endeavoring to secure an option on the Star Theater in Elgin, has given up the attempt to secure a house in that city.

Frank B. Hooper, who founded the Lyric Theater in Ottawa, is dead in Sherman, Texas.

The directors of the Litchfield-Hillsboro Chautauqua have decided to use moving pictures in connection with the annual assembly which opens August 3 at Litchfield. Two carefully selected reels will be presented at the close of each evening's entertainment.

The Yale Theater Company of Carbondale, has been repainting and redecorating, and has installed a new ventilating system in its building.

Clyde Buffum and Dean Ingalls of Rock Island, have started in the moving picture business, playing churches and schools in that vicinity.

The Chicago and Joliet Electric Railway Company presented, at the Efficiency Show in Joliet, a new film which had been made by the Advance Motion Picture Company, for the Chicago Railway Company, to be used in a public safety campaign. The picture shows the accidents common to the operation of street railways. Another film was shown by the Illinois Steel Company. It was entitled "The Workman's Lesson." A pretty little love story runs through the film. Another reel instructed the school children in the care of the teeth.

The Orpheum, at Rockford, will show feature pictures on Sunday.

Manager Kindle, of the Opera House at Watseka, recently turned over his moving picture show to the Woman's Relief Corps for a benefit performance. He also donated a hall to the organization. To show their appreciation the members of the organization attended his show one night in a body.

J. G. Berger, W. T. Hedenberg and Wilbur Parsons, have rented the old Lutheran church building in Meredosia for a picture show. Three reels are given each Tuesday and Saturday night. A season ticket was offered to the young lady under sixteen years of age who furnished the best name for the house.

Frank Warren, who has been conducting a motion picture show in the King Building at Wyoming, has opened an airdome in that city.

Robinson & Robinson of Peoria, will erect a new house to replace the Crescent Theater at 311-313 Main street, in Peoria. The building, which will be three stories high, will cost $75,000. The theater will occupy the entire main floor, and the second and third stories will be devoted to offices. It will have a seating capacity of 1,000 persons. It has not been determined whether to make it a vaudeville or a picture house.

Frank Rice, who has been operating a picture show at St. Joseph, has opened a show at Fithian, giving exhibitions every Friday night. He has cut his St. Joseph date to each Saturday night.

Pictures of the spring festival at Rockford were taken for the Animated Weekly by Edwin G. Lindin.

The Empire Theater at Rock Island, E. T. Dolly manager, has discontinued stock company's performances, and is presenting moving pictures. Nightly performances and Saturday and Sunday matinees are given. A three-piece orchestra is used. It was announced that a diamond ring would be given away every night.

The Lyric, at Champaign, recently featured "The Good in the Worst of Us," which was written by Mrs. Fred H. Kay of Urbana. The following pertinent announcement was made: "You learn to know the actors, but you seldom ever hear of the person that writes the story. Here is one from home, and you will want to see it the second time."

Moving picture theaters operated successfully in Rockford the first Sunday they attempted to do business. The managers had secured licenses signed by the mayor and city clerk. When it was announced that the council should have passed upon the applications, there was a good deal of quivering and talk of arrests for technical violation of the law, but nothing was done in the matter.

The Board of Health at Canton suggested that all theaters be fumigated at least once a week, but it was decided that this might prove burdensome, and the matter was dropped.

Manager Cox of the Lyric Theater, at Carbondale, has erected an airdome on West North street. High class moving pictures and vaudeville will be the attraction with an occasional stock company.

Manager Robert Hopper, of the Lyric Theater, at Freeport, has announced that in the future, his house will not sponsor any benefit performances.

E. C. Lind of Anna, expects to open a new vaudeville house in that city July 4.

Miller's Opera House at Anna, will be remodeled into an office building.

Z. B. Bailey has sold his interest in the Colonial Theater at Virden, to James Bogers, who has assumed charge of the house.

The Coliseum, at Danville, on June 9, inaugurated cabaret performances in connection with the picture show. Stunts were introduced between the pictures.

Louis May of Edwardsville, contemplates erecting a new three-story building in that city, and provisions may be made for a theater.

The upper house of the Legislature passed, by a vote of 28 to 0, Chamberlain's Senate Bill No. 639, which prohibits the exhibition of pictures depicting legal executions, lynchings or riots. It will have to be passed by the lower house and signed by the governor before it becomes a law.

The Fox Theater and the "Beacon-News," of Aurora, are conducting a popular baby contest. The voting is done at the picture house where the pictures of the infantile candidates are shown upon the screen, and the newspaper furnishes the desired publicity. The paper also gives two admission tickets and two votes to each person that brings in a one-month paid-in-advance subscriber.

The Village Board of Taylor Springs, has passed a Sunday closing ordinance, but has exempted the amusement places, restaurants and cigar stores, and the butcher shops until ten o'clock in the morning.

Rev. G. K. Little announced that he would open an inter-denominational revival meeting June 20 in his portable tabernacle at Freeport, his home city, in which he would use a moving picture machine. "Thus we will instruct through the eye as well as the ear in the great truths pertaining to vital union with Christ," he proclaimed.

The Gem Airdome at Hillsboro, gave a series of three benefit performances for the widows, orphans and injured laborers, under the auspices of the Trades Council.

A new company will be formed in Rockford to operate a moving picture show at 105 West State Street. Charles Lamb, manager of the Grand Opera House, will be at the head of the company. The building will be remodeled and an arcade front will be placed. The construction is to be such that the theater can be reached in the summer time from the river front as well as from the State Street entrance.

Mrs. Sophia Sauer and son, August, of Oregon, Ill., have purchased the airdome of Rochelle, Ill. August Sauer will have charge of the business and will give three reels of pictures each night and will furnish a vaudeville program on Thursday, Friday and Saturday nights.

George C. Martin, who opened the first moving picture house in the tri-cities, has gone into partnership with E. T. Dolly, owner of the Empire, at Moline, for the summer season of pictures. The photoplay will hold sway until opening of the vaudeville season August 24.

The Hippodrome Theater opened its summer season at McHenry, June 14, giving photoplays de luxe. Two shows are given each evening. O. V. Lyon is manager and W. B. Cameron operator.

Gayet & Stevenor have opened their airdome at St. David.

The Kinemacolor pictures at the Orpheum Theater at Peoria have proved so popular that Manager Felix Greenberg has added Saturday and Sunday matinees. Souvenirs are given to each lady and child attending.

The M. & F. Feature Film Corporation, of Chicago, has been incorporated with a capital stock of $20,000 to deal in all kinds of moving picture films. The incorporators are Samuel J. Shaeffer, A. F. W. Siebel and H. B. Fitzpatrick.

The Iris Theater on South Main Street, in Rockford, has been remodeled and reopened under new management.

Manager J. B. Parker of the Grand Theater, at Kewanee, closes that house Monday, Tuesday, Wednesday and Thursday of each week because of the hot weather.

Thomas Scott, of Jacksonville, is planning to link up his new Hippodrome and Scott's Theater. As a part of this plan he made the street between the two places a "Great White Way," stringing lights between the two places. In addition, every person who attends the performance at the Hippodrome with ten cents is given a coupon, which, with five cents, will entitle him to admission to Scott's Theater, or, in short, the two shows for fifteen cents. The grand opening was announced for June 23 and 24, but a preliminary opening was given June 20 and 21, when the feature picture "Satan" was exhibited.

Henry Baker, manager of the Lyric, at Trenton, Mo., has let the contract for a new theater building. He was recently in Quincy getting ideas from the photoplay houses there.

The advent of ground floor moving picture theaters is given as one of the reasons why Bain's Opera House in Rochelle, for thirty years one of the best known theaters in northern Illinois, will be remodeled into office buildings.

Miss Mary Meibach has accepted a position as pianist in the Neil theater in Champaign.

Although the management of the Gem Theater at Jacksonville has not been decided upon, the place, which was ruined by fire several months ago, has been remodeled. The capacity of the place has been increased.

A petition asking that the question of whether the city of Lincoln should have an ordinance allowing the exhibition of moving pictures on Sunday be submitted to a referendum vote of the people was tabled indefinitely in the city council.

The Chicago and Joliet Electric Railway Company, operating Dellwood Park, several miles outside the city of Joliet, believes that the moving picture will solve the park entertainment program. For the last six years it has employed a twenty-piece band during the park season, but believes the expense is not warranted. This year it cut down its musical appropriation to a sum sufficient to pay for three or four concerts each week, two of which are to be given on Sunday. In lieu of the band concerts the company is planning to give free picture shows each evening in the open air but charging for reserves of the better class of seats. These seats will be located in the center of the airdome and surrounded by a railing to separate them from the free benches beside and behind them. For the present a side wall of canvas will be erected all around the seats in order to prevent confusion from the outside. Later, if the plan is successful, the management hopes to put up a good stage on which they can play vaudeville, stock, tabloids, or concerts, and enclose it with a wall of ventilator-shutters made of lumber or galvanized iron. A short roof will have to be extended from the picture curtain, as there are many thousands of electric lights near the site of the proposed open air picture house. Pictures will be changed every day. A three-piece orchestra will be employed, and possibly a singer, all of which will cost about $100 per week.

The Twin City Chautauqua, given by residents of Urbana and Champaign, will have moving pictures on the evening program this year.

The Reikendorff Orchestra has been playing at the Bijou Theater in Quincy.

MIDWEST SPECIAL SERVICE.

IOWA.

THE Lyric Theater, at Davenport, is featuring its pipe organ. E. G. Mazha plays any sheet music brought to him by any person in the audience.

The Palm, 428 Brady street, is again under the management of the American Amusement Company.

Charles E. Palmer of the Crystal, has leased the airdome at Molton.

City Health Officer Dr. A. L. Husted, recently showed one of the fly films at the Princess Theater in Muscatine.

It is reported that Charles Berkell may open a new moving picture house on West Third street, between Main and Harrison and Davenport. Architects Clausen & Clausen are preparing plans.

J. C. Houser will reopen the old Bijou, in Iowa City, as a moving picture house.

An unofficial opinion by C. A. Robbins, assistant attorney general, may affect Sunday moving picture shows in Iowa. The Supreme court of Connecticut has ruled that the sale of tickets to a moving picture show on Sunday is a violation of the law and the Iowa statute is declared to be more stringent than the Connecticut measure. The opinion was given as the result of action at Sidney, where law and order agitators closed the restaurants and mercantile houses on Sunday. One of the affected men threatens to enjoin a Chautauqua, promoted by the law and order people, from selling tickets on Sunday.

W. W. Pettit, a playground expert, made a survey of amusement conditions in Sioux City, Iowa, and says that 25,000 tickets are sold each week by the moving picture theaters. "The playground will not be aimed to detract from the picture houses the throngs that now go there," said Mr. Pettit. "The picture theaters do a large amount of good where properly managed. I have been pleased to find a high class of pictures are shown in all the theaters here. The pictures are generally of an educational nature, if they are not always amusing. The picture house throngs are watched by us only to determine the characteristics of the people and their aggregate desire for something to amuse and lift them from their everyday grind."

The Commercial Club of Sioux City, may have a set of films made to be used for advertising purposes.

The American Theater in Davenport, Iowa, has gone out of the picture business, and will open early in August as a vaudeville house, under the new management of Butterfield & Helmann.

The Idlehour moving picture theater at Bloomfield, was destroyed by fire, causing a loss of about $200,000 to the proprietor, J. Howard Newell, with no insurance. Four reels of film were destroyed and six recovered. H. A. Wishard, owner of the building, will erect a new two-story structure, the lower floor of which will be occupied by Newell with a picture show.

D. M. Livingston has sold his picture show at Wayland to Mr. and Mrs. Al. Hagre. The new owners will conduct a restaurant in connection with the photoplay house.

Martin & Gilbert of Chicago, who talk of series of pictures in Muscatine, leased the Lyric Theater for four days for their exhibition.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

THE airdome at Elkhart, Ind., found band concerts so attractive that they decided to feature a band concert every Thursday evening.

J. A. Kester and S. E. Meier have opened a moving picture house on East Johnson street, in Madison, Wis. A tent was used for the show until a fireproof building could be constructed.

Among the changes that have taken place in the Minnesota houses are the following: H. G. Kurzbein and Louy Bartelmhs have leased the Opera House at Janesville; Henry Bishop has bought the Princess Theater at Le Roy, from J. M. La Vere; C. B. Collins of Albert Lea, has leased the Grand Opera House at Crookston, from Theodore L. Hays and J. H. Vail Wie of Minneapolis; C. J. Woodmansee, manager and proprietor of the Majestic Theater at Bemidji, bought the Grand Theater, and will conduct both establishments, and V. Keskinen takes the place made vacant by the resignation of Peter Nyy manager of the Chisholm Opera House as Chisholm.

The class in traction engineering at the Agricultural College at Fargo, N. D., was taken for the Pathe Weekly.

Charles B. Skiff, manager of the Royal Theater in the Voelker Block, took over the Lyric Theater on South Main street, in Marquette, Mich., succeeding Zema & Herron.

The Liberty Amusement Company of Indianapolis, Ind., has been incorporated with a capital stock of $10,000. The directors are: Oliver M. Allen, William H. Pye, L. C. Stoelting, C. R. Rhodes and P. W. Leviston.

Dr. B. L. Newkirk of the University of Minnesota extension course, is using moving pictures in his lectures throughout the state on "The Art of Flying."

Fitzgerald Brothers of Superior, Wisconsin, who recently leased the Waterman Block for a picture house, change programs daily, an innovation for Superior.

Manvel Olson has purchased the moving picture theater in Lanesboro, Minn., from Charles Nicholas.

Three reels of pictures were shown at the banquet of the graduating class of the Agricultural and Manual Training High School in Fargo, N. D.

Cohn & Simmons have given up the lease on the Grand Theater at Crookston, Minn. Charles B. Collins of Minneapolis, has taken a five-year lease on the place.

The "Gazette," of Billings, Mont., is urging a stricter censorship over crime pictures, and asks the enforcement of Chapter 2, Section 8881 of the revised codes of Montana of 1907.

O. L. Lunt has sold the Bijou Theater at Akeley, Minn., to R. Clayton Diggins, formerly of Los Angeles, Cal.

The Ideal Theater in Waterville, Minn., has been sold by A. H. Farrington to Charles Leavitt of Magnolia, Minn.

Free moving pictures for the children and for the older folks as well will be offered by the newly appointed playground directors who will have charge of the school playgrounds in Sioux City, Iowa.

The moving pictures of Billy Sunday, the baseball evangelist, which were made at the May Day Festival at Columbus, Ohio, were shown recently at the Hippodrome in Springfield, Ohio.

The Family Theater of Davenport, Iowa, has booked the "Battle of Gettysburg" for Labor Day.

The Advance Motion Picture Company, of Chicago, took a series of pictures in Madison, Wis., which was shown at the Fuller Opera House.

The Bijou Theater at Fergus Falls, Minn., which is owned by Miss Mary McLean, is being enlarged and remodeled. Hogan Johnson is manager.

A. J. Rose has purchased the interest of his partner, Fred Cook, in the Princess Theater at Rapid City, S. D.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

THE latest moving picture project for Springfield is a photoplay show, to be erected at Third and Adams streets, by Mayor John S. Schnepp and others. The embryonic plans call for a veritable "Temple of Amusement." The place, if erected, will contain a bowling alley, billiard and pool rooms and a roller skating rink, in addition to a fair-sized motion picture theater. If the plan is carried out, a stock company will be formed among business men and bankers, with Mayor Schnepp at the head of it. The capital stock will be about $100,000. The location is outside the business district proper, and the operation of a picture house in a section neither outlying nor in the business district, would be watched with interest.

Springfield's only airdome, or the Boulevard Airdome, on South Fourth street, was opened June 14. The place is just off Monroe, one of the principal streets, and the pebble dash structure has been made sufficiently attractive and well illuminated. It has a seating capacity of 800 persons. A specialty will be made of multiple-reel features each night. A vocalist and a character comedian were on the bill the first week. A ten and five-cent admission is secured. The company is composed of Charles Sullivan, a real estate man, Frank McGowan, a hide and fur dealer, and Frank Oppleman, who will act as manager.

Lee Carroll of Jacksonville, who has managed photoplay houses in that city, has accepted a position as operator at the Vaudette on South Fifth street.

The Gaiety, East Monroe street, recently played Miss Alberta Claire, the Wyoming girl who rode across the continent and is on her way back with her pony and dog.

The Co-operative Amusement Supply Company of this city, has sold motion picture outfits to Ellis Bostick of this city, who will open a new photoplay house in Pekin, and to Ogle & Davidson, also of Springfield, who are to invade the Danville field. Bostick, who has been connected with the Internal Revenue office in Springfield, will go into competition with D. C. McClelland, who has had a sort of a monopoly on the amusement business in Pekin, operating three houses. Ogle & Davidson expect to be ready for business about the middle of July. Both sales included Power's 6-A machines.

Julius Schwartz, violinist, and George Eckland, organist, are now playing at the Gaiety.

The Amuse-U, North Sixth Street, has been featuring Joe Carlton, a character singer.

The Springfield "News" has taken up the cudgel against pianists who fail to play the pictures, or more especially those who ignore the common courtesy due to the patrons. Some local offenses have been pointed out.

The Vaudette Amusement Company received a large order for paper and other advertising for the engagement of "From the Manger to the Cross" at the Crown Theater in Chicago. One set of the pictures has been playing some of the smaller towns in Sangamon county, near Springfield. The picture probably will appear at a number of chautauquas throughout the state, as its religious and educational value has created a demand for it.

The Y. M. C. A. of this city has ended its season of Sunday pictures for men and boys. There is little doubt but that they will be resumed, as they have been found a very effective agent in interesting men and boys in the various departments of the organization.

MIDWEST SPECIAL SERVICE.

BUFFALO.

ACCORDING to Manager F. S. Hopkins, of the Buffalo branch of the Victor Film Co., the moving pictures of that concern have just been installed for the first time in Shea's Vaudeville Theater, Buffalo. Al Becker will operate the pictures. This service has taken the place of the Edison talking pictures, shown there for several weeks.

Warner's Feature Film Co. is now comfortably located at 45 Erie street. Lew Strong is in charge of the branch. The management of the Plaza Theater, in William street, Buffalo, has just booked some new features from this company. Mr. Strong will introduce to Buffalonians at an early date Warner's feature, "Theodora," from the famous novel of Victorien Sardou.

At a recent meeting of Mutual exhibitors of Buffalo and vicinity at the office of the Mutual Film Corporation in Washington street, a Mutual Social club was formed. It was decided by the organizatin to hold two enjoyable social events each year. There will probably be a clambake in the summer and a ball in the winter.

The fourth international congress on school hygiene will be held in Buffalo the last week in August. Among the novel features for the entertainment of visiting delegates will be motion pictures dealing with school hygiene problems.

Joseph Gauvreau, city inspector of theaters, including moving picture houses of Montreal, Can., reports that 125,000 persons, or one quarter of the population of that city, patronizes the theaters daily.

In connection with the purchase of a theater site on Main street, near Chippewa, Buffalo, by the McNaughton Realty Co., a mortgage for $600,000 was recently filed in that city. Vaudeville and pictures will probably be among the attractions of this house.

Mr. D. Kinnard, of England, is in charge of an extensive moving picture creation showing the many resources of Canada. It is said the offices of the enterprises are located in Winnipeg.

The Aldermanic Fire Committee has denied the petition of the Nassoy Amusement Co. for a permit to build a moving picture house at 400 Prospect avenue, Buffalo. Among those who appeared in opposition were former Alderman John Martin, Dr. John R. Grey, and C. D. Chamberlain. Robert F. Schelling and others appeared for the company. The reason given by the committee for turning down the proposition, was that the proposed theater was to be located in a strictly residence district.

Acting Mayor Burley of Buffalo, recently held a hearing on the petition of G. Morton Wolfe, to build a moving picture show at 444-8 Connecticut street, this city. The petition had been favorably acted upon previously by the common council, in spite of opposition from some residents, including ministers. At the hearing before Mr. Burley, the opposing property owners stated that all objections would be withdrawn if the the theater promoters agree to close on Sundays. William J. Hickey appeared for the theater promoters and offered to limit the Sunday shows to educational or religious pictures, but would not consent to absolute closing.

The Griffin Amusement Co. has bought a site in Stratford, Ont., for the erection of a moving picture and vaudeville theater. The cost is estimated at $40,000, according to a report from that city, and the new theater is expected to be ready by Fall. The Griffin Co. has also bought a site for a new theater in St. Catharines, Ont. The same concern, it is reported, will spend about $14,000 on a new theater in Chatham, Ont. BILLY BISON.

NEW ORLEANS.

ESTABLISHING a record of progressive faith in the future of the "silent drama" in the South, Josiah E. Pearce & Sons, pioneers in the development of the industry, opened three theaters in as many days—totalling in all half a million dollars—setting a record in this section of the country heretofore unsurpassed. They recently opened the new hundred thousand dollar house—The Tudor—their latest addition to the local fold, and during the same week opened Pearce houses in Port Arthur and Houston (Tex.), respectively, that are said to be the finest in the Lone Star State. While the latter statement cannot be consistently verified with any degree of certainty, it can be authoritatively stated that they, in erecting the Tudor, have given to New Orleans one of the handsomest and best exclusive motion picture theaters to be found in the United States. The interior and woodwork decorations of the Tudor are of the Gothic type of architecture, blended with just enough of the old English baronial to suggest the period from which the house derives its name. The walls are ornamented with panel heads representing old English characters, designed in laps of cypress casings, while the mural decorations over the proscenium arch display a hunting scene of the old English lords and ladies passing with their falcons. A balcony measuring about one-quarter the length of the theater and piqued by a decorative railing of three feet in height serves to add to the beauty of the house. A big pipe organ peals forth during the intermissions, and when augmented to the regular orchestra furnishes a program blended with the intonations of all that is great in the musical firmament. The Pearces seized upon this opportunity, long neglected by local managers, to introduce descriptive music during their exhibitions, and that the innovation will meet with signal favor is indicative in the reception accorded the Tudor orchestra, conducted by H. Mentin on the opening night. The linolite system of lighting, which is installed throughout the building, affords a relaxing and harmonious effect to the eyes, and together with a gold fibre screen that obviates flickering, the picture is the predominating feature of its equipment. A spacious arcade commands the attention of the visitor on entering, running about fifty feet in depth, and is embellished in burnt green tiling, flanked with scarlet center inserts erected to a uniform border, while at the terminus of the arcade a lobby of sufficient space allows entrance and exit openings large enough to handle the largest crowd with perfect safety. The Pearce syndicate has contributed a testimonial to its achivement and to the industry, bringing with it music, art and science that is bound to be followed with its logical concomitant—success.

The Plaza Theater, which is in course of construction at the corner of Dauphine and Canal Streets, a recent acquisition to Fitchenberg's Enterprises, is being rushed to completion and it is said will open by September 15th. This will mark the fourth house of Fitchenberg on Canal Street and, according to reports, will exceed the expectations of local patrons in its construction and equipment features. The other houses operated by Mr. Fitchenberg are the Alamo, Dreamworld and Picto, the two first-named billing pictures and spot singers, while the latter is devoted to feature films exclusively.

The Orpheum, after a dash of five weeks, following its regular winter season, is endeavoring to innovate talking motion pictures, closed recently and will probably stay dark through the summer.

The Lyceum, operated by the St. Charles Amusement Co., enlarged the seating capacity of its auditorium, and the additional space is barely noticeable on account of the crowds which visit the cozy St. Charles Street emporium daily.

After attempting to be opened by six different managers in as many months, the Napoleon Theater, considered by many local exhibitors to be the "jinx" of suburban houses, after a lapse of ten days following its last closing was opened on June 21st by Frank Davis, who announces his policy as feature films and tabloid productions. Mr. Davis thinks he can kill the "jinx" and local "wise-acres" are awaiting its "assassination" with interest.

MAURICE H. BARR.

PHILADELPHIA.

CHARLES M. RAPAPORTE, of the Grand Theater, Seventh Street and Snyder Avenue, donated the use of his theater for a benefit concert with motion pictures on Sunday afternoon, June 22. The proceeds of the entertainment were given to a public day nursery.

A novelty that is sure to meet with the approval of the public, and which has up to the present time attracted many patrons to the Allentown Candy Kitchen, of Allentown, Pa., seems certain to be a money-maker for the promoter. Charles Patterson, who conducts a large ice cream saloon, has had the interior of the store so altered as to accommodate over 900 people at one time, and the tables in the establishment have been so arranged that patrons may look at motion pictures while eating in the place. A six-piece orchestra furnishes the music and no admission is charged. Children not accompanied by their parents or guardian are not admitted.

Senator McNichol, of Philadelphia, has introduced a bill into the legislature making it unlawful to operate a moving picture show, theater, or place of amusement, or entertainment of any kind, within 500 feet of a public or parochial school, hospital or other public or semi-public institution, without the consent of the authorities of such schools or institutions.

The Kinemacolor Company has opened the Forrest Theater for the summer season, and is attracting large crowds. Special features are being offered and a special fashion plate is being shown to attract the ladies.

A $100,000 picture house will soon be built at the corner of Main Street and Cresson Avenue, which, when completed, will be the largest exclusive picture house in the city. Behind the venture is the Plaza Theater Company. The structure will be of brick and will have a seating capacity of over 2,000.

An equity suit brought by Matthew and William A. Schmid, minority stockholders in the Lancaster Avenue Theater Company, against W. W. Miller and other stockholders, was heard before Judge Sulzberger in Court No. 2 of Philadelphia. The court reserved decision. According to the Schmids, the other directors leased the theater to the Penn Charter Amusement Company for $22,000 a year, whereas another amusement company had offered to lease it for ten years at $30,000 a year. The Schmids seek to have the lease declared void.

The Hippodrome Theater at Pottsville, which is in the course of construction, was wrecked by a heavy storm which swept through that city last week. The walls, which were built of brick, concrete and steel beams, were blown over as though they were seemingly no stronger than egg shells; the interior galleries and stage were completely demolished. The wrecking of the building will delay its completion for at least six months.

R. Boyd, one of the most progressive exhibitors of this city, owner of the Bijou Dream Theater and the Family Theater of Newark (his most recent purchase), will soon have another place of amusement at Seventeenth and Market Streets, Philadelphia. The new theater will be called the "Regent," according to Mr. Boyd. Every known device that will make the patrons comfortable will be installed and no expense will be spared to make it the greatest picture house in the world.

The Bijou Dream, at 1205 Market Street, is to be equipped with the Ozon air purifier, and a drinking fountain; individual cups will be installed and furnished free.

A Dauphin County grand jury returned a verdict of guilty of misdemeanor in a test case of five colored people against Atheus George, proprietor of a theater, who had refused to permit them to sit on the first floor. He had posted a sign which stated that the gallery had been provided "For Colored Patrons." The case was brought under the act of 1887. The verdict, returned after three hours' deliberation, in effect gives colored people the right to select any seat in a theater they are willing to pay for.

Exhibitors out in Altoona have been informed that they will not be allowed to display any kind of a swinging banner or posters in front of their moving picture houses. The order was made by the city government and a violation of the order is subject to a fine or loss of license.

CONGDON.

PITTSBURGH.

THE Allegheny County Amusement Company will be incorporated in this city by Harry Davis, John P. Harris and Herbert L. May. The purpose of the company will be to maintain theaters and music halls in Pittsburgh. Mr. Davis and Mr. Harris are prominent theatrical men of this city who at present own or control a number of moving picture houses and larger theaters.

The Motion Picture Exhibitors' League, Local No. 1, of Pittsburgh, will be hosts at a dance to be held at the Palms on the evening of June 27th. From the way the tickets are now selling every indication points to a well attended ball. All those who went to the last ball held in the Fort Pitt Hotel have made arrangements to be on hand at the Palms and join in the enjoyment of the evening.

Motion picture exhibitors are showing interest in an ordinance introduced in the city council recently restricting certain films. The bill now being considered by the council prohibits the reproduction on the screen of pictures showing the commission of crime, or indecent or degrading subjects, with a fine of $25 or 30 days' imprisonment for its violation. The moving picture men are sincerely backing the council and the police authorities in their endeavors to prohibit the exhibiting of indecent films, but the local exhibitors take exception to that clause in the proposed act which forbids the showing of pictures in which an element of crime enters. As one of the prominent exhibitors stated, "It is almost impossible to present a play or a story in which there is not some slight crime element," and the picture men take the stand that if they are prohibited from showing this class of pictures the same prohibition should go into effect against the publishers of the magazines and the newspapers. The motion picture men are working in harmony with Director Dailey of the Department of Public Safety and insist that there is no necessity for a further censorship of the pictures. Officers of the Safety Department are supposed to make daily visits to the local theaters and inspect the films shown on that day and then report to the director if any of the films are objectionable.

The State legislature has received a bill making a license fee of $5 payable to State censor of moving pictures on self-playing pianos. The bill has been referred to the committee, where it will probably remain.

A building permit has been issued to M. Glukoff for a two-story brick building on Federal Street, Second Ward, to be used as a motion picture theater and to cost $40,000.

The Pittsburgh city councilmen posed recently around the committee table in the council chamber and went through the motions of transacting city business in front of a camera. The pictures will be part of a film showing the inner workings of the city government and will be exhibited throughout the city.

Application for a Pennsylvania State charter will be made by Henry Rosser, George I. Kreamer, A. W. Mendel, James J. Durning, Jr., and Harry C. Mendel for a company to be known as the Motordrome Amusement Company, of Pittsburgh, and which will maintain a motordrome and combined motion picture house in a large public park.

John P. Harris, the amusement promotor, has opened another motion picture theater on Fifth Avenue, using part of the building at 221 Fifth Avenue. The new theater is called the Wonderland, and while smaller than the other downtown theaters is splendidly fitted up in the interior and is handsomely decorated throughout. The auditorium is comfortable and the whole theater is a cosy little house.

DAVID L. MANLEY.

LOUISVILLE.

THE Kentucky Derby, run at Churchill Downs, Louisville, in May, was a recent attraction at the Orpheum Theater, and drew big crowds. Though the racing scene has shifted to Latonia, Ky., the Louisville public is still much interested in the thoroughbreds, and is following their work closely. The pictures of the classic are unusually good in every detail, and the audiences who went to the Orpheum were much pleased with the attraction, which is a Selig production.

A. C. Winston has opened the Sycamore airdome at Third and Central avenues. The Sycamore has a seating capacity of 500. Moving pictures, varied a bit by a vocalist, form the program at the new house, which is open nightly.

A visitor in Louisville was A. C. Farrell, sales manager of the Central Film Service Company, of Louisville. Mr. Farrell was much pleased over the prosperity of exhibitors throughout Kentucky and other states, all of whom are finding the business profitable with high-class attractions.

The Louisville branch of the Knights of Columbus, which will reproduce the signing of the Declaration of Independence in Louisville on July 4, has made arrangements to have the affair photographed. The film will be shown throughout the country, and with Catholics deeply interested in the work of the Louisville body, should prove a strong attraction everywhere.

Moving pictures are to be seen at the Walnut Theater, Louisville, in the near future, Pittsburgh men having secured a lease on the house. The Walnut has never been a great success, though both "legitimate" and moving pictures have been shown from time to time. It seems to be a hard matter to get the amusement-loving public to leave Fourth street, where plenty of moving pictures are offered. The lease on the Walnut is said to begin July 15. The theater will again be turned over to the legitimate profession in the fall, according to present plans. With the National Theater to be devoted to moving pictures and vaudeville going up half a block from the Walnut, the latter is likely to find the going as rough as ever.

Grace L. Barnes, better known in Louisville moving picture circles as Grace Lair, was married to Thomas G. Gaylord in Chicago recently. Miss Lair appeared at several Louisville moving picture theaters as vocalist and was popular both because of her talent and her unusual beauty.

Alf Oldham's airdome, the Woodland, is becoming extremely popular among the amateur actors of Louisville, two nights of the week being set aside for the aspirants to places in the ranks of Thespians. Contests are held on Tuesday and Thursday nights, cash prizes being awarded to the winners, who are picked by the audiences.

The Hippodrome and Annex theaters, of Lexington, Ky., have been closed for the summer and will be remodeled into one big house. L. H. Ramsey is the owner of the theaters, which are located on Main street, and are among the most popular of the chain in Lexington. The seating capacity of the new theater will be about 900. The contract for the changes has been awarded, and work will begin immediately. The new house will be ready for the public some time in August. Mr. Ramsey plans to open the theater during the Blue Grass Fair in Lexington, an event second only to the Kentucky State Fair in Louisville in September.

The Dunbar Theater, for colored persons, opened at Earlington, Ky., on July 1, an old church having been remodeled for the house. Though much comment was aroused by the new use of the church, it was conceded by many that the change was an appropriate and not unhappy one. The Dunbar secured its name from Paul Lawrence Dunbar, a colored poet of prominence. The rebate plan has been put into effect at the Dunbar, six tickets being sold for 50 cents, twelve for $1, and twenty-six for $2.

Another moving picture theater is to be established in Danville, Ky., the old quarters of a newspaper having been leased. Alterations are to be made and the theater opened late in July. Danville will have four animated picture houses with the new addition. All those now in operation are drawing well, being considered the leading attractions of the college town.

"Tooth Ache," the educational film put out by the National Mouth Hygiene Association, was shown at the Majestic Theater, Louisville, recently and from there went to other moving picture theaters of the Kentucky metropolis. All of the Louisville exhibitors consented to use the film, despite the fact that it could hardly be termed strictly amusing. However, a good deal of instruction was contained in the picture, and the pill was sufficiently coated with sugar to allow the public to swallow it unsuspectingly. The film is moving Southward, and will be shown in Nashville, Tenn., and other Southern cities in the near future.

A new airdome is going up at Eastern avenue and Beechmont, in Linwood, near Cincinnati, the plans having been completed. The theater will contain 300 seats. Moving pictures are to be shown exclusively, the usual admission price of ten cents being used.

The Empire Theater, on Spring Grove avenue, Cincinnati, has changed hands, the identity of the new owners being concealed, however. The deal was engineered by a real estate man. The consideration involved was $3,500, including only the theater privileges. The realty is owned by F. A. Dietz, of Cincinnati.

G. D. CRAIN, JR.

NEW ENGLAND.

A RECENT incorporation is the Scollay Square Olympia Company of Boston, with Nathan H. Gordon, Max Skoolman and Edward D. Levinton, named as the promoters. This concern filed its papers as a $65,000 corporation, and is in connection with the big theater, now in course of construction at Scollay square, Boston. When completed, the new theater, which will seat about 2,600 persons is to offer vaudeville and moving picture programs. Nathan H. Gordon, of the Gordon Brothers Amusement Company, of Boston, is the prime mover in this proposition.

The Empire Amusement Company of Augusta, Me., was incorporated this week, with a capital of $30,000. Ernest L. McLean of Augusta, E. M. Leavitt, of Winthrop, and R. A. Kittredge, of Hallowell, are named as the officers.

On Monday, June 16, the Star Theater, Boston, exhibited a local film, showing the parade of the Elks through the city. The reel was made by the Senco Film Company, a local concern, in which Manager O'Brien, of the Scenic Temple, Boston, is interested. The reel was clear and well done, creating considerable interest.

Manager Frank of the Scenic Theater, East Boston, Mass., has closed for the summer season, according to his usual custom. Mr. Frank reports that the season just past has been a good one, and the Scenic will reopen early in August.

The Superb Theater, Roxbury Crossing, Boston, has reduced its admission price from 10 to 5 cents, for matinee shows. The warm weather has slowed down the Superb's trade, as it has the great majority of theaters hereabouts.

The "Quo Vadis?" reels are doing very well indeed at the Park Theater, Boston. No doubt the exceedingly favorable press notices have helped some. The critics were lavish in their praise of these truly remarkable reels.

Sharp & Company has leased for Lewis B. Curtis, of Bridgeport, Conn., 11,000 square feet of land at the southeast corner of Broadway and 107th Street, to the Reela Amusement Company, for twenty-one years, as a site for a three-story theater, store and offices. The theater will seat about 2,000 persons, and with a policy of vaudeville and photoplays, should make good.

The new Empire Theater, Brattleboro, Vermont, which was opened by Lawler Brothers, of Greenfield, Mass., on May 29, has been doing a real capacity business to date. The Empire is the most up-to-date and modern theater in Brattleboro, devoted to a policy of photoplays, vaudeville and illustrated songs. An unusually capable house manager was secured by Lawler Brothers in the person of F. Shehay, well known in Lynn, Mass. Manager Shehay knows his business thoroughly, and the Empire is sure to prosper under his care. The Lawler Brothers own several other paying theaters.

Mr. Pope McKennon, a real estate dealer, and owner of the Palace Theater, a photoplay house, of Bangor, Me., is finding business very good. On this account McKennon has decided to give the Bangor photoplay fans a new house that will be modern, up-to-date and thoroughly fireproof. Plans have been made and accepted by McKennon, calling for a house to seat 1,500 people, built on a lot of land 60 by 174 by 41. The new house will be known as the New Palace and should be ready for its opening by September 15. Arthur Allen, who has been running the Palace Theater so ably in Mr. McKennon's interests, will have charge of the new house. Vaudeville and moving pictures will be the policy. Bangor can easily stand a modern theater and the New Palace has every chance to be a money-making proposition. Manager Allen is very popular with his patrons, as he always tries to deliver the goods in the shape of good programs. The New Palace will cost about $50,000.

Thomas J. Donnelly, formerly associated with the Nelson Theater, Springfield, Mass., a vaudeville and picture house, has resigned and is now superintendent of Poli's Theater of that city, succeeding Mr. J. P. Crane, who resigned to look after his interests at Riverside Park.

Waterbury, Conn., is becoming quite a theatrical city now-a-days. The Princess Theater opened on June 16 with a large program of photoplays, and Manager Cobb finds business unusually good, the lateness of the season considered. The Princess is a cosy theater and should do well. Work on William Fox's new theater at Waterbury is now well under way, and this house should be ready for the public by October 1, at the latest. The regulation Fox brand of vaudeville and pictures are to be offered. Mr. Fox now operates several New England theaters, all of which are doing very nicely, very nicely.

The new Victoria Theater, Greenfield, Mass., opened to the public on June 9, making the second new house to be opened in Greenfield this year. Messrs. Herbert S. Streeter and Charles F. McCarthy are the owners of the Victoria, which is an up-to-date and unusually attractive theater. Vaudeville and photoplays are the present policy, although the Victoria is large enough to stage road attractions if desired. The house has a good location on Chapman Street and has been doing a capacity business thus far.

Marie Eline, "the Thanhouser Kid," is learning something every day. Marie had an engagement at the Columbia Theater, Attleboro, Mass., June 12 to 14. Right after the first performance Mr. S. Stratten, the manager, was arrested for violation of the Massachusetts law which prohibits children under fifteen years of age from appearing on the stage, in other than monologue roles, without dancing and singing. The case came up in the Fourth District Court in Attleboro on June 14 and was placed on file with the condition that the act is not put on any Massachusetts stage again. The Thanhouser Kid, her sister, Grace Eline, their mother and Mr. Samuel Stratton, the manager, immediately left for the Thanhouser studio, New Rochelle, N. Y.

The Gem Theater, Peak's Island, near Portland, Me., opened for its regular summer season on June 28, under the management of Mr. John B. Bishop. The usual policy of moving pictures has again been chosen by the Gem.

Work has now been started on the New Empire Theater, Portland, Me., the details of which have appeared in these columns. The Empire should be completely finished early in September, according to present plans.

Messrs. Spitz and Nathanson, owning a large chain of theaters throughout New England, offering vaudeville and picture programs, announce that they have sold their Empire Theater, Providence, R. I., to Mr. Charles Williams. Mr. Williams owns the Casino Theater, of Providence, a straight photoplay house. Under the new management the Empire will play to motion pictures exclusively; no vaudeville acts being used. Admission prices will be 10, 20 and 25 cents. Mr. Williams is a most successful exhibitor, and no doubt will get the best there is out of the Empire, as he is now doing with the Casino. Mr. Williams has just installed a choral cello in the Casino and gave a free concert to the public on Sunday, June 15, by way of introducing this feature to Providence folks.

Manager Felix Wendelschaefer, of the Providence, R. I., Opera House, states that he is more than pleased with the business he is doing with the five-reel feature, "The Battle of Gettysburg." Mr. Wendelschaefer does not run photoplays as a rule, but made an exception in this case, due to the high merit of the reels.

Manager H. A. Chenoweth, the live manager of the Shawmut Theater, Boston, is offering some of J. W. Gorman's musical comedies in addition to the regular photoplay programs, to offset the warm weather. Mr. Chenoweth has a special feature nearly every night. Piano contests, baby shows and song contests are used. As a result the Shawmut is doing much better than ever before and this condition is due to Manager Chenoweth's ability and judgment.

The Tripoli Theater, in the Italian quarter of Milford, Mass., has just opened and seems to be doing very well indeed. The Tripoli is a small house, catering to the Italian trade almost exclusively.

The Milford, Mass., Opera House is closed and Manager Tompkins will not reopen until the first week in September, with vaudeville and moving picture programs.

Moe Mark, owner of the Comique Theater, Lynn, Mass., has closed a deal whereby he comes into control of the old Sagamore Hotel property of that city. Mr. Mark is having plans made which call for a large, modern and fireproof theater to be devoted to vaudeville and motion pictures. Al. Newhall, manager of Mr. Mark's Comique Theater, will also have charge of the new house.

Charles K. Robinson, manager of the Orpheum Theater, Haverhill, Mass., has closed his house for the season. Extensive improvements and alterations will be made over the summer and the seating arrangement is to be changed. It is not as yet decided whether the Orpheum will reopen as a stock company house or with vaudeville and photoplay programs.

On Saturdays the Old South Theater, Boston, charges fifteen cents for its show of vaudeville and licensed photoplays. This means, of course, that the Old South is doing a nice business.

Marcus Loew has arranged to show a "local weekly" in his Boston Theaters, the St. James and the Orpheum, starting June 23. Pictures of special interest to Bostonians will be taken. As Mr. Loew says, "Look out for the camera man." This novelty ought to prove mighty popular.

It is rumored that the Globe Theater, Boston, playing to vaudeville and picture programs, has been sold. The Globe is a former "legitimate" theater that soon turned over to moving pictures.

The work of demolishing the D'Esopo building on Main Street, Hartford, Conn., has been started. Upon this site S. Z. Poli is to erect a large theater, built in the characteristic Poli style, which will offer programs of vaudeville and pictures. The location is a very good one and this house will no doubt add one more to the long list of Poli winners.

The Union Square Theater, Pittsfield, Mass., has eliminated all vaudeville acts from its programs and will run a straight photoplay program until Labor Day, when the vaudeville will be continued again. The Union Square management reports the season just past to have been satisfactory.

P. L. Strong, of Glens Falls, N. Y., has taken over the Empire Theater, Pittsfield, Mass., and will open it on July 7 as a vaudeville and photoplay house. Under the right management and with good shows there is no reason why the Empire should not prosper. The house has had a somewhat unsatisfactory record to date, because of mismanagement.

Claude Saunders, formerly manager of the Alhambra Theater, has been secured by Mr. William Fox to direct his Lyric Theater at Bridgeport, Conn. Some time ago Mr. Saunders was general manager for Joseph Gaites. Mr. Fox is fortunate in securing the services of so able a man as Mr. Saunders and the Lyric will, no doubt, take a new lease of life as a result.

The various activities and local scenes of Lawrence, Mass., have been "filmed" by the camera man lately. The recent parade of the Chamber of Commerce being an important part of the reels.

One fine afternoon this week, little Miss Runa Hodges, of the Reliance Company, with her mother, dropped into the Olympic Theater, Boston. This incident immediately stirred Manager Joseph Roth into action. As a Reliance picture, "The Dream Home," was being exhibited just then at the Olympic, Mr. Roth hit upon the idea of having a "Reliance night" all of his own. And so, just before "The Dream Home" was flashed on the screen, "Joe" mounted the stage, told of the little film star, and promised to introduce Miss Hodges to the audience after the picture. This novelty was very pleasing to the Olympic audience and people are still asking if Miss Hodges will play a return engagement at this house. Mr. Roth is one of the most resourceful managers we have ever met, as well as being alert, active and capable. It is in recognition of his ability that the Olympic Company has made Mr. Roth a member of the corporation. When a manager shows the kind of results that Mr. Roth exhibits, it is always good business judgment to hand over some of the corporation stock, unless you are willing to have some other concern rope in your prize.

The many friends hereabouts of Mr. Harry Owens were sincerely grieved to learn of his sudden death. Mr. Owens had contracted to decorate and generally improve the appearance of the Colonial Theater, Onset, Mass., before its opening for the summer season. While at his work Mr. Owens fell from the staging, fracturing his skull.

The supplementary season of motion pictures inaugurated at the Gaiety Theater, Washington Street, Boston, has come to an untimely end, due to lack of trade.

Middletown, Conn., exhibitors are telling about the recent activity of Rev. George B. Gilbert, rector of the local Episcopal church, who has leased the dancing pavilion at Lake View Park. This pavilion will be conducted as a model dance hall and moving picture theater during the summer. Leading society women are interested in this scheme.

The International Theatrical Stage Employees' Alliance of Boston, on June 22, gave final instructions to delegates, who will leave soon to attend the international convention in Seattle. The delegates are: John J. Barry, Edward Reynolds, Joseph Haley, J. J. Callahan and William Gallagher. A donation was voted to aid the striking workers at Everett, Mass.

A recent incorporation is the Sterling Amusement Company of Boston. This concern filed its papers as a $25,000 corporation, with Charles A. Dooley, Henry T. Schafer and Harry J. Jaquith named as the promoters.

Col. Everett C. Benton, a candidate for Governor of Massachusetts, gave an illustrated lecture on his recent South American trip, at a smoke talk of the Boston Bridge Tenders' Union, on Thursday night, June 26. Moving pictures and slides were used by the colonel to explain his story.

The Steinfeld Amusement Company, Inc., of Springfield, Mass., has just appeared, with $2,500 as capital. The officers of this corporation are: Samuel H. Steinfeld, Samuel V. Grand and Harry Asher.

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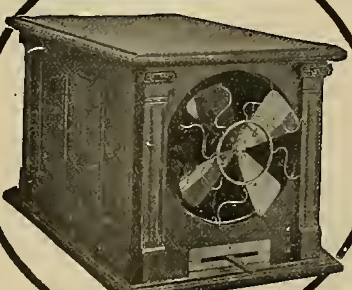

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Calendar of Licensed Releases.

Current Releases

MONDAY, JULY 7th, 1913.

BIOGRAPH—A Sea Dog's Love (Comedy) ....
BIOGRAPH—The Noisy Suitors (Comedy) ....
EDISON—Over the Great Divide in Colorado (Scenic)
EDISON—Winsome Winnie's Way (Comedy).........
ESSANAY—The Forbidden Way (Special—2 parts—Drama) 2000
KALEM—A Stolen Identity (Drama)..................1000
LUBIN—The Mysterious Hand (Drama)..............1000
PATHEPLAY—Pathe's Weekly No. 30 (News).......
SELIG—The Trail of Cards (Drama)..................1000
VITAGRAPH—The Glove (Drama) 1000

TUESDAY, JULY 8th, 1913.

EDISON—Scenes of Other Days (Scenic).............1000
ESSANAY—The Daughter of the Sheriff (Drama).....1000
LUBIN—The Profits of the Business (Drama)........1000
PATHEPLAY—The Airman's Bride (Drama)........
SELIG—Old Doc Yak (First of the Seligettes Series), (Comedy) ....
SELIG—A Jolt for the Janitor (Comedy)..............
VITAGRAPH—Count Barber (Comedy) 1000

WEDNESDAY, JULY 9th, 1913.

EDISON—His Mother-in-Law's Visit (Comedy) 1000
ESSANAY—The Outer Shell (Drama)................1000
KALEM—The Treachery of a Scar (Drama)..........1000
LUBIN—A Hero Among Men (Special—2 parts—Dr.).2000
PATHEPLAY—The School Ma'am (Drama)..........
SELIG—The Reformation of Dad (Comedy-Drama)...1000
VITAGRAPH—A Millinery Bomb (Comedy).......... 500
VITAGRAPH—Solitaires (Comedy) 500

THURSDAY, JULY 10th, 1913.

BIOGRAPH—The Enemy's Baby (Drama) ....
ESSANAY—A Flurry in Diamonds (Comedy).........1000
LUBIN—When Love Loses Out (Comedy)............ 400
LUBIN—Building a Trust (Comedy).................. 600
MELIES—His Chinese Friend (Drama)..............1000
PATHEPLAY—Pathe's Weekly No. 31 (News).......
PATHEPLAY—Hannigan's Harem (Comedy) ....
SELIG—Made a Coward (Drama)......................1000
VITAGRAPH—The Carpenter (Drama) 1000

FRIDAY, JULY 11th, 1913.

ECLIPSE—The Statue of Fright (Special 2-part Dra.)2000
EDISON—In the Old Dutch Times (Drama)..........1000
ESSANAY—The Sign (Drama) 1000
KALEM—Entertaining Uncle (Comedy) ....
KALEM—Cosmopolitan New York (Topical) ....
LUBIN—On Her Wedding Day (Drama)...............1000
PATHEPLAY—Porcelain (Industrial) ....
SELIG—Budd Doble Comes Back (Drama)...........1000
VITAGRAPH—A Spirit of the Orient (Drama)........1000

SATURDAY, JULY 12th, 1913.

BIOGRAPH—The Mistake (Drama) ....
EDISON—The Diamond Crown (Being the First of the Series of "Kate Kirby's Cases"), (Drama)..........1000
ESSANAY—Broncho Billy and the Western Girls (Dr.)1000
KALEM—Rounding Up the Counterfeiters (Drama)..1000
LUBIN—Her Only Boy (Drama)........................1000
PATHEPLAY—Dynamite, the New Farm Hand (Ind.)
PATHEPLAY—A Little Trip Along the Hudson (Sc.)
SELIG—A Wild Ride (Special—2 parts—Drama).....2000
VITAGRAPH—The Moulding (Drama) 1000

Advance Releases

MONDAY, JULY 14th, 1913.

BIOGRAPH—A Gambler's Honor (Drama) ....
EDISON—A Pair of Foils (Comedy).................1000
KALEM—The Lost Diamonds (Drama)...............
KALEM—The Mermaid (Comedy)...................
LUBIN—The Apache Kind (Drama).................1000
PATHEPLAY—Pathe's Weekly, No. 32 (News)........
SELIG—The Only Chance (Drama)...................1000
VITAGRAPH—O'Hara as a Guardian Angel (Com.-Dr.) 1000
VITAGRAPH—The Diamond Mystery (Special—2 parts Drama) 2000

TUESDAY, JULY 15th, 1913.

EDISON—In the Garden (Drama)...................1000
ESSANAY—Something Rotten in Havana (Comedy)..
ESSANAY—When Ignorance is Bliss (Comedy)......
LUBIN—His Better Self (Drama)....................1000
PATHEPLAY—Denizens of the Deep (Zoology) ......
PATHEPLAY—Port of Marseilles, France (Scenic)....
SELIG—The Tree and the Chaff (Drama).............1000
VITAGRAPH—My Lady of Idleness (Comedy-Drama).1000

WEDNESDAY, JULY 16th, 1913.

EDISON—The Dream Fairy (Drama).................1025
ESSANAY—The Great Raymond (Novelty)..........1000
KALEM—A Thief in the Night (Drama)..............1000
KALEM—The Fight at Grizzly Gulch (Special—2 parts—Drama) 2000
PATHEPLAY—The Snowy Egret and Its Extermination (Zoology) ....
SELIG—Sweeney's Dream (Comedy)................1000
VITAGRAPH—The Master Painter (Drama).........1000

THURSDAY, JULY 17th, 1913.

BIOGRAPH—The Sweat Box (Comedy) ....
BIOGRAPH—A Chinese Puzzle (Comedy) ....
ESSANAY—The Heart of a Gambler (Drama)........1000
LUBIN—The Wiles of Cupid (Drama)................1000
MELIES—The Poisoned Darts (Drama).............
MELIES—A Chinese Funeral (Topical) ....
PATHEPLAY—Pathe's Weekly, No. 33 (News).......
PATHEPLAY—Easy Money (Comedy)...............
SELIG—Put to the Test (Drama)......................1000
VITAGRAPH—Hubby's Toothache (Comedy)......... 500
VITAGRAPH—Sandy and Shorty Work Together (Comedy) 500

FRIDAY, JULY 18th, 1913.

EDISON—To Abbeville Courthouse (Drama) 900
ESSANAY—Every Thief Leaves a Clue (Drama)......1000
KALEM—What the Doctor Ordered (Comedy)........
KALEM—The Concrete Industry (Industry) ....
LUBIN—The Hidden Bank Roll (Comedy)............ 400
LUBIN—When Mary Married (Comedy)............... 600
PATHEPLAY—Jiu Jitsu (Sports)....................
PATHEPLAY—Beautiful Catalogue (Scenic) ....
PATHEPLAY—The Secret Formula (Special—2 parts—Drama) 2000
SELIG—Granny's Old Armchair (Drama).............
VITAGRAPH—The Yellow Streak (Drama)...........1000

SATURDAY, JULY 19th, 1913.

BIOGRAPH—Doing the Round-up (Drama) ....
EDISON—On the Broad Stairway (Drama)............1000
ESSANAY—The Two Ranchmen (Comedy-Drama)....1000
KALEM—The Smuggler (Drama)......................1000
LUBIN—Jim's Reward (Drama).......................1000
PATHEPLAY—The Friendless Indian (Drama)......
SELIG—The Ne'er to Return Road (Special 2 parts—Drama) 2000
VITAGRAPH—The Taming of Betty (Comedy).......1000

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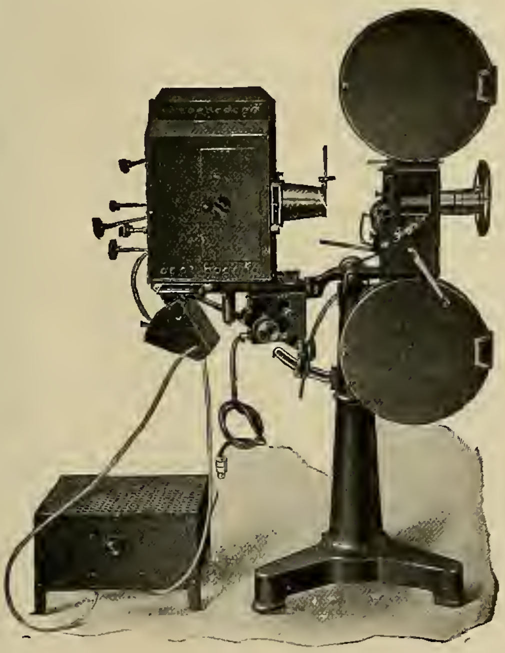

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JULY 6th, 1913.
CRYSTAL—The Girl Reporter (Comedy) ....
CRYSTAL—Muchly Engaged (Comedy) ....
ECLAIR—In the Night (Comedy) ....
ECLAIR—How Diamonds Are Made (Industrial) ....
REX—Suspense (Drama) ....

MONDAY, JULY 7th, 1913.
IMP—His Mother's Birthday (Drama) ....
NESTOR—The Proof of the Man (Drama) ....
GEM—Billy, the Wise Guy (Comedy) ....

TUESDAY, JULY 8th, 1913.
101 BISON—The Powder Flash of Death (2 parts—Dr.)
CRYSTAL—True Chivalry (Drama) ....

WEDNESDAY, JULY 9th, 1913.
NESTOR—John the Wagoner (Drama) ....
POWERS—Elsie's Aunt (Comedy) ....
ECLAIR—The Trail of the Hanging Rock (2-part Dra.)
UNIVERSAL—The Animated Weekly No. 70 (News)..

THURSDAY, JULY 10th, 1913.
IMP—The Wop (Drama) ....
REX—Beauty and the Beast (3 parts—Drama)........
FRONTIER—The Frontier Twins Start Something (Comedy.) ....

FRIDAY, JULY 11th, 1913.
NESTOR—Four Queens and a Jack (Comedy) ....
NESTOR—When He Wore the Blue (Comedy) ....
POWERS—Morgan's Treasure (2-part Drama) ....
VICTOR—A Modern Witness (Drama) ....

SATURDAY, JULY 12th, 1913.
IMP—Oh, You Flirt (Comedy)......................
IMP—Lightning Sketches by Hy Mayer (Novelty)....
101 BISON—The Head Hunters (2-part Drama)........
FRONTIER—The Line Rider's Sister (Drama) ....

Advance Releases

SUNDAY, JULY 13th, 1913.
CRYSTAL—Pearl's Dilemma (Comedy) ....
CRYSTAL—Squaring Things With Wifey (Comedy)...
ECLAIR—It Is Hard to Please Him (Comedy)........
ECLAIR—The Catholic Mission (Educational)........

MONDAY, JULY 14th, 1913.
IMP—A Possibility (Two parts-Comedy-Drama) ....
NESTOR—The Grit of the Gringo (Drama)............
GEM—Little Buster (Comedy) ....

TUESDAY, JULY 15th, 1913.
101 BISON—The Picket Guard (Two parts-Drama) ....
CRYSTAL—In Death's Shadow (Drama)..............

WEDNESDAY, JULY 16th, 1913.
NESTOR—The Operator and the Superintendent (Dr.)
POWERS—Why Page Left Home (Comedy-Drama)..
ECLAIR—For the Man She Loved (Two parts-Drama)..
UNIVERSAL—The Animated Weekly No. 71 (News).

THURSDAY, JULY 17th, 1913.
IMP—Her Nerve (Drama) ....
REX—The Wrong Road (Drama)......................
FRONTIER—The Smallpox Scare at Gulch Hollow (Comedy) ....

FRIDAY, JULY 18th, 1913.
NESTOR—The Tale of a Hat (Comedy)..............
NESTOR—When His Courage Failed (Comedy).......
POWERS—The Awakening (Drama) ....
VICTOR—Nihilist Vengeance (Two parts-Drama) .....

SATURDAY, JULY 19th, 1913.
IMP—Binks Ends the War (Comedy)..................
IMP—In Cartoonland With Hy. Mayer (Novelty).....
101 BISON—When Sherman Marched to the Sea (Three parts-Drama) ....
FRONTIER—The Half-Breed Sheriff (Drama)........

Mutual Film Corporation Current Releases

SUNDAY, JULY 6th, 1913.
MAJESTIC—The Shadow of the Past (Drama) ....
THANHOUSER—(No Release This Date) ....

MONDAY, JULY 7th, 1913.
AMERICAN—San Francisco, the Dauntless City (Scenic)
KEYSTONE—Safe In Jail (Comedy) ....
RELIANCE—A Rural Romance (Drama) ....

TUESDAY, JULY 8th, 1913.
MAJESTIC—One of the Finest (Drama) ....
THANHOUSER—For the Man She Loved (Drama) ....

WEDNESDAY, JULY 9th, 1913.
BRONCHO—Grand Dad (2-parts Drama) ....
MUTUAL—Mutual Weekly No. 28 (News) ....
RAMO—Man and Woman (2-parts Drama) ....
RELIANCE—The Wager (Drama) ....

THURSDAY, JULY 10th, 1913.
AMERICAN—The Foreign Spy (Drama) ....
KEYSTONE—The Telltale Light (Comedy) ....
MUTUAL—Funnicus' Mother-in-Law (Comedy) ....
MUTUAL—Saigon (Travel) ....
PILOT—Sanitary Gulch (Comedy) ....

FRIDAY, JULY 11th, 1913.
KAY-BEE—The Banshee (2-parts Drama)............
THANHOUSER—An Errand of Mercy (Drama) ......

SATURDAY, JULY 12th, 1913.
AMERICAN—The Song of the Soup (Comedy) ......
AMERICAN—A Garden City In California (Scenic)....
MAJESTIC—The Ingrate (Drama) ....
RELIANCE—Ashes (2 parts; Drama)................

Advance Releases

SUNDAY, JULY 13th, 1913.
MAJESTIC—(Title Not Reported)......................
THANHOUSER—A Crepe Bonnet (Comedy-Drama)..

MONDAY, JULY 14th, 1913.
AMERICAN—Truth In the Wilderness (2parts—Drama).
KEYSTONE—Love and Rubbish (Comedy)..............
RELIANCE—The Fisherman's Fortune (Drama)..........

TUESDAY, JULY 15th, 1913.
MAJESTIC—(Title Not Reported).......................
THANHOUSER—(Title Not Reported)................

WEDNESDAY, JULY 16th, 1913.
BRONCHO—Heart Throbs (2 parts—Drama)...........
MUTUAL—Mutual Weekly No. 29 (News) ....
RAMO—A Dog-Gone Baron (Comedy) ....
RELIANCE—Her Rosary (Drama).....................

THURSDAY, JULY 17th, 1913.
AMERICAN—To Err Is Human (Drama)..............1000
KEYSTONE—(Title Not Reported)......................
MUTUAL—(Title Not Reported)......................
PILOT—(Title Not Reported).........................

FRIDAY, JULY 18th, 1913.
KAY-BEE—The Red Mask (2 parts—Drama)...........
THANHOUSER—(Title Not Reported)................

SATURDAY, July 19th, 1913.
AMERICAN—At the Half-Breed's Mercy (Drama)........
MAJESTIC—(Title Not Reported).......................
RELIANCE—The Strange Way (Drama)...............

Exclusive Supply Corporation Current Releases

MONDAY, JULY 7th, 1913.
DRAGON—Ticket of Leave Man (2-part Drama) ......

TUESDAY, JULY 8th, 1913.
GAUMONT—His Master's Voice (Drama) ....
GAUMONT—The Making of Tapestry (Industrial) .....

WEDNESDAY, JULY 9th, 1913.
SOLAX—The Flea Circus (Scientific & Comedy) ......
GAUMONT—Gaumont's Weekly No. 70 (News) ......

THURSDAY, JULY 10th, 1913.
GAUMONT—The Trombone Marathon (Comedy) ....

FRIDAY, JULY 11th, 1913.
SOLAX—As the Bell Rings (Drama) ....

SATURDAY, JULY 12th, 1913.
GREAT NORTHERN—The Jolly Recruits (Comedy)..

Advance Releases

MONDAY, JULY 14th, 1913.
DRAGON—The Organist (Drama) ....

TUESDAY, JULY 15th, 1913.
GAUMONT—With Honor at Stake (Drama)...........

WEDNESDAY, JULY 16th, 1913.
SOLAX—Cooking for Trouble (Comedy)..............
GAUMONT—Gaumont's Weekly No. 71 (News).......

THURSDAY, JULY 17th, 1913.
GAUMONT—The Tiny Troubadour (Comedy)........

FRIDAY, JULY 18th, 1913.
SOLAX—The Intruder (Drama) ....
LUX—Title not reported.

SATURDAY, JULY 19th, 1913.
GREAT NORTHERN—A Country Cousin (Drama)...

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BRONCHO	"Old Mammy's Secret Code" (3)	July 16
THANHOUSER	"Tannhauser" (3)	July 15
GAUMONT	"With Honor at Stake"	July 15
AMERICAN	"Truth in the Wilderness"	July 14
RELIANCE	"Ashes"	July 12
KAY-BEE	"The Banshee"	July 11
BRONCHO	"Granddad"	July 9
KAY-BEE	"The Crimson Stain" (3)	July 4
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

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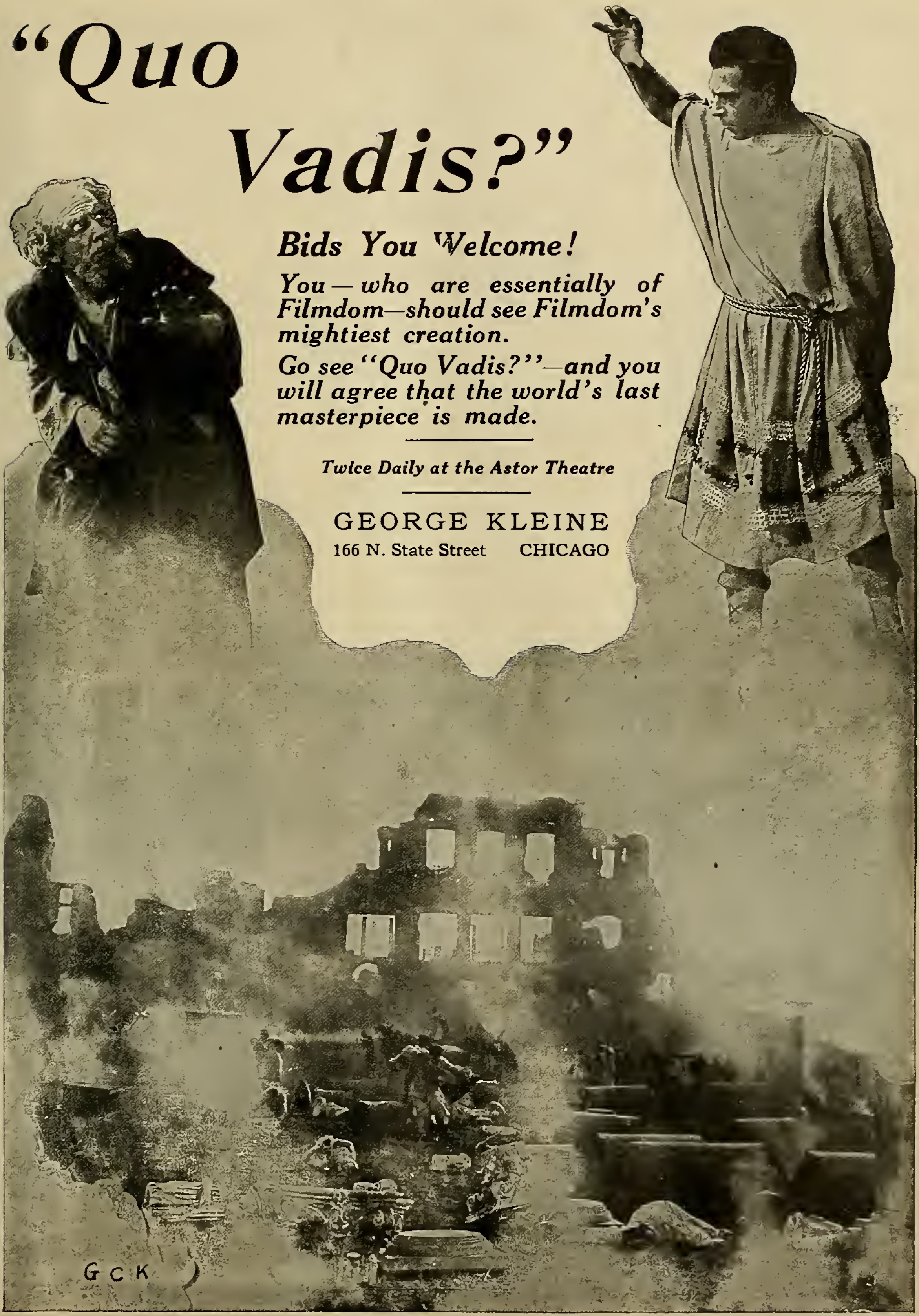

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SELIG.

THE ONLY CHANCE (July 14).—Charley West, a lineman, complains about his rickety old hand-car, and is given one that is up-to-date. He tries it out and finds he can send it sixty miles an hour. The train despatcher, forgetting an on-coming special freight, allows a passenger train to leave the yard before he discovers his mistake. The trains are rushing toward each other, and there seems to be no way of avoiding a collision. Charley hears of this from the line operator, and decides to catch the passenger train. After a thrilling chase, he catches up with the train, twists the shutoff of the air line at the rear of the last coach, brings the train to a standstill and averts the imminent tragedy.

THE TREE AND THE CHAFF (July 15).—George Warner, the ne'er-do-well son of a God-fearing deacon, is, in this instance, the symbol of chance-blown chaff. He has been religiously raised and his inclination is toward good things, but, being weak, he follows the line of least resistance and drifts down to the low, degraded levels of life. In contrast to this pitiful wreckage is the fine, faithful, resourceful girl, Grace Cole, whom he loves and who loves him, only to find disappointment in him at the end. But at last the love of the pure woman is triumphant, and in her arms his weak and vacillating soul finds strength. She, in the symbolic tree of strength and purity, lifts him high above the low currents of earth that drives the chaff as worthless stuff, rejected by the gleaners who bring the harvest home.

SWEENEY'S DREAM (July 16).—While many men think they can manage a hotel, a theater, or a newspaper, they are in the minority compared with those low-browed adelpates who believe they could run the government. The freedom of the Republic is at once its peril and its pre-eminence, yet this pioneer has weathered the storms of nearly a century and a quarter, proving the eminent success of the government for and by the people. Sweeney, the hod-carrier, inspired by potations of "suds," dreams he has been elected president of a republic, and proceeds to "rush the can" right into the most sacred precincts of the ruling powers. His tads and flannel faces stumble into the halls of state, appear in social functions in misfit clothes and misfit manners; in fact, everything in the most dignified community takes the topsy-turvy low-comedy call that inspires laughter from a gurgle to a roar. Sweeney's first stroke of a pen (which simply makes his mark), is to settle the hod-carriers' strike and give the ladder-climbers $5 per hour, while the builders who came to argue are glumly permitted to escape with their lives. Mrs. Sweeney, who milks the cow on the State House lawn, gives a dinner to foreign diplomats that outrivals the newsboys' dinner for rush, war and rough-house. Sweeney is about to suppress the war in Mexico, when he wakes up with cold feet.

PUT TO THE TEST (July 17).—Gertrude Grey, the sweet singer in a country church choir, is beloved by Owens Vale, a gallant youth, who loves her for herself alone. Max Desci, a teacher from the great city, hears her sing one Sunday and immediately offers to educate her, so she goes away amid tears of farewell. Among the patrons of Desci's atelier is Paul Marchmont, a young millionaire, who is immediately enamoured by the voice and becomes the shadow of the young singer. Their engagement is to be announced the night of her debut. Poor Vale, longing for his sweetheart who has wandered to the city, accidentally oversees a scene that confirms the report. The night of her debut "stage-fright" paralyzes her vocal chords and an eminent specialist, immediately summoned, declares she will never sing again. When Marchmont hears this he leaves the city, sending her a note that their engagement must be indefinitely postponed. Discouraged, the broken girl returns to the country-side, and when time has healed the cruel wounds, she marries the faithful friend and lover, Vale. One day, after the baby comes, she is seized with an uncontrollable desire to sing, and all the pent-up founts of song, inspired by the mother love, break forth. Her husband is delighted, and they pick up matters where they dropped so pitifully, and she makes a wonderfully successful debut under the direction of Desci. She gives the fawning Marchmont the grand "cut-out," and her husband and child are her single thought, as the tumult of her rapturous listeners storms her ears in her hour of triumph.

GRANNY'S OLD ARMCHAIR (July 18).—Granny Willard, seeing the end of her days approaching, begs to leave her bed and sit in her old arm-chair, the humble throne about which three generations have assembled. Her favorite grandson, Tom Willard, has come in from the farm with his buxom wife to visit. So the strong arms of youth carry old age gently to the arm-chair in the sun-lit room for a last meeting with all her kith and kin. There came the rural types known to that modest old cottage, and then that more sacred circle of grandsons with their wives and little ones. So a lovely day passes, as do others, until the shadows darken and tears pay tribute to the passing of dear old granny. After the days of mourning, the family again meet to hear the last will and testament of the departed. All are remembered in substantial fashion, save the beloved grandson, Thomas, who must needs be contented with Granny's Old Armchair. Other members of the family, visibly more fortunate, expect that Thomas, the poorest of them all, will attempt to break the will; but he accepts the legacy with love and gratitude. Fate, as if to further vex him, burns his house, but he, faithful to his trust, saves the rickety old chair. Part of the bottom is burned away, showing a note projecting from the upholstery. He investigates and finds it is upholstered with valuable securities, so, while he lost his house, he gained a fortune, and all his loving kindness was rewarded after all.

A WILD RIDE (Special, 2 parts, July 12).—To contrast to the dreary, lonely, rural regions, the scene opens in Johannesburg, where the young heroine has a "coming-out" party, succeeding her graduation exercises. On this occasion she meets a dashing young Englishman who has just arrived in Africa to assume his duties at a remote military station up the country. It is a case of love at first sight, but the Englishman is too self-contained to be completely bowled over. However, the impression that the young woman makes upon him registers deeply.

The young lady and her mother, having closed their town house, start for the far away farm, up country. They are halted, robbed and insulted at a lonely spot by a band of Zulus. Happily, the young soldier and his troop pass along the same way en route to their new station. They roundly trounce the rascals, return the goods, and see the ladies well on their way, after the young officer administers special treatment to the half-breed. This latter fact incurs the most venomous hostility on the part of the renegade, which smolders until it breaks into a fire of fierce vengeance that almost destroys the family at the farm. When he recovers from his wounds he haunts the neighborhood and inspires the half frenzied Zulus to attack the farmer after they have driven off all the stock, so that they can wipe out the family at leisure without interruption or fear of rescue. The farmer and his family take refuge in the farm house, and as they have arms and ammunition, they put up a stout resistence against the savages.

The daring daughter, observing that the ammunition is running low, knows that it will be merely a question of time before they are overcome. She escapes through the rear window of the house, makes her way to the ostrich pen, mounts her favorite riding bird, and speeds away across the tractless desert to secure help from the military station. She arrives in time so that several troops of cavalry immediately take to the saddle, return to the farm, followed by an elephant which carries a gatling-gun detail, so that the Zulus are thoroughly punished, the ringleader killed, and the family are rescued and gather about the ruins of their burned house ready to begin life anew with greater assurance of protection than ever before.

VITAGRAPH.

O'HARA AS A GUARDIAN ANGEL (July 14).—After they move to their new home, Tom starts working hard on his inventions and rather inclines to neglect his wife, Aileen. She grows rather bitter and tries to persuade him that she would much rather have less money and more of his society, but he cannot understand her point of view. One night Tom brings home Bob Barrett, one of his chums, to supper, and he makes himself very agreeable to Aileen, who is considerably flattered by his attentions. O'Hara sees trouble ahead, but is unable to do anything to avert it. Tom gets a letter from Julius Blake, a promoter, asking him to call and explain his invention, and has to break an engagement with Aileen to go there. When he finds that she is angry, he suggests that Bob Barrett can take her to the theater in his place. After this Tom becomes more and more engrossed in his work and has less time to give attention to his wife, who greatly feels his neglect. Bob continually flatters the young woman and worms himself into her good graces, taking Tom's place whenever he wants to stay at home with his work, which frequently happens.

One night O'Hara comes to the house to see his grandchild and finds him alone, his mother having gone out for a walk with Bob. He puts the little boy to bed and stays up in the room with him until he falls asleep. While he is still upstairs with the boy, Aileen and Bob return from their walk and enter the house. Bob commences to make love to Aileen and tries to take her in his arms and kiss her, whispering to her that her husband no longer cares for her, and suggesting that she go away with him. She suddenly realizes the danger she is in and calls loudly for help, being heard by her father, O'Hara. O'Hara comes downstairs and angrily orders Bob from the house, telling him never to enter its doors again. Then he comforts his daughter and makes her see how foolishly she has been acting. Tom comes in later, thoroughly disheartened. The promoter, Blake, has stolen all his ideas and refuses to recompense him in any way for them. Aileen comforts her husband in his sorrow, while O'Hara reminds them that they still have their home and their child and tells them not to worry over what might have been. Drawn together by their deeper knowledge of themselves, Tom and Aileen find that their true happiness lies in consideration for one another, and bless O'Hara for all that he has done for them.

MY LADY OF IDLENESS (July 15).—A handsome society woman, Edith Hanson, grows somewhat tired of her matter-of-fact, business-like husband, who spoils her a great deal, and imagines herself in love with Karl Brennan, an artist. She permits the calls of Baron Von Sachs. A wealthy woman, who is very much in love with him, Mrs. Williams, determines to be revenged upon her rival and seeks to get the baron away from her by destroying Edith's reputation. Edith goes to Karl's studio with her sister, Alice, and persuades him to paint her as a Venus. One day Mrs. Williams visits the studio and sees the nearly finished picture. She now sees her way clear to getting back at Edith. Calling at Edith's house a few days later, she finds Alice there by herself, and hears from her that Edith has gone alone to the artist's studio, where she is having a final sitting. Mrs. Williams makes a hasty adieu, intending to go at once to Mr. Hanson, and tell him where his wife is to be found. She meets Hanson as she is leaving the house and at once tells him that Edith is alone with Karl. Hanson leaves at once and rushes away to the studio. Alice overhears the conversation between her brother-in-law and Mrs. Williams, and determines to save her sister if possible. Leaving the house by a back entrance she gets into a taxi and is quickly whirled along the streets to Karl's residence, which she reaches a few minutes ahead of Hanson. She tells her sister that her husband is on his way there. She quickly seizes one of Karl's brushes and paints out the face of the picture. Then she tells Karl to make love to her and is found in his arms when Hanson enters the studio. Alice explains to him that the picture is of her and that she had smudged over the face because she did not like it. Edith realizes that she really loves her husband and that her infatuation for Karl was simply an idle fancy. Karl turns the pretended love-making with Alice to the genuine article and it is easily seen that an engagement will soon follow.

THE MASTER PAINTER (July 16).—With an ultimatum from his landlady to the effect that he must pay up or get out of his studio, Robert Gordon, a young artist, takes a few of his paintings and goes out to sell them. He is unsuccessful, all the dealers being overstocked. On his way home he saves an old man from death under an automobile. The old gentleman is John Marshall, a master painter. He sees the paintings that Gordon is carrying and notices that he is evidently weak from starvation, in fact, he guesses at the young man's whole story. In gratitude for what Gordon has done for him, Marshall asks him to come to his home and study under him, which offer is gladly accepted. At Marshall's house Gordon meets Marise, the master's niece, and before long falls in love with her.

Under Marshall's instruction Gordon progresses rapidly with his art and is soon engaged on a painting of Marise. The master himself is occupied with a painting that he imagines will be the crowning effort of his life. Marshall's painting, however, is really unutterably bad, for the old man is rapidly losing his eyesight and conception of color and line. When Marise and Gordon find that he thinks it a masterpiece and intends to enter it for the coming exhibition they are filled with pity for him but dare not tell him the truth. Night after night Gordon goes down into Marshall's studio and works on the master's picture, determined, if it be possible, to save his master's reputation as an artist. One evening he is discovered by Marise, to whom he explains his actions. Their constant association together has fanned the flame of love between Marise and Gordon and at last he goes to Marshall to ask for her hand. The old man is highly indignant and refuses to allow her to marry what he calls "an unknown artist." The night before the exhibition opens Gordon puts the finishing touches on the picture, which is a really beautiful work of art and would have done credit to the master himself had it really been his work. Just as Gordon is about to lay down his brushes for the last time, Marshall enters and sees him at work. Explanations cannot now be avoided and so Marise tells him the truth about his painting. Marshall is sadly disillusioned, but generously acknowledges that Gordon is now the master and he the pupil. Placing the hands of Robert and Marise together, he fondly bestows upon them the blessing that he had before refused.

HUBBY'S TOOTHACHE (July 17).—Wifey, having had a tooth pulled, has a badly aching jaw but gets no sympathy from Hubby, who pooh-poohs the idea that she is in pain. At breakfast, however, he gets some sugar in his own teeth and soon changes his mind about the painfulness of toothache. While he is on his way to the dentist's Wifey telephones ahead and arranges for the dentist to teach him a much-needed lesson, which is done zealously. Hubby is almost scared to death. After the dentist has finished with him

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Wifey relents and fondly strokes her husband's swollen cheek while he, now all sympathy for what she has already suffered, gently returns her caresses.

SANDY AND SHORTY WORK TOGETHER (July 17).—Sandy and Shorty, the famous California hoboes, get jobs with two rival grocers, Flanagan and Cohen. They help these men in their feud with one another and work really hard. Finally they discover that one is undoing the work of the other as fast as it is done and vice versa. Quitting their jobs they hit the pike again and leave the angry grocers to fight for themselves.

THE YELLOW STREAK (July 18).—Hearing from the bank that he has overdrawn his account to the tune of five thousand dollars, John Matthews speculates with what little money he can command in the hope that he may be able to recoup his former losses. He loses all and goes home to his wife to tell her of his ruin. He suggests that she shall mortgage her house and let him have the money to recoup his former losses. He loses all and is obliged to confess to his wife that he has violated her trust in him. During the afternoon Mrs. Jackson, a neighbor, comes to the house and, handing Matthews several thousand dollars, asks him to invest it in some good mortgage for her. He puts the money in his safe and then leaves the house to go back again to his office. From the office he telephones home to saw that he is going away on business and that he will not be home that night. He then buys a mask and waits around in the town until about midnight, when he goes to his house and breaks in through a window. Going to the safe he opens it and takes out the money that he had deposited there earlier in the day, thinking to get away with it and claim that a burglar had stolen it during his absence from the city.

His wife hears a noise below and descends the stairs to see what is the matter. She fears that the burglar may be her husband, but none the less shoots at the figure she sees in the darkness. The bullet enters Matthews' heart and he falls lifeless. Mrs. Matthews' is not surprised when she finds that she has shot her husband and thinks it for the best—he were better dead than living a life of dishonor. She throws away his mask and drops the revolver by his side. Then calling in the police she explains to them that hearing revolver shots she had come down and discovered that her husband had been killed. The next day the coroner's jury brings in a verdict that John Matthews met his death at the hands of an unknown assassin who was bent on robbing his house.

THE TAMING OF BETTY (July 19).—Mrs. Forester, a wealthy widow residing in Hong Kong, receives a letter from Sir James Disbrow, an English M. P., saying that he is coming to visit her with his son Charles. He suggests that a marriage between Charles and Betty, Mrs. Forester's daughter, would be a good thing and expresses the wish that the young people will like one another. When Betty hears of this she is highly indignant and is about as anxious to meet Charley as she would be to go to jail. When her friend, Miss Cutler, the missionary, suggests that she shall join the cause she readily assents, as it will give her a good excuse to be away when Sir James and his son arrive. All the pleadings of her brother Ned and of her mother are of no avail. She insists on having her own way and moves her things down to Miss Cutler's house. Sir James, on his arrival, is very much disappointed that Betty is not there, Mrs. Forester explaining that she is off on a visit with friends. Charley, however, is considerably relieved as he did not look at all with favor on the proposed match between them. Ned makes up his mind to get Betty back again some way or other and discusses a little scheme with his mother, to which she agrees. He puts on a pig-tailed wig and makes up as a Chinaman. Then, meeting his sister on the street where she has become separated from Miss Cutler, he grabs at her pocketbook and gives her an awful fright, hoping that it will cure her missionary zeal. Her screams are heard by Charley, who happens along that way, and he rushes up and administers a severe beating to the supposed Chinaman. This was hardly on Ned's program but he thinks it for the best. Betty, of course, is grateful to her rescuer and allows him to take her to Miss Cutler's house. The next day a message is sent to Betty saying that her mother is seriously ill, which brings her hot-foot to her home. She finds that mother is as well as ever, and has to be introduced to Sir James and his son. Her surprise is great when she recognizes her rescuer of the day before and all her objections to him vanish in thin air. Charley is equally surprised and enjoys a great laugh with himself when he thinks of his former objection to meeting the young lady. Mrs. Forester and Sir James are as pleased as anyone at the way that things have turned out. The schemes of mice and men do not always "gan agley."

EDISON.

A PAIR OF FOILS (July 14).—An actor, preparing for a part in a romantic drama, grows tired of rehearsing a duel scene and falls asleep. He finds himself in a magnificent palace. Wandering about in increasing bewilderment through the unfamiliar surroundings, he at last reaches the throne room where, alarmed by the noise of approaching trumpets, he hides himself behind the throne. Preceded by her obsequious court, a queen enters and sits on the throne behind which the actor is hidden. The queen is neither peculiarly young nor particularly beautiful, but she is intensely playful and has an affectionate disposition. Three princes enter and pay their addresses to the queen. None of them comes up to her ideal of a husband, however, and she dismisses them cavalierly. At this stage the hidden actor is discovered. He flees in terror, but is captured by guards in the courtyard below and dragged before the queen. She immediately falls violently in love with him and announces that she will marry him. Meanwhile the three rejected suitors have determined to revenge themselves on the haughty queen. Joining forces, they march to the castle and attack it. Within the castle all is mirth and revelry. The actor, unversed in the motions of the stately minuet, has succeeded in teaching the court the Turkey Trot and is dancing vivaciously with the queen. Suddenly the three suitors rush in at the head of their men. A general engagement ensues in which the queen's men are rapidly getting the worst of it. Then the actor takes a hand, fights all three princes at once and slays them. The hostile forces are routed and the castle is saved. The grateful queen covers her doughty champion with caresses. At this delightful moment the victorious hero awakes and finds that the queen's head, which has been resting affectionately on his shoulder, is really his fencing mask.

IN THE GARDEN (July 15).—Old Mr. Stevens finds a lover, at a dance, sulking because his sweetheart is kind to other men. To prevent two lives from being spoiled by misunderstanding the old man tells the indignant swain the story of his own lost love.

In 1860, Stevens, a gallant young Southerner, was deeply in love with a girl, Julia. One evening, at a dance, the charming Julia seemed to her jealous lover to be accepting too many attentions from the young beaux of the company. With a Southerner's characteristic impetuosity Stevens bitterly reproached her for her fickleness and turning on his heel left her. That very night Stevens enlisted in a Confederate regiment. Next day, as the troops marched out of town, Julia stretched out her hands pleadingly to her stern lover, but he ignored her and left her without even a smile of farewell. We are not all made of the stern stuff that can wait and wait without hope, and that was why Julia grew paler as the days went by, why her blue eyes became deep somber wells of sadness. Stevens at last came home to find that he, like a better man, "threw a pearl away richer than all his tribe." For Julia wept no more—she was dead. As the old man finishes his story the young man's sweetheart appears, radiant and lovable in her youth and beauty. It appears that it is the last dance, and she has saved it for her lover. With a hesitating look at the poor old man, the lover takes his sweetheart's hand and they go out together, while old Mr. Stevens looks after them, sighs, and then slowly turns away.

KALEM.

THE LOST DIAMOND (July 14).—John Holden discovers a burglar in his house and shoots at the escaping thief. Warding, a detective, and the officer on the beat hear the shot and hurry to the scene. The detective finds a large diamond set on the library rug and concludes it has been lost from the thief's ring. Thinking it probable the crook will try to recover the diamond, Warding secures a paste duplicate which he places on the rug and awaits developments.

The accomplice, Nancy, is sent to the house in the guise of a book agent. Admitted to the library, she pretends to faint and while Mrs. Holden is getting a glass of water the girl searches for the stone and finds it on the rug. When Nancy departs Warding, who has been watching the affair, trails her to the thieves' hiding place and obtaining the assistance of an officer, he succeeds in arresting the criminals.

THE MERMAID (July 14).—The old fisherman spreads his nets to dry on the beach and goes to the tavern, where he imbibes rather freely. Jim and Helen, who have been enjoying a dip in the sea, decide to play a joke on the old fellow and Helen is wrapped up in the net. The fisherman trudges home with his odd bundle, much to the merriment of Jim, but when the latter calls at the shack, the fisherman declares that whatever he finds in his nets belongs to him. Meanwhile a thief steals Jim's clothes and when Helen is finally liberated, the young people decide that the fisherman has enjoyed the best laugh.

A THIEF IN THE NIGHT (July 16).—The husband comes home ill and when the doctor is summoned he leaves medicine with directions that it be given to the invalid every half hour. Night comes on and the wife prepares for a lonely vigil that she may faithfully administer the medicine.

In the still hours of the early morning a thief breaks into the library. The wife starts at the sound and breaks the bottle. She knows that if the husband learns of the presence of the intruder he will succumb to the shock. There is no telephone in the house and as the nearest neighbor is almost a block away the woman is frantic when she discovers it is time to give the medicine.

She pursues the only course and appeals to the thief. The latter, fearing a trap, will not listen to the request and proceeds to fill a sack with loot, seeing that the wife is defenseless. Stepping to the curtain he realizes the seriousness of the woman's predicament and finally consents to secure a new supply of medicine from the doctor.

When the burglar is admitted to the doctor's house he hides his sack of stolen goods, which is discovered by the town constable. Recognizing an old offender, the officer trails the thief when he returns to deliver the medicine. The husband's life is saved by the thief's timely arrival and when the constable would lead his prisoner away, the wife declares that she has presented the crook with the valuables in reward for his services.

WHAT THE DOCTOR ORDERED (July 18).—The doctor informs John, a fat man, that unless he submits to rigid diet and takes plenty of exercise he cannot hope to overcome his frequent attacks of indigestion. The doctor also recommends a trip to the seashore.

John and his wife, Jane, start for the seashore. At the railroad station he climbs on the scales and finds that he weighs 225. At the resort Jane determines to see that the doctor's orders are followed to the letter and while the others enjoy all manner of palatable edibles, John is forced to subsist on health foods. He grudgingly takes his exercise while Jane basks in the sunshine of the beach with her friends.

Finally they decide to return home. John mounts the same scales and finds that he weighs 250. That is the beginning of a series of arguments. At the restaurant he sees a living skeleton enjoying a huge repast. Through a subterfuge John gets rid of Jane and orders everything on the menu.

THE CONCRETE INDUSTRY (July 18).—This instructive industrial subject shows the latest method of blasting thousands of tons of rock; the huge stone crushers and steam shovels; a cement plant with a capacity of 40,000 barrels per day; constructing the Pennsylvania Railroad bridge over Gunpowder River in Maryland; the preparing of a cofferdam and the measuring and mixing of concrete; how a slab consisting of 13 tons of steel and 40 tons of concrete binds the piers together, and many other interesting sights.

BIOGRAPH.

A SEA DOG'S LOVE (July 7).—Slivers longed for the excitement of shore and, with the captain's dollar in his pocket he sought the Widow McManus's tavern. Warmed by the mugs of ale, he proposed, only to be told that she wanted "a foin bit of a man, wan to protect me." Slivers sought to be the would-be protector, but the widow made short work of his make-believe burglar, whose ghost at the grave pointed an accusing finger at Slivers. The sea dog fled to his captain—enough excitement ashore.

THE NOISY SUITORS (July 7).—They came to conquer the heart of Bella Donna. Her choice was he of the musical harp; he made less noise. To rid herself of the persistent suitors' efforts to entertain, she sought her American friends. Three jealous Spanish gentlemen handed cards and muttered "Sunrise," but things were settled to Bella Donna's satisfaction by a regular boxing duel.

THE ENEMY'S BABY (July 10).—A feud began with a political argument. Then the justice declared if grandad did not pay up he would attach his household goods. Granddad was that mad all he left of the furniture was kindlings. When he learned his act had made him liable to the law he fled with his family, but came back after a lost baby, now in the hands of the enemy.

THE MISTAKE (July 12).—"It will make no difference. You will like the wife," declared the husband to his friend in this tale of the lonely gold hills, but the friend feared the woman's coming. He went away, only to return on dispelling his foolish fears. Then jealousy came, ending in the fearful mistake and contaminating all that was really held dear.

LUBIN.

THE APACHE KIND (July 14).—Joe, a bandit of the "Apache Kind," infests the region around the Sabinia Canon. He has a sweetheart, a beautiful half-breed named Loretta. One fateful day Joe comes into town to gamble. Losing, he retrieves his losses by holding up the game with his gun. Silver Jack, a gambler, seeks the sheriff, Bud Jones, and the two start out to bring about the Apache's capture. Here begins a train of events which carry the spectator through a bewildering succession of exciting scenes, showing how the sheriff and Loretta met; how Loretta fell in love with the handsome officer; how Joe learned of her perfidy, and the peculiar way in which he wrecks vengeance upon Silver Jack, his faithless sweetheart, and outwits the sheriff.

HIS BETTER SELF (July 15).—Tom Douglas, a city chap, stops in front of the country grocery store to get gasoline. While doing so he sees Milly Andrews, a country girl, enter and when she comes out wins an introduction to her and takes her home in his car. The romance develops

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and finally he gets her to elope, promising marriage in the city. They elope, but it is not long before she realizes the step she has taken and begs him to do as he promised. He quarrels with her, then flatly refuses and she leaves him. She walks the streets until, nearly starved and weak from exhaustion, she is seen by Grace Forrest, a society girl, and taken to her home. There she learns Milly's story, believes in her and makes her a companion. Grace's fiance, Charles Dorney, objects when he hears that she has taken in a girl from the street, but Grace, with her father, wins him over and he lets the matter drop. Grace is happy in her love for Dorney and Milly is supremely happy with Grace until the father deals with Douglas under an assumed name and invites him to his home. He meets Grace, but does not meet Milly. Grace becomes infatuated with him and begins to treat Dorney a trifle coolly. Charles resents it. The climax comes the evening Douglas makes violent love to Grace and she forgets everything and allows him to take her in his arms. Milly comes down stairs and sees her in Douglas's arms in the dimly lighted room. Horrified, she is wondering what to do when Charles arrives and opens the parlor door. What he sees causes him to draw back and shut the door. Milly enters the room and confronts Douglas, then, hearing Charles, who has decided to face Grace and end the whole affair, she motions Grace into the next room and throws herself into Douglas' arms as Charles enters. He turns up the light and is surprised to find Milly and not Grace. Happy, he takes Milly's advice and seeks Grace in the other room. Douglas has a change of heart and when Grace and Charles enter reconciled, Milly is ready to forgive Douglas and marry him. Charles enters into the suggestion joyfully and they agree to have a double wedding.

THE WILES OF CUPID (July 17).—As children they played together and no one interfered. But when she grew into a beautiful young woman and he became a man, things began to change. He was the son of a widow and the "big brother" of two little sisters and he had to work hard to keep the little home together. She was the daughter of a wealthy man who wanted still more wealth and that was the cause of all the trouble. Her father told her he wished her to marry a wealthy man. She told the boy about it and the two of them vowed they would have each other and no one else. At her request the wealthy man gave the boy a position in his office. But he didn't know that the boy and the girl were lovers, and arrangements for his wedding with the girl went on. After a bittle struggle with himself the boy realizes the apparent hopelessness of his position and unselfishly he bids the girl obey her father. Piqued at what she considers his lack of spirit, the girl berates the boy and in desperation prepares to marry the rich man. In her wedding gown the girl steals from the big house and goes to the back fence where she and the boy used to play. She wants to see him just once more. She gives the old signal and the boy comes in answer. In her father's house the rich man and the guests are waiting to proceed with the ceremony. Strolling into the library the rich man looks out of the window. He sees the boy and the girl bidding each other a sad goodbye. He can't understand, so he goes to investigate. What he learns makes him scratch his grey head and think. But he's a good rich man and decides quickly. The guests are astonished when the rich man, whom they supposed was to be the groom, turns into a best man and leads the boy to the girl and insists that the clergyman pronounce them man and wife.

THE HIDDEN BANK ROLL (July 18).—Bob Prichard, who has spent a very lively night at the club, approaches his home very tipsy. Upon arriving at the door he thinks it best to remove his shoes, which he does. Then, after drinking the water from the flower vase, and trying for some time to open the door with a cigar while he has the key in his mouth, he succeeds in getting the door open. He is about to enter the house when he thinks that he had better hide his bank roll, which he puts safely in one of the shoes. He decides to go to bed, and unconsciously picks up a flower pot instead of the shoes. He retires, leaving the shoes with the money on the front porch. About five minutes after Bob has gone upstairs, Weary Willie, a hobo, happens along, sees the shoes and no one in sight, puts them under his coat and goes away. He finds a quiet spot and sits down to put on the new shoes. They are a little tight but he gets them on and starts off again. But the money stuffed in the toe of one of the shoes makes it so uncomfortable that he cannot stand the pain, so he takes them off and walks back to the place, and after putting on the old shoes, starts out to dispose of the new ones. He meets Sleepy Sam, who is busily engaged devouring a lunch. Weary makes a trade of the shoes for a sandwich and goes on his way. Sam picks up the shoes and starts on his way. Happening to pass Bob's house, where by this time the maid is sweeping the sidewalk, and the baker, having just delivered the morning rolls, Sam asks her for one. She gives him a roll and recognizes her master's shoes. Sam at the same time sees a cop on the corner, drops them and takes to his heels. About this time Bob has awakened, and, in searching for the shoes, he comes out of the house and sees them in the maid's hand. He feels for the money and finds it safe. He is so overjoyed he rewards everybody and starts to kiss the maid when his wife catches him and she, with the maid, gives him a good beating.

WHEN MARY MARRIED (July 18).—Mary Young becomes secretly engaged to Jack Wanamaker, a clerk in the office where she is employed as stenographer. Mathew Flurt, her employer, tries to flirt with her on many occasions, and the end comes when Mrs. Flurt, visiting her husband at his office, catches him annoying Mary. Mrs. Flurt bulldozes her husband into discharging Mary, and when Jack takes Mary's part he is discharged also. They get married and Jack gets a new job. The boys get a letter from him which Mathews learns of. Mathews sends a note to the newlyweds telling them he hopes they will like the present he is sending. The office boy shows the letter to the clerks and they plan a surprise for the newlyweds. Orders are placed for every conceivable kind of merchandise in the newlyweds' name, and soon the street in front of their house is a howling mob of delivery men and wagons. The newlyweds think Mathew Flurt is responsible because of the letter, and the police take everyone to the station house. Cops are sent for Flurt and when he arrives the men proceed to muss him up considerable. The boys are caught and the truth learned. Some are jailed and the others released. The newlyweds go back to their nearly wrecked home, while the boys sorrowfully look from prison bars and Mathew ruefully surveys his tattered condition.

JIM'S REWARD (July 19).—Jim Dalton and Tom Manly love Mary Porter, a town belle. She refuses Jim and gives her love to Tom. Jim, heartbroken, decides to seek his fortune in the West. Arriving there, he takes up a claim. Mary, who has married Manly, speedily repents of her choice, for he turns out to be a gambler and drunkard. One day during a violent quarrel between the two, Manly strikes Mary, who, in falling, hits her head against a table. Believing her dead, Manly takes their little son and flees the town. He finally gets to the border end of civilization and joins a wagon train which is about to cross the great divide. Mary is convalescent in the home of her parents, to whom she has returned. The wagon train stops one night to make camp. The boy wanders away from the camp and is lost. Before the little fellow can be located the occupants of the train are compelled by an Indian attack to abandon the search for the missing boy and fight for their lives. The train is wiped out, the sole survivor being the little boy who has saved his life by wandering away. During this time, Jim Dalton, whose mining experiments have not been successful, has determined to commit suicide, but is stopped by the arrival at his cabin door of the wandering boy. Jim takes the child in and determines to keep him. Three years later, Mary, who has had no word of the fate of her husband and child, is appointed postmistress of Twin Oaks, the settlement nearby Jim's cabin and where his mail is delivered. Arriving there to assume her duties she finds her lost boy and girlhood lover and all ends happily.

ESSANAY.

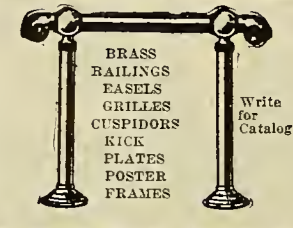
SOMETHING ROTTEN IN HAVANA (July 15).—Mrs. Wimble presents her husband with a box of Havana cigars. Hubby tries one of them in the back yard, but it is so awful that he decides to bury the box immediately. A belated wayfarer, hearing a noise, thinks the house is being robbed. Looking through the window, he discovers Wimble hitting a woman over the head with a shovel. The town constable is notified. Wimble makes the constable and his assistant dig up the box of cigars, and each smoke one. Mrs. Wimble returns from town with several boxes of cigars, which her husband presents to the now enraged constable and his party. The woman was a dummy model Mrs. Wimble used for sewing purposes. The cigars are returned to Wimble post-haste over the garden gate.

WHEN IGNORANCE IS BLISS (July 15).—Robert Holmes is informed by his wife that the newspapers are printing an article regarding a pretty confidence woman, who swindles business men by claiming she is a stenographer across the hall and would like to get her salary check cashed. Holmes laughs. He laughs in another tune, however, when he gets stung himself that very day.

THE GREAT RAYMOND (July 18).—The Great Raymond, who has appeared before all the crowned heads of Europe, demonstrates his remarkable and weird accomplishments in this excellent feature. Several clever card tricks are performed, also his magical incubation trick that is the talk of the country. Raymond's original trunk mystery is shown to good advantage. The throne of mystery, the fairy cage of the Magi, and several other startling illusions make this photoplay very interesting.

THE HEART OF A GAMBLER (July 17).—John Gould, a gold miner, out of food and in desperate circumstances, sends his young daughter, Kathleen, to the general store, thinking, perhaps, that the store keeper will give the child some food. Kathleen is refused. Dan Jordan, a gambler, seeing the child in tears, offers her assistance. Gould thanks the gambler from the bottom of his heart, and tells the latter that if he will grubstake him.

MoKENNA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Gould will give him half interest in the mine. The gambler stakes him. A year later the gambler returns to the town broke. Gould refuses to come to his assistance. An explosion occurs in the mine and Gould is seriously injured. He dies, leaving Kathleen and the mine to the gambler.

EVERY THIEF LEAVES A CLUE (July 18).—James Henderson, a jeweler, is found bound and gagged in his place of business. He files his claim with his insurance company. Henderson gives a graphic story of the holdup, and as evidence, presents the manager of the insurance company with a piece of cloth he tore from the burglar's coat sleeve. The insurance company put one of their detectives on the case. The detective captures the real thief, who proves to be no other than James Henderson himself.

THE TWO RANCHMEN (July 19).—Joe Churchill, a ranchman, quarrels with his neighbor, Fred Martin, over the big opening in the fence which allows Martin's chickens to dig up all of Churchill's seeds. Churchill's daughter, Dorothy, quarrels with Mrs. Martin about the affair. The two women end the feud by a hair-pulling match. Both ranchmen hitch up and leave to notify the sheriff. On the way to town Martin's horse runs away, turns over the buggy and kills the ranchman. Churchill returns to his ranch with the sheriff, but when told of the death of his neighbor, dismisses the officer. A year later Churchill falls in love with Martin's widow.

PATHEPLAY.

PATHE'S WEEKLY, NO. 26 (June 23).—New York, N. Y.—In the International Tennis Tournament for the Davis cup the American team defeats the representatives of Australia.

Seattle, Wash.—The first Seattle-built foreign warship, submarine Iquique, for the Chilian navy, is launched successfully.

Washington, D. C.—Two hundred and fifty police chiefs meet in convention and are received by the President.

Cape Lizard, England.—The barkentine "Queen Margaret" runs aground on the treacherous Stag Rocks.

New York, N. Y.—Iriquois Indians in their production of Hiawatha. Ga-he-u-ah, as Minnehaha. Ga-meh-jo-wah-neh, who plays Hiawatha.

Annapolis, Md.—Senator Smith of Maryland presents the "Class of 1871" sword, awarded for excellence in ordnance and gunnery, to W. H. P. Blandy.

West Point, N. Y.—Secretary of War Garrison witnesses the graduation exercises of class of 1013, United States Military Academy.

London, England.—The Church of Hatcham, in southeast London, is totally destroyed by fire and the suffragettes are blamed.

St. Louis, Mo.—Street Commissioner Talbert inaugurates "Clean-up Week" in this city and starts work in Foster alley. Great results are expected.

Philadelphia, Pa.—The Dream, the Tocsam II. and the Barbara II. start in the Philadelphia-Bermuda motor boat race. Dream, the winner.

Comic Section.—Jeff fixes it so that Mutt gets an ovation at the California Alien Land Law banquet.

PATHE'S WEEKLY, NO. 27 (June 26).—East Orange, N. J.—One thousand five hundred school children take part in a series of folk dances at the Orange oval.

Boston, Mass.—Governor Foss, second from left, reviews the Flag Day parade in which many women participate. Secretary of the Navy, the Honorable Josephus Daniels, on the left, is a conspicuous figure in the parade.

Portland, Ore.—Rose festival week is inaugurated and Rex Oregonus, King of the Carnival, rules the city.

Hoboken, N. J.—A twelve-mile Marathon race through streets of this city. Harry Smith, winner. Time: 1 hr. 12 min. 29 sec. Harry Jensen, second.

Paris, France.—The opening of the French artists' salon discloses some very remarkable works.

Washington, D. C.—Dr. Lauro Miller, Brazilian Minister of Foreign Affairs, arrives from Norfolk on the President's yacht, with Secretary of State Bryan.

Editorial Section.—The State of New Jersey maintains a lecturer with stereopticon slides and motion pictures, who teaches school children right living and the prevention of disease—particularly tuberculosis.

Sitka, Alaska.—Governor Cook welcomes the members of the first Alaska State legislature.

Paris, France.—Summer fashions in lingerie and matinees.

Philadelphia, Pa.—The home of Betsy Ross, who designed and made the first American flag, is the scene of the Flag Day ceremonies here.

New York, N. Y.—The S. S. Imperator, of the Hamburg-American line, the largest vessel afloat, arrives here, completing her maiden voyage.

PATHE'S WEEKLY, NO. 28 (June 30).—Valley Forge, Pa.—Miss Margaret Wilson, daughter of the President, unveils the monument to the New Jersey soldiers, who served under Washington here. Governor Fielder of New Jersey, who dedicated the monument, and his staff.

Jersey City, N. J.—The annual baby parade brings out a surprising number of beautiful little tots oddly and becomingly costumed.

Bombay, India.—The new governor of Bombay, Lord Wellingdon, accompanied by Lady Wellingdon, arrives here to take up his duties.

New York, N. Y.—The Brazilian warship, Minas Geraes, visits American waters and waits in New York harbor to carry Dr. Muller, the Minister of Foreign Affairs, back to Rio de Janeiro.

New York, N. Y.—The Argentine training ship, in New York waters, is visited by Onofre Betveder, Chief of the Argentine Naval Commission.

St. Louis, Mo.—Under the auspices of the St. Louis Times, Alberta Claire, "The Girl from Wyoming starts on her 1,000 mile trip through Missouri.

Portland, Ore.—Blackfeet Indians from Glacier National Park arrive here to return the visit of Portland newspaper men, and participate in Rose Festival.

Charlottesville, Va.—At the commencement exercises at the University of Virginia, Representative Underwood presents a silver cup to the class of 1908.

Brooklyn, N. Y.—The Brooklyn handicap on the Belmont track is won by Whisp Broom, Notter up. Whisp Broom and Jockey Notter.

Burlington, N. J.—President John S. Merrill, of New Jersey Society of Sons of American Revolution, presents a flag to President Mrs. H. N. Pancoast, of the D. A. R.

Comic Section.—Jeff fails to qualify as a merry milkmaid. Drawn by Bud Fisher.

DENIZENS OF THE DEEP (July 15).—The commonest articles hold a lesson for us if they are only presented from the proper angle. Lobsters and crabs, for instance. These shell fish are so common that their interesting peculiarities have probably escaped the attention of the public. This film, therefore, has a message for every person, for it treats of the catching and handling of lobsters and crabs in a manner that covers the subject thoroughly from an educational standpoint and with the maximum of entertainment.

PORT OF MARSEILLES, FRANCE (July 15).—A delightful tour to this quiet but very busy little French port, replete with scenes that have made the famous paintings of the Old Masters.

THE SNOWY EGRET AND ITS EXTERMINATION (July 18).—This picture tells graphically the story of the cruel procedure necessary to secure the egret used by milliners for the fancy trimming of hats; how the egret is obtainable only during the breeding season of the snowy heron, or snowy egret, and how, with the killing of the father and mother bird, there being no way to feed them, the fledglings are left alone to die. Do not make the mistake of believing the film disagreeable! It is only a statement of the plain facts, but, nevertheless, a masterpiece that will sweep the country with a wave of sympathetic understanding of the plight of the birds that will result in necessary national legislation.

EASY MONEY (July 17).—Clarence loved Gwendoline and Gwendoline loved Clarence, but Gwendule's father refused to consent to the marraige until Clarence could show his ability to earn $500.00. Clarence started out bravely and got the five hundred, too, but only after the funniest experiences imaginable, which included a conviction and sentence to prison for robbing his own house.

JIU JITSU (July 18).—An art which, for effectively forestalling the attacks of armed marauders, is unexcelled. An expert demonstrates the innumerable holds obtainable and he and his assistants go through the performance slowly so that all who see may know and understand. The film has the delightful thrill that possesses us when we witness any contest of skill, particularly delightful when right triumphs over wrong.

BEAUTIFUL CATALOGNE (July 18).—A little jaunt into Spain, passing through the beautiful province of Catalogne, with its charming scenes, so quaint, quiet and peaceful.

THE FRIENDLESS INDIAN (July 16).—An old Indian, no longer of use to his tribe, finds himself a weary wanderer with no home but the open prairie. At the risk of his life he proves himself a man of strength and courage by rescuing the child of a white man from death. His only reward is a nod of thanks for, of course, he is a Redskin, and as such is doomed to walk the world alone.

THE SECRET FORMULA (Special—2 parts—July 18).—Professor Ward's discovery of a secret formula for the manufacture of an indestructible cement threatens to revolutionize the industry, and causes a special meeting of the Board of Directors of the Cement Trust to be called. They decide that Ward's formula must be acquired at any cost. A flattering offer of money, made by Gerald B. Smythe, chairman of the monopoly, is refused by the professor.

Paul Shafter, Mrs. Ward's brother, who makes his home with her, is in love with Smythe's daughter. When Paul asks for her hand the trust magnate agrees to give his consent, provided Shafter will secure the secret formula which his brother-in-law refuses to sell. Smythe also offers Shafter a responsible position with the trust if he succeeds. Shafter weighs the proposal carefully and finally promises to get the formula.

The first opportunity Shafter can find to accomplish his purpose presents itself at a fox hunt given by Professor Ward. Shafter opens Ward's safe and extracts the formula. His sister discovers him in the act. Mrs. Ward explains the situation to Ward's secretary, begging him to get the formula from her brother before her husband

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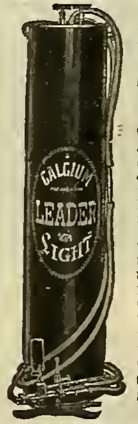

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discovers the loss. The consultation between Mrs. Ward and Ward's secretary arouses the suspicion of the professor.

Shafter deserts the hunters and turns in the other direction, followed by the young secretary. After a sensational leap from the horse he is riding to the back platform of a flying train and a bitter fight in the car, the messenger returns to Mrs. Ward with the secret formula. Ward discovers his secretary and his wife in earnest conversation. His jealousy gets beyond control and he thrashes the innocent suspect unmercifully. Mrs. Ward breaks her silence and explains the circumstances. The professor pleads with his secretary to forgive him. The secretary agrees on condition that Ward will forgive Shafter. Ward promises Shafter that he will forget the incident and a short while later, Shafter writes to Smythe that he has decided not to secure the formula, but will win the girl despite her father's disapproval of the match.

MELIES.

THE POISONED DARTS (July 17).—(Produced at Passir Riz, near Singapore, Straits Settlements, Asia.)—A shipwrecked crew, consisting of an officer and several men, find themselves on an island in the East Indies. After consuming the scant stores saved from the ship, they resolve to venture inland, following a path through the tropical forest. Already a mutinous spirit against the officer has developed, and this culminates when, one of the crew having surprised and seized a native girl, the officer releases the girl and sends her on her way. In anger the men next morning lay hold of the officer and bind him to a tree. On the principle that dead men tell no tales it is resolved to kill him, and lots are drawn to determine who shall commit the deed. One man is chosen, and is in the act of raising the officer's pistol to shoot him when a poisoned dart from the jungle ends the man's life. The officer's bonds are at the same time severed by a knife, a dusky figure showing dimly through the bushes behind the tree and unseen by the captive. Wondering at his release, but thankful to be free, the officer follows his men and, amid the general dread inspired by the poisoned dart, once more takes command. The survivors struggle on through the forest, but one by one, as they menace or ill use the officer, the men fall victims to poisoned darts mysteriously shot from the jungle. At last the officer is alone, and, utterly wearied, he falls asleep under a tree. On awakening he finds fruits, cakes and water by his side. Then he realizes that, because he saved the girl, the unseen natives are saving and succoring him. Eventually they appear, invite him to their village, and nurse him through a fever. News is brought of a ship in sight, and the castaway is carried to the beach by his faithful native friends, and rescued by the passing vessel.

A CHINESE FUNERAL (July 17).—One of the oddest sights that can be beheld by the traveler in the far East. The procession is led by a gong band creating terrific noises to scare away the evil spirits. Giant grotesque figures are employed for the same purpose. All the friends of the deceased parade to the grave where, while the casket is being lowered and covered with cement, they partake of a meal furnished by the deceased's relatives. It is the Chinese custom to feast and be happy as a fitting culmination to the long days of prayer and vigil. The rites and ceremonies of a Chinese funeral are the most interesting of any burial.

PICTURE THEATERS PROJECTED.

Elizabeth, N. J.—F. C. Yoong, Market near Beaver Street, Newark, N. J., has received bids for the erection of a one-story moving picture theater, 36 by 100 feet to cost $6,000.

Bethlehem, Pa.—Bethlehem Steel Company, are to build a one-story social hall, 57 by 71 feet to cost $20,000.

Tamaqua, Pa.—P. J. Boyle is to build a two-story theater and store building, 60 by 150 feet to cost $10,000.

York, Pa.—Herbert V. Jennings will shortly build a one-story moving picture theater, 32 by 98 feet to cost $4,000.

Springfield, O.—Langonda Amusement Co., care John Leach, 464 Stanton Avenue, who were to erect a one-story moving picture theater and store building, 44 by 100 feet to cost $15,000 have the project in abeyance pending the clearing up of the wreckage accumulated by the recent floods in this section of the state.

Medina, O.—F. M. Branch has completed plans for a one-story moving picture theater, 35 by 95 feet to cost $7,000.

Welshfield, O.—This village have plans under way for the building of a one-story town hall and auditorium, 92.8 by 21.8 and seats 300 persons.

Detroit, Mich.—B. C. Weitzel & Co., 405 Hammond Bldg., is preparing plans for additions to a theater, one-story, 30 by 100 feet, to add 400 seats to its present capacity.

Pottsville, Pa.—Charles Haussmann, 8 So. Md. Street, is demolishing a building and in its place will erect a two-story theater, 79 by 105 feet at Railroad Avenue, north of Main Street.

Homestead, Pa.—Homestead Amusement Company, have let the contract to Henry Chambers, Frankstown Avenue, Pittsburgh, Pa., for the erection of a one-story moving picture theater, 25 by 110 feet to cost $9,000.

Stamford, Conn.—M. W. Rossi, 1 Bank Street, has let the contract for the building of a one-story theater to cost $10,000.

Philadelphia, Pa.—The property 1121 to 1125, inclusive, Fairmount avenue, has been sold by Kahn & Greenburg to Jacob Weinrich for an undisclosed consideration, and will be improved by the purchaser, by the construction of a moving picture theater, to cost about $15,000. The property is part of a tract occupied years ago by the Tivoli Gardens, a well-known resort to Philadelphians some twenty-five years ago. The lot has a frontage of 48, and a depth of 79 feet, and is assessed at $4,800.

Philadelphia, Pa.—R. Werner is preparing plans for a moving picture theater to be built at 64th street and Haverford avenue, for H. H. Brosine. Building to be of brick, 40 by 125 feet.

Philadelphia, Pa.—R. J. Reich is estimating on plans for a moving picture theater to be built at 1426-28 South Fourth street, for Jacob Kaplan.

Evansville, Ind.—Pythian Castle Association (colored) have plans under way for the building of a three-story theater, lodge hall and office building, 40 by 75 feet, to cost $20,000.

Tyrone, Pa.—George C. Wilson is to build a two-story theater, 50 by 113 feet, to cost $8,000.

State College, Pa.—Robert Foster has received bids for the erection of a two-story theater and store building, 48 by 125 feet, to cost between $8,000 and $10,000.

Elizabeth, N. J.—L. M. Finger, 800 Broad Street, will build a two-story moving picture and vaudeville theater, 46 by 200 feet, to cost $40,000. Same will have seating capacity of 900.

Fitchburg, Mass.—L. M. Des Chenes has preliminary plans under consideration for the building of a theater to seat 900 persons.

Newark, N. J.—Fieldler Corporation, 784 Broad Street, are to build a one-story theater and roof garden to cost $30,000. The theater will seat 900 and the roof garden a lesser number.

Brooklyn, N. Y.—Charles Swozzo, 98 Fifth Avenue, has taken sub-bids for the erection of a one-story moving picture theater, 20 by 100 feet, to cost $4,000.

Brooklyn, N. Y.—Stephen Hoff, 68 Macon Street, is taking sub-bids for the building of a one-story theater, 40 by 79 feet, to cost $10,000.

Brooklyn, N. Y.—Stuyvesant Amusement Co., 133 West 21st Street, are taking bids for the erection of a two-story theater, 70 by 100 feet, to cost $50,000.

New York, N. Y.—Land Realty Co., John Steinmetz, president, 1009 East 180th Street, is about to ask for sub-bids for alterations to their moving picture theater and store building, to cost $15,000.

New York, N. Y.—Harold L. Young, 120 Broadway, is preparing plans for alterations to a theater; rearrangement of interior and the addition of a meeting room to cost $15,000.

New York, N. Y.—W. Volk, 301 West 42nd Street, has plans completed for a two-story theater, 36 by 100 feet, to cost $25,000.

Barrington, Ill.—R. W. Gracy, Crystal Lake, Ill., is to build a one-story moving picture theater, 40 by 90 feet, to cost $6,000. The theater will have seating capacity for 400 persons.

Chicago, Ill.—William F. Pagles, 19 South La Salle Street, is preparing plans for a one-story theater and store building, 48 by 95 feet, to cost $18,000.

New York, N. Y.—Kramer Construction Company, 35 Nassau Street, contemplates the erection of a moving picture and vaudeville theater in the near future.

Whitestone, L. I., N. Y.—E. Bleecher, 102 Seventh Avenue, has completed plans for a one-story moving picture theater, 25 by 100 feet, to cost $4,500.

West New Brighton, S. I., N. Y.—William G. Willcox, Davis Avenue, has plans completed for a moving picture hall and shop, one-story, 40 by 94 feet, to cost $14,500.

Schenectady, N. Y.—E. B. Hayes, 327 McClellan Street, will shortly start work on the erection of a one-story theater and store building, 30 by 90 feet, to cost $3,000.

Springfield, Mass.—McCauley Brothers, 185 Main Street, are to build a two-story theater, 52 by 70 feet.

Amherst, Mass.—John Sheehan has plans under way for the building of a one-story moving picture theater to seat 375 persons.

Somerville, Mass.—Warren Lock has preliminary plans under way for the erection of a two-story theater and office building on Davis Square, to have a seating capacity of 1,200.

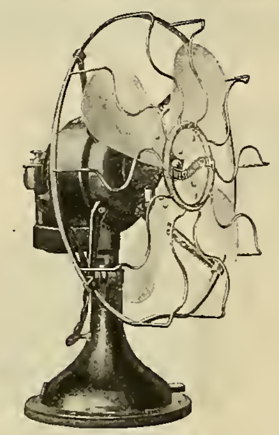
Newark, N. J.—W. E. Lehman and Able Frest, 738 Broad Street, have plans under way for a three-story moving picture theater, 50 by 170 feet, to cost $90,000. It will have seating capacity for 1,500.

Elizabeth, N. J.—W. R. Brown, 280 Morris Avenue, contemplates building a moving picture theater in the near future.

Passaic, N. J.—J. J. O'Leary, Bloomfield Avenue, has preliminary sketches completed for a two-story theater, 50 by 130 feet, to cost $50,000. There will be seating capacity for 1,000. Lessee, Theo. Losch, Washington Place.

Philadelphia, Pa.—Hewitt, Granger & Paste are preparing final plans and specifications for a theater, 34 by 102 feet, to be erected for Harry J. Moyer, at Mt. Airy. The new structure will seat 500 persons and will be used for combined vaudeville and moving pictures.

Buffalo, N. Y.—Erie Holding Company will build a theater, office and store building, to cost $80,000.



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INDEPENDENT FILM STORIES

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VICTOR.

NIHILIST VENGEANCE (2 parts, July 18).—The daughter of the Jewish banker, Zoleski, is beloved by the young Prince Gortchakoff, a Christian. Zoleski is a Nihilist and there meets at his house, in secret conclave, some of the most prominent members of this noted order of liberty.

The Count Zobanhoff, who is a member of the Russian secret police, succeeds in becoming an initiate of the Nihilist society. At a ball given in the Prince's palace, among those present is the Jewish banker's daughter. Count Zobanhoff, the spy, while under the influence of liquor, insults the Jewess, and is rebuked for it by the prince in stern fashion and driven in disgrace from the ballroom.

This fellow now hatches a plot against the prince and the latter is arrested and proven a Nihilist. To add to his bitter cup, the prince is degraded and broken from his high official dignities in the army. He is also condemned to be shot.

The Jewess sweetheart now remembers that her father once saved the life of the Czarina and received a promise and a token from her that any favor would be granted him upon presentation of the token and document accompanying same: and so she resolves to make use of this boon in behalf of her lover. In spite of the machinations of the spy, the Count Zobanhoff, who even goes to the length of blowing up a bridge to impede her progress in reaching the throne room and gaining the favor desired.

The spy is now condemned to death by the Nihilists and his executioner appointed. In the meantime, the banker, Zoleski, has been arrested by the spy, and every effort is made to extract from him the names of his fellow conspirators, but without avail. His daughter is distracted, but her prince lover swears to liberate her father. By a bold ruse, he gains admission to the office of the governor general, which is the rendezvous of the Count Zobanhoff. The governor general is seized, overcome, and the prince assumes his personality in a clever fashion.

When the spy calls, the governor general meets him and forces him to write a letter exonerating the Jew and implicating himself in a Nihilist plot, and intimating an intention of suicide. An hour later, the spy is found dead with a revolver in his grasp. The Nihilist's verdict had been carried out! The old Jew is set free and conducted by the prince to his daughter, who is waiting for him in the Nihilist's den. The prince, now being a member, is warmly greeted and receives as a just reward, the hand of the beautiful Jewess from her grateful father.

CRYSTAL.

PEARL'S DILEMMA (July 13).—Pearl's janitor quits his job. She advertises for another. Previous to this she has received a letter from the Black Hand threatening to blow up her house unless she paid some money. An Italian calls at her house carrying a bundle, which Pearl and the maid think is a bomb. They telephone for the police and entertain him, and wine and dine him, hoping and praying for the arrival of an officer before he explodes his bomb. When a policeman does arrive and after a struggle subdues the Italian, his dangerous package is opened, and instead of a bomb they find his overalls which he carried with him, expecting to get the job as janitor, which was advertised. Pearl, her dilemma at an end, engages Tony and all ends merrily.

SQUARING THINGS WITH WIFEY (July 13).—Brown and Green are two gay boys. They leave their wives and go out on a spree. They get drunk and get arrested. On gaining their liberty Brown buys a diamond brooch for his wife. By mistake Green gets his coat and Mrs. Green finds the brooch. She forgives Green, when Brown rushes in and demands his brooch. Mrs. Brown follows and Green has to make good with a check, which Mrs. Brown gets. Both men swear off, as such sprees proved to be more than they could afford.

IN DEATH'S SHADOW (July 15).—Frank is chief engineer of Mr. Barrows' mining properties. Carlotta, who brings his lunch every day, falls in love with him. Mr. Barrows arrives in Mexico, with his daughter, Grace. Frank and Grace become sweethearts. Carlotta becomes jealous. Frank explains to her that he uses cyanide of potassium in testing ore, and that it is deadly poison. Carlotta puts some of the cyanide in some of Frank's food. Pedro sees her. Grace saves Pedro from a beating at the hands of a Mexican. He tells her of Carlotta's treachery. Grace hastens to Frank's cabin and is just in time to dash the food from his hand and thus save his life.

THE HALLROOM GIRLS (July 20).—Pearl and Charlotte room together. Chester, who is Pearl's beau, and Joe, who is Charlotte's fellow, also room together. Chester borrows Joe's coat and visits Pearl. Pearl receives him in Charlotte's new dress. He invites her to go to a ball. Returning home, Joe takes his suit away from him. The next day he calls on Charlotte. He puts his hand in his coat pocket and finds the ticket Chester had bought for the ball. He invites Charlotte to go with him. The night of the ball, both girls are expecting their friends, but neither tells the other where they are going. The same with the boys. Charlotte lays out her new dress and Pearl, desirous of wearing it, pretends that she has a toothache, and induces Charlotte to run out to the drug store and get her some toothache drops. As soon as she has gone, Pearl dons the dress. Joe has hired a dress suit for the occasion, and goes out to get his shoes shined. Chester discovers the suit, puts it on and leaves before Joe returns. Charlotte returns. She discovers that the dress is missing. Joe returns and discovers the loss of his dress suit. He rushes to Charlotte's house, determining to go in a sack suit, and is surprised to find the two girls fighting and Chester trying to separate them. He engages Chester in battle and the landlady runs out for a policeman. One returns and the two boys are arrested. The girls go to bed and engage in a pillow fight. One of the pillows rip open and the place is strewn with feathers. The girls see the ludicrous side of the affair and make up while Chester and Joe are in a police cell, scheming how they can get out and vowing never to scrap again.

HOW MEN PROPOSE (July 20).—Three friends, unknown to one another, pay attention to the same girl. Each of the men has fallen very much in love with her, and has proposed marriage to her. By clever manipulating she has always managed that the visits of the men be so timed that they never met while calling on her. To each in return for an engagement ring she gives one of her photos. The friends are exceedingly happy over having won so charming a woman as their promised bride, and are telling one another about her. They show the photo to one another, and upon seeing that they have all been engaged to the same girl, nearly collapse. They are in a quandary as to what should be done, when they are saved the trouble of further argument and controversy by the arrival of their fiancee's maid, who returns their rings to them with the information that her mistress, who is writing a book entitled "How Men Propose," used them as fitting subjects, and informing them that they may keep her photo as a remembrance.

POWERS.

WHY RAGS LEFT HOME (July 16).—A tragedy of childhood blights the tender life of Roco, a ragged newsboy, when the ruthless hand of the dog catcher captures "Rogs," the boy's comrade and chum—a miserable, unlicensed dog—and carries him to the pound to await official extermination. Stunned by the weight of his sorrow, the lad seeks his squalid home in the tenement district to determine, in childish manner, some means of saving the life of "Rags." Early morning found the sleepless boy waiting at the pound for the arrival of a gruff pound master, to whom he pleaded for the dog's freedom. Told that the dog would be spared for a few days, Roco starts to amass, by frugal saving, the license fee necessary for the dog's liberty.

The day came when within the boy's ragged coat lining was concealed the price of freedom for his chum—"Rags." Dashing wildly down the street when the night air was burdened with chill, Roco saw standing beneath a street lamp, a ragged girl of his own age and station. A pile of unsold papers at her bare feet explained the cause of tears. He was a boy, tender and sympathetic—and an hour later the papers were sold and he was leading to her home a girl whose eyes glowed with gratitude.

Then came the test. On a pallet of straw lay the mother of the girl, her brow flushed, her sunken cheeks mutely voicing the lack of nourishment. As the girl knelt to meet her mother's waiting caress, the boy stole away to think. He returned, placed all his savings on the vacant table, then scurried away to again begin saving for the imprisoned "Rags."

Surrounded by councilmen and city officials, next day the Mayor's office was invaded by a ragged newsboy who poured out his plea for assistance, reciting in unrealized simplicity the details of his noble sacrifice. Someone started a hat for a collectin. A few laughed, low and softly, as grimey hands gathered up the contents of that same hat, a childish yell resounded, and a capless boy dashed therefrom.

All the money was crowded into the hands of the gruff poundmaster, and a moment later the staccato yelping of a welcoming dog delayed the passing back of money far more than was needed. "There is enough to save them all," said the poundmaster. Once more money changed hands—and later there came forth a ragged child leading by many tangled strings a motley collection of cavorting dogs—but hugged tightly to his breast was his chum, "Rags."

THE AWAKENING (July 18).—Irene Farwell, a selfish girl, breaks off her engagement to the man she loves, and marries a man of wealth, so that she will have the luxuries of life. The boy's heart and spirit are broken over the affair, and his life ruined.

After five years of luxury, the selfish nature remains unchanged, and she exhibits a lack of consideration for others at every turn. Her modiste is unable to have her gown finished at a certain time. Irene threatens to withdraw her trade unless the gown is finished as promised. Fearing to lose her custom, the modiste overworks one of her girls, which causes the girl to lose her sight. The gown is finished on time, but the thoughtless woman flippantly decides to wear another.

Her selfish nature again asserts itself, when her sister appeals to her for money to save her invalid husband's life. Irene, instead of lending her the money, purchases a racing car; and, unable to procure the necessary money, the sister is forced to see her husband die.

Seized with the speed mania, she neglects her husband's warning, with the result that she runs over a child, and is only brought to a realization of her selfishness when she finds it to be her own.

REX.

THE WRONG ROAD (July 17).—In a small hamlet upon the ocean sands, there live an old fisherman and his two daughters. Betty, the more attractive of the two, having won the heart of Bob, a youthful fisherman, whom her sister, Jane, also loves with a silent devotion. At the opening of the story Bob has several affectionate scenes with Betty, in which her lack of sincerity and depth are manifested in deep contrast with the character of Jane. Joe, an artist, lured by the picturesque seacoast, happens upon the peaceful settlement and is immediately attracted by the unusual beauty of Betty, whose services he manages to enlist to pose.

Bob, who has felt a gradual indifference upon the part of Betty, later happens upon the scene in which his betrothed confesses her love to the young artist. Overcome by his emotion, the young fisherman demands that she choose between them, and Betty, innocently following the inclination of her heart, leaves with Joe. Bob, heartbroken at the loss, bears his grief in silence, while in a faraway city, Betty has become the mistress of the artist. Jane, whose unspoken love for Bob has become intensified by the past, one day, in pensive mood, unaware of Bob's presence, carves his name upon the sand. His eyes trace the letters which tell him of her love. A tearful confession follows, and the noble-hearted youth gathers her in his arms in sympathy.

As time passes, Betty's youthful beauty shows signs of fading and Joe has grown weary of her. One day she finds proof of his infidelity, and heartbroken, leaves to seek refuge in the midst of other evils. Bob, whose sympathy for Jane has ripened into love, has taken her to his cottage—a wife. In those humble walls love reigns supreme, in happy anticipation of their coming child.

Betty, heartbroken and weary of life's struggles, decides at last to return to her old home. She meets her aged father at the gate, who, still embittered, denies her entrance. Learning of the marriage of Bob and Jane, she goes to the seashore, where she gives way to tears and remorse. The next day the repentant father finds her hat and coat upon the sands to tell the story of her peaceful rest.

HIS WEAKNESS CONQUERED (July 20).—Jack Hamilton, in childhood, is afraid of snakes. His mother humors his weakness until he arrives at a point where anything resembling a serpent throws him into a frenzy. Twenty years later he becomes a prosperous business man, but his fear has grown with him until it has almost assumed the proportions of insanity. A friend calls at Jack's office, wearing a snake scarf pin. Jack becomes frantic, until the friend removes the pin. Jack is in love with Mary Charleson, a charming young widow, who has a little daughter. This love is returned, but she fears for his health, and tells him she cannot marry him until he has conquered his weakness. Mrs. Hamilton entertains some guests at a week-end house party at her hunting lodge. Mary purchases a snake ring for Jack as a birthday gift, while there, and the effect upon him when she presents it alarms her.

Mary's little daughter is given a Chinese paper snake and thinks it will be a great joke to frighten Jack with it while he is reading a book. The child sneaks up upon him and drops the snake over the book Jack is reading. Jack, in a frenzy at sight of the snake, strikes at it with a heavy paper cutter and hits the child on the head, felling her to the floor. Crazed by his act, he rushes from the house and flees into the woods. The child is attended to and the guests start in search of Jack. They find him, late at night, on the verge of insanity, and bring him back to the lodge. Later a friend suggests a cure by auto-suggestion. He makes Jack place his hand over his, telling him he holds a snake. Jack cowers and trembles, but the friend suggests that Jack let his mind be guided by his. When the friend opens his hand, he holds a watch, and Jack is brought to a realization of the folly of superstition and imagination. The child is brought into the room, carrying a snake. Jack looks at the snake and then takes it from the child.

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IMP.

A POSSIBILITY (2 reels—July 14).—Some clubmen in New York watching the Suffragette parade from the club window, discuss the possibility of the final success of the suffragette movement, and the whimsical idea strikes one man to picture to the others what will happen in the future when women have become not only the equal, but the stronger sex. The story then tells of the simple farm boy who is wooed by the big-hearted farmer girl, and how the boy, while coy and coquettish of the girl's advances, still is enough fond of the girl, and how this gently budding romance is shattered by the advent in the village of an unscrupulous and wealthy club woman from the city, who steals away the country boy's heart by her tales of the gay life of the city. The boy remains true to the virtuous principles taught him by his honest parents, but does consent to an elopement, believing, however, that the handsome woman from the city intends to marry him on their arrival in New York. Their getaway is successfully made, and the boy's irate mother awakes too late to reach the unscrupulous woman with a shot gun and the pair are well on their way.

Fortunately for the simple minded boy, his country girl has suspected something wrong and followed the car to the city. There she succeeds in frustrating the villainous schemes of the unscrupulous club woman, and shows the weak but still honest boy how close he has come to a life that could only lead to shame and remorse. The country girl has a terrific struggle with the club woman for the safety of the weeping boy, but finally returns the now thoroughly awakened young man to his weeping father and irate mother. She succeeds in softening mother's stern wrath toward the erring boy, who has been more sinned against than sinning, and finally the young man, recognizing true and honest love, goes into the strong arms she holds out for him.

HER NERVE (July 17).—Violet Horner, the relief operator, arrives at Lonesome Valley Station. Upon alighting from the train she is met by the express agent, who is smitten with her charms. He takes her in and introduces her to the other operator, whom she is to relieve. The two operators become friends and practically ignore the agent, who, angered at this, at his first opportunity insults the girl, for which he is knocked down by Barrows, the other operator. He is later discharged.

The shipment of money arrives for a mine near by. The agent contrives to open the safe and get this. Violet catches him in the act. While he is at work on the safe, Barrows, who is in the other room, gets a wire to the effect that the bridge at Mars Creek is burning and to stop train 44. The agent hears this, rushes into the telegraph room, knocks Barrows down and ties him.

Violet climbs in through the window, takes the box containing the money, jumps out of the window and is seen by the agent, who chases her. There is a long chase in a motorboat and an automobile ride. Violet arrives in time to save the train, while the agent, in making a sharp turn in the road, is thrown from the auto and killed. Violet returns to the station, receives congratulations and promotion from headquarters.

BINKS ENDS THE WAR (July 19).—Binks and his family leave their cottage at Squedunk in charge of an oriental maid servant, and go to the city. As soon as they have departed, she and the valet next door, who is another oriental, arrange to hold a native festival in Binks' house, and invite a troupe of native acrobats, who are resting in a nearby city. They arrive and are quietly feasting when the master of the house unexpectedly returns and goes quietly to his room and gets in bed. Then a native girl gives them a characteristic dance and the applause awakens Binks, who dressed in pajamas, steals to the kitchen, but the orientals have sneaked into the closets. The maid tells him she is alone, but he sees a man's foot and drags him from under the table, and a struggle ensues. The native gives him a tough fight and the kitchen is wrecked and Binks is worsting the native, who gives the native war cry, and his fellow countrymen and women swarm on from all corners, and tackle Binks, who fights them away and rushes through the window and is chased down the street by the enraged foreigners. Binks runs into the village glee club and tells them that the war with the orientals has broken out in his kitchen. They scoff at him but his words are confirmed by a shower of sods, rocks, clubs and other missiles, which descends upon the glee club. Before they can recover from their surprise the furious foreigners tackle them and a terrific rough and tumble is on.

The constable rushes on with a shot gun, which explodes and the foreigners rush off one way, while the frightened country jays rush into the house. The foreigners get on a train and leave Squedunk forever. The next day the rubes are drawn up and Binks reads them this letter, which he has written:

"To the war department—Last night an Oriental army landed on our coast. We met the enemy and they are ours. They escaped. Consider the war scare as over. The citizens of Squedunk."

The war department receives this and all are happy to think that trouble has been averted.

NESTOR.

THE OPERATOR AND THE SUPERINTENDENT (July 16).—The lure of the West appeals so strongly to Ellen, seated in her tiny hall bedroom, that she determines to answer an advertisement for a telegraph operator for a western station. Ellen is successful in securing an appointment at Tempuch and is escorted to her new office by Wilson, the superintendent of the western division. A mutual attraction springs up between the two young people, and Wilson departs for his office, six miles distant, reluctantly. The freshness and beauty of the new operator attract the attention of one of the most notorious gamblers in Tempuch, who, after being scorned by Ellen, determines to win her. Later he proposes to her and in a rage at her refusal, advances toward her, but the timely advent of the superintendent saves Ellen from further unpleasantness. The gambler is, ordered away and the superintendent proposes to Ellen and is accepted. The gambler, returning, sees their fond embrace and vows vengeance. He secures a couple of ruffians and, in company with them, goes to Ellen's office, where, after a struggle, he makes her a prisoner, but not before Ellen, during the scuffle, has had an opportunity to send a call for help over the wire to Wilson. The gambler and his pals take Ellen to a shack, which the gambler has in the mountains.

Wilson, unable to get into communication with Ellen in response to her frantic call, secures a handcar and after a wild ride finds the office in confusion and his sweetheart missing. With the sheriff's posse he pushes after the gambler, who, seeing the posse at a distance, gags and binds Ellen and puts her in an old well under the shack. Wilson and his men are about to leave, having failed to find Ellen, when she accidentally hits her spur on a pipe running up to the room above. She taps her whereabouts in the Morse code on the pipe and Wilson quickly releases her, while the sheriff and his men keep the gambler and his pals covered. Needless to say a new operator is wanted at Tempuch at once.

THE TALE OF A HAT (July 18).—Mr. and Mrs. Gray have been married for many years and have arrived at that comfortable age when they should both be beyond the jealousy stage. Their daughter, Roby, is secretly in love and engaged to Jack Newton, but father does not approve of him, and orders him away from the house. But love always finds a way, and the lovers manage to arrange a meeting at the house unbeknown to father.

Mr. Gray buys his wife a new hat—a peach of a creation—and ma tries it on and leaves it on the table. Jack calls while Ruby is seeing how nice she looks in her mother's hat and the rascal kisses her. Pa appears in the doorway and as the fashions demand exaggerated hats, their faces are not discernible and pa breaks out into a cold sweat, says "My Lord! It's Ma!" and collapses. He sees Jack's hat on the table and as the young couple hide and ma enters with her usual smile, pa accuses her of flirting and jams his fist through Jack's perfectly good tile.

Ma is properly devastated and retires to weep more comfortably, while pa does a Marathon up and down the carpet and says impolite words. Jack and Ruby come from their hiding places and look ruefully at each other as they recognize their success in breaking up of the happy home life. Jack resolves to tell pa, while Ruby undertakes the task of enlightening ma. Ruby finds her mother and confesses, but Jack does not get the right opportunity. Mrs. Gray tells her daughter to go and get her father and she will give him a good lesson.

The maid tries on the fatal hat and the butler takes the chance to kiss her. Ruby sees this and takes the butler for Jack and forthwith discharges the maid. Jack is seen hiding by the butler and is taken for a burglar. The butler hastens to tell Mr. Gray. Meanwhile Ruby gives Jack fits and telling him she hates him, will never speak to him again, and to leave the house forever.

The police are 'phoned for and arrive, and Jack is about to be taken to durance vile when explanations are made and all the mystery is cleared up.

WHEN HIS COURAGE FAILED (July 18).—Mrs. Dean is an ardent suffragette. She rules her husband with a hand of iron. Things get even more unpleasant for him when his wife joins the Woman's Temperance Union. One night Mr. Dean stays downtown with the boys and imbibes a little too much. His courage fails him when he starts for home and he implores his two friends to go home with him. Mrs. Dean is awaiting him and ready for battle. She puts the two friends to flight and refuses to let her husband enter the house. The cook, hearing the noise, gets up and takes Mr. Dean's part, and Mrs. Dean discharges her on the spot. This leaves Mrs. Dean in the house alone and victorious.

Mr. Dean is in despair, so he goes to his two friends for advice. Things look very blue for

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little Mr. Dean until one of his friends gets an idea. He thinks that if once Mr. Dean can get into the house he can assert himself and prove who is master. Knowing the cook is fired, one of the friends dresses himself up as a woman cook and goes to Mrs. Dean and applies for the position and is engaged by her. The supposed cook tells Mrs. Dean that her things will arrive in a basket that afternoon and to kindly take charge of it. Mrs. Dean agrees and tells the cook to come to work the next morning. The friends concoct a scheme in which Mr. Dean is to be put in the basket and to be delivered to his residence as the new cook's things. They bribe two expressmen to handle the basket carefully. The basket arrives as Mrs. Dean is putting up a picture of a Suffragette president in the dining room. The two men leave, chuckling. Mrs. Dean sees the reflection of the basket in a mirror nearby. Mr. Dean's courage is beginning to fail and he gently raises the cover of the basket as his wife looks in the mirror, and he lowers it again. For once Mrs. Dean is thoroughly frightened. She makes a wild jump for the basket and sits upon it. She thinks it contains a desperate character. She grabs the telephone and soon has the entire police force out.

They arrive and the basket is taken to the station. The judge sits waiting and Mrs. Dean is surrounded by her friends. The basket is opened and Mr. Dean is brought out more dead than alive. One look at him and Mrs. Dean decides to forgive him. She falls into his arms in a faint, while the courtroom is cleared.

UNIVERSAL.

ANIMATED WEEKLY, NO. 69—(July 2).—**The Coaching Marathon.**—The event of the London society season is run from Hyde Park to Richmond, England.

Water Sports.—Many amateur swimmers compete at the First Annual Aquatic Meet, New York, N. Y.

Royalty in Berlin.—King George and Queen Mary of England are welcomed by the Kaiser and Kaiserin upon their recent visit to the German capital.

Intercollegiate Rowing Regatta.—The Classic eight-oar 'varsity race of four miles on the Hudson is won by the Syracuse crew, Poughkeepsie, New York.

Rose Carnival.—The annual season's festival is a riot of floats and flowers, Portland, Ore.

Jubilee Handicap.—The greatest of the year is won by "Absolute" at Kempton Park, London, England.

First Electric Submarine—Is successfully launched at the Mare Island Navy Yard, San Francisco, Cal.

Weekly Fashion Hint.—Chic styles in gowns and frocks. (Shown by courtesy of The Ladies' Home Journal Pattern Company.)

Exciting Balloon Races.—England's amateur aeronauts compete for the Dunville trophy, Burlingham, England.

Shriners at Fargo.—The Shriners of the Northwest hold their Annual Field Drills and Exercises at Fargo, N. Dak.

Washington to Chicago Relay.—The Boy Scouts start on their long relay, carrying a message from President Wilson to Mayor Harrison of Chicago.

London Celebration.—Eight thousand children take part in the Empire Day parade and are reviewed by the Duchess of Fife, Princess Maud and others of England's nobility.

Thrilling Yacht Races.—Glen Cove and course trophies are closely contested for at the Sixty-sixth Annual Regatta of the New York Yacht Club.

Who's Who in Pictures.—John Johnson (Universal).

MUTUAL FILM CORPORATION.

AMERICAN.

TRUTH IN THE WILDERNESS (2 parts, July 14).—Bruce Willard, an employee in the office of the president of a mining company, becomes dissatisfied with his lot and demands an opportunity to earn more money. He is offered the chance to go to Mexico. His success is to be rewarded with an interest in the business.

His sweetheart, Helen Courtney, a society butterfly, promises to await his return to become his wife. Her choice is not that of her mother's and she readily bestows her affections on one George Scott, a wealthy but aged gentleman.

Bruce Willard, spurred on by the prospects of success and happiness, puts forth his best efforts and is successful beyond his fondest expectations. His presence at the mining camp has meant much to Mary, the saloonkeeper's daughter, who has been in constant attendance upon him. His every kind look and deed have meant a thrill of joy to her and when he prepares to return home in answer to a call from the president of his company, the heart strings of the poor girl are sorely torn. Returning home, Bruce finds that his sweetheart is betrothed to Scott. Willard's success, however, causes Helen to revert to her old lover only to be discarded for her fickleness. He returns to his Mexican camp where Mary finds him more responsive and soon the world holds brighter views to both lovers.

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TO ERR IS HUMAN (July 17).—In a little country home not unlike any number of other similar places securely tucked away in the embrace of orchard and grape arbors and the many other little touches of beauty so deftly applied by nature, is a little domicile in which a widow with her three children enjoy the happiness that would naturally come to a family in like circumstances.

The older brother has taken upon himself the father's duties and he watches and guards over the interests of his mother and sisters, one of which is in the very tenderest of years. His responsibility rests upon him to such an extent that he even takes upon himself the right to determine the friends of his sister, his junior but by a small margin. Steve, a clean cut young fellow, pays modest attentions to the girl and meets with approval, but is unceremoniously ordered from the premises. The brother unwittingly becomes a bully and when later his mother meets an accidental death he is positive that Steve is guilty of murder. The evolution of the story and the part little Helen played make the story the more interesting and lay the basis for a sequel exemplifying "To forgive is divine."

AT THE HALF-BREED'S MERCY (July 19).—When Ed. leaves home to deposit his employer's money in the town bank, he takes affectionate leave from his wife and little dreams of the pitfalls that confront him before the day is over—how he would become dishonest, disloyal, brutal and a coward before he would again see the sweet countenance that radiated inspiration and love into every fibre of his big frame.

The tide turns quickly and from the hunted criminal he becomes the worshipped hero. Twice the daughter of the saloonkeeper is rescued from the clutches of death. The mad rush of horses on the country road as they are urged on to aid in the administration of justice give rise to a singular condition of anxiety as one half hopes that justice will be done and at the same time fervently wishes that the case go by default.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 27, (July 2).—**Long Beach, Cal.**—The "Cage" submarine breaks the 24-hour record in establishing a new 36-hour submersion record. The Mutual Weekly was the first to wire congratulations.

New York City.—The animals in Central Park are removed to their summer quarters.

The Fashion in New York and Paris.

Washington, D. C.—Boys take first swim at the bathing beach.

Brookland, England.—Auto races.

New Orleans, La.—A huge barge is launched and slips sideways into Lake Borgne Canal.

Paris, France.—The taxicab, in which both children of Isadora Duncan were drowned, removed from the Seine.

Jersey City, N. J.—The babies, too, have their turn.

St. Louis, Mo.—Motor races.

Munich, Bavaria.—One hundred houses afire.

Ridgewood, N. J.—The "Three Blondins," of the New England Balloon Company, perform a thrilling parachute drop.

Berlin, Germany.—King George V., of England, arrives in Berlin to witness the royal wedding and is received by the Kaiser. The three most powerful monarchs of Europe are present at Princess Louise's wedding.

The Next Great International Polo Match.

RELIANCE.

A RURAL ROMANCE (July 7).—Nancy Hall, the village belle, and Jack Fisher, a farm hand, are sweethearts. Ernest Ashe, Jack's employer, a wealthy grower, chances upon them and is taken with Nancy's beauty. Ashe pays court secretly to Nancy, until Jack, stumbling upon them, learns the truth. They quarrel and Jack is discharged. Infuriated, Ashe continues his work of collecting rents. Old Tom Moore is in arrears in his rent and trembles at the approach of Ashe. Spying his tenant's horse, Ashe insists upon its surrender for debt. Moore has to submit and tries in vain to subdue his grandson, Teddy, who is heartbroken at the loss. Next day Jack goes to collect his wages from Ashe. Directed by his fellow-workers he meets Ashe coming out on Beauty, Moore's horse. They settle their account. Two bright eyes are watching them, for Teddy is trying to enter the stable. Looking after Jack in vile temper, Ashe returns to the road, where Beauty has wandered to the field to graze. This provokes him to brutality. As Teddy sees him lash his pet he is seized with blind fury, and picking up a rock he hurls it at Ashe, who falls. Horrified at his act, Teddy dashes across the fields and to the railroad crossing, where he crawls inside a freight car, crying himself to sleep. Five minutes after directing Jack to Ashe, the farm hands find Ashe unconscious. Jack is suspected. Meanwhile Jack meets Nancy and is reproaching

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her, when he is interrupted by the law for the murder of Ashe. Protesting innocence, he is dragged to jail, while Nancy flees to the Ashe home. Ashe regains consciousness and sees Nancy enter his chamber. Fearing death and believing her the cause, he denounces her. Nancy is turned out of doors. She realizes her folly. Teddy, in the mean time, is carried off in a Western-bound train. He is found and cared for by trainmen who finally return him to his home, where he is snatched to his granddad's breast and sobs out his tale. Nancy happens in to console the old man and hears the tale. Grabbing Teddy, she dashes off to the jail, where all may learn of Jack's innocence. Nancy then turns away very sorrowfully, but is followed by Jack and all is forgiven.

THE WAGER (July 9).—To prove his argument that any child reared in the right atmosphere will turn out well, young John Dean, millionaire, adopts a child from the slums and has her raised with little Edith, the child of his friend, Mr. Ellis. The children are of the same age and grow up together as sisters. When the girls are eighteen, Dean returns from abroad and his pride in his young ward turns to love. They are very happy together. Edith has become infatuated with the good-looking chauffeur and Mary tries in every way to take her thoughts from him. One day she drops a letter from him in the library. Dean and her father find it, and as they are puzzling over it, Mary enters, looking for something, and to save Edith, claims the note as hers. Dean is heartbroken and Mr. Ellis says, "I told you so." Mrs. Ellis agrees. Edith, impatient at Mary's long absence, rushes down, and seeing Mary's plight, confesses. Mary is about to go away forever when Dean rushes after her and blames himself for doubting her. He offers her his name and his heart. And as she has learned to love him, she accepts both.

ASHES (2 parts, July 12).—An old man, alone in his mansion, decides to give a dinner to the memories of the girls he loved and lost. He has the table decked with garlands and at each place he puts a bouquet of the flowers most representative of the girl who would occupy that place if she herself were there instead of his memory of her.

There is a bunch of violets at the first plate. As he stoops over the fragrant blossoms, he lives again the first romance of his life when he met and fell in love with pretty Betty, a country lass. This was in the first days of his youth and her refusal of him almost broke his heart. Seeing her in the arms of his more fortunate rival, he left the village, and there the memory of the violets ends. There is a bunch of lillies of the valley at the next plate. They bring back a girl just as white and cold as the flower. She was a society belle and he met her when he first visited the big city. She said she loved him and he believed her; but when a richer man proposed, she cast him aside for wealth. Her wedding was the talk of the town, but the boy did not wait for it. He never saw her again. Orchids at the next plate, their purple depths held sweet memories of a bewitching face, the face of the lovely Countess, whose most ardent admirer he was when he first went up to Washington, a young attache in the diplomatic service. She pretended that she loved him and he was very happy. But, into the midst of his joy came the shock of discovering that his sweet Countess was a foreign spy, who intended to use him to gain information she could not get any other way. He left Washington at once to forget her. Red roses! What memories their perfume held! That night in Paris when he first met the dark-eyed Spanish dancer, Carmencita. How he loved her, and how she loved him, until her lover, the Count, challenged him to a duel on her account. Then Carmencita realized that it was not the American to whom her heart was given, after all. She rushed to the duelling ground to prevent bloodshed, but wholly for the Count's sake.

Returning to America, an older, wiser man, he finds his ideal in the charming daughter of some old friends. Realizing that he is very rich, this girl's parents insist upon her accepting him. But he discovers in time that her heart is given to his secretary and for her sake he gives her up. The sweet peas at this last plate are perhaps the dearest flower of all to him. As he rises to toast these ladies of his past, the stem of his wine glass snaps and he falls across the table, dead. An overturned candle sets fire to the draperies and before many minutes each flower is reduced to a small heap of ashes.

KAY-BEE.

THE RED MASK (2 parts, July 18).—Red Mask, a daring bandit, has cast terror in the region of Bald Eagle, Ariz. Always appearing with a red mask upon his face, and vanishing as mysteriously as if the earth had swallowed him, Red Mask was the cause of much worriment to Sheriff Burns, who was completely baffled. The public feeling against the sheriff for his failure to capture the bandit was growing more and more intense, when the government decided to take a hand, owing to Red Mask's boldness in interfering with mail trains.

John Ruskin, of the United States Secret Service, was despatched to Bald Eagle to assist Sheriff Burns, but before presenting his letter of introduction he decided to do a little quiet work. He trailed Red Mask, and in a thrilling battle the detective was killed. The bandit searched the dead man's pockets, and, finding the letter, he boldly presented himself to the sheriff. Molly Burns was a winsome lass, and the bandit fell in love with her. The body of the strange man was found, and the excited populace made a demonstration against the sheriff, as it was evident that this was more of the work of Red Mask. Red Mask, moved by his love for Molly, decided to reform, and built beautiful air castles of the future. His dreams were rudely interrupted by the receipt of a telegram addressed to John Ruskin, the man he was impersonating, from the dead man's mother, saying that she was coming to join him.

Red Mask knows that his game is up, and determines to make one more haul before quitting his evil life. The paymaster of the Red Eagle smelters is expected with the monthly payroll, and he successfully holds him up. He is seen by the sheriff, however, and a desperate battle takes place. Red Mask, mortally wounded, gets the drop on the sheriff, but his heart fails him as he thinks of Molly, and he spares his pursuer. Before passing away, the bandit tells the sheriff why he did not shoot, and reveals the hiding place of the loot.

BRONCHO.

HEART THROBS (2 parts, July 16).—John Acres, of Hampton, Va., obtains a position as school teacher in Lakeville, Vt., and falls in love with pretty Mary Bates. Mary's mother, however, wishes her daughter to marry Jim Groves, an elderly, wealthy man. Mary's heart has been completely won by the handsome Southern boy, and she makes it very plain to Mr. Groves that she will never marry him.

The war breaks out and John receives a letter from his father entreating him to come back home and fight for the stars and bars. Alarmed, Mary asks him to take her with him, as she fears that the irrepressible Groves, with the support of her mother, will force her to marry him if deprived of the support of her lover's presence. John and Mary are married, Mrs. Bates and Groves arriving at the minister's house a few moments too late to interrupt the wedding. The mother is very angry, and vows never to speak to her daughter again.

John brings his bride to his home, where she is pleasantly received. Groves becomes a northern officer, and John goes to the front at the head of a Confederate company. Nearly a year later a terrible battle takes place near Hampton, just as Mary is about to become a mother. Forging ahead, Captain Groves drives the Confederates back, and, harassed by sharpshooters, takes possession of the Acres home. Driven frantic by the sight of the Union soldiers in his father's home, John leads his men in a desperate charge and drives the Union soldiers away, though he is mortally wounded in a personal encounter with Groves, who is killed. Before dying, John kisses his new-born babe,

After the war Mary goes back to her mother with her child, but the stern old lady refuses to forgive her daughter. Mary is given shelter by a kindly neighbor, and goes to work for the maintenance of herself and her child. Several years elapse, and grief and hard work shatter Mary's health, and she is finally confined to her bed. She grows steadily worse, and the doctors hold out no hope for her recovery.

By chance, Mrs. Bates meets Mary's child, and the scorn of the little one stings the old woman. She begins to see herself in a new light, and finally, after a terrific mental battle, she finds that her love for her own flesh and blood is stronger than her stubborn will, and she goes—very penitently—to her daughter's bedside and begs forgiveness; and as the sick woman's eyes light up with pleasure and she clasps her arms about her mother's neck, it is apparent that the Grim Reaper's visit will be delayed for many years.

MUTUAL EDUCATIONAL.

FUNNICUS ATTENDS A FAIR (July 3).—Funnicus' parents, M. and Mme. Dupont, introduce the mischievous collegian to the captivating Mme. Du Hamel, who is their house-guest. Papa Dupont proceeds to take his pleasure in the garden. Mama Dupont is called away by the maid. Funnicus Dupont remains to entertain the stout but romantic visitor.

Funnicus makes affectionate overtures. Madame's heart responds. Funnicus grows bolder. As he kneels to implore a wee kiss, papa and mama enter the room and pour forth vials of wrath upon the precocious fledgling. As papa seizes his

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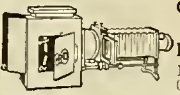

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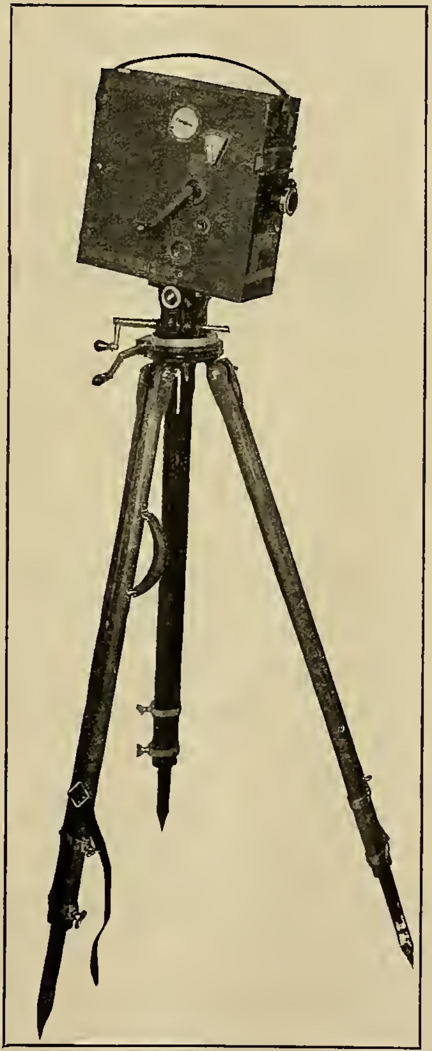

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child's ears the fair Madame Du Hamel intercedes in his behalf. Grateful Funnicus is led away and locked in a room so that he cannot go to the fair.

Is Funnicus subdued? Nay, nay, hardly! He gaily improvises the most practical means of exit from his dungeon and arrives at the fair in time to confound his respected parents. Madame Du Hamel again intercedes for him. Bravo! Bravo! Funnicus is pardoned. With the protecting angel by his side he proceeds to try every form of diversion the fair affords.

Finally, to impress his angel, Funnicus daringly exhibits himself in a lion's cage as tamer. He is acclaimed by the admiring public, tenderly kissed by his enraptured parents and proudly escorted home by the fair though fat ideal of his heart.

JAPANESE GARDENS (July 3).—The Japanese stand pre-eminent as decorators in the history of the world. Chief among the curious yet beautiful things they cultivate, are miniature gardens. Most of us have seen specimens of the dwarfed trees which, although perhaps a century old, do not exceed a foot in height, still are perfect in shape, foliage and coloring. American fashionables, appreciating the quaint beauty of these miniature plants, employ them for banquet decorations, and within the compass of an ordinary dish-pan they may have a perfect reproduction in miniature of the lovely trees, bridges, waterways, rockeries and tea-houses which make the Japanese garden a triumph of landscape designing.

FUNNICUS' MOTHER-IN-LAW (July 10).—Funnicus again arrives home late from the office. His mother-in-law and his wife impatiently await him for dinner. The former sniffs the back of his coat. Aha! It exudes perfume. She leaves the room to examine his overcoat. Aha, again! She discovers a golden hair on it. Her daughter's hair is black. Trouble begins to brew. The weather indicates rain. Mama-in-law Trouille empties a nice fat bottle of indelible ink into the indispensable umbrella. The plot thickens.

Next morning she interrupts Funnicus' happy chat with his wife to remind him that he is already overdue at his office. Funnicus hurries away, taking with him the treacherous umbrella. On his way he meets friend Polichinelle and joins him at a nearby cafe in a happy smile. Friend Polichinelle also has an umbrella. They accidentally exchange. Mother-in-law's plot may not hatch after all! The two friends part to go their ways. Friend Polichinelle meets his dear little wife just at the moment a shower begins. He opens the inky umbrella. Alas, such consternation! The Polichinelles immediately become black beauties. To complicate matters, mama-in-law Trouille bounds at the scene. Thinking she beholds Gavroche with some fair inamorita, mama-in-law vents her ire fully on both poor creatures, before explanations can be made. The final scene shows mama-in-law eating out of triumphant Funnicus' hand and she gladly promises to repose more confidence in him in the future.

SAIGON (July 10).—This, one of the most important cities of Cochin-China, is now modernized by scores of beautiful houses, especially in the European quarters. Catinat street, one of the prettiest promenades, is shown; also these places of special interest: "The Palace of the Governor-General," "Law Courts," "The Cathedral" and "The Town Hall." Luxurious gardens of brilliant coloring form an ideal setting for these imposing buildings. At certain periods of the year the Saigon races are a meeting point for resident ultra-fashionables. The display of toilettes is superb, and curiously enough, the masculine attire is more attractive because uniform white with Colonial prevail. At the exit, hundreds of sedan chairs await to convey pleasure-seekers, and an important race to reach the city first invariably takes place. City of feasts and pleasure, commerce and work, Saigon has aptly become known as the Little Paris of the Orient.

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GAUMONT.

KINGS OF THE KENNELS (June 26).—Very few people are aware of the great attention lavished on the fleet greyhound. These dogs are very delicate when young, and in the case of a thoroughbred, which is regarded as a prospective champion, every care is given to its diet and grooming. Roomy kennels and spacious quarters are the outstanding features of their surroundings, while in the matter of food nothing but the best is given, every hound feeding from his own plate. Exercising is an important matter, and several fine young animals are seen going for their morning run. Some of the older dogs are shown enjoying a thorough rub down after a brisk gallop, and this very interesting film ends with a coursing match between two veterans.

SAUCE FOR THE GOOSE (July 1).—Partly from its position and partly from the lack of enterprise on the part of its owner, Cutletts' Cafe on Canine Avenue is in pretty bad shape from a business standpoint. More frequently than not it is the staff which consumes the delicatessen and other dainties set out on the menu, hence the desire of the proprietor to sell out. When the agent informs him that a prospective buyer is coming around to view the property but is afraid there will be "nothing doing" because of the lack of customers, Mr. Cutletts hits upon the brilliant yet simple expedient of giving free lunches at the time the buyer is due. The result is a fast increasing crowd necessitating the forming of a long queue of customers waiting for the places of the early arrivals. The buyer arrives on a very busy scene indeed, and goes away apparently delighted. Next morning the bills for the supplies begin to pour in, but although the sums are enormous Mr. Cutletts is so optimistic about the sale of the restaurant that he receives all his debtors with a smile of assurance. Imagine the poor man's feelings when he is informed that his friend the buyer was looking for a quiet little place with about a dozen steady customers, and will have none of Cutletts' Cafe. We leave the deluded Cutletts to the tender mercies of his creditors and a crowd of people looking for another free lunch.

ATOM LIFE IN THE DEEP (July 1).—The surface layer of the sea is peopled with an infinite number of little creatures to which the name "plankton" is given, who rely chiefly upon sea currents for movement. It is upon "plankton" that shoals of sardines, herrings, mackerel, etc., depend for nourishment. The film gives a highly interesting description of these tiny denizens of the sea, showing the catching of specimens in a silken net so finely woven that 20,000 meshes are enclosed to the square inch. Inspecting "plankton" under the microscope one is struck by the remarkable structure of these minute creatures; they have the strangest shape imaginable, while such movements as they possess are weird in the extreme, and the tiny fish vary in size from a thousandth to a fourth of an inch in length. The specimens shown include infusoria, pagures, copepodes, the obelia jellyfish and the parcellan crab.

TRICKS IN ALL TRADES (July 3).—Bobby is home for the vacation, yet has to spend a few hours every day in studious reading, and the task of memorizing "The Wreck of the Hesperus" on a sunny summer morning is so uncongenial that we are not surprised to see Bobby throw his book aside. It occurs to him that a chicken's life must be very uneventful, so he enters the run in order to give the fowls some excitement. As a chicken trainer he is not a success and following upon the pandemonium he creates, Bobby's mother presently hauls him forth. Papa is so worried by his erring son's escapades that he decides Bobby shall spend the rest of the vacation at his school, and accordingly writes a letter that is given to Julie to mail. Bobby gets hold of the missive before it is mailed and destroys it promptly. His parents' determined attitude has a wholesome effect upon Bobby, who now develops such a thirst for knowledge that nothing will induce him to leave his books. Papa relents and writes a telegram to cancel his letter, and Bobby is sent with the message. He tears up the blank and scatters it to the four winds, a passing beggar is the happy recipient of the 25 cents telegraph fee, and Bobby returns home in a happy mood.

THE PRODUCTION OF WINE IN FRANCE (July 3).—This interesting film gives a complete survey of the various processes from gathering the grape to filling the bottle. A small army of workers is seen plucking the bunches of grapes and carrying them to the wine-press building. The compressor is a solid cylindrical machine of substantial proportions which crushes the grapes in order to produce the sugary "wort" afterwards transformed into wine by fermentation. The sweet wine flows from the compressor into a trough from which it is conducted by pipes to the fermenting vats. The fermented "wort" is then taken to the bottling depot in large carboys. Here the wine is sampled for analysis, and if found good is casked and bottled. Frequently a particular vintage can only be pronounced excellent after years of standing.

SOLAX.

COOKING FOR TROUBLE (July 16).—John's breakfast is late on account of a flirtation between the cook and the iceman. John is angry and the cook leaves. John goes to business without his breakfast, while John's wife decides to try her hand at preparing lunch. When John goes home for lunch he finds safety pins in his soup, chicken that requires a steam saw to cut it, and the result is "a quarrel with Mary," who decides to go home to mother.

Mary misses her train, returns home and locks herself in her room. John comes home late in the evening, finds the house apparently empty and decides to cook himself a little supper. Among other things, he forgets to turn off the faucet in the kitchen sink and the result is when he goes to bed the kitchen is flooded, and the cook, who returns late at night, after a pleasant day's vacation, and finding the door locked, decides to enter through the kitchen window. After much aquatics, she is finally rescued from the depths of the kitchen ocean by John and forgiven after promising never to flirt with the iceman in the morning before breakfast.

THE INTRUDER (July 18).—Bob Craig, a woodsman, while hunting one day, stumbles over the body of Preston Crandall, a rich man from the East. Craig takes him to his cabin and with the

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help of his wife, nurses Crandall back to health. Crandall becomes infatuated with Craig's wife and takes advantage of Craig's absence on hunting trips to show his love for her. As it nears the day for his departure he tries to induce Mrs. Craig to flee with him, but she refuses. At last Crandall leaves, bidding them good-bye, and Craig leaves on his day's hunt. Crandall returns and makes a desperate appeal to Mrs. Craig. At last she gives in and leaves, taking her infant girl, Elsie, with her, much against Crandall's wishes. On his return, Craig finds the note written to him by his wife, telling of her love for Crandall.

Several years pass and we find Mrs. Craig leading an unhappy life in the home of Crandall in the East. His love had worn off soon after their elopement. One night Crandall is particularly abusive to Mrs. Craig and is suddenly called away on an important errand, leaving Mrs. Craig and little Elsie, now five years old, alone in the house. That night a burglar breaks in and Mrs. Craig bravely goes downstairs to investigate. She captures the burglar, who turns out to be Bob Craig, her husband, who had gradually drifted down the ladder after his wife's treachery. Craig, by a ruse, gains possession of her revolver and after telling of her treachery, etc., prepares to shoot her in revenge, when little Elsie appears in the room, clad in her nightgown. Elsie's appeal saves her mother's life. Crandall arrives and covers Craig with a revolver. Mrs. Craig, pretending allegiance to Crandall, gets possession of his revolver and frees Craig. He attempts to phone for the police, but Elsie cuts the wires. She begs Craig's forgiveness and receives it and he leaves, taking his wife and child with him, leaving Crandall fuming at his helplessness.

LUX.

THE TRAIN OF FIRE (July 11).—Denise is an orphan and lives with her grandfather, who loves her dearly. Her beauty gives birth to a violent passion in the heart of the squire, but his advances are sternly rebuffed, and he swears that he will have revenge upon Denise. Some time later the squire ruins himself at the gaming tables. Without wealth and without friends he at last accepts a job as fireman on the railway. In this position he discovers that the engine-driver with whom he works is none other than Denise's husband. He remembers the insult of former days and awaits an opportunity to avenge himself. This comes when Denise travels up to town one day in the train driven by her husband. The squire sets fire to the train, which dashes along wrapped in flames. Denise and her husband have a narrow escape, but the squire meets with a dreadful end.

GREAT NORTHERN.

WINNING A PRIZE (July 5).—Bertie and Flo are deeply in love with each other, but their admiration for each other is so sincere that it amounts to jealousy at times. They enter a restaurant and a quarrel ensues after Bertie has lifted his hat in salutation to two young women of his acquaintance. At this juncture a vender of lottery tickets appears on the scene and Bertie buys a double coupon, each side bearing the same number. During their quarrel the ticket is divided, Bertie taking his half and Flo hers. They separate, "never to meet again," and go on their ways, but not rejoicing. Neither will give in, but several days later a startling end comes when they both learn that their ticket has won a prize. It is not a money lottery, but one of those commercial affairs in which articles of household furniture are presented to the winners. Bertie and Flo hasten to the lottery office. By chance they are given seats together, but give no sign of recognition. Each claims the prize and each presents half the winning ticket. There is a whispered conversation among the lottery managers, and considerable delay before the truth is made known. The prize is a baby's perambulator, and according to the rules of the lottery concern, the prize cannot be divided. Then follows a number of humorous scenes, in which Bertie is made to push the perambulator to his lodgings. Of course the humorous side of the latter incident is the means of bringing about a reconciliation.

RAMO.

MAN AND WOMAN (July 9).—James Clark, an ambitious young lawyer, is too engrossed in business affairs to attend a social affair with his wife. The young wife feels she is being neglected and her friends persuade her to attend the reception regardless of her husband's wishes.

While there, she meets Carl von Liebohen, a musician, and a too friendly intimacy springs up between the young wife and the musician. The husband is too busy to notice any change in his wife's actions. One evening the musician gives a supper party in his apartments and the young wife attends. After the supper, the young wife is detained by the musician and it is then that she realizes the follies of her actions. The musician avows his love—and the young wife, frightened into sensibility, hastens home. She now realizes her own love for her husband.

The musician broods into despondency. He sends the wife a message; that since she has refused his love he will seek consolation in death. The wife hurries to the musician's apartment, but too late to prevent his death. Out of the dead man's hand she takes a note. The musician is dead, and the young wife escapes unseen from the house. The police enter upon the scene. A strange man is seen leaving the house. He is caught and brought to the house where the dead musician is discovered. All indications point to him as the murderer and the man is arrested.

The affair has caused considerable comment. The young husband has been engaged to defend the accused man's case. The ambitions of the young lawyer spurs him into the realms of fame. His wife has possession of the two letters that would vindicate the accused man. The lawyer's case is a hard one. Circumstantial evidence is too strong against the prisoner. On the day of the great trial the wife attends and listens to the evidence, which points to the accused man's conviction. The great ordeal and strain of this conviction prompts her to her better self and she confesses all to her husband. The young wife takes the witness stand and tells all.

A DOG-GONE BARON (July 16).—Adolph Shultz sat in the little room behind his little delicatessen shop and cursed the fate that saw fit to cast him for a delicatessen merchant instead of a baron. In the daily papers Adolph had read of the epidemic of heiress-seeking barons and promptly contracted acute baronetis. He lost his appetite for sourkrout and potato salad and every time he looked at his plump frau, or one of the seven children, he experienced a sensation about the same as a bad man's hereafter.

Mary Alden, a newspaper reporter, was in court when Mrs. Shultz and her seven children broke in. She (Mrs. Shultz) filled the air with riot and requested the judge to rivet a pair of handcuffs upon runaway Adolph and bring him back. At Kirby's farm there was great excitement. The Baron Dietrich had picked Madge Kirby for a steady listener of his love tales and Madge was delighted. A baron for a son-in-law made ma's heart flutter overtime.

Farmer Kirby had no intention of splitting his fortune with a man he couldn't talk with, so every time the baron asked for Madge's hand Farmer Kirby got an attack of hesitation and called Peggy, the bulldog, who showed her disapproval of the baron by making half-moons with her teeth on different parts of his anatomy. In fact, Peggy assisted Farmer Kirby and Jack Hopkins, Madge's former suitor, in making the baron as uncomfortable as possible, but his finish was made certain by the arrival of Mary Alden, the reporter, who came to visit the Kirbys. Assisted by Peggy, she prevented the pair from eloping, and to confirm her suspicion that Shultz was one and the same, she telegraphed for Mrs. Shultz. Five minutes after the lady arrived something that sounded like yells of mortal agony came from the tall grass back of the farm to prove that the lady was making good. So endeth the romance of Adolph.

MISCELLANEOUS

KINEMACOLOR.

MISSION BELLS (2 parts).—After the day's labor, the San Juan Capistrano Mission Fathers, returning from the fields, find a mother and a young child lying on the ground. The mother is dead, but the child lives. Francisco, taking the child in his arms, accompanied by Louis, returns to the Mission, while the other fathers bury the mother and offer prayers for the repose of her

The baby grows up, and we see him eighteen years later ready for the holy orders to which Father Louis argues that he is destined, but Francisco advises the boy to go into the world and then make his choice. It was well suggested, for the boy had never seen the outside world, and fate leads him another way.

After a series of romantic adventures in the semi-Spanish society of the period, Pedro returns to the only parents he has ever known to ask their permission to marry Senorita Isobel.

LIFE ON BOARD AN AMERICAN MAN-O'-WAR.—"All the world loves a sailor," and Americans are especially proud of their navy, which since the birth of the nation has borne a brave reputation, and is believed to be ready to maintain its record in any future wars. Naval reviews are always interesting, but few have any idea of the daily routine on board an American man-o'-war—which is faithfully shown in natural colors by this Kinemacolor reel.

LOVE AND WAR IN TOYLAND.—In the first scene the Prince of Sumberland, a toy figure, departs to court the King of Loveland's daughter. The Emperor of the No-Goods, another aspirant, is also on his way to court the Princess of Loveland. The royal lovers arrive simultaneously before the King of Sumberland, who decrees that they must fight a duel in aeroplanes for the hand of the princess. The emperor's aeroplane is damaged, but protected by his aeronautic helmet the emperor himself is unhurt. The prince is proclaimed the victor.

The princess is blowing the seeds of an enormous dandelion and asking the old question: "He loves, he loves me not." While she is thus engaged she is abducted by the emperor. Whilst crossing the wild lands they are attacked by toy animals. The prince and the king come with an army to rescue the princess. Then takes place the battle of Hobby-horse Pass. The emperor retreats to the capital of No-Goods. This edifice introduces all the devices by which time may be frittered—cards, dice, dominoes, etc. The effect is most picturesque. The prince in revenge leads his aerial fleet to destroy the capital. The emperor attempts to escape by a secret passage, but he is captured and as a punishment for his misdeeds he is fired from a cannon into the burning city.

Upon their return home the prince and princess are married, after which the victors offer up a prayer to Santa Claus, whose figure is seen in the background.

Picture Theatres Projected

Philadelphia, Pa.—The Allegheny Avenue Amusement Company has conveyed the theater building, 3141-43-45-47-49 Frankford Avenue, lot 100 by 249 feet, to Joseph Cohen for a nominal consideration, subject to a mortgage of $10,000.

Erie, Pa.—Wilkay Company have let the contract to Kirschner Brothers, 437 East Ninth Street, for the building of a theater in this city.

Baltimore, Md.—Eureka Amusement Company, Ramsay and Fremont Streets, are to make alterations and additions to their moving picture and vaudeville theater.

Washington, D. C.—W. R. Talbot, 1314 F Street, N. W., has prepared plans for a moving picture theater to cost $4,000.

Cleveland, O.—Louis K. Reizl has plans under way for the erection of a one-story moving picture theater and store building, 34 by 170 feet, to cost $15,000. There will be two stores on the ground floor. The theater will have a seating capacity for 600 persons.

Elkhart, Ind.—Orpheum Theater Company, North Michigan Avenue, are demolishing an old building preparatory to erecting a two-story theater, 60 by 120 feet, to have a seating capacity for 1,000 persons.

Detroit, Mich.—Palace Theater Company, Dime Building, have plans under way for the erection of the new Palace Theater, to have a seating capacity for 1,400.

Detroit, Mich.—H. B. Clement, 608 Sun Building, has prepared plans for a one-story theater to seat 300 persons. The plans call for remodeling of stores properties on Woodward Avenue.

Kansas City, Mo.—Orpheum Theater and Realty Company, Martin Beck, manager, San Francisco, Cal., and Martin Lehmann, manager, Ninth and May Streets, Kansas City, are to build a handsome new theater to be known as The Orpheum, and to cost $250,000.

Passaic, N. J.—A. K. Heckt, Washington Place, has let the contract to W. Jacobson, 115 Hope Avenue, for the erection of a one-story moving picture theater, 50 by 70 feet, to cost $10,000.

Baltimore, Md.—Hartlove & Kahl, 1110 South Charles Street, have awarded the contracts to James J. Hartlove for the erection of a one-story moving picture theater, 30 by 123 feet, to cost $10,000.

Detroit, Mich.—Casino Amusement Company, 34 Monroe Avenue, have let the contract to Frank Farington, who will soon start work on the alterations of a church building, 60 by 100 feet, into a moving picture theater.

Philadelphia, Pa.—William Sachsemaier will break ground in a short time for a brick and terracotta moving picture theater, 60 by 124 feet, to be erected at the northwest corner of Twenty-fifth and Cambria Streets, for the Cambria Amusement Co. The structure will seat about 1,000 persons. The cost will be about $25,000.

Philadelphia, Pa.—Borzner & Wood are preparing plans for three moving picture theaters, of modern construction, to be erected in the central part of the city. The cost of each will be about $12,000.

Chicago, Ill.—Jones, Linick & Schaefer, 110 South State Street, have leased a theater building in this city and will occupy same as soon as necessary alterations and remodeling of the building are completed.

Belleville, Ill. — Grace Amusement Company, Louis Landan, president, care Famous Barr Company, Sixth and Washington Avenues, St. Louis, Mo., have received bids for the erection of a one-story open air dome and stage, 30 by 54 feet, to cost $6,000.

New York, N. Y.—H. N. Singhi, 121 West Kingsbridge Road, is having present plans revised for a moving picture theater and roof garden, one-story, 80 by 135 feet, to cost $75,000. The theater and roof garden will each have a seating capacity for 600 persons.

Buffalo, N. Y.—John J. Mahar, 250 Main Street, will build a moving picture theater, 42 by 116 feet, to cost $70,000.

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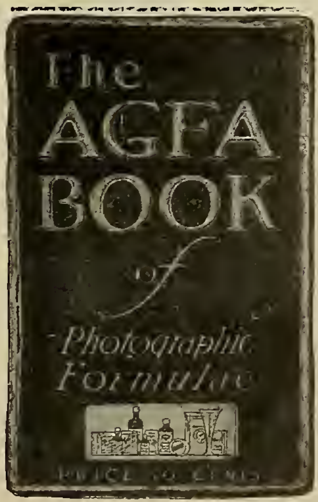

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Philadelphia, Pa.—Charles Caspar is preparing plans for a moving picture theater to be built in West Philadelphia; building to be 45 by 80 feet, of brick.

Ocean City, N. J.—Pennsylvania Construction Company is estimating on a building to be used as a moving picture theater.

Buffalo, N. Y.—Levyn Michaels, 557 William Street, has let the contract to the Eastern Concrete Steel Company, Morgan Building, for the construction of a theater, 40 feet high, 80 by 100 feet, to cost $50,000.

De Funiak Springs, Fla.—William McCaskell has plans under way for the building of a two-story theater to cost about $25,000.

St. Louis, Mo.—E. & H. Freund, 1600 South Broadway, are about to have sketches prepared for a one or two-story theater, to cost $50,000.

Onalaska, Wis.—Bids were received by Eugene Johnson and J. G. Showers for the erection of a one-story theater, 30 by 70 feet.

Detroit, Mich.—J. G. Kastler & Co., 523 Chamber of Commerce Building, has prepared plans for a one-story theater, 31 by 102 feet, with seating capacity for 400 persons.

Evansville, Ind.—H. L. Heilman, 504 Barre Street, are to remodel a one and two-story building at Third and Adams Streets, into a moving picture theater, to include stores and offices.

Indianapolis, Ind.—Tacoma Amusement Company, M. F. Gill, president, are to erect a two-story moving picture theater, store and flat building, to include two stores and two apartments. The building will measure 47 by 147 feet and have seating capacity for 600 persons.

Detroit, Mich.—J. Will Wilson, Carey Building, is preparing plans for a one-story theater, 37 by 91 feet, and to have a seating capacity of 400.

Baltimore, Md.—M. S. Pearce and P. J. Schenck, 415 East Baltimore Street, representing the Hippodrome Company, have plans under consideration for the building of a theater and hotel to cost about $250,000.

Freeland, Pa.—Refowich Brothers, South Center street, Pottsville, Pa., will soon invite bids for the building of a one-story moving picture theater, 28 by 60 feet.

Lansdowne, Pa.—M. H. Dickinson, 1524 Chestnut street, Philadelphia, Pa., is preparing plans for a one-story theater, 50 by 100 feet, to cost $20,000.

Asbury Park, N. J.—Clinton B. Cook, 505 Bond street, is preparing plans for a theater, office, store and lodge building, to cost about $40,000. The theater will have seating capacity for 1,000 persons.

Atlantic City, N. J.—Bertram Ireland, Bartlett Building, has prepared plans for a one-story moving picture theater, 46 by 150 feet, to cost $45,000.

Newark, N. J.—North Jersey Amusement Company, have plans under way for the erection of a one-story theater and roof garden. The theater will seat 900 persons, and cost $30,000.

Stamford, Conn.—Jones & Geronumo, of the Alhambra Theater, are considering plans for the erection of an additional theater, 45 by 70 feet, to cost $50,000.

Lackawanna, N. Y.—Anthony C. Zosnyka will build, by day labor, a one-story moving picture theater, 30 by 96 feet, to cost $3,600.

Buffalo, N. Y.—John R. Olsher of the Tecu Theater, on Main street, contemplates the building of a moving picture theater, 59 by 112 feet, to cost $18,000.

Brooklyn, N. Y.—Eno Greepf, 334 Fourth avenue, New York, has received estimates for the erection of a one-story moving picture booth, 9 by 8 by 7 by 8 feet, to cost $2,500.

Brooklyn, N. Y.—Bernard Leonie, 1404 Pitkin avenue, has plans under way for a two-story moving picture and vaudeville theater, 42 by 85 feet, to cost $25,000.

New York, N. Y.—Misker Realty Co., Second avenue and 14th street, are about to take sub-bids for a three-story moving picture theater and store building, 60 by 70 feet, to cost $30,000.

New York, N. Y.—Robert E. Westcott Estate, 33 Wall street, are to erect a two-story moving picture theater, store and office building, 102 by 150 by 100 feet, to cost $75,000.

Ladd, Ill.—N. G. Alpaugh, 111 Park avenue, Princeton, Ill., has prepared plans for a moving picture theater, to be erected in this town.

Forest Park, Ill.—F. Pagles, 19 South La Salle street, has prepared plans for a three-story theater, store and flat building, to cost $30,000. The theater will have seating capacity for 500 persons, while the remainder of the building will be divided into stores on the ground floor and four apartments on the upper floors.

Chicago, Ill.—Rocko Navagato has plans under way for a one-story theater, 60 by 132 feet, to seat 800 persons. Cost, about $50,000.

New York, N. Y.—Notlek Amusement Co., 119th street and Claremont avenue, are taking sub-bids for the erection of an open air theater for the exhibition of moving pictures.

Cincinnati, O.—Anton Reigs, 2554 Vine street, has prepared plans for a two-story moving picture theater, to cost $20,000. It will have a seating capacity of 900.

Baltimore, Md.—M. L. Peters, 1039 South Charles street, has plans under consideration for a one-story moving picture and vaudeville theater.

Los Angeles, Cal.—F. W. Woodly, manager of the Optic Theater, 533 South Main street, has let the contract to Los Angeles Investment Company, 8th street and Broadway, for the building of a two-story theater and store building, to cost about $25,000.

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NEW YORK CITY

La Fayette, Ind.—Mrs. J. O. Morgan has plans under way for the building of a two-story moving picture theater, store and office building, to cost $30,000. The theater will have a seating capacity of 500. Lessee, H. H. Johnson, Champaign, Ill.

Philadelphia, Pa.—Bader & Simpson, Wilmington, Del., have been awarded the contract for a moving picture theater, to be erected at Germantown and Tulpehocken streets, to cost about $10,000.

Philadelphia, Pa.—The West End Realty Company has been awarded the contract for the erection of a one-story brick picture theater, 75 by 109.8 feet, on 52nd street, north of Market, to cost $40,000.

Philadelphia, Pa.—B. Ketcham's Sons and others are estimating on plans and specifications for a moving picture theater which is to be constructed, using the old building of the First German Baptist church, at 903-5-7 North Sixth street. Building will seat 500.

Philadelphia, Pa.—R. C. Loos is preparing plans for a moving picture theater building, to be one-story, 80 by 90 feet, seating capacity about 1,400.

Philadelphia, Pa.—Carl P. Berger is preparing plans and specifications for a two-story brick and stone moving picture theater, 45 by 90 feet, to be erected at Sixth and Poplar streets, for the Stiefel Amusement Company. The building will cost about $8,000.

East Orange, N. J.—Martin F. Duewes, Greenwood avenue, will erect a moving picture theater, to have a seating capacity of 500 and to cost $17,000.

Hoboken, N. J.—United Theaters Company, Frank Hall, president, 95 River street, will erect a two-story moving picture and vaudeville theater, 95 by 100 feet, with a seating capacity of 2,000.

Chrome, N. J.—Adam Garber has plans under way for a moving picture theater to seat 800 persons.

Pittsburg, Pa.—J. P. McConnell, 46th and Butler streets, is to build a one-story moving picture theater, 40 by 100 feet, to cost $10,000.

Plymouth, Pa.—T. B. Spry contemplates building a moving picture theater on Main street, one-story, 25 by 60 feet.

Catasauqua, Pa.—J. G. Sacks is to make alterations and additions to his moving picture theater during the summer.

Philadelphia, Pa.—Barnet Rubin and B. Devac will erect a moving picture theater on property owned by them on the north side of Chelten avenue, near Chew street. The lot is 54 by 155 feet. The structure will be of brick, terra cotta and stucco, and will seat about 700 people.

Plymouth, Pa.—James Harrison will soon take estimates for the erection of a two-story addition to his theater.

Cincinnati, O.—M. Vanden Eynden, St. Bernard street, has plans under way for the erection of a one and two-story theater, store and office building, to cost $20,000. The theater will have a seating capacity of 900.

Philadelphia, Pa.—Herman L. Gercke has secured the contract for the erection of a one-story brick moving picture theater, 53 by 107 feet, at the southeast corner of 26th and Somerset streets, for the Somerset Amusement Company. The cost will be $11,000.

Oberlin, O.—W. D. Hobbs has received estimates for the erection of a moving picture theater and restaurant building, to be one-story, 61 by 114 feet, to cost $15,000. The theater will have seating capacity of 300.

Springfield, O.—Augustus Sim is to build a three-story theater and business building, to cost $35,000.

Mt. Healthy, O.—Peter Blum, 43 East 2nd street, will soon take estimates for the erection of a theater, store and flat building, to contain two stores and two flats, to cost $15,000. The theater will have seating capacity of 295.

Indianapolis, Ind.—V. H. Winterrowd, Lombard Building, is preparing preliminary plans for a one-story moving picture theater, to have a seating capacity of 600.

Indianapolis, Ind.—Atlas Amusement Company are to build a two-story moving picture theater, store and flat building, to contain two stores and two apartments. The theater will have seating capacity for 625 persons.

Detroit, Mich.—Liberty Theater, Inc., John Kamsky, care Casino Amusement Company, 34 Monroe street, are to remodel a church building into a theater, to cost $50,000.

Rochester, Minn.—Commercial Club have plans about completed for erection of a two-story theater and commercial club headquarters, 44 by 110 feet, to cost $30,000. The theater will seat 700.

Washington, Ia.—R. R. Mayberry, 420 Cranby Building, Cedar Rapids, Ia., is preparing plans for a two-story moving picture theater, 20 by 140 feet, to seat 380.

St. Louis, Mo.—C. H. Turpin has awarded the contract to Charleville Building and Investment Company, 810 Chestnut street, for the erection of a two-story theater, to cost $25,000.

Pittsburgh, Pa.—M. Glukoff, 535 Liberty avenue, has awarded the contract to B. A. Groab, Empire Building, who will soon start work erecting a three-story moving picture theater and mercantile building, 36 by 110 feet.

Philadelphia, Pa.—Margolin & Block have purchased a large plot of ground on the west side of Front street, north of Susquehanna avenue, on which an option has been given them to Michael Stiffel, the owner of a vaudeville theater in the vicinity. It is reported that a moving picture house capable of seating 1,000 persons, will be built on the lot.

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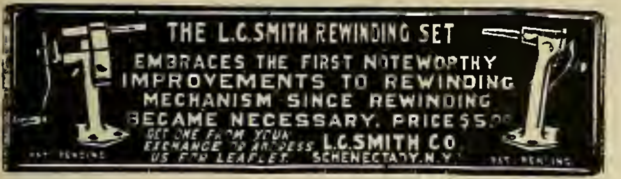

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107 Shipwrecked in Icebergs (Continental) 3 Reels—Ill., Ind., Mich.
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131 Frank Merriwell in Fight for a Fortune, 2 Reels
132 Frank Merriwell in School Days, 2 Reels
133 The Dread of Doom (Itala) 3 Reels—Ill.
134 The Fatal Grotto (Itala) 2 Reels
135 Vengeance of Durand (Vitagraph) 2 Reels
136 The Converted Jewess (Masko) 2 Reels
137 All the World's a Stage, 3 Reels
138 A Martyr for the People (Milano) 2 Reels
Zukon or The Social Vulture (Union) 3 Reels
501 The Two Orphans (Selig) 3 Reels
502 The Rose of Thebes (Cines) 2 Reels
503 The Siege of Calais (Pathe-Hand Col.) 2 Reels
505 For Her Father's Sake (Messter) 3 Reels
506 Hamlet (Barker) 2 Reels
507 Manon Lescaut (Pathe-Hand Col.) 3 Reels
509 Lady Mary's Love (Great Northern) 2 Reels
510 Penalty is Death (Great Northern) 3 Reels
511 Boys of the Golden West (Imp) 3 Reels
514 Sins of the Father (Eclair) 3 Reels
517 The Passion Play (Pathe-Hand Col.) 3 Reels

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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS............197
ALABAMA EXHIBITORS' LEAGUE............157
AMONG THE PICTURE THEATERS............173
ARKANSAS EXHIBITORS GET TOGETHER.. 166

BIG CONVENTION IN WISCONSIN........... 158
BUFFALO 214

CALENDAR OF LICENSED RELEASES......218
CALENDAR OF INDEPENDENT RELEASES.220
CALIFORNIA EXHIBITORS' LEAGUE........152
CHICAGO LETTER 188
COMMENTS ON THE FILMS (Licensed)......204
COMMENTS ON THE FILMS (Independent)..205
CONVENTION COMITTEE N. Y. EXPOSITION.149
CONVENTION, THE 181
CORRESPONDENCE 213
EXHIBITORS STRONG IN INDIANA..........169
FACTS AND COMMENTS......................178
FILM IN FRANCE, THE......................179
FLICKERS 184
FLOOR PLAN. GRAND CENTRAL PALACE....177
FOREIGN TRADE NOTES......................192
GROWTH OF NEW JERSEY LEAGUE........175
"GUM SHOE" CAMPAIGN IN MISSOURI.....168
ILLINOIS EXHIBITORS' LEAGUE............145
ILLINOIS 213
IN THE MIDDLE WEST.........................214
INDEPENDENT FILM STORIES..................236
INDEPENDENT RELEASE DATES...............252
INTERNATIONAL POLO GAMES (Edison).....190
INQUIRIES 200
IOWA PICTUREMEN ACTIVE...................154
IOWA 214
KANSAS EXHIBITORS' STATE LEAGUE......147
KENTUCKY EXHIBITORS' LEAGUE..........162
"KING RENE'S DAUGHTER" (Thanhouser)..191
LEAGUE BOOMING IN OKLAHOMA...........171
LICENSED FILM STORIES.....................226
LICENSED RELEASE DATES...................254
LOUISIANA LEAGUE 159
LOUISVILLE 215
MANUFACTURERS' ADVANCE NOTES........211
MARYLAND EXHIBITORS MAKE BIG START.161
MINNESOTA EXHIBITORS' LEAGUE.........156
MISSISSIPPI EXHIBITORS' LEAGUE.........170
MOTION PICTURE EXHIBITORS' LEAGUE..143
MOVING PICTURE EDUCATOR, THE.........194
NEBRASKA STATE EXHIBITORS' LEAGUE..164
NEW ORLEANS 215
NEW ENGLAND 216
NO MORE WHITE FLAGS.......................182
OFFICIAL ENTERTAINMENT PROGRAM......209
OHIO, THE PIONEER OF THE LEAGUE......150
PENNSYLVANIA EXHIBITORS GET IN LINE.160
PHILADELPHIA 215
PITTSBURGH 215
PHOTOPLAYWRIGHT, THE 199
PERIOD OF TRANSITION AND THE FEATURE PROGRAM 208
PROGRESS MADE IN NEW YORK STATE....148
PROJECTION DEPARTMENT 201
REMARKABLE RECORD, A....................193
"SEED OF THE FATHERS, THE" (Monopol).207
SNOWY EGRET, THE (Pathe)................184
SPRINGFIELD 214
SOME PROGRESS IN WEST VIRGINIA.......165
SOUTH DAKOTA LEAGUE ORGANIZED......171
STARTING THINGS DOWN IN MAINE.......173
STORIES OF THE FILMS (Licensed)..........226
STORIES OF THE FILMS (Independent)......236
"TAPPED WIRES" (Essanay) 186
TEXAS EXHIBITORS ROUND-UP..............163
"THEODORA" (Warner's Features)............183
VIRGINIA EXHIBITORS GOING STRONG....167
WASHINGTON STATE EXHIBITORS...........144

TO ADVERTISERS.

CARBON IMPORTERS.

FRORUP, L. E.............................. 259
KIEWERT, L. C.............................. 258
REISINGER, HUGO........................... 263

ELECTRICAL & MECHANICAL EQUIPMENT

AMUSEMENT SUPPLY CO...................... 264
BELL & HOWELL.............................. 267
BENDER, GEORGE............................ 240
CALEHUFF SUPPLY CO....................... 259
CHICAGO METAL COVERING CO............. 256
DETROIT ENGINE WORKS.................... 238
FORT WAYNE ELECTRIC CO................. 234
GENERAL ELECTRIC CO..................... 128
HALLBERG, J. H............................. 241
HOKE, GEO. M............................... 240
KLEIGL BROS................................ 259
ILG. ELEC. CO............................... 261
LAVEZZI..................................... 266
McILVANIE MACHINE WKS.................. 267
PICTURE THEATER EQUIPMENT CO......... 265
SCHNEIDER, E............................... 240
SMITH, L. C. & CO.......................... 249
STRELINGER, CHARLES A.................. 242
WESTINGHOUSE ELECT. MFG. CO.......... 234
WHYTE-WHITMAN 261

MISCELLANEOUS FEATURES.

ALMO F. F. Co.............................. 242
AMERICAN F. F. CO......................... 277
AMERICAN KINETO CO...................... 126
ANDREWS PICTURES, LTD.................212
ARAB AMUSEMENT CO...................... 121
AMBROSIO F. CO............................ 118
ECLECTIC FILMS............................ 237
FEATURE FILM CO.......................... 239
FULLER'S, CHAS. L. DISTRIBUTING CO....122-3
GENERAL FILM CO.......................130-131
GT. NORTHERN SPECIAL FEATURE F. CO.. 231
HIAWATHA F. F. CO......................... 257
ITALA FILM CO.............................. 266
KINEMACOLOR CO........................... 264
MONOPOL FILM CO.......................227-116
MOORE, F. E................................ 259
NEW YORK FILM CO......................... 265
QUO VADIS FILM CO.......................268-69
REAL LIFE TALKING PICTURES............ 245
ROMA FILM CO............................. 256
SHERRY, WM. L............................. 255
ST. LOUIS M. P. CO......................... 262
UNION FEATURES 251
VIVAPHONE CO.............................. 267
WARNER'S FEATURES....................... 233

FILM DEALERS & IMPORTERS.

INTERNATIONAL FILM TRADERS........... 262

FIREPROOF APPARATUS.

TRAINER, C. W.............................. 240

FILM EXCHANGES.

ACORN M. P. CO............................ 232
BRADENBURG, G. W......................... 249
FULTON, E. E............................... 240
GUNBY BROS................................ 232
HETZ, L..................................... 240
LAEMMLE FILM CO.......................... 230
M. & F. FILM SERVICE...................... 249
MUTUAL FILM CORPORATION............... 221
NORTHERN FEATURE FILM EXCHANGE.... 266
SOUTHERN FILM CO......................... 242

INDEPENDENT FILM MANUFACTURERS.

AMERICAN 120
BRONCHO FILM CO.......................... 117
CRYSTAL FILM CO.......................... 229
GAUMONT CO..............................239-129
KAY-BEE 117
KEYSTONE 117
MAJESTIC 270
N. Y. MOTION PICTURE CO................ 113
RAMO FILM CO............................. 260
RELIANCE 119
SOLAX 127
THANHOUSER 110
UNIVERSAL FILM MANUFACTURERS.....114-115

LICENSED FILM MANUFACTURERS.

EDISON 138-139
ESSANAY 111-12
KALEM 142
KLEINE, GEO..............................222-3
LUBIN 135
MELIES 271
PATHE FRERES.............................136-7
SELIG 132-3-4
VITAGRAPH 140-1

LENS MANUFACTURERS.

GUNDLACH MANHATTAN CO................ 267

MISCELLANEOUS.

AMERICAN CINEMATOGRAPH CO............ 243
BERLIN ANILENE WORKS................... 247
BOSH & CO................................. 217
BOURGEOIS, PAUL........................... 264
CANTON METAL CEILING.................... 256
CLASSIFIED ADVERTISEMENTS.............. 221
CLEVELAND, W. S........................... 249
CLOW & SONS, JAMES B..................... 260
COMMERCIAL M. P. CO...................... 238
CORCORAN, A. J............................ 238
EASTMAN KODAK CO......................... 257
HINES, SOL................................. 234
HOTEL IMPERIAL............................. 259
HOTEL MARTINIQUE 212
KEYSTONE PRESS............................ 234
KRAUSE MFG. CO............................ 232
LADIES' WORLD.............................. 225
McCRAY & McCRAY.........................246
McKENNA BROS. BRASS CO.................. 230
MOTION PICTURE CAMERA CO............... 262
NATIONAL TICKET CO....................... 250
NATIONAL X-RAY REFLECTOR CO............ 264
ONE DROP OIL CO.......................... 242
OZONE PURE AIRIFIER CO.................. 217
PARISIAN MFG. & FILM RENOVATING CO... 240
PRICE & EINSTEIN.......................... 255
RAW FILM SUPPLY CO....................... 249
REYNOLDS & CO............................ 240
SARGENT, E. W............................. 244
STAR "A" SHOP............................. 240
STEBBINS, C. M............................. 242
TAKITO OGAWA 259
TRADE CIRCULAR ADDRESSING CO......... 230

MOVING PICTURE MACHINE MANUFACTURERS.

EDISON 138
ENTERPRISE OPTICAL CO.................... 265
POWER'S CAMERAGRAPH..................... 272
SIMPLEX 219

MUSICAL INSTRUMENTS.

AMERICAN PHOTOPLAYER SALES CO....... 242
DEAGAN, J. C..............................124-5
GENTEL, ALBERT............................ 256
SINN, C. E.................................. 244
WURLITZER, RUDOLPH....................... 267

OPERA CHAIR MANUFACTURERS.

AMERICAN SEATING CO..................... 266
ANDREWS, A. H............................. 266
BENNETT, GEO. W........................... 266
HARDESTY 266
STAFFORD, E. H............................ 238
STEEL FURNITURE CO....................... 266

POSTERS & FRAMES.

A. B. C.....................................251
AMERICAN SLIDE & POSTER CO............. 252
EXHIBITORS' ADV. & SPECIALTY CO........ 218
GENERAL FILM CO.......................... 253
NEWMAN 232
THEATER SPECIALTY MFG. CO.............. 249

PROJECTION SCREENS.

AMERICAN THEATER CURTAIN CO.......... 257
GENTER, J. H............................... 247
MIRROR SCREEN CO......................... 257
SIMPSON SOLAR SCREENS................... 238

SONG & ADVERTISING SLIDES.

UTILITY TRANSPARENCY CO.................. 249

THEATRICAL ARCHITECTS.

DECORATORS' SUPPLY CO.................... 235

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INDEPENDENT RELEASE DATES

AMERICAN.

June 23—A Husband's Mistake (Drama)......1000
June 26—Calamity Anne Takes a Trip (Com.)..1000
June 28—Dead Man's Shoes (Drama)..........1000
June 30—Quicksands (2 parts Drama)..........2000
July 3—Pride of Lonesome (Drama)..........1000
July 5—A Tale of Death Valley (Drama).....1000
July 7—San Francisco, the Dauntless City (Sc.)1000
July 10—The Foreign Spy (Drama).............1000
July 12—The Song of the Soup (Comedy).......
July 12—A Garden City in California (Scenic)..
July 14—Truth in the Wilderness (2 parts—Drama) 2000
July 17—To Err is Human (Drama)...........1000
July 19—At the Half-Breed's Mercy (Drama)..1000

AMBROSIO.

Apr. 26—Golden Rain (2 reels, Drama)........
May 3—The Spider (2 parts—Drama).......
May 10—Tempest and Sunshine (2 parts—Drama) ....
May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...
May 31—An Unruly Father (2 parts—Drama)
June 7—The Sold Title (2 parts—Drama)....
June 14—The Girl of the Hidden Spring (2 parts—Drama) ....
June 21—Loves Shadow (2 parts—Drama).....

BISON.

June 17—In Love and War (2 parts—Drama)
June 21—Women and War (2 parts—Drama)..
June 24—The Guerilla Menace (2 parts—Dr.)
July 1—The Battle of Manila (2 parts Drama)
July 5—At Shiloh (2 parts Drama)..........
July 8—The Powder Flash of Death (2 parts—Drama)..............................
July 12—The Head Hunters (2 parts—Drama)..
July 15—The Picket Guard (2 parts—Drama)..
July 19—When Sherman Marched to the Sea (3 parts—Drama) ....

BRONCHO.

June 18—From the Shadows (2 parts—Drama)..
June 25—The Transgressor (2 parts—Drama)..
July 2—All Rivers Meet at Sea (Drama......
July 9—Grand-Dad (2 parts—Drama)........
July 16—Heart Throbs (2 parts—Drama).......

CRYSTAL.

July 6—The Girl Reporter (Comedy)..........
July 6—Muchly Engaged (Comedy)..........
July 8—True Chivalry (Drama).................
July 13—Pearl's Dilemma (Comedy)...........
July 13—Squaring Things With Wifey (Comedy)
July 15—In Death's Shadow (Drama)..........1000
July 20—The Hallroom Girls (Comedy)........
July 20—How Men Propose (Comedy)..........

DRAGON.

June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama)..........1000
June 30—Our Future Heroes (Topical)..........1000

ECLAIR.

June 29—Torpedo Fish (Zoology).............
July 2—The Witch (3 parts Drama)..........
July 6—In the Night (Comedy)..............
July 6—How Diamonds Are Made (Industrial)
July 9—The Trail of the Hanging Rock (2 parts—Drama) ....
July 13—It is Hard to Please Him (Comedy)..
July 13—The Catholic Mission (Educational)...
July 16—For the Man She Loved (2 parts—Drama) ....
July 20—Through the Telescope (Comedy).....
July 20—Sacred Gazelles (Educational)........

FRONTIER.

June 19—A Story of the Mexican Border (Drama)
June 21—When Lena Struck New Mexico (Comedy) ....
June 26—The Squaw Man's Reword (Drama)..
June 28—An Eastern Cyclone at Bluff Ranch (Comedy)..........................
July 3—The Secret of Padre Antonio (Drama)
July 5—A Rose at Sixteen (Drama)..........
July 5—A Cactus at Forty-five (Comedy).....
July 10—The Frontier Twins Start Something (Comedy)...........................
July 12—The Line Rider's Sister (Drama).....
July 17—The Small Pox Scare at Gulch Hollow (Comedy) ....
July 19—The Half-Breed Sheriff (Drama)......

GAUMONT.

June 24—The Demon of Destruction (Drama)....
June 25—Gaumont's Weekly, No. 68 (News)...
June 26—When the Cat's Away (Comedy).....
June 26—Kings of the Kennels...............
July 1—Sauce for the Goose (Comedy)........
July 1—Atom Life in the Deep (Scientific)....
July 2—Gaumont's Weekly, No. 69 (News)...
July 3—Tricks In All Trades (Comedy)......
July 3—Production of Wine in France (Industry) ....

GEM.

June 23—Every Inch a Hero (Drama).........
June 30—Mistaken Intentions (Comedy).......
June 30—Teak Wood (Scenic).................
July 7—Billy, the Wise Guy (Comedy)........
July 14—Little Buster (Comedy).............

GREAT NORTHERN.

June 14—An Unwelcome Wedding Gift (Comedy-Drama)...........................
June 21—Shanghaied (Drama) ....
June 28—Cupid's Score (Comedy)..............
July 5—Winning a Prize (Comedy)..........
July 5—The Trondhjem Railway (Scenic).....

GREAT NORTHERN—Universal.

June 28—The Flying Circus (3 parts, Drama)..

IMP.

July 5—Leo, the Indian (Comedy)...........
July 5—Lightning Sketches by Hy Mayer (Novelty) ....
July 7—His Mother's Birthday (Drama).......
July 10—The Wop (Drama)...................
July 12—Oh! You Flirt (Comedy)..............
July 12—Lightning Sketches by Hy Mayer (Novelty)...........................
July 14—A Possibility (2 parts—Comedy-Drama) ....
July 17—Her Nerve (Drama).................
July 19—Binks Ends the War (Comedy).......
July 19—In Cartoonland With Hy Mayer (Novelty) ....

KAY BEE.

June 20—The Failure of Success (2 parts—Drama) ....
June 27—The Seal of Silence (Drama)........
July 4—The Crimson Stain (3 parts, Drama)..
July 11—The Banshee (2 parts—Drama).......
July 18—The Red Mask (2 parts—Drama).....

KEYSTONE.

June 16—The Waiters' Picnic (Comedy).....
June 19—The Tale of a Black Eye (Comedy)..
June 19—Out and In (Comedy)..............
June 23—A Bandit (Comedy)..................
June 23—Peeping Pete (Comedy)..............
June 26—His Crooked Career (Comedy).......
June 26—The Largest Boat Ever Launched Sideways ....
June 30—For Love of Mabel (Comedy).........
July 3—Rastus and the Game-Cock (Comedy)..
July 7—Safe in Jail (Comedy)...............
July 10—The Telltale Light (Comedy).........
July 14—Love and Rubbish (Comedy)........

LUX.

June 27—Sammy, the Scorcher (Comedy)...... 455
June 27—Oh! You Unbreakable Doll (Comedy).. 495
July 4—Pat Gets On the Trail (Comedy)...... 410
July 4—An Easy Day (Comedy).............. 537
July 11—The Train on Fire (Drama)..........1000

MAJESTIC.

June 17—Beautiful Bismark (Drama).........
June 20—The Banker's Sons (Drama)..........
June 22—Side Tracked By Sister (Drama)....
June 24—The Politician (Drama)..............
June 28—Dora (Drama) ....
June 29—One Round O'Brien Comes Back (Com.)
July 1—The Golden Jubilee (Topical).........
July 5—Gaffney's Gladiator (Comedy).........

MUTUAL WEEKLY.

June 4—Mutual Weekly, No. 23 (News).....
June 11—Mutual Weekly, No. 24 (News).....
June 18—Mutual Weekly, No. 25 (News).....
June 25—Mutual Weekly, No. 26 (News)......
July 2—Mutual Weekly, No. 27 (News)......

MUTUAL EDUCATIONAL.

June 19—Willy Wants to Ride a Horse (Com.)
June 19—Through Greece (Travel)............
June 26—Funnicus Tries His Luck at Love (Comedy)...........................
June 26—Through the Land of Sugar Cane (Travel).............................
July 3—Funnicus Attends a Fair (Comedy)...
July 3—Japanese Gardens (Travel)..........
July 10—Funnicus' Mother-in-Law (Comedy)...
July 10—Saigon (Travel).....................

NESTOR.

July 7—The Proof of the Man (Drama).......
July 9—John, the Wagoner (Drama)..........
July 11—Four Queens and a Jack (Comedy)....
July 11—When He Wore the Blue (Comedy)....
July 14—The Grit of the Gringo (Drama)......
July 16—The Operator and the Superintendent (Drama) ....
July 18—The Tale of a Hat (Comedy)........
July 18—When His Courage Failed (Comedy)..

POWERS.

July 4—The Heart of Hermanda (Drama)....
July 9—Elsie's Aunt (Comedy)...............
July 11—Morgan's Treasure (2 parts—Drama)..
July 16—Why Rags Left Home (Comedy-Drama)
July 18—The Awakening (Drama).............

PILOT.

June 5—For Old Time's Sake (Drama)......
June 12—When a Girl Loves (Drama)..........
June 19—A Child of the Hills (Drama)......
June 26—An Innocent Conspiracy (Com.-Dr.)..1000
July 3—The Code of the U. S. A. (Drama)....1000
July 10—Sanitary Gulch (Comedy)............1000
July 17—Granny (Drama)......................1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama)........
July 2—I'm No Counterfeiter (Drama).......
July 9—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Comedy).........
July 23—The Silent House (Drama)...........

RELIANCE.

June 30—Her Final Choice (Drama)............
July 2—Dick's Turning (Drama)..............
July 5—Death's Short Cut (Drama)...........
July 7—A Rural Romance (Drama)...........
July 9—The Wager (Drama).................
July 12—Ashes (2 parts—Drama)..............

REX.

June 29—Draga, the Gypsy (Drama)..........
July 3—A Woman's Folly (Drama)..........
July 6—Suspense (Drama)...................
July 10—Beauty and the Beast (3 parts—Dr.)..
July 13—Through Strife (Drama)..............
July 17—The Wrong Road (Drama)...........
July 20—His Weakness Conquered (Drama)...

SOLAX.

July 4—True Hearts (Drama)................
July 9—The Flea Circus (Scientific & Comedy)
July 11—As the Bell Rings (Drama)..........
July 16—Cooking for Trouble (Comedy).......
July 18—The Intruder (Drama)...............

THANHOUSER.

June 17—The Snare of Fate (2 parts—Drama)
June 20—No Release this date................
June 22—The Eye of Krishla (Drama)........
June 24—Forgive Us Our Trespasses (Drama)..
June 27—The Lost Combination (Drama)......
June 29—A Modern Lochinvar (Comedy)........
July 1—King Rene's Daughter (Drama).......
July 4—Her Two Jewels (Drama)..............

VICTOR.

June 20—His Daughter (Drama)...............
June 27—Brother and Sister (Drama)........
July 4—A Shifting Fortune (Drama).........
July 11—A Modern Witness (Drama)..........
July 18—Nihilist Vengeance (2 parts—Drama)

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

June 21—The Mothering Heart (2 parts—Drama)
June 23—A Compromising Complication (Com.)
June 23—Mister Jefferson Green (Comedy)...
June 26—In Diplomatic Circles (Drama)......
June 28—Her Mother's Oath (Drama)........
June 30—A Gamble With Death (Drama).....
July 3—Faust and the Lily (Comedy)........
July 3—An Old Maid's Deception (Comedy)..
July 5—The Sorrowful Shore (Drama)........
July 7—A Sea Dog's Love (Comedy)..........
July 7—The Noisy Suitors (Comedy)..........
July 10—The Enemy's Baby (Drama)..........
June 12—The Mistake (Drama)..................

EDISON.

June 16—Her Royal Highness (Comedy-Drama)1000
June 17—The Twin Brothers (Drama).........1000
June 18—Civic Parade, New York City (Topical) 850
June 18—He Would Fix Things (Comedy).... 650
June 20—The Evil Thereof (Drama)...........1000
June 21—Mary Stuart (Special—3 parts—Drama) 3000
June 21—Love's Old Sweet Song (Drama)......1000
June 23—The Pyramids and the Sphinx, Egypt (Architecture)........................ 300
June 23—A Taste of His Own Medicine (Com.). 700
June 24—Where Shore and Water Meet (Dr.) 980
June 25—How Did It Finish? (Comedy)........ 980
June 27—Fortune Smiles—Being the Twelfth Story of What Happened to Mary (Drama)..................................1000
June 28—The Fly (Hygiene).................. 400
June 28—Circumstances Make Heroes (Comedy) 600
June 30—The Story of the Bell (Drama)......1000
July 1—The Patchwork Quilt (Drama)....... 980
July 2—All On Account of a Portrait (Comedy)................................1000
July 4—A Gentleman's Gentleman (Drama)..1000
July 5—The Signal (Drama)....................1000
July 7—Over the Great Divide in Colorado (Sc.)
July 7—Winsome Winnie's Way (Comedy).....
July 8—Scenes of Other Days (Scenic).........1000
July 9—His Mother's-in-law Visit (Comedy)..1000
July 11—In the Old Dutch Times (Drama).....1000
July 12—The Diamond Crown (Being the first of the series of "Kate Kirby's Cases") (Drama) 1000
July 14—A Pair of Foils (Comedy)............1000
July 15—In the Garden (Drama)...............1000
July 16—The Dream Fairy (Drama)............1025
July 18—To Abbeville Court House (Drama)... 900
July 19—On the Broad Stairway (Drama—Second of Kate Kirby's Cases)............1000

ESSANAY.

June 20—A Brother's Loyalty (Special—2 parts—Drama) 2000
June 20—Fear (Drama) 1000
June 21—Alkali Ike and the Hypnotist (Comedy) 1000
June 24—Across the Rio Grande (Drama)....1000
June 25—Easy Payments (Drama).............1000
June 26—The Divided House (Comedy)........1000
June 27—Witness "A-3 Center" (Drama)....1000
June 28—Broncho Billy's Strategy (Drama)..1000
July 1—Retagged (Comedy) ....
July 1—The Drummer's Umbrella (Comedy)...
July 2—The Strongest Link (Drama)...........1000
July 3—The Life We Live (Drama).............1000
July 4—What's the Matter With Father(Com.).1000
July 5—At the Lariat's End (Drama).........1000
July 7—The Forbidden Way (Special—2 parts—Drama)..............................2000
July 8—The Daughter of the Sheriff (Drama)..1000
July 9—The Outer Shell (Drama).............1000
July 10—A Flurry In Diamonds (Comedy)......1000
July 11—The Sign (Drama).....................1000
July 12—Broncho Billy and the Western Girls (Drama).................................1000
July 15—Something Rotten in Havana (Comedy)
July 15—When Ignorance is Bliss (Comedy)....
July 16—The Great Raymond (Novelty).......1000
July 17—The Heart of a Gambler (Drama)....1000
July 18—Every Thief Leaves a Clue (Drama)..1000
July 19—The Two Ranchmen (Comedy-Drama).1000

KALEM.

June 18—The Attorney for the Defense (Drama)1000
June 20—Cupid's Lariat (Comedy).............
June 20—Smoked to a Finish (Comedy).......
June 21—On the Brink of Ruin (Drama)......1000
June 23—The Detective's Trap (Drama).......1000
June 25—The Knight of Cyclone Gulch (Com)..
June 25—Curing Her Extravagance (Comedy)
June 25—The Struggle (Special—2 parts—Dr.).2000
June 27—The Cloak of Guilt (Drama).........1000
June 28—Out of the Jaws of Death (Drama)..1000
June 30—A Fight to a Finish (Drama)........1000
July 1—The Raiders from Double L Ranch (Drama) ....
July 2—Historic New York (Scenic)..........
July 4—A Victim of Deceit (Drama).........1000
July 4—Shenandoah (Special, 3 parts, Drama).3000
July 5—The Hidden Witness (Drama)........1000
July 7—A Stolen Identity (Drama)............1000
July 9—The Treachery of a Scar (Drama)....1000
July 11—Entertaining Uncle (Comedy).........
July 11—Cosmopolitan New York (Typical).....
July 12—Rounding Up the Counterfeiters (Dr.).1000
July 14—The Lost Diamond (Drama)..........
July 14—The Mermaid (Comedy)..............
July 16—A Thief in the Night (Drama).......1000
July 18—What the Doctor Ordered (Comedy)..
July 18—The Concrete Industry (Comedy)......
July 19—The Smuggler (Drama)..............1000

GEORGE KLEINE.

June 16—The Rival Engineers (Cines—Spec.—2 parts—Drama) ....
June 27—A Villain Unmasked (Eclipse Spec.—2 parts—Drama) ....
July 11—The Statue of Fright (Eclipse Spec.—2 parts—Drama ....

LUBIN.

June 23—Rustic Hearts (Drama)..............1000
June 24—At the Telephone (Comedy).......... 400
June 24—The Zulu King (Comedy)........... 600
June 26—The Other Woman (Drama)..........1000
June 27—Bob Buys An Auto (Comedy)........ 400
June 27—The Beaut from Butte (Comedy).... 600
June 28—The Love Test (Drama)............ 1000
June 30—The Penalty of Crime (Special, 2 parts, Drama) 2000
June 30—Her Atonement (Drama).............1000
July 1—Her Husband's Picture (Drama).....1000
July 3—The Angel of the Slums (Drama).....1000
July 4—The Waiter's Strategy (Comedy)..... 400
July 4—The Wrong Hand Bag (Comedy)..... 600
July 5—His Niece from Ireland (Drama).....1000
July 7—The Mysterious Hand (Drama)........1000
July 8—The Profits of the Business (Drama)..1000
July 9—A Hero Among Men (Special—2 parts—Drama) 2000
July 10—When Love Loses Out (Comedy)...... 400
July 10—Building a Trust (Comedy)........... 600
July 11—On Her Wedding Day (Drama).......1000
July 12—Her Only Boy (Drama)..............1000
July 14—The Apache Kind (Drama)...........1000
July 15—His Better Self (Drama).............1000
July 17—The Wiles of Cupid (Drama)........1000
July 18—The Hidden Bank Roll (Comedy).... 400
July 18—When Mary Married (Comedy)....... 600
July 19—Jim's Reward (Drama)..............1000

MELIES.

June 12—Views of Samarang (Scenic)........
June 19—The Lure of the Sacred Pearl (Drama)
June 19—Diving for Pearl Oysters at Thursday Island (Educational) ....
June 26—The Sultan's Dagger (Drama)......1000
July 3—The Rice Industry in Japan (Industrial) 1000
July 10—His Chinese Friend (Drama)..........1000
July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........

PATHEPLAY.

June 19—The Outlaw's Love (Drama).........
June 20—The Burial of a Rich Chinaman (Manners and Customs).................
June 20—Antibes, France and Its Environs (Scenic) ....
June 20—Monuments and Cascades of Rome (Travel) ....
June 21—The Jury's Verdict (Drama)........
June 23—Pathe's Weekly, No. 26 (News)....
June 24—The Carrier Pigeons (Zoology).......
June 24—How a Blossom Opens (Horticulture).
June 25—The Hunger of the Heart (Drama)...
June 26—Pathe's Weekly No. 27 (News)......
June 26—Clarence the Cowboy (Comedy)......
June 27—The Spotted Elephant Hawk Moth (Zoölogy)..............................
June 27—Athens (Scenic)......................
June 28—The Second Shot (Drama)...........
June 28—The Trapper's Mistake (Special—2 parts—Drama) ....
June 30—Pathe's Weekly, No. 28 (News)......
July 1—The Miracle of the Roses (Drama)...
July 2—The Missionary's Triumph (Drama)..
July 3—The Joy Ride (Comedy)..............
July 3—Pathe's Weekly, No. 29 (News)......
July 4—Consecration of a Buddhist Priest (Manners and Customs)...........
July 4—Pisa (Italy) and Its Curious Monuments (Travel) ....
July 5—A Modern Garrick (Drama)..........
July 5—The Miner's Destiny (Special, 2 parts, Drama) ....
July 7—Pathe's Weekly, No. 30 (News).......
July 8—The Airman's Bride (Drama).........
July 9—The School Ma'am (Drama)..........
July 10—Pathe's Weekly, No. 31 (News).......
July 10—Hannigan's Harem (Comedy).........
July 11—Porcelain (Industrial)................
July 12—Dynamite, the New Farm Hand (Ind.)
July 12—A Little Trip Along the Hudson (Sc.)
July 14—Pathe's Weekly, No. 32 (News)......
July 15—Denizens of the Deep (Zoology)......
July 15—Port of Marseilles, France (Scenic)...
July 16—The Snowy Egret and Its Extermination (Zoology) ....
July 17—Pathe's Weekly, No. 33 (News)......
July 17—Easy Money (Comedy)................
July 18—Jiu Jitsu (Sports)....................
July 18—Beautiful Catalogne (Scenic).........
July 18—The Secret Formula (Special—2 parts—Drama) ....
July 19—The Friendless Indian (Drama).......

SELIG.

June 18—Mrs. Hilton's Jewels (Drama)........1000
June 19—The Gold Brick (Comedy)...........1000
June 20—The Fighting Lieutenant (Drama)....
June 20—Fancy Poultry (Zoology).............
June 23—The Kentucky Derby at Churchill Downs (Sports)........................1000
June 24—The Marshal's Capture (Drama).....1000
June 25—Papa's Dream (Comedy).............
June 25—The City of Gold (Travel)..........
June 26—When Men Forget (Drama)..........1000
June 27—A Western Romance (Drama)........1000
June 30—The Beaded Buckskin Bag (Drama)..1000
July 1—Songs of Truce (Drama).............1000
July 2—Arabia and the Baby (Drama)........
July 2—The Sultan of Sulu (Educational)....
July 3—In God We Trust (Drama)...........1000
July 4—Sallie's Sure Shot (Drama)..........1000
July 7—The Trail of Cards (Drama)..........1000
July 8—Old Doc Yak (First of the Seligettes Series—Comedy)....................
July 8—A Jolt for the Janitor (Comedy)......
July 9—The Reformation of Dad (Com.-Dr.)..1000
July 10—Made a Coward (Drama).............1000
July 11—Budd Doble Comes Back (Drama).....1000
July 12—A Wild Ride (Special—2 parts—Dr.)..2000
July 14—The Only Chance (Drama)...........1000
July 15—The Tree and the Chaff (Drama).....1000
July 16—Sweeney's Dream (Comedy).........1000
July 17—Put to the Test (Drama)............
July 18—Granny's Old Armchair (Drama).....

VITAGRAPH.

June 19—Bunny's Dilemma (Comedy).........1000
June 20—Delayed Proposals (Comedy)......... 650
June 20—Yokomoma Fire Dept. (Public Safety) 350
June 21—Arriet's Baby (Drama) 1000
June 23—The Lion's Bride (Drama)...........1000
June 23—The Snare of Fate (3 parts—Special—Drama)..............................3000
June 24—No Sweets (Comedy).................1000
June 25—Jack's Chrysanthemum (Com.-Dr.)...1000
June 26—Her Sweetest Memory (Drama)......1000
June 27—One Good Joke Deserves Another (Comedy)...........................
June 27—Field Sports, Hong Kong, China, (Sporting)...........................
June 28—One Over on Cutey (Comedy)....... 870
June 28—Cloisonne Ware (Educational)....... 130
June 30—Roughing the Cub (Comedy).........1000
July 1—Bingles and the Cabaret (Comedy).... 700
July 1—Sight-Seeing in Japan (Scenic)....... 300
July 2—The Song Bird of the North (Drama).1000
July 2—The Tiger Lily (Special, 3 parts, Drama) 3000
July 3—Sweet Deception (Drama)............1000
July 4—An Unwritten Chapter (Drama)......1000
July 5—Love's Quarantine (Comedy).........1000
July 7—The Glove (Drama)...................1000
July 8—Count Barber (Comedy)..............1000
July 9—Solitaires (Comedy)................. 500
July 9—A Millinery Bomb (Comedy)......... 500
July 10—The Carpenter (Drama)..............1000
July 11—A Spirit of the Orient (Drama).......1000
July 12—The Moulding (Drama)...............1000
July 14—O'Hara as a Guardian Angel (Comedy-Drama) 1000
July 14—The Diamond Mystery (Special — 2 parts—Drama) 2000
July 15—My Lady of Idleness (Comedy-Drama).1000
July 16—The Master Painter (Drama).........1000
July 17—Hubby's Toothache (Comedy)......... 500
July 17—Sandy and Shorty Work Together (Comedy) 500
July 18—The Yellow Streak (Drama)..........1000
July 19—The Taming of Betty (Comedy)......1000

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IMPORTANT ANNOUNCEMENT TO EXHIBITORS

We have just completed arrangements with THE FAMOUS PLAYERS FILM CO. to handle their entire output of features in NEW YORK STATE and GREATER NEW YORK. This will mean a three or a four reel FEATURE (and when we say feature, we mean all that the word implies), about every week or ten days, the first being about September 1st.

We are now booking the following

NEW YORK STATE AND GREATER NEW YORK

James K. Hackett *in* "THE PRISONER OF ZENDA"

in four parts. (Licensed by the Motion Picture Patents Co.)

Pronounced by all who have had the good fortune to exhibit it as the most wonderful feature, both from an artistic, as well as financial standpoint, ever produced.

ALSO (FOR NEW YORK AND NEW JERSEY)

The Famous CAPT. CHERRY KEARTON'S
Wild Animal Life and Big Game in the Jungles of Africa and India

Featuring Native Lion Hunts in the African Jungle

These pictures are endorsed by the HON. THEODORE ROOSEVELT, THE AMERICAN MUSEUM OF NATURAL HISTORY, THE NEW YORK ZOOLOGICAL SOCIETY, THE NATIONAL GEOGRAPHIC SOCIETY, AND THE AMERICAN MUSEUM AT WASHINGTON.

We have a complete line of advertising matter, in keeping with the character of these wonderful features.

Send in your name and address in order that we may place same on our mailing list.

For booking on either of the above, wire, write, or phone at once to

THE WM. L. SHERRY FEATURE FILM CO., Inc.

301 Times Building, N. Y. C. Phone, Bryant 5576

Frese Cinematograph Cameras

EFFICIENT ::: RELIABLE ::: DURABLE

Embodying many unique and noteworthy features that appeal to practical cameramen

Frese Cameras and Tripods will be on exhibition in Booth 323 at the Exposition in the Grand Central Palace, New York, July 7-12.

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State Right Buyers **Don't Wait—Wire Now**

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In Five Parts

This film is sensational, full of thrills, and "has the punch."

The highest interest is maintained throughout this film by hair-raising races between automobiles, trains, airships, boats, dynamiting of a bridge, etc.

We have a fine line of advertising. 1, 3 and 6 sheet posters.

Our three reel feature, "LOUISE, THE CIRCUS QUEEN," is now ready for delivery.

ROMA AMERICAN FILM CO.
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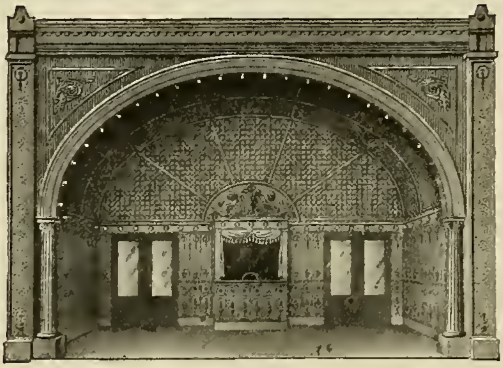
A Handsome Front Attracts



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Sound Effects Produce Natural Shows

It is unnatural to see something happen that naturally produces a noise and hear nothing.

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Produces a combination of more sounds at one time than any other method.
ENLIVENED PICTURES MEAN SUCCESS.
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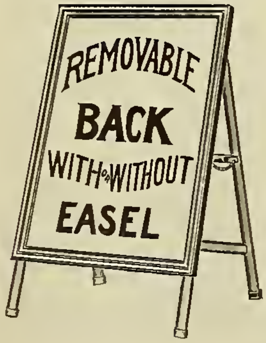
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What attracts the passerby?

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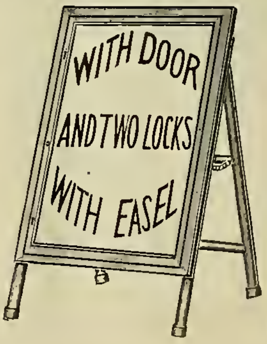
CHICAGO METAL COVERING CO.
2833-41 W. Lake Street **CHICAGO, ILL.**

Write for illustrated circular and price list


WITH DOOR
AND TWO LOCKS
WITH EASEL

Look Up "Mere and Mirror"

Webster's Dictionary defines the two words this way:

Mere—such and no more—simple—as mere rubbish—a mere actor.

Mirror — Substance that forms images by the reflection of rays of light; that which gives a true representation, or in which a true image may be seen.

"O! goddess, heavenly
bright,
Mirror of grace and
majesty divine."
—Spencer.

"Mere Screens and Mirror Screens"

A Mere Screen—is one of either and all of the "painted with some kind of metal" screen, so-called gold, silver, and (some copy our name and add a tail), the same kind which you can duplicate with fifty cents' worth of dope. The kind that will almost cause the eyes to bulge out of their sockets because of the "shine" that makes the haze on the picture, especially if you use enough light. The kind that runs people away from your theater because they hurt the eyes, hurt your pictures and hurt your box-office receipts.

A Mirror Screen—"thou ruling star." Webster had the right idea because it is a real mirror, made of the finest, white, clear silvering quality of polished plate glass, and it is a "goddess of heavenly light" to the motion picture exhibitor.

It gives your patrons $1.00 worth of "Picture Light" where any other screen gives two bits' worth.

It lightens your house; it lightens your pictures; it lightens your worry about a clear picture; it lightens, and will remove, the debt on your theater, because every picture is of "grace and majesty divine."

It has no shine, but catches the image of your film on a SNOW-WHITE surface that is soft and agreeable to the eyes as an opalescent shade on your reading lamp.

It is brilliant, beautiful and makes a friend of your patrons.

It is like looking out of your window into the open sunshine and meadow.

It makes your patrons happy and welcome and that is why they come often.

REMEMBER—many imitate, but there is only one Screen, the "MIRROR SCREEN."

All other screens are "mere" screens.

Get right with your patrons and show them a picture on a "Mirror Screen." It makes an ordinary film look like a feature reel.

Place your order today for a new SNOW-WHITE "MIRROR SCREEN." F. J. Rembusch, Pres.

MIRROR SCREEN CO., SHELBYVILLE, IND.

The Radium Gold Fibre Screen

"The screen you will eventually buy" Has proven superior to all in open competition throughout the country.

We can convince you, Mr. Exhibitor, at the Exposition, July 7-12—Grand Central Palace—New York. Will you let us?

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"HIAWATHA"

IN FOUR PARTS

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Films in A No. 1 Condition

Clean—No Jumps—and Sprocket Condition Perfect

Power of Evil	Vitascope,	3 Reels
Mormon's Vengeance	Cosmo,	3 Reels
Mysteries of Paris	Vitascope,	3 Reels
Yellow Peril	Kuntsfilm,	3 Reels
Through Trials to Victory	Great Northern,	3 Reels
Matrimonial Squalls	Pathe,	3 Reels
Power of Drink	Pathe,	2 Reels
Life's Tragedy	Kuntsfilm,	2 Reels
Mexican Revolution	War Staff,	2 Reels
Convicts 10 and 13	Great Northern,	2 Reels

The above Films are guaranteed by us and will be expressed C. O. D. upon receipt of Ten ($10.00) Dollar Deposit to guarantee return charges.

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A Better Carbon for Projector Arc Lamps
RECOGNIZED BIO CARBONS BRAND STANDARD
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Headquarters for Mr. M. A. Neff, President Motion Picture Exhibitors' League of America. Headquarters for Mr. S. H. Trigger, President Motion Picture Exhibitors' League of New York. State convention is to be held in Hotel Imperial, Saturday, July 5th, 1913.

A hotel of the highest class, but with no fads nor fancies; a comfortable home for rest and recreation in which to meet your friends. Convenient to Grand Central Palace, where Exposition is to be held; one block from Pennsylvania Station, near New York Central Terminal, center of theatre and shopping district. Special accommodations for ladies. Write for booklet. Special rates to exhibitors, delegates and their friends.

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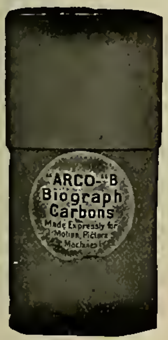

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All 12" Carbons are double-pointed.

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With each request for one of the catalogs we will send you our leaflets, How to Increase the Attendance at Picture Shows, and A New Scheme Which Will Increase Your Attendance at Absolutely No Cost To You Whatever. It's All Free—A Postal Will Do—But Hurry.

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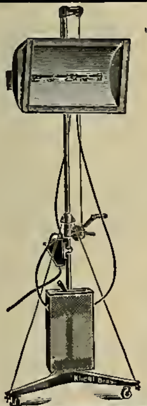
156 W. Lake St. CHICAGO, ILL.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Universally recognized as the best light producing apparatus for taking motion pictures.

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The Indian Passion Play HIAWATHA In Four Parts
4000 Feet

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JULY 9th

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A Two-Reel Feature Picture *in* 240 Scenes

MARY ALDEN and STUART HOLMES *in* "MAN AND WOMAN"

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Placed in the Lobby or Foyer of Your Theatre Means Increased Attendance and Increased Profits

The owners of a motion picture theatre in Chicago installed one Clow R-735 Bubble Drinking-Fountain in the lobby. It proved such an attraction they immediately placed Clow Bubble Drinking Fountains in all the theatres controlled by them in Chicago.

WHY? BECAUSE IT PAID!

Many will stop for a drink that would not stop to look at a lithograph or glaring sign. The Clow Fountain stops them and while their thirst is being quenched the desire for entertainment is being awakened. What is the result?

THEY GO STRAIGHT TO THE TICKET WINDOW

SPECIAL CIRCULAR SHOWING BUBBLE DRINKING-FOUNTAINS SPECIALLY ADAPTED FOR MOTION PICTURE THEATRES ON REQUEST.

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OUR COMPACT MARVEL CAMERA OUTFIT

FOR EXHIBITORS

Has Revolutionized the Motion Picture Theatre Business

THIS CAMERA is made by WILLIAMSON of London, manufacturers of Motion Picture Cameras for more than 15 years. Before buying a camera we ask you to inspect ours.

This machine is used by theatres all over the country and some of the largest concerns in the world, namely:

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Public Service Corp., of N. J.	**Western Electric Company**
Department of the Interior	**Bureau of Investigating Mine Accidents**
Burke & James	**Lumiere Jougla Company**

WATCH FOR OUR EXHIBIT at the FIRST INTERNATIONAL EXPOSITION OF MOTION PICTURE ART at the New Grand Central Palace, July 7th to 12th, BOOTHS Nos. 305-306.

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36 E. 23rd Street *Sole Agents* **New York City**

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Comedy
THE FRONTIER TWINS
Are making a hit
DON'T MISS THEM

SATURDAY
Drama
Aug. 2d—"A Brand from the Burning"
Full of Thrills
WATCH FOR IT

FRONTIER

THAT POPULAR WESTERN BRAND RELEASED THROUGH THE UNIVERSAL PROGRAM

DEVELOPING, PRINTING, INDUSTRIAL WORK, the best at reasonable prices

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The most complete, compact, concise, Moving Picture Camera on the market.

The only cheap thing about it is the price.

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Our Feature Films are Spectacular and Magnificent Subjects.

Two and three subjects are often single subjects drawn out.

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MADE
ESPECIALLY FOR
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GUARANTEE OF PERFECT
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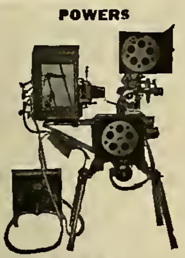

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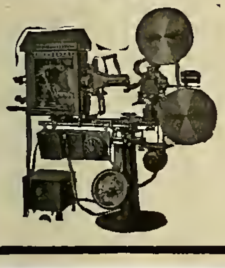

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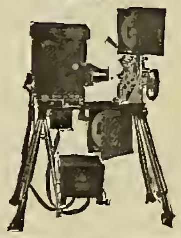

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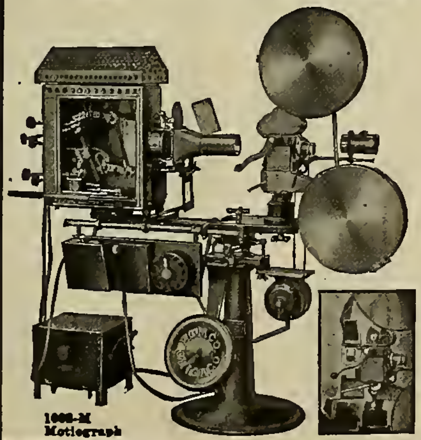

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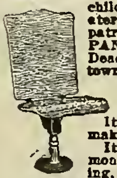

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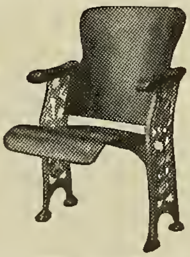

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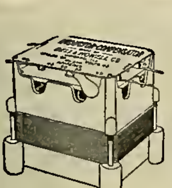

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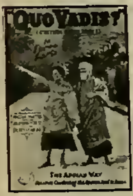

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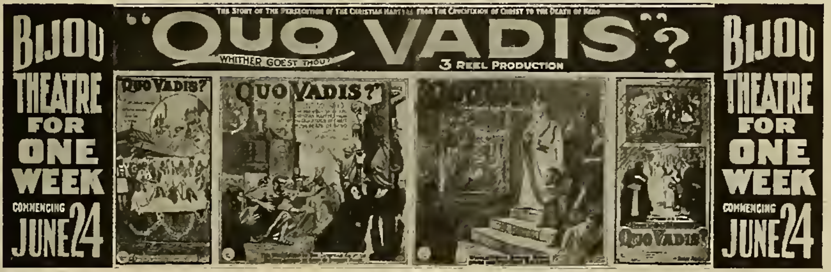
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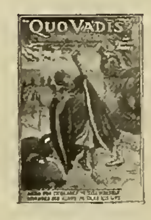

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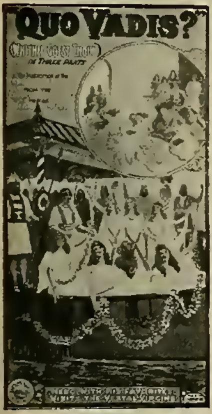
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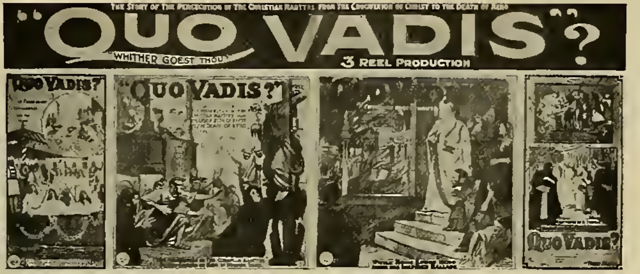
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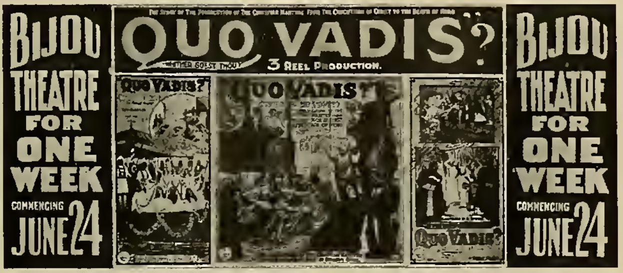
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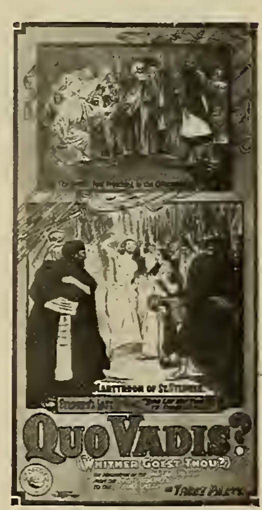
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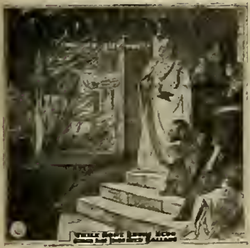

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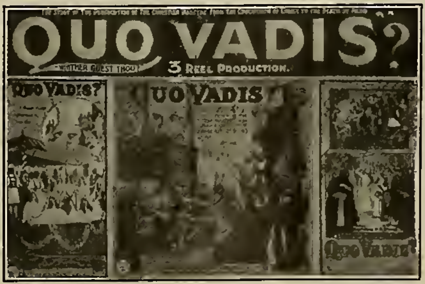
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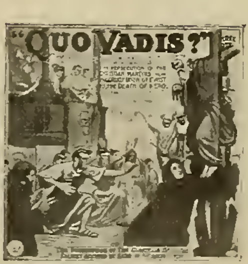

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LAMAR JOHNSTONE and Ann Drew are Surely Worth Seeing in

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These newer New Majestic stars must not be forgotten when you're building up that list of "regulars." They are very capable players and if you show their films enough, there will be strong, regular interest in them. So be sure to show this one! It has a great rescue scene that will bring the audience to its feet every time. As you may guess from the title, "One of the Finest" is a police story. Police stories—New Majestic police stories—may always be counted on to grip, for a copper's life is a thrilling one. Released Tuesday, July 8.

Never Stop Thinking About

"THE INGRATE"

For it Features Billy Garwood

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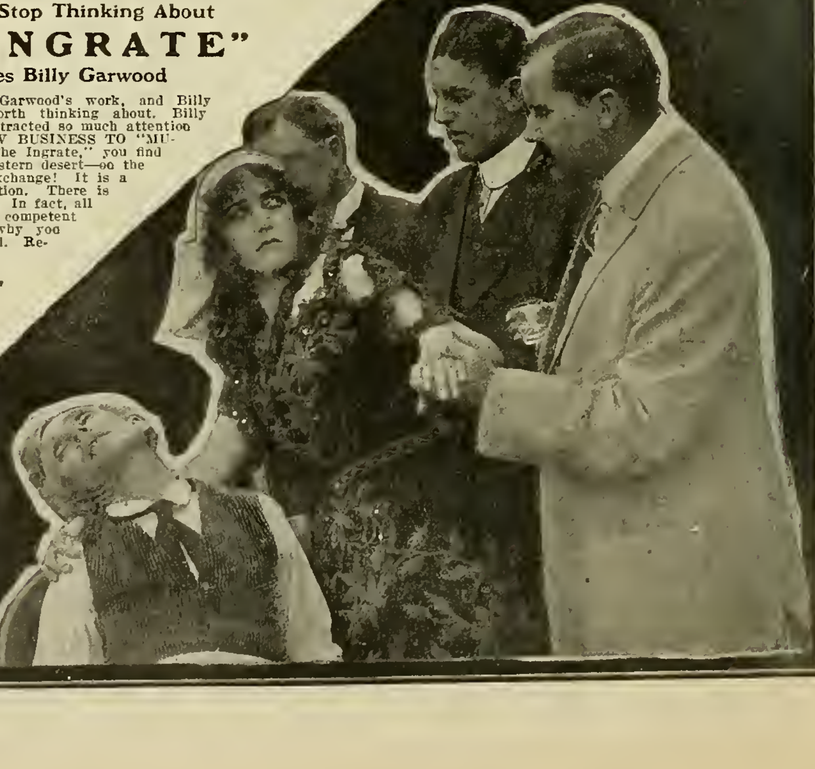

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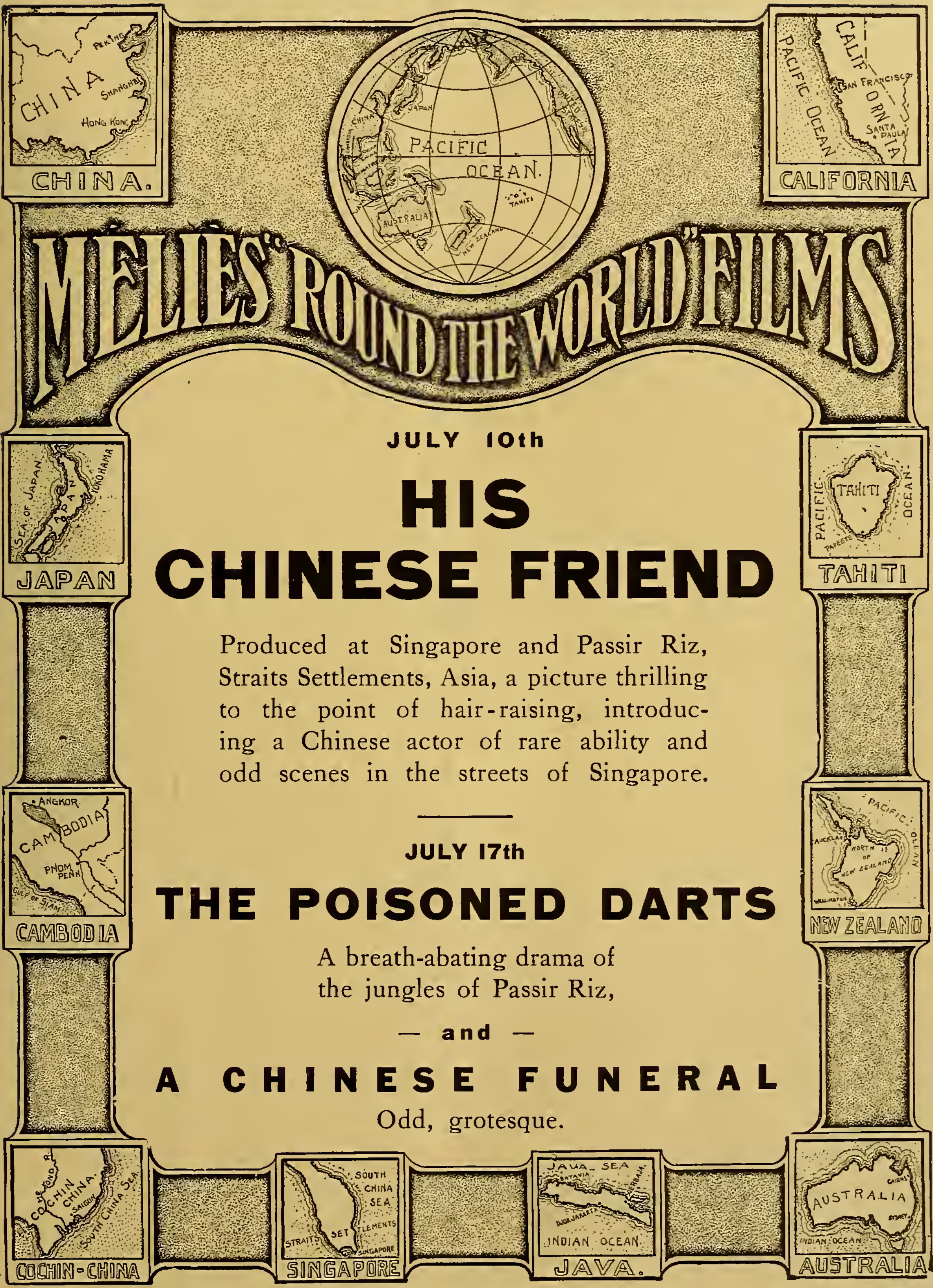
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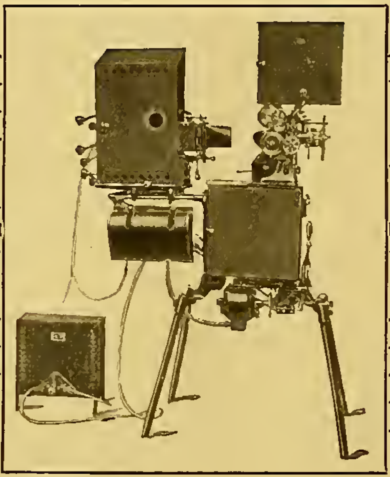

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THE FILM INDEX

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Released Sunday, July 13th, A CREPE BONNET

The children are in sorrow, for their pet doll is dead—broken, that is. They must have a funeral, even hang crepe on the door for her. But passing grown-ups know naught of the doll's "death" and conclude there is a real one at the house with the hanging crepe.

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In three reels, this "Classic" tells the story of the picturesque minstrel knight of the famous opera and his winning of the beautiful Elizabeth—to tragically lose her. There are one-sheets, threes and sixes, Hennegan and Schreiber Heralds, Standard cuts, Kraus lobby photos and Scott and Van Altena slides.

NO RELEASE Friday, July 18th because of three-reeler of preceding Tuesday.

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COMING! Sunday, July 20. "Brethren of the Sacred Fish," a comedy of secret signs and signals that will make you laugh heartily.

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A Multiple Reel "Broncho Billy" Feature

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Release of Tuesday, July 15th.

"Something Rotten in Havana"

"When Ignorance Is Bliss"

These two comedies are "world beaters" for laugh provoking and audience "getters." If you like comedies, book these.

Released Wednesday, July 16th.

"The Great Raymond"

A splendid reel of magic mysteries performed by The Great Raymond. The more you see the less you know. Book this.

Released Thursday, July 17th.

"The Heart of a Gambler"

This is one of those heart interest Western dramas that grips your audiences.

Released Friday, July 18th.

"Every Thief Leaves a Clue"

An exposé. An up-to-date drama showing the up-to-date manner in which an insurance company runs its man to earth.

Released Saturday, July 19th.

"The Two Ranchmen"

A unique Western drama with just enough comedy in it to make it very, very interesting. Book this today.

Released Monday, July 21st **Released Monday, July 21st**

"TAPPED WIRES"

In TWO REELS

AN UP-TO-DATE DRAMATIC SENSATION. SEE HOW AN OFFICE BOY OUTWITS A LARGE NEWSPAPER SYNDICATE. THE SCENES IN THIS REMARKABLE FEATURE ARE GRIPPING IN THE EXTREME. BOOK IT. SPECIAL HERALDS NOW READY. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM US.

THE PUBLIC ARE WISE—DEMAND NEW, CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

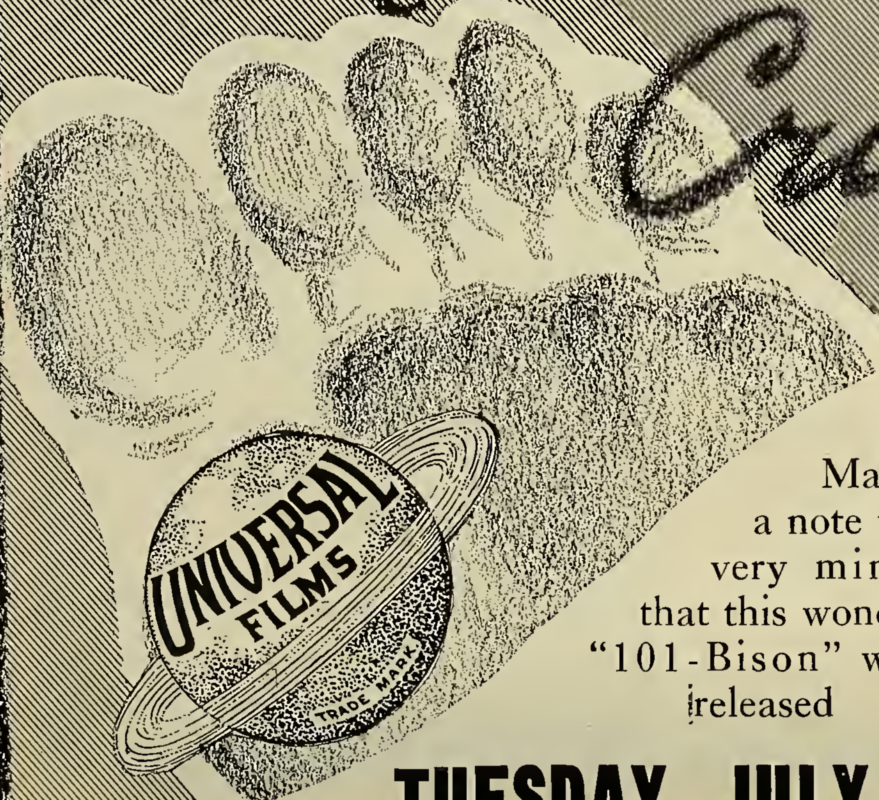
Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London. Paris. Berlin. Barcelona

NOTICE: This wonderful "101-Bison" subject is accompanied by the most costly one, three and SIX-SHEET POSTERS ever used for moving pictures! Don't miss them!

"Robinson Crusoe"



Make
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very minute
that this wonderful
"101-Bison" will be
released

TUESDAY, JULY 29th

THE GREATEST AND MOST MASTERLY 3 REEL FILM OF THE AGE

At last we have fixed the release date on this glorious feature. We predict that it will be the most talked-of production of years. Competitors who have seen advance exhibitions of it have said freely and openly that it is PERFECTION!

12¢ PER FOOT

Don't Haggle With Your Exchange About Price!

Get the earliest possible booking, whatever the cost may be, and then flood your town or neighborhood with the exquisitely beautiful posters that have been made for this great feature. And don't forget that the release date is

TUESDAY, JULY 29th

Advance Tip: — We will soon release "Ivanhoe," produced by our special company in England, directed by Herbert Brenon with KING BAGGOT in the title role, supported by Miss Leah Baird (former Vitagraph star) and a wonderful English cast. The very fact that English exhibitors have gone fairly mad over this $25,000 production will give you an idea of what a superb effort our "Ivanhoe" is.

Watch for further details.

UNIVERSAL FILM M'F'G. CO.
1600 BROADWAY
NEW YORK

GAUMONT'S
VERY LATEST SERIES

FanTomas
THE PHANTOM CROOK

No.1 "Fantomas Under the Shadow of the Guillotine"

Part 1 The Robbery at the Royal Palace Hotel
" 2 The Beltham Mystery
" 3 The Mysterious M. Gurn
" 4 Valgrand or Fantomas—Which?

THREE REELS

Novel----Sensational----Dramatic----Mysterious

Fantomas Puts All Other Gentlemen-Crook Dramas *OUT OF SIGHT!*

States Right Buyers and Exhibitors
"To Be or Not To Be?"
There Can Be No Question!
DO IT NOW!!

WIRE GAUMONT
FLUSHING NEW YORK
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RELIANCE

THE MOST REMARKABLE FEAT OF CHARACTER ACTING
EVER ATTEMPTED IN THE HISTORY OF THE STAGE.

RELEASED
SATURDAY
JULY 12TH

IRVING CUMMINGS
IN

"ASHES"

SPECIAL
ONE THREE &
EIGHT SHEET
POSTERS

AN UNUSUAL DRAMA OF ROMANCE, INFATUATION, JEALOUSY,
INTRIGUE AND SACRIFICE BY MARION BROOKS
STAGED BY OSCAR C. APFEL
WITH

IN
2
REELS

IN
2
REELS

EDGENA DE LESPINE

BOBBIE ROBBINS

NORMA PHILLIPS

IRENE HOWLEY

AND ROSEMARY THEBY

MONDAY, JULY 14th

"THE FISHERMAN'S FORTUNE"

A Novel Drama of the Sea, in Which a Man Schemes to Get Possession of His Own Money, Thinking it Belongs to Another.

WEDNESDAY, JULY 16th

"HER ROSARY"

The Most Artistic Single-Reel Subject Ever Presented. Each Scene, Introduced by a Line from "The Rosary," Dissolving Into the Next With Startling Effect.

SATURDAY, JULY 19th

"THE STRANGE WAY"

An Intensely Interesting Love-Drama With George Siegmann and Isabel Lamon at their Best, Supported by a Splendid Cast.

MANAGER'S NOTE:—High-Class Broadway Production. One and Three Sheet Posters with Every Release. Photos by the Kraus Mfg. Co., 14 East 17th St., N. Y. Slides by Scott & Van Altena, 59 Pearl St., N. Y. C.

Beautiful Player Posters of Edgena De Lespine and Irving Cummings at Your Exchange.

RELIANCE

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MUTUAL SERVICE

MONOPOL FILM CO.
145 W. 45th ST.
N.Y.

MARION LEONARD as a "MAGDALENE" in

"THOSE WHO LIVE IN GLASS HOUSES"

A Modern Dramatic Depiction of the Famous
Biblical Quotation from the Book of
St. John, Chapter 8, Verse 7:

> "He That Is Without Sin
> Among You, Let Him First
> Cast a Stone at Her."

Love, hatred, romance, repentance and a true Christian spirit are beautifully blended into a 3-reel story of gripping heart interest.

A production that gives the "RACHEL OF THE SILENT DRAMA" an opportunity to run the entire gamut of human emotions.

MARION LEONARD Productions are now recognized as the "Headliners" of Feature Pictures because they have "Made Good."

You Should Have Them On Your Program.

Write us for Information about the Greatest American Feature

THE SEED OF THE FATHERS

PRODUCTIONS OF MERIT

Jealousy's Trail

A story of disaster and ruin as tribute to the green-eyed monster
Monday, July 21, 1913

Tom Blake's Redemption

A psychological drama, featuring J. Warren Kerrigan, the most popular and versatile photoplay artist

One and three sheet posters — Thursday, July 24, 1913

She Will Never Know

The escapades of a wayward father. Taken from life. Excellent dramatization

One and three sheet posters — Saturday, July 26, 1913

AMERICAN FILM MFG. COMPANY

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SOLAX SPECIAL STA

Solax

The PIT and T

ADAPTED FROM THE WELL KNOWN

EDGAR ALLEN POE'S

BLOOD CURDLING DESCRIPTION

OF THE

INQUISITION

-THREE - REELS-

Solax

TE RIGHTS FEATURE

he PENDULUM

EXCLUSIVE SUPPLY FEATURE PROGRAM

ALL-STAR CAST

FEATURING

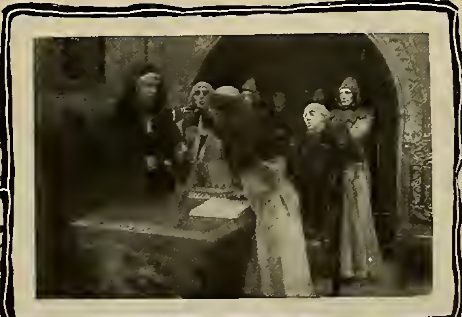
DARWIN KARR

The screen story vibrates with all the virility and vitality of Poe's incomparable pen. The miner or laborer in Pennsylvania, the office man or clerk in Illinois, the captains of industry and professionals of all parts will alike be thrilled by the production's classic realism. The scenes mirror Poe's compellingly gruesome but not repellent verbal rhapsody.

ADVERTISING MATTER INCLUDES

three kinds of ones, two kinds of threes, sixes, heralds, lobby photos, and announcement slides.

SOLAX COMPANY
Fort Lee



To the Great Assemblage

of film men gathered to attend the Motion Picture Exposition and Convention, no issue is more important, no question more absorbing, than the type of picture most demanded and most appreciated. It is not taking too much for granted to assert that the greatest and most representative number of these film men would pronounce such a feature as

Adolph Zukor's Astonishing Animal Series

Capt. Cherry Kearton's Wild Life and Big Game in the Jungles of Africa and India

Featuring

Native Lion Hunt in the Heart of the African Jungle

The Greatest Animal Feature Ever Secured!

STATE RIGHTS NOW SELLING!

The world's most daring animal photographer face to face with savage animals in Borneo, India and Africa; astounding reproductions of wildest Nature's most thrilling scenes; incredible feats of daring and fortitude; in short, Capt. Kearton has accomplished the almost impossible.

This feature is a dignified sensation, and has been highly endorsed by naturalists, scientists and the press. Its value to YOU cannot be estimated in type; the picture, like all other wonders, must be seen to be believed.

You Film Men Who Are Now in New York

take advantage of your presence and your opportunity and make a safe investment of an hour to come over and look at the films. You be the judge—the films will carry conviction.

Unusual lithographs, interesting heralds, realistic lobby displays, authoritative lecture and everything to make it

A BONA FIDE SUCCESS!

ARAB AMUSEMENT COMPANY
TIMES BUILDING NEW YORK CITY

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

SELIG DIVERTING SELECTIONS

A SEXTETTE OF SUBJECTS

Amusing, Informing and Entertaining

All for the Joy of Summer and the Delectation of the Million

July 21st. "The Short-stop's Double." A story of an infatuated baseball fan who almost lost his credit, his money and his position. Full of excitement.

July 22d. "The Senorita's Repentance." A dramatic story of the desert mines of Northern Mexico. Striking pictures, lots of snap and action.

July 23d. "The Unseen Defense." A fine story of emotions aroused by an old church song. A patriotic play of war time and its aftermath.

July 24th. "Two Artists and One Suit of Clothes." An amusing comedietta involving embarrassment from shortage of dress. On the same reel with "In Moro Land." One of Selig's picturesque educationals in our island possessions.

July 25th. "The Acid Test." A strong love drama in which a fair young lady concludes to release a dashing young man in favor of a plodding scientist who saves the family.

July 19th. A great two-reel release, from the pen of Mrs. Otis Skinner. A powerful drama of the day. "The Ne'er to Return Road."

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

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The biggest and
permanent feature
your house every
make new patrons
prestige in your own
both weeklies if you
all the

TWICE

WEEKLY

best film issued, a
film which will fill
time it's shown, will
and add to your
neighborhood. Book
want all the news
time

OUR
WINNERS
2
A
WEEK

A WEEK

RELEASED SATURDAY, JULY 19th

"The Ne'er to Return Road"

MRS. Otis Skinner wrote this story. A man finds his wife in a dance-hall with another man. A shot—and the intruder falls dead by his own hand. The husband gets a life term, escapes, and staggers, half dead from exposure, into the home of the dead adventurer's mother. What did that mother do? Don't miss this Selig film in two reels.

FOUR OF A KIND THAT FOR

The same standards of reel excellence are behind every multiple feature and every single reel film that comes to you in General Film Service. It is the kind of excellence that fills *your* motion picture house at every performance

RELEASED MONDAY, JULY 21st

"Tapped Wires"

THE rivalry of two news syndicates is reflected in the humorous feud between two office-boys. One of them discovers the leak that destroys every exclusive story of his company, and then things hum. A railroad wreck, a little sister reported dead and a game kid who sticks to his job through everything—these are the human elements of this gripping picture by Essanay in two reels.

General Film Company

RELEASED WEDNESDAY, JULY 23d

"Home, Sweet Home"

A SUCCESSFUL man and his wife wanted his father and mother to live with them. The old home was sold; so was the furniture and the old horse, and into town they moved. How uncomfortable and unhappy they were! But they got everything back and went home again, and—well, it's the kind of story that works straight into your heart and leaves your eyes misty. The Lubin players appear in the sure-fire success in two reels.

MAKE A FULL HOUSE YOU

The kind that builds up *your* reputation, day by day, and lets *your* patrons know that whenever they come to *your* theatre, they are sure to see the best that brains and critical care and tremendous staging resources can supply

RELEASED FRIDAY, JULY 25th

"Honor Thy Father"

A LOYAL girl promises her dying father never to let his money pass into the hands of his scheming wife and dissipated son. She falls ill, they bully and threaten and finally plan to drug her. The violent measures visited upon her when she escapes, and upon her lover after he takes her part, provide a story packed with rapid action. Cines-Kleine produced this rattling good picture in two reels.

200 Fifth Avenue, N.Y.

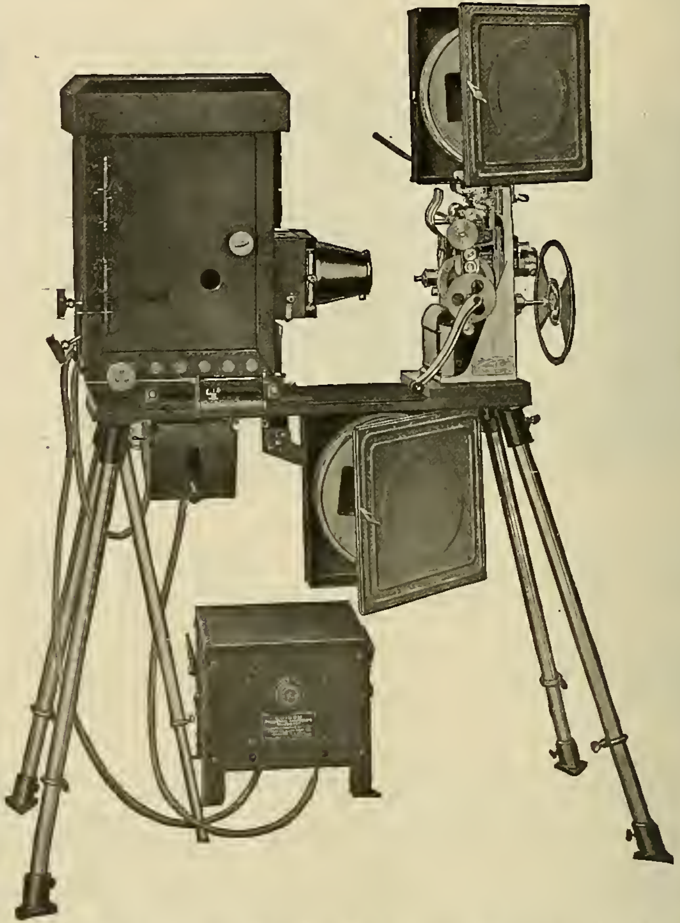
EDISON KINETOSCOPE

1913 MODEL

The machine that will outwear any other projector on the market

HARDENED tool steel in all parts of the intermittent movements and the extra heavy construction of the mitre gears give long life to the Edison. Mechanical simplicity makes it easy to operate. All metal baseboards, floor sockets and extra heavy legs give steadiness. The large lamp house and lamp, permitting the use of a 12" upper and 6" lower carbon, ¾ of an inch in diameter, spell economy.

There are many other points explained in Form 2397. Ask for it.



Price, with 25-40 ampere grid type rheostat--$250

CURRENT EDISON RELEASES

A Tardy Recognition

Drama (1,000). Released Monday, July 21st.

Having disinherited one daughter for marrying against his will, Aldrich finds himself neglected by the other as he grows old. Seeking a rest in the park, he meets the child of his disinherited daughter unknowingly, and she becomes the means of a happy reconciliation.

A Great Metropolitan Newspaper

Taken by courtesy of the New York Herald.

Descriptive-Educational (960). Released Tuesday, July 22nd.

An absorbingly interesting series of pictures which follow the life history of the newspaper from the automatic type setting machine to the hustling, pushing "newsies." From it we gain some idea of the top work precision which is necessary that we may enjoy our paper at the breakfast table.

A Knife of Fire

How Steel is Cut and Welded To-day.

Descriptive (400). Released Wednesday, July 23rd.

Oxygen and acetylene form the "blade" of this marvelous knife which cuts through a piece of Krupp steel 16 inches square in four minutes! Think of a man calmly cutting holes in a boiler with a compass! The days of witchcraft are at hand.

At Midnight

Comedy (600). Released Wednesday, July 23rd.

Crash! Aunty sat up in bed screaming and the terrified family started on a burglar hunt. Papa tiptoed cautiously up stairs and sonny—slightly the worse for wear—Nat came down stairs with an Indian club thinking he was the burglar. When the policeman arrived he found—a mouse.

The Meadow Lark

Drama (1,000). Released Friday, July 25th.

The little choir singer loves the pastor, but she is stage struck and goes to the city where she becomes a chorus girl. Discharged for missing a scene, she goes into vaudeville where the pastor finds her exhausted and takes her back to the daisy fields.

A Proposal From the Duke

Being the first story of "Who will Marry Mary?"

Drama (1,025). Released Saturday, July 26th.

Mary's fortune looms large in the eyes of a penniless Italian Duke who dazzles her by his heroism in rescuing her from a fire—set by a bribed stableman. A real accident shows the Duke's true character and places Mary under obligations to an army officer.

TRADE MARK

Thomas A. Edison

239 Lakeside Avenue, ORANGE, N. J.

LUBIN · FILMS

FIVE RELEASES EACH WEEK

"HIS BETTER SELF" 1000 feet Tuesday, July 15th

A problem play of high class. Featuring Arthur Johnson.

"THE WILES OF CUPID" 1000 feet Thursday, July 17th

A story of beautiful self-sacrifice.

"THE HIDDEN BANK ROLL" 400 feet Friday, July 18th

The laughable consequence of a jag.

"WHEN MARY MARRIED" 600 feet Friday, July 18th

A good joke on a roue employer.

"JIM'S REWARD" 1000 feet Saturday, July 19th

Excellent Western melodrama.

"AN ACTOR'S STRATEGY" 1000 feet Monday, July 21st

An actor does a clever stunt which furnishes a job for the sheriff.

"SPECIAL"—Released July 8th—50th Anniversary of the Battle of Gettysburg—1,000 feet—taken on the Battle Field.

LUBIN TWO-REEL PICTURES ARE FEATURES

"HOME, SWEET HOME"

SPECIAL

Released Wednesday, July 23rd

A beautiful story of true, loving hearts full of pathos, but not a touch of sadness. John Barbour and his sweet wife, Nell, being well-to-do, did not like seeing Pa and Ma Barbour living in a humble cottage in the country with old traps while they were enjoying a luxurious mansion. So they dismantle the old folks' home and send the sticks to the second-hand shop. Pa and Ma tried to enjoy the new atmosphere, but it was not the old home and they were caught by stealth buying the old furniture back. John and Nell saw their mistake and, giving in, restored the village cottage just as before, with only one addition, a telephone.

**LUBIN 5 COLOR POSTERS—One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, O.**

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

VITAGRAPH

SPECIAL FEATURE PRODUCTIONS

IN TWO PARTS

Will be Released Regularly Every Saturday, Beginning Saturday, August 2nd, in place of the one reel releases.

"The Intruder" In Two Parts, Saturday, August 2nd

Written by the well known Dramatist, George Cameron, with Maurice Costello and Mary Charleson in the leading roles.

"The Lineup" In Two Parts, Saturday, August 9th

Written by George Cameron, introducing William Humphrey, Earle Williams and Dorothy Kelly.

"The Curse of the Golden Land"

In Two Parts, Saturday, August 16th

Presenting Courteney Foote and L. Rogers Lytton.

"The Feudists" In Two Parts, Saturday, August 23rd

Written by James Oliver Curwood, featuring John Bunny, Sidney Drew and Flora Finch.

"The Call" In Two Parts, Saturday, August 30th

Edith Storey and E. K. Lincoln, in their respective parts, sustain this great Drama.

They Will Fill Your Houses with People and the People with Delight

CAUSE

VITAGRAPH

Monday, July 14th

"O'HARA AS A GUARDIAN ANGEL" *Drama*

Always alert to the interests of others. He protects his daughter from her husband's false friend and points the way to happiness.

"MY LADY OF IDLENESS" *Society Drama* Tuesday, July 15th

"Satan finds mischief for idle hands to do." A foolish young wife is saved from unhappiness by her quick-witted sister. There is a happy sequel.

"THE MASTER PAINTER" *Drama* Wednesday, July 16th

Through a stroke of good luck and a stroke of genius, a young artist proves greater than his master, and wins a life-long friend.

"HUBBY'S TOOTHACHE"
"SANDY & SHORTY WORK TOGETHER"

Comedies Thursday, July 17th

1. He laughs at his wife's toothache, catches it himself and their sympathy is mutual.
2. They undertake an endless job and then get together with better results.

"THE YELLOW STREAK" *Drama* Friday, July 18th

In violation of his trust and the confidence of his wife a dishonest man is killed while robbing his own safe.

"THE TAMING OF BETTY" *Comedy Drama* Saturday, July 19th

She forms a prejudice against a worthy suitor. Her brother disabuses her mind and she acclaims the worthy fellow her hero and ideal.

SIX-A-WEEK

"THE ONLY WAY"
THIS IS IT—Monday, JULY 21st.
"THE PICKPOCKET"
COMEDY—TUESDAY, JULY 22nd.
"AN ERROR IN KIDNAPPING"
FUNNY MISTAKE—WEDNESDAY, JULY 23rd.
"AN OLD MAN'S LOVE STORY"
THE RIGHT IDEA—THURSDAY, JULY 24th.
"THE TABLES TURNED"
"SCENES IN HONOLULU"
COMEDY AND TOPICAL—FRIDAY, JULY 25th.
"THE SPELL"
GRIPPING—SATURDAY, JULY 26th.

SPECIAL FEATURE, "THE DIAMOND MYSTERY," THE CONTEST STORY OF THE MOTION PICTURE STORY MAGAZINE, IN TWO PARTS; RELEASED MONDAY, JULY 14th.

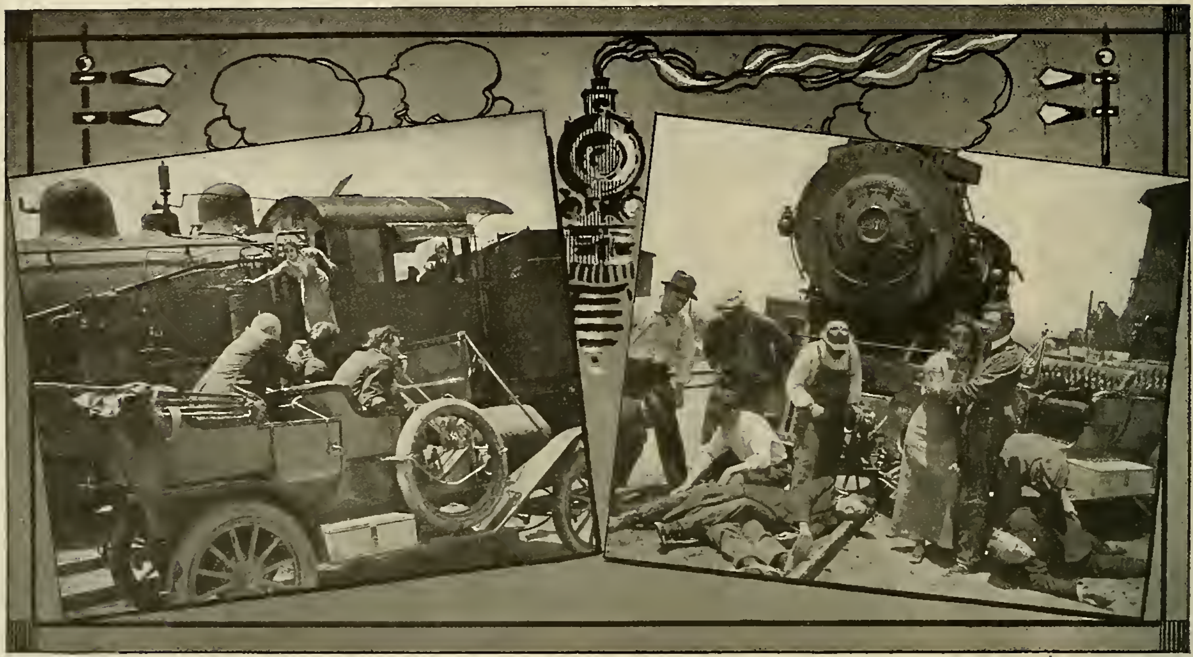
SPECIAL FEATURE, "A PRINCE OF EVIL," IN TWO PARTS; RELEASED SATURDAY, JULY 26th. SPECIAL MUSIC FOR THESE SPECIAL FEATURES

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

THE VITAGRAPH COMPANY OF AMERICA,
East 15th Street and Locust Avenue, BROOKLYN, N. Y.
NEW YORK, LONDON and PARIS

EFFECT

FULL HOUSES AND FULL POCKETS



The Flying Switch

Through the resourcefulness of a faithful railway employee, a daring attempt to rob an express car is frustrated.

Released Monday, July 28th *Special 1, 3 and 6-sheet posters*

Birds of Prey

The cupidity of an unscrupulous lawyer leads to his disbarment when he forms a plot to secure a young workman's hard-earned savings.

Released Wednesday, July 30th

Hoodooed on His Wedding Day

The groom takes drastic measures to claim his bride when her house is placed under quarantine.

(on the same reel)

The Wonders of the Briny Deep

Produced in co-operation with The New York Zoological Society.

Released Friday, August 1st

A Virginia Feud

A tragedy almost results from the bitter enmity between two families of mountaineers.

Released Saturday, August 2nd *Special 1, 3 and 6-sheet posters*

The Girl and the Gangster

A Powerful Dramatic Feature in Two Parts

Special Release, Monday, July 28th *Special 1, 3 and 6-sheet posters*

IMPORTANT NOTICE!—Beginning August 6th, Kalem will release a multiple-reel feature every Wednesday for regular service. This will replace the one-reel release. Watch for these big features!

KALEM COMPANY

235-239 West 23rd Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.................................President
E. J. Chalmers......................Secretary and Treasurer
John Wylie.............Vice-President and General Manager
The office of the company is the address of the officers.

WESTERN OFFICE—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

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Foreign Countries (postpaid)..................... 4.00 per year

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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 366.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, July 19, 1913

Facts and Comments

IF all the producers now engaged in the making of feature films were to have an eye to the future they would not be guilty of giving the exhibitor a reel too much. The temptation to charge for three reels when two reels would do ample justice to the subject must be resisted or the feature programs will suffer. There is altogether too much "padding" in features nowadays, and nothing will tire the public more quickly than this waste on the screen. The producer who will stick to the standards of condensation that made the old single reel so acceptable to the public will lay foundations for the future. He will retain his prestige and the favor of exhibitor and public, while the "padder" will, after a while, look in vain for good bookings. The public are just as quick to detect flagrant paddings as any exhibitor or critic.

* * *

THE MOVING PICTURE WORLD, as is well known to its readers, stands opposed to a long show for little money. A decent profit is impossible where an admission of five cents is charged for an entertainment consisting of more than three reels. A lot of poor reels may be shown at such a price with a temporary profit, but the exhibitor indulging in that kind of business is not going to last long. Even where the seating capacity is large a protracted show is bound to lose money in the end. We are therefore in hearty accord with the movement to limit the number of reels at each show.

*

We are, however, very much opposed to the methods, or rather the arguments, put forward by the advocates of a limitation in the number of reels. In their ill-judged zeal these men put forward the strange contention that more than three reels at a time will, according "to the expert opinion of oculists," injure the eyesight. It seems incredible that any sincere friend of the motion picture industry wants to advance this kind of a theory in support of a shorter show. It is absurd to the point of childishness. We have had more than enough of this silly talk in the past, and we cannot imagine why it is being revived and revived by men supposed to be friends of the motion picture. When motion pictures first came into vogue a lot of cheap "oculists" attacked them on the ground that they hurt the eyes, and THE MOVING PICTURE WORLD, as well as the kinematographic press in general, labored hard to refute these theories. The fact that millions of people went to moving picture shows every day in the year without any harm to their eyes finally disposed of the ridiculous yarn.

*

If four reels hurt the eye, why not three or two? What evidence is there that the human eye is favorably affected by two or three reels and injured by four and five or more? We had begun to believe that this ludicrous theory about the moving picture hurting the eye had been exploded for good. Let us all work for a shorter entertainment, but let us exercise a little more sense and discretion in the selection of our arguments, and let this talk about the harm of the motion picture to the eye drop quickly and forever.

* * *

IF the Exposition and Convention at the Grand Central Palace demonstrated nothing more than the coming of better relations among the different branches of the industry, they were worth holding. The moving picture art will indeed enter upon its golden age when the manufacturer and the exhibitor are eager for each other's friendship and good will. Evidences of an approach of this golden age are abundant and most gratifying. The division of the profits in this industry is possible on a fair and equitable basis, and no one branch will ever succeed in absorbing all the profits at once.

* * *

THE moving picture men of New York, and indeed of the whole country, have known for many years that Mayor Gaynor was their friend. They have known that he was far more than a perfunctory or lukewarm friend, not the kind that feel affection for every voter just about two weeks before the balloting takes place. We know and have known for years that the Mayor, unlike a politician, but very much like a statesman, has stood by the motion picture when it was not the most popular thing to do so. We remember how his decided stand in favor of the picture caused him to be caricatured in the yellow journals.

Men who have known the Mayor for many years and who have heard him in his chambers or in the court or upon the political platform said with one voice that the Mayor was never more in earnest and never made a better speech in his life than he did before the cheering delegates of the most interesting convention ever held in this city.

The Case of the Stage vs. the Picture

By W. Stephen Bush

ONE of the grave charges often preferred against the motion picture has been its alleged debasing influence on the legitimate stage, both here and abroad. The assertion has been repeated time and again that the motion picture had a low code of ethics, both in art and in morals, and that it threatens the high cultural mission which the stage is supposed to fulfill in every civilized country. Attention is justly called to the importance of the theater as a means of educating the public and of moulding the national taste. This opportunity of the stage to influence our daily lives and to present burning social problems of the day in a striking manner is, no doubt, greater today than it ever was before in the history of dramatic art. The higher, therefore, the standard of the stage and the loftier its themes and aspirations, the greater must be the good resulting to the community at large. An indictment against the motion picture accusing it of seeking to drag the stage and all dramatic art down to a lower level is not to be passed by lightly. Every friend of the motion picture will, therefore, be concerned in the question of whether the charge is true or false.

The charge that the picture is a "corrupting influence" and one "full of menace to the development of the best dramatic art" was first made by the theatrical press. The various publications devoted to the interests of the stage were very sure that the motion picture was an "unwholesome excrescence" and "a foolish fad" which ought to be destroyed forthwith. This sublime contempt for the motion picture on the part of the theatrical organs underwent quite a change as the advertising managers began to see a source of revenue even in the detested pictures. Abuse and condemnation stopped and presently there appeared moving picture sections. At present only those theatrical papers that cannot obtain any advertising from the film producers continue to antagonize the motion picture with plain and fancy epithets. The charge against the motion picture, however, is still repeated by a considerable portion of the daily press, which gets no advertising patronage from the motion picture and quite a generous share of advertising from the theatrical interests. The charge is likewise reiterated from time to time by social reformers, theatrical magnates and not a few critics and literary lights.

To find out whether the charge is well or ill founded it is necessary to take a survey of the dramatic and moral standards of the stage of the present day. Let me hasten to say right here, that in our own country these standards have within the last few years gone distinctly forward. To sustain a favorable comparison with the doings on our legitimate stage the motion picture cannot afford to fall below its present state of quality. It is true that there is a morbid Broadway taste for "ragtime, lingerie and crime," but that is abnormal and entirely overshadowed by the success which fine serious plays with the right kind of realism and the right kind of moral have consistently won from the American public. As far as our own country is concerned we may well be proud of the distinct improvement both on the silent and on the speaking stage. Indeed the cry against the motion picture as a deteriorating and anti-artistic influence has almost subsided here, as witness the haste of theatrical interests to ally themselves with the motion picture. All the louder is the noise made across the big water. We hear the echoes of it here with annoying regularity.

We have long cherished a belief in this country that in all matters pertaining to the stage we have much to learn from Europe, which is still regarded as the oracle of all art, modern no less than ancient. When I recently passed through the great centers of European civilization I felt it my duty to look around and investigate in order to determine whether the outcry in the European press against the motion picture as an enemy to true art had any foundation in fact. I could think of no better method than a visit to all the great theaters in London, Paris, Berlin, Rome, Naples, etc. If the famous theaters in the cities named showed a drama of high merit, clean in morals and lofty in art, with due occasional attention to the humorous and to the spectacular, much must be expected and exacted of the motion picture. If the speaking stage occupied a noble eminence in the realm of art and literature then the motion picture would never be at a loss for a standard and an inspiration.

Is the modern high class European theater such a shining temple set upon a great hill? Are the film producers a horde of wicked vandals besieging the fair city and seeking to destroy it? Is the motion picture really "a national menace," as one learned professor in Germany has put it? Are we exploring the puddles of the pigsty while the speaking stage is pursuing exalted ideals that have their source in the blue empyrean above us? Is the moving picture artist a traitor to all the nine Muses at once and is it a high crime and misdemeanor for any playwright of distinction to be found in the company of the common scenario writer? Has there been any damaging of sublime ideals in consequence of the spread of the filmed drama? These are questions that are well worth looking into.

In England it seemed to me the same pleasing rivalry exists between the silent and the speaking stage as we have it here—each art strives for higher ideals and aims to elevate public taste. On the European continent it is altogether different. There is not one play which is worthy of the best European traditions of the past. If there is anywhere a lower level of materialism and a greater degradation of artistic ideals than in the city of Berlin it must be found either in Paris or in Rome. They cannot get away from the problems of sex, and vulgarity is constantly confounded with "boldness of treatment." There is something dreadfully flat about the Continental stage of today. The hunt for the morbidly sensational is leading the playwrights into malodorous swamps. It surely is not a whit better in Italy where the reigning dramatic success of the season is "La Cena delle Beffe" (The Meal of the Mockers). This is a veritable feast of blood and dirt and after seeing it I have ceased to wonder at the cheap horrors of the Italian melodramatic film. The cup of poison, the knife, the torture, all those diabolical refinements of revenge in which the literature and the history of Italy abound are found in this play. Of course there is mixed with this Latin type of cruelty a touch of Bocaccio, but it seemed to me that even the worst tale in the original Decamerone does not quite reach the infernal depth of the plot in La Cena. Bocaccio never tears off the veil entirely but in this modern drama the pruriency is as painful as in the foul and scurvy pond wherein Thais bemoans the evils of her earthly days.

Press, Producer and Public

By Louis Reeves Harrison

NEARLY every man who has some knowledge of English, plenty of stationery and two arms has tried to write for the papers at one time or another only to shake hands with himself when he is able to make a living some other way. Men who thus congratulate themselves have become well informed as to the difficulties involved in attempting to transmit bright or original thoughts to others, and they may have even become aware that they have none to transmit. To think a "think" does not always require the highest possible concentration of the mind, but it is quite another matter to perceive and select what is of value and interest to others and shape it in such convincing form that it has a punch. I may also add that success studiously avoids a Man of the Press who is not nimble-witted enough to avoid several hundred thousand opportunities to make an error. He has to be as careful as the engineer of a train full of critics where a lot of dynamiting publicity managers are scattered along the track.

While chance plays nine high and deuce low in the profession of letters, vocation that is essentially intellectual, art that has included the greatest of human minds, more than several gentlemen have largely profited from the production of moving pictures without any particular natural qualification or especial training for the work. They have occasion to rejoice with Mr. Woolworth that ten cents is about as much as the average person can spend without giving the outlay a second thought, but the picture show screen offers abundant evidence that they have no inside information as to what the public wants. Some of those who happened to get in at the right time are such keen business men that their ideas of public taste are profoundly affected by what there is in it for the producer by way of quick money, the quicker the better. It is said that two or three of them would run a slaughter house if an occasional exhibitor or renter told them to give the people raw meat and plenty of it.

How about that Dear Public? This is some country. This is an age of marvelous invention. As long as no man or group of men controls the patent office, mechanical genius will find expression, and it is so common as to be universal in the land. Human cerebrums are being cultivated by millions, not only in the schools and colleges, but by periodicals that Men of the Press, who might be shining lights in a smaller scope, are filling from their exhaustless fountains of creative talent. Every live editor, especially if his medium circulates among millions of our common people, knows that it is a battle of brains for him to hold favor in a general intelligence that is going forward by leaps and bounds. It is to snicker when any one of the people talks about writing over the heads of the other people, and the laugh is not on them.

Uncounted millions of people will not be seen going into a moving picture show, though they may eventually get there, and there is a reason. It is not altogether pleasant and not at all profitable to have them sneering and jeering at the screen presentations, but a disagreeable fact stares at us like a sudden and truthful reflection of one's countenance in the mirror—many of the photoplays shown are eminently suited to the comprehension of primitive minds alone without an added atom of common interest.

Now men of genius, like Mark Twain, have a delightful way of crystallizing their knowledge of human affairs into lucid words that reach and charm all classes. There is, in fact, scarcely a notable screen presentation that is not derived from men of letters of these or other times. Why not utilize moving pictures to portray the grandest ideas of the age, formulated by those who know a little more than is universally known, instead of depending on writers who have only the one good excuse of their natural vanity to crave public attention? The art of making moving pictures has been brought to a high state of development, only one of the essentials to complete success is usually lacking, the modern idea.

Men of the Press realize this. That they have been discriminate in criticism indicates that they *feel* what is needed. That they are so prompt to appreciate the better class of productions demonstrates that they are only too glad to be of service where such productions approach what is bound to come in the course of time. That most of them have stood courageously for a principle in their reviews points to eventual improvement. But none of them has been kept busy responding to compliments from those they seek to aid. Perpetual appreciators themselves, their efforts have met with scant appreciation in return, especially from those originals who imagine that there is some underground connection between the critic and the ad solicitor.

The Man of the Press thus stands between some extreme views of the public on one side and a great deal of misapprehension of purpose on the other, with not a little intolerance on both sides. Between those who ridicule moving pictures and those who eternally recur to the *touching* drama of two lovers who cling to each other with lips and arms in the last scene, the Man of the Press is in sore distress to find anything that entertains or is even suited to the aims and purposes of the majority of our population. The pictures attract few, though they may be intended for the many. When there are no live features or exceptional music, the low price of admission is the sole drawing card.

I was one of those who urged the feature photodrama when the scope of the thousand-foot reel seemed too small for the unfolding of a fine story, but the first response was a mere stretching of what was tiresome in a twenty-minute presentation, or protracted adaptations from sources long run dry. What was hoped for was an array of new, bright and original photodramas from authors of today. That involved an expenditure never before considered. It is true that a producer occasionally offered from ten to twenty per cent. of the amount usually received by writers of originality and constructive ability, but the fact that high merit of product was secondary to commercial manipulation led to the release of features in name only.

A scant half-dozen met with large success because they were derived from really great works of expired copyright. The kind of a man who will write the great feature photoplays of the future is one who makes some particular subject his specialty for a period of time, gives it his whole attention and manages to express in an entertaining way one thing or another of almost universal interest. Work of this kind is not only well worth doing but will prove well worth paying for in the long run. What is most needed at this stage of the game is genius in the scenario.

No less dissonance comes from Paris, where only the occasional revival of an old classic serves to keep the theater from a final drop to the low, the stupid and the inane. I was told by men of supposed experience in matters theatrical that the musical play "Julien," at the Opera Comique, was a typical and very successful appeal to the best French taste. I had seen a charming little French comedy in the Opera Comique, refined and full of sparkling dialogue, though slightly deficient in action. In refined comedy, at least, the spirit of Moliere is still alive in France. The audience which saw "Julien" was earnest, sympathetic and enthusiastic. It was a distinguished looking audience with many ladies fashionably attired. They applauded nearly every scene in the play and followed the plot with absorbed interest.

Now what was "Julien"? Would it draw a crowd in an American theater or would it tempt a picture-maker to film it for the public? It is hard for a sane Saxon mind to follow the dramatic convolutions and the mysterious allegories of this "dream of a poet." Sketched briefly here is the true inwardness of "Julien": A long-haired poet with languishing looks and careless morals has just left his noisy company of artist friends at an early hour in the morning and returns to his "menage," his more or less domestic establishment, where an attractive young woman is reposing on a couch in moderate negligee. There is a lot of airy talk between the lady and the artist, the artist drops off to slumber and then begins his dream. There is a perfect ocean of talk, mostly monologue by the poet. He passes into a mystic temple where a lot of long-whiskered high priests tell him that life is full of disappointments and that nothing is really worth while. There are some weird ceremonies, during which the poet is supposed to pass through some sort of consecration. Here the thing degenerates entirely into an exchange of attitudes between the poet, the high priests and a lot of pleasant looking and prettily dressed young women. There is some good music and some good singing. The poet is not to be persuaded into the slightest degree of cheerfulness and starts in to tell his troubles to everybody he meets. No one seems to be able to do anything for him and in the third act he is seen standing on the shore of the tempestuous sea. In an excellent tenor solo he tells the audience that he is "going to pour his infinite sorrow into the stormy infinite sea." Lest my ear, but imperfectly attuned to this rapid utterance of French, deceive me, I buy a text book. It is really all there. One attitude and one flood of verbiage follows another.

Though there has been an awful lot of noise all through the play nobody seems to have been hurt. The whole thing was the cheapest kind of romanticism, artificial to the last degree, full of declamations and attitudes and conveying not the slightest real entertainment or nourishment to the eye or the mind. Such mawkish taste and silly sentimentality could never win on the screen. Somewhere, no doubt, some shredded thought was concealed in this play but it was hard to discover just where. It was free from the low materialism of Berlin and the vile intrigue of Rome but it offered nothing to the average mind by way of entertainment or instruction.

Verily the speaking stage of Europe has no cause to thank Heaven that it is not like the motion picture. Judged by the standard, either of art or morals, the motion picture is easily first. It is not free from flaws and it has its sins of commission as well as of omission. It does not, however, lie in the mouths of the defenders of the modern speaking stage to reproach the kinematograph. The average moral and dramatic quality of the film is clearly above the average moral and dramatic quality of the plays on the speaking stage. In a far greater degree than the speaking stage are we of the motion picture under the influence of a sound and sensible majority. It is impossible for the motion picture to corrupt and degrade or stupefy a stage like that of Germany, France or Italy. The danger or debasement, through the inferior standards of theaters, is an undoubted reality and the motion picture is constantly exposed to this danger.

I often wished that the heedless men and women who in this country still oppose the motion picture could realize to what extent the American-made picture helps to keep up high standards in European kinematography. American-made pictures invite the interference of the censor, but in the rarest of instances, and are eagerly sought after, especially by the exhibitor who caters to the best classes in the community. We must not forget that every great enterprise in film production, whether here or abroad, has aimed uncommonly high. We must bear in mind that the European manufacturer, by keeping his eye on the American market, is anxious to eliminate criminal realism, erotic irregularities and, in fact, everything which the average American audience would not want to see and could not enjoy. The lower and viler taste is driven to the speaking stage for its gratification. To speak of a malign influence of the motion picture on the stage is, in the light of the facts just cited, the height of absurdity and hypocrisy.

The truth of the matter is that the motion picture everywhere acts as a bulwark against the diffusion of lower ethical standards. The motion picture is under the constant supervision of the public. There is a degree of intimacy between the silent stage and its patrons which works well for clean and unobjectionable pictures. The plain people of the land, from whom the motion picture recruits the main part of its audiences, will not tolerate anything offensive. The husbands and fathers who take their wives and children to the motion picture theaters are pretty safe judges of what constitutes a clean and proper picture and they are not likely to lower the standards. The fact that women and children constitute no small part of every motion picture audience is a guarantee against the danger of offensive pictures. The offensive picture cannot be kept away from the screen entirely but its life will always be short. As a rule the exhibitor is jealous of the good reputation of his house. He is more directly responsible to his audience than the manager of the speaking stage. He is on intimate terms with his audience and his audience never hesitates to let him know if they think ill of a picture.

Once for all the press, which still fears the "corrupting influence" of the motion picture upon the stage, ought to allay its fears and take a good douche under the cold stream of facts.

The Real Keynote: Educational

To teach and to instruct you must get your audience into good humor and make them comfortable. Let us all admit that the promoters of the Exposition have solved that problem with consummate skill, all the more effective because it was not at all obtrusive. Could you walk through all those spacious aisles, so generous in width and could you look at the opportunities which the balconies provided without realizing what was in the mind of the promoters? They wanted to put the public in good humor. That is one of the finest of arts and one that is distinctly American. The results are a foregone conclusion. The skill of a past master in the art of running expositions was apparent at every hand.

The Children's M. P. League

Things that Happened at the First Show—Crippled Children and Little Mothers Had Seats of Honor—An Interview With Mrs. Laura Cogswell.

IN the "Jefferson," a clean, roomy and exceedingly well managed moving picture theater on Fourteenth Street just a few doors east of Third Avenue, "The Children's Motion Picture League," under the direction of Mrs. Laura Cogswell who was riotously hailed as "The Motion Picture Mother," held its first session and entertainment on Saturday, June 28th. There was a lot of dynamic excitement in the air and it was quite infectious, spreading from the delighted crowds of typical East Side children to all the grown folks present, not even sparing the reporters of the daily press who pride themselves on being just accurate recording machines without any foolish sentiment whatever. The general enthusiasm, while always decorous, sent some of its waves even into the street and thus many an uninvited but welcome guest entered to see what was going on and came out with all kinds of precious sensations surging in his breast.

The Children's Motion Picture League no doubt has its more or less informal charter and its by-laws but there was one feature of it which in practice overshadowed everything else; the poor and the crippled children could get in free and, indeed, they were there in large numbers. Three cheers for The Children's Motion Picture League for this reason alone—there is always a suggestion of the divine in any invitation to the children, especially the poor and neglected ones. From time immemorial they have been the guests of the gods. The show commenced at 9 o'clock and was still going at twelve with two pretty bits of vaudeville and pictures. Did this long show tire the children? They drank in every thing that appeared on the screen as a thirsty man tackles a cool spring on a hot and dusty day, and when it was all over groups of bright-eyed, lively and excited children swarmed around the manager's office and asked "When is it going to be again?"

Why, "it is going to be again" all the time if Mrs. Cogswell's plans do not go wrong, and that seems about the most glaring improbability of the day.

The Children's Motion Picture League has, broadly speaking, two great objects: To bring the picture to the door of every child anywhere in these United States free of charge in case of poor children, and to make the picture suit the child. Mrs. Cogswell could not have proposed two better objects to herself. After the great day in New York the movement will no doubt spread with the ease with which water distributes itself on level ground.

Let it be said right here that the motion picture fits in passing well with the modern religion of humanity, which cares more for the deed than the creed. The film producers had given all the pictures that had been wanted without the thought of any pay and it is to be greatly regretted that none of these men were at the show to see how these children enjoyed the pictures—it was a very fine picture show, to be sure, but by far the finest part of the program was the children themselves, and the men and women who were privileged to assist in this entertainment found it hard at times not to give way to the emotions called forth by these thousand eager shining faces, among them many little mothers who had brought their tiny charges with them and banished for a moment the all too early cares of life. No less generous were the managers and owners of the theater and the musicians and the operator and the choirmaster, who defied the heat, and counted themselves happy to co-operate.

The pictures were largely of a patriotic character winding up with the Vitagraph portrayal of Lincoln's Gettysburg address and with the singing of patriotic hymns. That surely was as it should have been, for such an entertainment and such a movement as this was possible only in this country where the rights of the child are recognized and respected more than anywhere else in the world.

When Mrs. Cogswell stepped in front of the great surging sea of children's faces there was an outburst of enthusiasm so manifestly sincere in its childish noisiness that the good woman could not be heard for a minute or two. She did not trust herself to do more than say a few words of welcome and then she was utterly overpowered by her feelings and sat down in tears. There was not really anybody just at that moment whose voice was entirely free from huskiness, but at last Mr. Kinney, who acted as choirmaster, made a short and informal address followed by a representative of The Moving Picture World, who read a very nice telegram sent by Governor Sulzer.

Mrs. Cogswell, who is completely absorbed in her work, said to a Moving Picture World man in the brief intervals of leisure in the earlier part of the show:

"Almost a score of organizations interested in the welfare of children are present today and you see how well filled the theater is. I wanted to distribute free tickets in the public schools, but Mr. Maxwell would not allow this. In spite of his action I distributed what I could on the sidewalks as the children left the school. From all sides I have received offers of help to extend this movement. Letters have come to me from as far as California asking me to come out there and start a similar movement. I propose to make the United States my field, but I want to complete my work right here in New York before going elsewhere. This work is supported entirely by voluntary contributions and has no commercial aspects whatever. The poor children are always welcome whether they have a ticket or not and the first three rows in any entertainment given under the auspices of this league are always reserved for the crippled children. You know in an audience of children the first rows are always counted the best even in a moving picture show. Every program will be a children's program and the grown people are, of course, invited to come along and if they want to pay we have no objections. It is worth something to see these children having a glorious time."

For that "Scroogy" feeling attend one of the shows of the Children's Motion Picture League. Ask for M. P. M. Cogswell.

Harmony in Universal Offices.

P. A. Powers Becomes a Director—Service to Powers and Swanson Exchanges to Continue Unchanged.

The Universal Film Manufacturing Company, on Tuesday, declared a semi-annual dividend of three per cent. on its preferred stock. This is the first dividend the company has ever declared, and the officers of the corporation are elated over the situation. The declaration of the dividend followed but a few days the signing of an agreement between the two factions that have been contending for the control of the corporation, which settlement has been duly ratified by Judge Goff, before whom the various hearings have been held.

The board of directors is to remain as at present, five. Mrs. W. H Swanson has retired from the board and has been replaced by P A. Powers. The executive officers of the company are Carl Laemmle, president; R. H. Cochrane, secretary and treasurer The office of vice-president is not filled. The books of the company, which since the famous 'stockholders' meeting have been in the custody of the authorities, are to be returned to the officers of the corporation. These included the stockholders' minute book, the directors' minute book, the stock certificate book and the stock ledger. No record of any past transaction appearing in the books is to be altered except upon judicial determination, but the status of the books is to be open to question by any party in the action.

The Powers and Swanson exchanges are to carry out on their part all agreements with the Universal as heretofore existing, and the company pledges itself on its part faithfully to carry out all its contracts with these exchanges, upon its usual and most favorable terms, without prejudice to the rights of the parties with respect to said contracts claimed, and without discrimination in favor of any officer or director of the company. "All the directions contained in this order," concludes the stipulation, "shall be in full force and effect until the final determination of this action, and all bonds herein are hereby canceled and discharged."

"The company is now in splendid condition," said Mr. Cochrane, Wednesday. "Everything is running smoothly. Mr. Graham, the general manager, returned from the Coast yesterday and is highly enthusiastic over our big organization out there. He says it reflects credit on all who have participated in its success."

It is understood that the agreement signed before Justice Goff leaves for future judicial determination the ownership of the stock formerly held by David Horsley, and that the amicable adjustment of the other difficulties is for the purpose of permitting the company to proceed unhampered in its business of making pictures.

EDISON PLAYERS RETURN.

Charles Seay's entire troupe of Edison players has returned to New York after a delightful month in Georgia, during which they had the pleasure of meeting the governor of Georgia and the mayor of Atlanta. As a native of Rome, Ga., and the son of a prominent citizen of that state, Mr. Seay was in a position to lead his company into places hitherto sacred from the intruding camera. They were royally entertained by many prominent people in the city.

"The Heart of a Jewess"

Two-Reel Universal Feature.

Reviewed by Louis Reeves Harrison.

A TOUCH of pathos, a great deal of humor, fidelity of characterization and some unsparingly accurate views of modern Jewish customs in New York City all help in this interesting story. It is a pleasure to see Jewish people play Hebrew roles of comedy and sympathy, especially after so many sickening caricatures have affronted vaudeville audiences for years. This photodrama is no idealization of the Hebrew. He is presented as he is in the raw material as a beginner in a new environment. Most of the Jews who come here in the steerage are beginners, and they find it less difficult to make a living than to change their established manners and practices, but their hearts throb with the same emotions as those moving the rest of struggling humanity. "The Heart of a Jewess" is simply that of a splendid woman.

Scene from "The Heart of a Jewess" (Universal).

In this presentation of exact conformity to truth, there is plainly exhibited both the Hebrew's inability to discern progress in a change of custom and the readiness with which he adapts himself to harsh circumstances. He is a survival of severe conditions and a plucky one at that. The father of Rebecca, a girl of fine attributes, is established in an humble way when he learns that she is coming to join him. His meagre business is conducted in a cellar, which, at the same time, furnishes him with a home. It is there he receives her with enthusiastic joy. She is wholly unaffected by his comparative poverty; her fortitude immediately lights up his wretched home, and she promptly refuses to be a burden on him. She takes the first employment obtainable, that of running a sewing machine in a sweat shop.

Scene from "The Heart of a Jewess" (Universal).

All of the early scenes give the impression of being taken from actual living conditions. The sweat shop is such a perfect simulation of reality that it has a Dickens-like intensity and humor. There is visible hardship in the work and a lot of philosophical good nature as well. In the front row of the operatives is a delicious type. The busy workers give no evidence of oppression—they are all intent on making the mighty dollar. Rebecca slaves and saves for a purpose—she is affianced to Jake in the old country. When he arrives there is seen a type never presented on the stage, though he is visible enough in actual life to those who keep their eyes open. He has, however, attributes rather difficult to swallow. Soon after he is rigged out in a modern suit of clothes he enters college, and "one year later" he is a full-fledged practicing physician.

Rebecca is faithful, in spite of the fact that a finer type of lover, David, has announced his love. Jake gradually yields to the force of circumstances in the person of a "marriage broker" and becomes engaged to a lady who can bring him ten thousand dollars. On the eve of marriage with the lady of means, after he has exhibited a weak and cruel streak in discarding faithful Rebecca, perfidious and oily Jake is principal in an accident that sends Rebecca to the hospital. He deserts his bride-elect and obeys a finer impulse in following the injured girl to the ward where she lies seriously injured. He there renounces the lady he was about to wed and loses both. Rebecca turns to the man whose love is real.

Rebecca's father is impersonated by an actor of rare ability, so consistent is every feature of his work, and all the other parts are delightfully presented. Perhaps the most amusing scene is that of Jake's return to the $10,000 bride after leaving her, only to be discarded by indignant Rebecca. His reception by a number of Hebrew gentlemen in evening dress, all wearing their hats, is comic in its character revelations. The comedy is wholesome, modern, interesting and handled with skill.

"ON THE TRAIL OF THE SPIDER GANG" (Apex).

HERE is a picture that may be truly described as a thriller. It is a story of the pursuit by a detective of a band of dress-suit thieves. There are several sensational episodes running through the three reels. One is the escape by a woman over a rope suspended between two houses at a height of many feet. Another is where Hayes, the detective, following the trail of a member of the band, jumps from a moving train to an elevated structure, then to the top of a moving bus, from that to an automobile, then to another bus, from the top of which he jumps into a machine containing his prey. An aeroplane also figures in the pursuit, of which a good picture is given. Two locomotives, one of them following the other, come into collision. These are a few of the adventures which go to make a picture that is unusual on the spectacular side. Photographically there is much merit. The settings are in accord with the apparent prosperity of the lawbreakers the detective is trying to bring to justice. "On the Trail of the Spider Gang" is a tale in which action is the keynote.

Scene from "On the Trail of the Spider Gang" (Apex).

FORBES-ROBERTSON IN "HAMLET."

The Gaumont Company has succeeded in persuading Sir Johnston Forbes-Robertson, on the eve of his retirement, to allow his magnificent production of "Hamlet" to be perpetuated on the screen. The Hepworth studio at Bushey, England, will be used in making the scenes.

The Third National Convention

Tremendous Growth of the M.P.E.L. During the Past Year Demonstrated by the Largest Gathering of Motion Picture Men from all Quarters that ever got Together.

THE third national convention of the Motion Picture Exhibitors' League of America was called to order by President M. A. Neff at 11.40 a.m., Tuesday, July 8, in the Grand Central Palace, New York. Considerable time was spent in waiting for Mayor Gaynor and Samuel Trigger, being unable to state when he could come, it was deemed best to enter upon the work of the convention at once.

Mr. Trigger in a few remarks reminded visiting exhibitors of the promise made by the New York delegation, at the national convention in Chicago last year, that New York would give a convention that could not be beaten, and he left it to the visitors to judge for themselves.

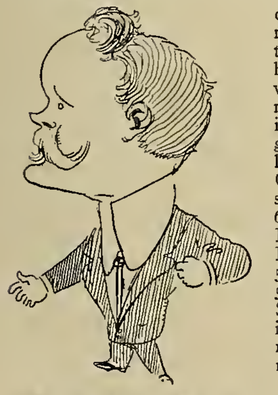
President Neff then ordered a roll call of the national vice-presidents present. Objection was made by a member that the proceedings could not continue without a national secretary, but President Neff announced that J. Howard Bennett, of Baltimore, had been temporarily appointed to fill the place of C. M. Christenson, resigned, at the meeting of national vice-presidents held in the Imperial, Monday, July 7.

The president then asked for the roll call of the members of the executive committee, and this caused numerous protests throughout the hall and the introduction of several resolutions. It was held by the various speakers against Mr. Neff's procedure that the chair had not the right to appoint this committee, but it was ruled by the chair that the constitution and by-laws gave the power.

In the midst of much turmoil, F. Brylawski, of Washington, D. C., moved that the members go into executive session, admitting all the delegates present and then determining who were, and who were not, bona fide representatives of their states to the convention.

The stand was taken by the chair that the books of the national secretary were the only legitimate records in the case, and he instructed G. H. Wiley, national vice-president from Missouri, to announce the names of those on the credentials committee. The reading showed that G. H. Wiley, of Missouri; T. P. Finnigan, of Texas; G. F. Robinson, of New Jersey; F. J. Rembusch, of Indiana, and F. Brylawski, Washington, D. C., were on the committee. G. H. Wiley then read from the national secretary's books a report showing how many delegates each state was entitled to, as follows: Illinois, 10; Pennsylvania, 8; Michigan, 6; Indiana, 7; West Virginia, 6; Wisconsin, 6; Maryland, 6; Maine, 5; Virginia, 6; Georgia, 5; Delaware, 5; Missouri, 7; Alabama, 6; Kentucky, 6; California, 8; New York, 13; New Jersey, 6; Oklahoma, 9; Nebraska, 6; Kansas, 6; Florida, 5; South Dakota, 5; Arkansas, 5; Washington, 6; Minnesota, 6. Several states not yet organized were also allowed one representative each. There was no report on Ohio.

After the reading of the list, numerous protests were again in order, and it was pointed out that states like New York and Illinois were practically unrepresented, according to the showing, considering the number of members of the league within their borders. Confusion was again threatened until Mr. Brylawski again rose and amended his former resolution by extending the duration of the executive session from one hour to two. This was finally adopted and the convention adjourned to meet at 2 o'clock.



Neff Explains the Constitution.

Afternoon Session.

On assembling about 2:45 o'clock in the afternoon, the motion made before adjournment was reconsidered, and it was decided to hold an open meeting instead of an executive session, owing to the fact that word had been received that Mayor Gaynor would arrive at 4:00 p. m., to address the convention. Until that hour the work of the convention proceeded without serious interruption or delay.

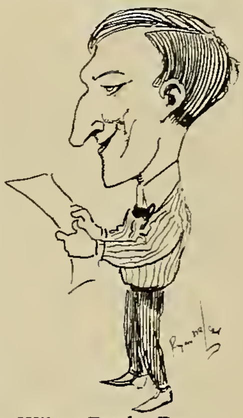
G. H. Wiley, Chairman of the Committee on Credentials, Rules and Regulations, read the report of that Committee on State Representation to the convention, which was listened to attentively, a wiser and better spirit being prevalent. It was discovered by the Committee that several mistakes had been made in the report of the former National Secretary which affected Illinois and other states. Mr. Wiley announced that the Committee had, owing to said mistakes, allowed Illinois five more delegates than formerly, in all fifteen. New York was allowed one more and slight changes were also made in the representation of other states.

Robert H. Levy, on behalf of Illinois, then announced that Illinois had decided to abide by the original allotment of ten, an example that was followed by other states.

Much discussion followed the introduction of a motion by Mr. Cory, of California, that his state be allowed a full delegate vote, although only three out of eight were present at the convention. After considerable debate, it was decided that the policy, "One vote for one man," should prevail at the convention. A motion was next passed requiring that each national vice-president should furnish the names of the delegates from his state to the Credentials Committee, on Wednesday morning.

Ovation for Mayor Gaynor.

At this time Mayor Gaynor arrived, and was received amidst a great storm of applause. The members stood on the chairs, waving hats, handkerchiefs and canes as he passed up to the platform, many of them yelling, "Our next president!" The delegates from several states took the floor in succession, when the Mayor reached his seat, and, on behalf of exhibitors at home, tendered him stirring speeches conveying their thanks. Mr. Herrington, of Pittsburgh Local, brought down the house by closing his speech with the witticism, "We wish all our mayors were Gaynors and that all Gaynors were mayors." The Mayor was then introduced by President Sam Trigger, and delivered in a happy, friendly, conversational way one of the best speeches of his life. The speech follows in part:



Wiley Reads Report.

Mayor Gaynor's Speech.

This looks more like a national political convention than anything else, he began, with its banners and standards, and your salutations of good will and wishes. I had no notion that I was known outside of the little city of New York.

Shortly before taking the office of mayor there was a great outcry in New York against the moving picture show. It had started at the beginning of, or a little while before, the election. The licenses of five hundred moving picture theaters were revoked in New York, in one day, and all for nothing.

I had noticed when judge, the opposition to the moving picture show, and had my eyes opened as all judges usually have, and, besides, I knew something about the moving picture. That outcry was baseless. It cost over $1,000,000 to rehabilitate the owners of the theaters. It was one of the most heartless clamors ever started, and was raised by some people who are altogether too perfect for this world. The quicker these people are translated the better. I know one of them who, in his imagination, lives in the sky all the time, at the northeast corner of the Milky Way, or of the Aurora Borealis. From what I know of him, his chief object in life is to meddle with other people's business. This kind of people usually get up in pulpits, but luckily there are only a few of them. The great body of clergymen is in favor of moving pictures. It was charged at the time that indecent pictures were being shown in the city. We all know that audiences composed of fathers and mothers, who went along with their little children, would not stand for such pictures.

I instructed my Commissioner of Accounts to make a close examination of the picture shows in New York, and he reported that he had not found a single indecent picture in any of the theaters. I then appointed a commissioner to frame an ordinance, and ever since we have tried to get it through the Board of Aldermen. We got it through the other day. (Loud cheers.)

Now moving picture theaters will be safeguarded. Life and safety and morals will be protected, properly not improperly. Over a year ago it was attempted to induce the Board of Aldermen to establish a rigorous board of censorship. No picture under that bill could be shown unless first looked at by this board and passed upon. When the ordinance was brought up to me, I vetoed it.

I have to say, in order to satisfy every sane person in New York, that censorship did not belong at any time to our free government. It was wiped out of existence by our government at the beginning. Why, it is not so long ago that religion was censored! Now that has all been done away with.

The Russian censorship of moving pictures is almost prohibitive, and no publisher can publish a book unless the censor says it is harmless. We have laws in New York against indecent literature, and it may be said that moving pictures are in the same class with literature. The people who are very anxious that these laws should be rigidly enforced are always anxious to be appointed censors and they want the jobs. These men might object to any kind of picture, but they did not have their way in this case.

We have an ordinance, I believe, that will be a model for all cities of the country which wish to pass similar ordinances. It is not perfect, but is as perfect as has been made up to the present time.

You people are owners of moving picture theaters. You know the kind of people who come to your houses. They are good people. If the people who have been against the moving picture theaters here had gone farther up town they would have found more ample room for censorship.

From my way of thinking, the moving picture is one of the most beneficent things that has come up in my time. It fills a great want. It has opened up pure, educating, solacing and cheap entertainment for the plain people. The results have been good. Many hearts have been solaced by the moving picture, and the hard daily grind of life has been eased and amused by the moving picture show.

There is a great cry against the attendance of children at the moving picture theater. What folly! Where do these people want the children to go? They do not want them in the streets or the parks, and even hate to see them in churches. It is a blessing that parents are able to take their children by the hand to see the pictures, to be instructed and amused at the same time. "Children must be safeguarded," these good people say; therefore the galleries must be ripped out of the moving picture theater. An amendment to an ordinance for the ripping out of galleries in these theaters was attempted by a large owner of cheap theaters in New York. He did not have his way. Why not rip the galleries out of his theater? Such an argument went through his skull; it never lodged there.

We have all noticed that everybody howls against anything new, just because they know nothing about it. The moving picture was new and it competed with other amusements and charges necessarily were preferred against them. Investigators were sent to these picture theaters and the charges fell through. Our picture shows are decent and moral all over the city of New York. *I wouldn't have them done away with for anything. It would be a calamity!* I saw my first picture show in London. It was a matter of wonder and amusement. It cheers one up in his business. I have had letters from people all over the United States about my vetoing of the ordinance already referred to. No immoral or lurid picture is allowed on any screen in the city. There is no fear of its being done, for the evil doer would soon be in the hands of the police. That kind of show would not live in New York.

President Neff then thanked the Mayor for his courtesy and for the great encouragement given exhibitors and the Motion Picture Exhibitors' League of America. When the Mayor left the room, a motion was passed that the national secretary shall have the speech printed from the official secretary's report and sent to every national vice-president of the league, with instructions that it be circulated in every way possible, by means of the press and through other channels.

A motion was then carried that the meeting stand adjourned until 10:30 o'clock Wednesday morning.

SECOND DAY'S EVENTS—WEDNESDAY, JULY 9th.

The convention met in morning session on Wednesday, at 10:30, the deliberations lasting until 1:45 p.m., when adjournment was made until 10 a.m. this morning. After the roll call of national officers, President Neff appointed a press committee, consisting of the following: J. A. Maddox, Columbus, O., chairman; Frank A. Tichenor, of New York City, and L. R. Thomas, Moundsville, W. Va.

The annual report was then read by President M. A. Neff. This was followed by the reading of the letter of resignation sent in by the former national secretary, C. M. Christenson. Mr. Christenson was recently appointed Cleveland manager of the Mutual Film Corporation's branch, and this rendered him ineligible for the position. The report of the national secretary followed and was referred to the auditing committee. The report of J. J. Rieder, national treasurer, was next read and referred to the auditing committee.

A motion was made and carried that delegates and alternates in the future, during this convention, shall enter the convention hall by a pass word. President Neff then appointed as members of the auditing committee: E. A. Jefferies, Philadelphia; W. A. Cory, San Francisco, and W. R. Wilson, of Columbus, Ohio.

Neff Wants Order.

The Ways and Means Committee was also appointed by the president, with the following membership: Mr. Ramsey, Lexington, Ky.; Mr. Henry, Chicago; Otto Ludeking, Cincinnati; Mr. Joup, Detroit; Mr. McNatt, New York City, and Walter Stumpfeig, Philadelphia.

The following committee on minutes, by-laws and constitution was next appointed by the president: Mr. Levi, Detroit, chairman; A. L. Cottrell, Moundsville, W. Va.; Mr. Kohl, Cleveland; Orene Parker, Covington, Ky.; Mr. Davis, New York City; Charles Segall, Philadelphia, and W. L. Shelton, of Kansas City. These committees were ordered to report at Thursday morning's session.

A long drawn out discussion, lasting over one and a half hours, took place over the question as to when the nomination and election of officers should take place. The New York delegates declared that it was imperative that the nomination and election should be deferred until late in the week, in all justice to the manufacturers and others who have gone to great expense in placing their exhibits in the Exposition Hall. The opposition advocated following the regular order of business; that is, taking up various questions as they came to them. Ohio was prominent in calling for an early disposition of the nominations and elections; but, after much wrangling, they withdrew their opposition and the motion was carried that the nomination of officers shall take place Thursday afternoon and the election on Friday morning.

J. J
RIEDER
TREAS.

Rieder Contemplates.

President Neff's Annual Report.

Following is in substance the annual report of President M. A. Neff: I would respectfully call your attention to the following facts, among the things accomplished by the League:

We are able to purchase parts, accessories and supplies at a discount of forty per cent. off the regular list price. Multiple reel subjects, or features, without additional cost is one of the advantages gained through the organization of the League.

The city and state licenses in many cases have been reduced materially.

We have defeated adverse legislation in many states and cities, and through our efforts have caused the enactment of some good laws and ordinances, which have been of great benefit to the motion picture exhibitor.

We have brought about a friendly feeling and co-operation between the exhibitor, manufacturer and exchange.

The organization of the League has been the means of the getting together and acquaintance of thousands of exhibitors, causing them to lay aside petty jealousies and working in harmony for the common good.

We have done much good in the way of reducing the number of reels, which we feel will finally be the salvation of the exhibitor and the people.

Since the Chicago convention, I have organized the states of Texas, Iowa, Nebraska, Kansas, Massachusetts, Rhode Island, Connecticut, Colorado, Florida, South Dakota, Washington, Maryland, Delaware, Georgia, Tennessee, Alabama, Mississippi, Maine, South Carolina and Southern Illinois Local No. 1, making a total of forty states organized.

There was so much of this work to be done in a short space of time that it proved impossible for me to take care of it all at the proper time, so Mr. Wiley, of Missouri, was pressed into service, and it was with his help that the states of Oklahoma, Arkansas, Virginia and Maine were successfully organized.

Arrangements were made for conventions in the South, and Mr. Thomas, of West Virginia, was sent to organize them.

Alexander Wall, of Alabama, also helped in the work, organizing the state of Georgia.

Clem Kerr, of Dayton, Ohio, was also instrumental in furthering organization and deserves special mention. Many others not mention were of great assistance. The League is doing splendidly, and the results obtained during the past year have been most gratifying.

(Continued on page 323.)

Music for the Picture

BY CLARENCE E. SINN

FROM Huntington, Va.: "I don't suppose you often get a letter from a drummer with a score of music for the picture, but I am an exception. Although I am a drummer I also play piano, having studied it for several years. Am playing with a young lady (Miss Shirley Notter), also a good musician and picture player, so between us we pick out music for the picture; it ought to be pretty good as two heads are better than one. I would like to see 'Music for the Picture' in every week, as it is just as necessary as any other of the departments. Why don't you get after the musicians for not sending in any more 'dope'? We are playing Universal pictures and find in them a good field for good music.

"Am sending in three scores we used last week. If you think they are any good I will send in more every once in a while":

"Thus Saith the Lord" (Eclair).

Part One.

1. "The Palms," until title: "While Jesus and the Twelve Disciples, etc."
2. "Perfume" (From Suite, "My Lady's Boudoir"—Witmark), until title: "Five Wise Men and Five Foolish Virgins, etc."
3. "Thais" (Valse Oriental—Jos. Stern), until it shows virgins coming out of door; then:
4. "Bells of Seville" (Valse—Walter Jacobs), until title: "Attracted by Curiosity, etc."
5. "On a Sunny Morn" (Theo. Presser), until title: "Wedding Feast Drawing Near, etc."
6. "Shahin Shan"—Oriental Valse (Smith & Brown, pub.), until title: "Here Comes the Bridegroom."
7. "Roman Emperor March" (Sinn's Orpheum Collection), until end of reel.

Part Two.

1. "Old English Dance" (Theo. Presser, pub.), until it shows Jesus and Disciples. Then:
2. "Perfume" (From Suite, "My Ladies' Boudoir"), until title: "Our Father, etc."
3. "Oriental March" (From page 12 of "A Tragedy of the Desert"), until title: "Hallowed Be Thy Name."
4. "Barcarolle" from "Tales of Hoffman," until title: "Thy Kingdom Come."
5. Third Movement "Poet and Peasant Overture" (Allegro), until title: "Thy Will Be Done."
6. Pathetic until title: "Give Us This Day Our Daily Bread."
7. Prayer from "Der Freischutz," until title: "Forgive Us Our Trespasses."
8. Hurry—slow down with action and gradually get down to pathetic until title: "Lead Us Not Into Temptation."
9. Massenet's "Elegy," until title: "But Deliver Us From Evil."
10. Storm (No. 42, Sinn's Orpheum Collection), until title: "For Thine Is The Kingdom."
11. Heavy bass chords until title: "And After Jesus Had Finished, etc."
12. "Perfume," until end of reel.

"Slavery Days" (Rex).

1. "Old Folks at Home," until it shows colonel and wife.
2. "Maurice" Valse Lento, until title: "Colonel Called Away On Business."
3. Pathetic until title: "The Maid Takes Care of the Baby."
4. Waltz (No. 2 from "Sign of the Rose"—Vandersloot, pub.), until she brings the baby back.
5. Lullaby from "Erminie" until: "Colonel's Return."
6. Lively waltz until: "Fourteen Years Later."
7. "I'll Change the Shadows to Sunshine" (Witmark), until it shows girls and mother on porch.
8. Pathetic until it shows them out in the woods.
9. "Trail of the Lonesome Pine" (Shapiro), until title: "Robert Fails, etc."
10. "Jack O'Lantern" (Flirting Princess), until ballroom.
11. "Flo Waltz" from "Maid and Mummy" until end of reel.

Part Two.

1. "Just My Style" (From Fantana), until girl comes upon them.
2. Agitato until it shows Robert by himself.
3. Sentimental until title: "The Slave Dealer, etc."
4. Intermezzo until Charlotte sells Tennessee.
5. Hurry until Robert comes to tell them.
6. Sentimental until girl runs on.
7. Hurry's from this on; heavy chords for burning and agitato for boat race until title: "Twenty-four Hours Later."
8. Intermezzo until they come out of church.
9. "Here Comes the Bride" until end of reel.

"Crossed Swords" (Great Northern).

Part One.

1. Third movement "Raymond Overture," until inside house.
2. "Hallowe'en Valse Lento" (from "Wonderland"), until ballroom.
3. "Birds and Butterflies" (Espressivo movement), until title: "Both Love the Same Girl."
4. "When I Dream of You" (Forrester, pub.), until title: "A Serious Accident."
5. Agitato; work up into a "hurry" with action until inside house.
6. Pathetic, until title: "Experimenting With Airship's Guns."
7. "I'll Introduce You to My Father" (from "A Modern Eve"), until title: "The Proposal."
8. Waltz until ball.
9. Grand March (No. 2, C. L. Johnson's picture music), until title: "At the Club."
10. Waltz until end of reel.

Part Two.

1. Six-eight March until: "He Shows Her, etc."
2. "Jingles" Intermezzo until it shows one officer creeping after the other.
3. Mysterious—work up into hurry until man by fireside.
4. Sentimental until title: "His Great Day."
5. "Bobbing Up and Down" (Theo. Morse), until engine room.
6. "Jingles," until officer about to turn crank.
7. Agitato—work up into hurry until shot.
8. Sentimental until working guns.
9. Jingles intermezzo until inside house.
10. Waltz until end of reel.

Leo Volkenrath, Lyric Amusement Co., Huntington, W. Va.

I am sure the constituency is under obligations to Mr. Volkenrath, and we hope he will call oftener than "every once in a while."

LOOK OUT FOR A SHEET MUSIC FAKIR.

Galesburg, Ill., July 2.

Editor Moving Picture World:

Dear Sir:—Through the columns of your paper I would like to voice a warning to nickel-theater men, particularly those of the Middle West, against a young man who represents himself as Ted Johnson, of the Snyder Music Co. Mr. Johnson is soliciting orders for professional copies of music, claiming that for two dollars a year his company will send three copies of new music weekly together with a catalogue of music arranged for moving picture playing.

Mr. Johnson cleaned up on all the Galesburg houses two weeks ago for music orders. He found ready purchasers. But since his exit no music has been received and enquiry at the office of his supposed employer developed that he was a fraud.

Mr. Johnson is of medium height, well built but not heavily, light haired, has a nervous manner and is well acquainted with the picture business. He is wanted in this city for forging the Snyder Company's signature to a check.

Yours very truly,
R. C. SCHROEDER,
Mgr. Colonials of Galesburg.

Foreign Trade Notes

BRITISH NOTES.

From our own Correspondent.

A new menace to the industry in this country has loomed into prominence this week. In Parliament the other day Mr. King, the member for North Somerset, in a question to the Chancellor suggested that the moving picture theater should be subjected to a special tax. The question was answered by a promise to give due consideration to the matter. The chief point seems to be the far-reaching effect which will be exercised by the tax, providing, of course, that such is imposed, for the revenue authorities would not be justified in isolating the moving picture show in their new scheme. The ordinary theaters, football and cricket grounds, golf courses, etc., etc., all come under the one comprehensive heading of "popular amusements" and would, no doubt, to justify the definition, have to be included. But any attempt on popular sports and entertainments would be only met with influential public opposition and particularly so in the case of the cinema, because it probably heads the list.

* * *

The practice of offering great feature films for sale by auction is on the increase. Last Tuesday the truly remarkable battle film which has previously been described in this column, and which is illustrative of the "Battle of Waterloo," was sold by auction in London at the premises of the British & Colonial Company. The bidding started at $5,000 and rose gradually to $25,000, when it was knocked down to Mr. Cloyenburg, of the Atlas Feature Film Company, on behalf of Ruffells Bioscope Company, who thus secure sole British rights. As in the case of "Quo Vadis?", which was also disposed of in a similar manner, the process of selling film exclusively to one concern is being strongly criticised by exhibitors, and particularly so in the present case which involves perhaps the most notable home produced film of the season.

* * *

The task of producing Mr. Charles Hawtrey's play, "A Message from Mars," has already been commenced by a new firm, the United Kingdom Films, Ltd. Mr. W. Waller is the producer.

* * *

The Edison films of the England vs. America polo match have just arrived here and are proving a good draw. Miss Miriam Nesbitt and Mr. Marc McDermott, the two well-known artists of this company, are over here and are already at work with others in the production of short-length dramas and comedies which the Edison Company will release about October. Wellingborough, an historic little township in the Midlands, has been the scene of their activities this week.

* * *

The hot weather does play havoc in this country with box office receipts and it is permissable for an enterprising manager to seek outside inspiration. At a northern show a manager filled a toy balloon with hydrogen, so that it rose to the ceiling and could be seen by everyone. He announced on the screen that attached to the balloon was a five pound banknote which would become the property of the person who caught the balloon on its descent. Whether there was a free fight or not, for the floating "fiver," I am not told, but probably this idea would lend itself to better exploitation in America on account of the smaller paper denominations. In England five pounds ($25) is the smallest denomination in notes, so that it would be totally impracticable to "release" a balloon every day.

* * *

Mr. Sydney Carter, a pioneer film renter of Bradford, has evidently original ideas of buying exclusives. The other day he went up to Selig's office in London and saw "Alone in the Jungle," "Law and the Outlaw," and "Wamba," each 2,000 feet in length. He was so impressed that he offered $35,000 for exclusive British rights. This is the first time Selig's have sold outright to a renter.

I mentioned a few weeks ago, that Mr. King Baggott and Miss E. Hope were busily engaged acting for Imp films in the South of England. Their first British effort will be ready for releasing soon, in the character of an aeroplane subject, entitled "Across the Atlantic." Mr. Grahame White, the famous airman, appears in the production.

* * *

Miss Florence Turner, the Vitagraph artiste, has been appearing this week at a Manchester music hall. An enterprising local cinema manager secured her presence at his show and was nearly mobbed by the crowd clamoring for admission.

* * *

Princess Mary, the only daughter of the King and Queen, wrote a short comedy script for the moving pictures, and this has been produced privately and exhibited at Buckingham Palace. Prince John posed for one of the characters.

* * *

A London moving picture theater manager has been accused by a newspaper of encouraging young girls to smoke simply because he exhibited a slide, "Ladies and Gentlemen—You May Smoke, But in the Interests of Clear Pictures, Draw It Mild!"

* * *

Most elaborate preparations are in hand for the taking of "Hamlet," by the Hepworth Company, in which Sir J. Forbes-Robertson will appear. A fortnight has already been spent on the erection of a castle on the cliffs of an ancient Dorset fishing village, Lulworth Cove. Nearly all the other scenes have already been taken and although this is only on the screen two minutes, it is the most important. It is set in a ruggedly beautiful position, and to transport the plaster castle to the cliffs a wire-rope railway had to be laid. The film will be liberated in America by the Gaumont Company in September.

* * *

The principal American films on exhibition this week at the principal theaters in London and provincial cities are: "American Princess," 1,048 feet (drama), by Kalem; "At Midnight," 1,000 feet (drama), by Rex; "Blame the Wife," 522 feet (comedy), by A. B.; "Back to the Primitive," 1,041 feet (drama), by Lubin; "Babies Prohibited," 1,000 feet (comedy), by Thanhouser; "The Deceivers," 1,023 feet (comedy), by Vitagraph; "Dublin Dan," 2,945 feet (drama), by Solax; "Food Chopper War," 1,016 feet (comedy), by Selig; "Gauntlets of Washington," 1,000 feet (drama), by Edison; "Kiss of Salvation," 1,054 feet (drama), by Melies; "Lost Dispatch," 2,000 feet (drama), by Western Import; "Mammy's Child," 960 feet (comedy), by Powers; "Oil on Troubled Waters," 2,005 feet (drama), by Flying A; "One Good Turn," 1,017 feet (drama), by Vitagraph; "Pauline Cushman," 2,460 feet (drama), by Selig; "Trail of the Itching Palm," 992 feet (comedy), by Essanay.

J. B. SUTCLIFFE.

AMERICAN ENGAGES FENCING MASTER.

The American Film Company, located at Santa Barbara, California, has engaged a fencing master who will coach the stock company actors in swordsmanship. It is the intention to produce a series of romantic costume plays dealing with the Fifteenth Century, entitled, "The Adventures of Jacques," featuring Warren Kerrigan.

"GRANNY'S OLD ARM CHAIR."

A very pretty, plain little play is "Granny's Old Arm Chair," to be released by Selig, July 18. It tells of an old woman who bequeathed her favorite grandson her old rocking chair while all the other relatives got handsome bequests. It later turned out that the chair was stuffed with valuable securities. On the same reel is an educational subject entitled, "A Moro Fish Drive."

CHICAGO LETTER

By JAS. S. McQUADE

(This Week's Installment by G. P. Von Harleman.)

EXHIBITORS of Chicago have been notified by the health department that moving picture theaters must take immediate measures to comply with the building ordinance passed December 5, 1910, pertaining to ventilation.

Said ordinance reads: "The air in any room used as an auditorium in buildings of Class IV (theaters seating less than 300), and Class V (theaters seating 300 and more), hereafter erected, shall be changed so as to provide each person for whom seating accommodation is provided in such auditorium, with at least 1500 cubic feet of air per hour. The air in any room used as an auditorium in buildings of Classes IV and V, constructed prior to the passage of this ordinance, shall be changed so as to provide each person for whom seating accommodation is provided in such auditorium, with at least 1200 cubic feet of air per hour. The word 'auditorium,' as used in this section in connection with buildings of Classes IV and V, shall be construed as including the main floor, balcony and galleries."

It seems that this ordinance never was enforced, and that a great number of picture houses in Chicago (it is said more than one hundred) are not provided with ventilating systems of 1200, still less than 1500, cubic feet capacity per hour. The notification from the health department came shortly before the 1st of July, which is the date when all theaters must renew their licenses. Exhibitors not having the proper system of ventilation in their theaters must now sign an agreement to install a ventilating system that will be approved by the building and health department, not later than September 1st. To comply with this ordinance, moving picture theaters must have quite an elaborate blower system with furnace. The approximate cost for such an installation is said to be close to $800.

Of course, many of the small picture houses could never afford such an expense, and realizing this, Local No. 2 of the Exhibitors' League has taken the matter up with the building and health department in order to effect, if possible, a compromise. By request of the Chicago League, Dr. Hill, in charge of the department of ventilation of the health department, was invited Monday, June 30th, to the assembly rooms of the M. P. E. L., in the Masonic Temple, to make an address to the members of the League on ventilation. This was done in order to give the exhibitors a conception of the views of the health department on this particular subject with the object, as previously mentioned, to effect a possible modification of this rather severe ordinance.

Dr. Hill spoke at length on the subject, and, among other things, assured the exhibitors that the policy of the department was not destructive, that they were not trying to confiscate any theaters, but would expect exhibitors to co-operate with the department and comply with regulations of the building code. Dr. Hill also wanted to state that the department was in no way connected with, or interested in, any special ventilating system exploited by any ventilating concern in or outside of Chicago. Dr. Hill said further, that if it was ascertained that any employee of his department was found to recommend any special ventilating concern, the department would consider this a misdemeanor.

Dr. Hill invited the exhibitors to open a discussion and ask questions, and he also suggested that the League should appoint a committee to work in co-operation with the department to consider ways and means for a happy solution of this issue without jeopardizing the interests of a great number of the members of the League.

After Dr. Hill left, a committee was appointed, with Robert R. Levy as chairman, and Louis Zahler, Charles Abrams, H. C. Krabs and D. L. Schwartz as members. The committee will take up the matter immediately after the return of the delegates from the national convention in New York City.

City Council Upholds Building Laws.

An effort to override the theater building law was defeated by the city council of Chicago, July 1st, by one of the most emphatic votes cast in several years, according to the "Tribune." The city council protected the integrity of the theater building ordinances, and to do so reversed the action of a majority of the building committee.

The building committee had recommended for passage an order for a special building permit to O. C. Hammond, owner of a moving picture theater at 3115 Indiana Avenue. If passed it would have authorized him to place twenty-eight additional seats in his theater, although it already contains the maximum number permitted by the building code.

Only three aldermen voted against it in committee, but when it was brought up for passage it was attacked by Ald. John Kjellander, Ald. Harry E. Littler and Ald. A. J. Fisher. The two latter supported Kjellander's motion to place the committee's recommendation on file. A viva voce vote was taken. There was a roar of "yeas," and not a voice responded to the call for the "nays."

"This is a dangerous proceeding," said Kjellander. "When I was a member of the building committee one of the things we watched most closely was the enforcement of the building regulations concerning theaters. Now we are asked to permit a man to install more seats than the law recognizes as safe. If we pass it, it would be only a short time before others would be in here asking for permission to install an excess of fifty or more seats. Once you step over the line where will you stop?"

This is also the opinion of the MOVING PICTURE WORLD, as expressed in our Chicago Letter of July 5th, for one violation of the existing ordinance will lead to its general abuse and will tend to railroad the small theaters out of business in the long run. run.

St. Louis Motion Picture Co. Actors in Painful Accident.

From the Albuquerque "Evening Herald" we learn that Mrs. Alma Farley, mother of Miss Dot Farley, leading woman of the St. Louis Motion Picture Co., had a narrow escape from asphixiation when "Cinnamon," the moving picture dog, turned on a gas main under her bed. At some time in the past a pipe has been laid and a tap placed near the wall in Mrs. Farley's bedroom. This tap has been found to work with great ease, and to prevent it from being accidentally turned on, Mrs. Farley's bed was placed over it.

Miss Farley is the proud possessor of "Cinnamon," who has been seen several times in motion pictures bearing the "Frontier" brand. This dog is accorded the run of the house. On the morning of the day named, "Cinnamon" ran into Mrs. Farley's room and, after receiving his customary smile from his mistress, ran under the bed.

Within a short time Mrs. Farley began to detect the odor of gas, but not seeing how there could be gas in the room, she said nothing to her daughter, who was in an adjoining room. Presently, however, there came a sound from under the couch as though "Cinnamon" were having a fit. In a few moments he emerged and made for the door. Every hair of his coat stood erect, and he staggered as he walked toward the exit. Mrs. Farley called for help Miss Farley answered the call at once, and on entering the room was shocked at the odor of gas. Investigation developed that the dog had brushed against the tap under the bed and had turned it wide open.

Another member of the company, Charles Huber, about 30 years old, property man, was painfully, but not seriously, wounded by the discharge of a blank cartridge in a saddle gun which he was lifting from the scabbard on his pony.

Huber had the rifle raised high above his head by the stock with one hand, pulling it out of the sheath, holding the lower end of the scabbard near his body with the other hand. He did not recollect leaving a shell in the chamber, but the shell was there and the gun went off, the wadding from the cartridge inflicting a painful wound in his leg. Huber, it is said, will be all right in a few days.

Chicago Film Brevities.

The Chicago delegates for the New York Convention left by a special train on the Lake Shore Saturday morning, July 5th, at 10:30. About seventy-five members of the League took advantage of this accommodation. Everybody was boosting for Bill Sweeney as National President.

* * *

I have been unable to get any data about the meeting at the Sherman House, and Mr. C. A. Anderson's new independent local. I have been told, though, by a a number of exhibitors, that it was not altogether a success. Of course, they were all licensed. Please, Mr. Anderson and others, step forward, and tell us all about it.

* * *

Alvin B. Giles has resigned as advertising director of the Advance Motion Picture Co., and writes us that he is not through with the moving pictures by any means, and that he has plans in mind that will prove interesting.

* * *

We have a letter from J. M. McLaughlin, formerly of the A. H. Andrews Company's Chicago office. Mr. McLaughlin is now way up in Seattle, boosting the Andrews chairs in the far northwest.

* * *

We are told by friend Traub, of the Amusement Supply Co., that the plan of sending out a representative on a motorcycle with sidecar attachment, to call on all theaters in the Central Western States, was not a success because of the fact that the idea proved to be so popular that their representative, "Motorcycle Mac," became too ambitious and overloaded his car, with a consequent breakdown.. This news is not disturbing, however, as this company is so very enthusiastic over the success of their first week with the motorcycle that they have now purchased a 1913 Model Ford roadster and have started in more vigorously than ever. It is hoped by the management that their representative (no longer Motorcycle Mac), Mr. John McAuley, will be able to call on all Illinois and Indiana exhibitors before the summer is over. This company has also asked us to announce their new and complete illustrated catalog, which will be ready for mailing about the time this issue is mailed. No charge is made for the catalog, but the company asks that you send six cents (in stamps) to cover cost of postage and handling.

* * *

The Parisian Mfg. & Film Renovating Co. is reporting booming business. E. J. Denison, manager, states that their plant now has a film capacity of 10,000 feet and a renovating capacity of fifty reels daily. Mr. Denison claims that they have a new process which thoroughly cleans, polishes and removes scratches, if they are not too deep. Unlike so many other processes, it leaves the film soft and pliable.

* * *

Phil. H. Solomon, manager for the Chicago office of the Warners Feature Film Co., gave a private exhibition of their latest release, "Theodora," at the exhibition rooms of E. E. Fulton, on July 3rd, for quite a number of exhibitors.

* * *

The Northern Feature Film Exchange has recently purchased "In the Sultan's Power" from the World's Best Film Co., for the state of Illinois

U. S. vs. M. P. Patents Company.

Hearings Before the Special Examiner Continued—The Government Almost Ready to Close Its Case—Much of the Evidence is Cumulative and Cross Examinations Generally Futile.

The proceedings in the suit of the Government of the United States against the Motion Picture Patents Company, The General Film Company and other defendants were continued all of last week before Special Examiner Edward C. Hacker, in Room 47 of the Federal Bldg. The first witness called by the government was Hector Streyckmans, who told of numerous conversations he had with George Kleine, regarding the latter's entering of the alleged combination. According to the witness Mr. Kleine was urged by the organizers of the combination to retain Gaumont and Urban among his agencies and to drop the rest. He was instructed, the witness testified, to keep Gaumont, because Gaumont was the owner of certain patents, which might prove valuable. Witness was excused for the rest of the day and will be recalled for cross-examination on Thursday.

The next witness was a man named Thomas H. Bates from Roxbury, Mass., who had motion pictures made of his young son. The latter, only 22 months old, seemed to be a re-incarnation of Hercules, lifting, as his proud father declared, weights of thirty-six pounds. Mr. Bates testified that he could not get these pictures exhibited in the licensed houses of Boston, and that his efforts to get the pictures licensed by the Patents Company were unavailing. The evident pride of Mr. Bates in the prodigious feats of strength performed by his infant son were a source of genuine amusement to everybody and aided in relieving the tedium of the session.

In the course of the afternoon Judge Ray handed down a decision ruling against the attorneys for the Motion Picture Company on the question of whether the witness, Swaab, of Philadelphia, was obliged to answer the question as to how much money he had made in the film business after his license had been cancelled by the General Film Company.

The examination during the latter part of the week brought out very little of interest. The evidence given by the various witnesses was for the greater part cumulative and much time was taken up with futile cross-examination.

Mr. Otis J. Chaplain, who after the formation of the General Film Company conducted a licensed exchange in San Francisco, known as the Theater Film Service Company, testified that his license had been cancelled because he had an interest in an exchange which sold independent films.

Joseph Hopp, of Chicago, said in answer to various questions by Mr. Grosvenor, the deputy attorney general, that the Moving Picture Patents Company had in 1910 fined him $1,000 for furnishing licensed reels to unlicensed houses. A letter was introduced in evidence showing that the Moving Picture Patents Company allowed witness to pay this fine in monthly installments of $200. Hopp's license was finally cancelled for alleged violations of his agreement with the Moving Picture Patents Company. The cross-examination elicited nothing of any account.

Edgar Thorp, an exhibitor of Franklinville, Pa., testified as the next witness that he had shown independent features in his house and that in consequence the General Film Company had refused to supply him with any more film.

The government expects to finish its case within a day or two, after which the defense will have its innings. The defense will try to show that the defendants acted within the law under their patents and did not in any way violate the Sherman statute.

THIS WEEK'S CROP OF ACCIDENTS.

Gleaned from the Carbon Copies.

Mr. James Harrison, of the "Flying A" players, had an attack of ptomaine poisoning after a meal in a Los Angeles restaurant. Mr. Harrison should be more careful.

* * *

Mr. Ed Coxen, of the "Flying A" players, had a tooth knocked out by a fellow player while they were acting a scene. The report states that the tooth was an "incisor" but the size is not given.

* * *

George Field, of the "Flying A" players, hurt his foot in a convict scene. There is some conjecture as to whether it was the right or the left foot.

* * *

Bliss Milford, of the Edison acting company, has been suffering, recently, with sore eyes.

* * *

William Wadsworth, of the Edison acting forces, was playing the part of a patient in a scene while Dan Mason was playing a dentist. Mr. Mason forgot himself and pulled out some of Mr. Wadsworth's teeth. It is considered no more than just that the Edison Company should buy Mr. Wadsworth some new teeth.

* * *

Margaret Oswald, who in private life is Mrs. Henry McRae, both of the Universal coast company, burned her hand recently. Both lady and husband are doing as well as could be expected under the circumstances.

* * *

Joseph Edward Victor Fairfield Daveran Singleton and Miss Iva Shepard, both of the Universal coast company, have announced their engagement to be married.

PHYSIOC TO FIGHT.

Former Ramo Head to Claim Trade Mark and Demand an Accounting.

Monday of last week Wray Bartlett Physioc retired from the Ramo Company as the result of a series of conflictions that have extended over several months. He announces that early in the coming week he will sue out an injunction restraining the Ramo company from using the familiar trade mark which he designed and copyrighted in his own name. He also declares that he will seek to obtain a settlement with the Directors' Film Corporation, the legal designation of the Ramo Company.

Mr. Physioc, who is a member of the famous family who have made their mark in theatricals and motography, founded the Ramo company late last year. Until lately he has had full charge of the plant of the company and made the bulk of the productions. He says that an effort was made to force him to dispose of his stock holdings at a figure below par, which he refused to do.

After the injunction suit is disposed of he will seek to get the stock matter straightened out.

Mr. Physioc is a man of high artistic ideals and gave a stamp of individuality to the company's productions.

ESSANAY'S NEW STUDIO AT NILES, CAL.

The new and commodious studio of the Essanay Company, at Niles, Cal., is rapidly approaching completion. Much work remains to be done, but the spacious new quarters have been in daily use now for several weeks. Nothing will be wanting to make this the most completely equipped studio in the West as well as the most delightfully and at the same time conveniently situated. The Essanay is doing nothing by halves and has devoted as much attention to the happiness and comfort of its forty odd players as it has to the mechanical departments of the colony. Six roomy cottages, completely furnished, are fully occupied and as many more will be built in the immediate future.

NEW YORK STATE CONVENTION

Annual Meeting Held at Imperial Hotel Saturday, July 5—Officers and Delegates Elected—Next Meeting at Buffalo

A NEW wrinkle in the method of holding State conventions of exhibitors was pulled off on Saturday, July 5, by the New York State League. Heretofore such meetings have been composed of all the members of the organization, but in this case only delegates from the several local organizations took part in the proceedings and the result somewhat "flabergasted" the members of the New York local, which, though numerically much greater than all the up-State locals combined, did not muster enough delegates in the convention to control the proceedings. That is how it happened that the up-State exhibitors got away with most of the offices, and that is why there were murmurings of half concealed discontent among the New York City contingent.

H. L. Fox, of Binghamton, Second Vice-President.

John B. Friedman, of Buffalo, National Vice-President.

The State convention was called to order at 11 o'clock, Saturday morning, at the Imperial Hotel, by President Samuel H. Trigger. The delegates present were: New York Local—William Hilkemeier, G. W. Anson, Adolph Baurenfreund, Eugene Elmore, M. L. Fleischman, R. J. Macnab, A. A. Corn, Rudolph Sanders, M. Needles, J. A. Koerpel and Frank Tichenor.

Albany Local—A. V. H. Becket, Saratoga; L. C. Smith, Schenectady.

Utica Local—William Douque and Peter Karl, Utica; W. H. Linton and J. E. Reardon, Little Falls.

Syracuse Local—B. E. Cornell, M. A. Gibbons, W. J. Lowery, Syracuse; William Signor, Auburn.

Rochester Local—A. N. Wolff.

Buffalo Local—Henry Marsey, J. B. Friedman, J. F. Miller, R. C. Gettle.

Binghamton Local—H. L. Fox, Binghamton; Irving L. Davis, Elmira.

Westchester Local—Max Samuels, Yonkers.

There was but little time spent in preliminaries. President Trigger stated the purpose of the convention and after some remarks upon the growth and welfare of the organization, he introduced President M. A. Neff, of the National League, who told the delegates of the work that had been accomplished by the National organization during the past year.

Reports of committees and reading of communications were quickly disposed of and the delegates got down to the real business of the meeting—the election of officers. There was no opposition to the re-election of President Trigger and he was chosen to succeed himself by a unanimous vote. In like manner First Vice-President B. E. Cornell, of Syracuse, was re-elected.

For the office of second vice-president, H. L. Fox, of Binghamton, was elected to succeed R. M. Davidson, who was unable to serve longer.

Treasurer John C. Davis, of Saugerties, was re-elected without opposition. Secretary Rosenthal, though he showed some strength on the first ballot, which was a tie, was unable to make any gains on a second ballot being taken and lost out to William Douque, of Utica.

John B. Freidman, of Buffalo, was elected to the commanding position of National vice-president, and our old friend, Robert Whitten of New York, was re-elected sergeant-at-arms and was consequently happy.

Fifteen delegates to the National Convention was the quota allowed New York State. The five local presidents who attended the convention were named by virtue of their office. These are President Trigger, of New York local; H. L. Fox, of the Binghamton local; William Douque, of the Utica local; R. C. Gettle, of the Buffalo local, and Max Samuels, of the Westchester local. The rest were balloted for with the following result: William Hilkemeier, R. J. Macnab, Eugene Elmore, H. W. Rosentbal, Frank Tichenor, G. W. Anson, of New York City; Harry Marsey, Buffalo; B. E. Cornell, Syracuse; John C. Davis, Saugerties.

After the disposition of unfinished and new business, Buffalo was named as the place for the next annual convention, to be held on the second Tuesday of June, 1914, and the meeting was adjourned at 7 o'clock to join a number of visitors and guests at a banquet in the Rose room of the Imperial Hotel.

Assembled at this pleasant function were: Samuel H. Trigger, president of the New York League, and at his right was President M. A. Neff, of the National League. George H. Wiley, National vice-president for Missouri, was present, having arrived in New York that day. Others were W. A. Douque, Utica; W. H. Linton, Little Falls; C. W. Shults, Little Falls; Leland St. John, St. Johnsville; Robert Whitten, New York; Joseph B. Friedman, Mr. and Mrs. John F. Miller, Harry Marsey, Mr. and Mrs. R. C. Gettle, of Buffalo; B. E. Cornell, W. J. Lowery, B. A. Gibbons, Syracuse; Mr. and Mrs. W. H. Signor, of Auburn; John C. Davis, Saugerties; I. L. Davis, Elmira; H. L. Fox, Binghamton; Fred F. Dick, Peter Karl, Miss Lorena Niles and Miss Mabel Hudson, Utica; Dr. and Mrs. W. P. Herbst and daughter, of Washington, D. C.; Mr. and Mrs. Joseph Miller, of Chicago; Mr. and Mrs. W. H. Bomb, of Chicago; Max Samuels, of Yonkers; L. C. Smith, of Schenectady; A. V. H. Becket, of Saratoga; J. E. Reardon, Little Falls; L. R. Thomas, Moundsville, V. Va.; Clem Kerr, Dayton, Ohio; H. C. Stradford, Richmond, Va.; Mr. and Mrs. Charles A. Young, Brooklyn; William Hilkemeier, Grant W. Anson, Eugene Elmore, Miss Ruth Allen, Herman Lewis, Mr. and Mrs. Robert J. Macnab, Miss Jeanette Ehrenberg, John King, A. A. Corn, William Brandt, Eric Morrison and W. P. Eisenhardt, Adolph Baurenfreund, M. L. Fleischman, Frank L. Allen, Louis Rosenthal, Edward Valensi, Adolph Weiss, Rudolf Sanders, A H. Saunders, H. W. Rosenthal, George D. Procter of the Morning Telegraph, James S. McQuade and H. L. Hoffman of The Moving Picture World.

W. A. Douque, of Utica, Secretary.

Famous and popular Len Spencer, looking younger than ever, was director of the musical program and supplied a number of singers of merit.

When a particularly dainty menu had been properly discussed, President Trigger remarked that there would be no speechmaking as it was planned to go to Coney Island, so he introduced President Neff for a few remarks. But the National president was not caught so easily and thanked the party for letting him off.

An uneventful trip was made to Coney in sight-seeing cars and after seeing most of the sights the merrymakers returned at an early hour Sunday morning.

AN OLD TIMER.

Louis Blum, representing the Wyanoak Company, is one of the veterans of the photographic game. He has represented in the theatrical field most, if not all of the noted photographers, including the two Saronys, has been an importer of news photographs and is as well known to the art editors of the New York newspapers as any man in the game. He has gone in for more quiet occupations now and is making the photo-gelatine prints of his company the standard. His best motion picture work has been for "Quo Vadis?"

UTAH PICTURE MEN ORGANIZE.

Convention Held at Salt Lake on June 24 and Permanent League Formed.

An interesting meeting of the motion picture men of Utah was held at Salt Lake City, on June 24, at which there was a fairly large attendance of exhibitors from all over the State. It was decided to hold frequent meetings until the trade in that State should be thoroughly organized. Permanent officers were named as follows:

President, A. J. Davis, Salt Lake; vice-president, J. S. Barlow, Murray; secretary and treasurer, A. L. Stalling, Spanish Fork. The temporary chairman of the meeting was E. J. Phoad, Eureka, and the temporary secretary was George M. Blackburn, of Salt Lake.

Other picture men present were: Clifton Pierce, American Fork; John Morley, Jr., Eureka; John T. Horn, Logan; W. G. Griffith, Smithfield; W. E. Anderson, Price; George Paul, Preston; C. G. Perrington, Mt. Pleasant; G. H. Done, Payson; Charles Kent, Salt Lake; C. W. Hill, Milford; A. L. Jones, Bingham; D. L. Leveritt, Brigham; D. W. Wilkenson, Cedar; W. N. Boyden, Clearville; A. O. N. Carr, Elsinore; Nathan Cole, Ephraim; Young Bros., Fairview; A. B. Manausa, Garland; Hammond Bros., Ranchville; Power & Whitem, Goshen; S. N. Duggine, Gunnison; George Ball, Helper; G. P. Garf, Lehi; Earl McIntyre, Mammoth; Thomas Ransom, Monroe; Silas Brown, Midvale; Edgar Bradley, Moroni; Mr. Dewey, Park City; B. B. Wallick, Price; J. R. Baxter, Spring City.

PITTSBURGH LOCAL NO. 1 DELEGATION.

About fifty members of Pittsburgh Local No. 1 came in on a special car Sunday July 6th at 1:30. They had a high old time on the way, and every man looked as if he had just come in from a train-wrecking crew. H. B. Miller, of the Pittsburgh Photoplay, and A. S. Davis, of the Independent Film Exchange, furnished the boys with liquid refreshments and meals en route. F. J. Herrington, ex-national vice-president for Pennsylvania, and James Steele, manager of the Feature Film Company, Pittsburgh, were of the party.

Mr. Herrington stated to a World representative that the members of Pittsburgh Local No. 1, at the regular meeting for the election of officers for the ensuing year, voted unanimously against State censorship. It was the opinion of all present that such a measure would mean a step towards the Russianizing of America, and that it was tantamount to the suppression of free speech and a free press.

HOTALING'S NEW COMPANY.

Arthur D. Hotaling, the comedy director of the Lubin company, was in town last week engaging a new company of players. Of his former cast he has retained only Miss Mae Hotely and the Misses Frances and Marguerite Ne Moyer. Earle Metcalf, who has been playing with the Nicholls section at Jacksonville, has joined Mr. Hotaling, but the others will all be new to pictures and offer a change of faces.

Mr. Hotaling came over from Atlantic City, where he is located for the summer, in his new racing car that can make 75 miles an hour without hanging out its tongue or giving other signs of distress. He didn't get in trouble with the police in the matter of speed while in town, but the dungeon vile yawned for him when his car went up Broadway with a trail of smoke. His persuasiveness saved him, but he spent a couple of hours pretending to tinker with the mechanism until the policeman went off post.

NINETEEN "QUO VADIS?" COMPANIES IN AUGUST.

The George Kleine photodrama production of "Quo Vadis?" is breaking all records for hot weather business in New York, Chicago, Boston, Philadelphia, Baltimore and in large Canadian cities. On August 3rd there will be two companies operating in the South, two companies in the West, two in New England, two in the Middle West, three in New York City, one in Brooklyn, one in Philadelphia, one in Boston, three in Chicago, two in New Jersey, making in all nineteen companies. This is an undisputable argument for the drawing quality of "Quo Vadis?" and a very positive indication of the influence that spectacular photodrama is going to exercise in the field of amusement in this country. It will greatly revolutionize the present order of things.

"Honor Thy Father" (Cines)

Reviewed by James S. McQuade.

"HONOR THY FATHER," a two-reel special by Cines, will be released by George Kleine, July 25. The story lays bare the discords in a noble family, in which father and daughter are pitted against mother and son, and its development creates an interest that increases in intensity as the climax is neared.

The films are marked by quite a number of elaborate interior views, in which the light effects are soft and the definition excellent. The acting of the principals in the cast is meritorious, the result of careful assignment and fine balance.

The charge may be brought by some unthinking people that the animus existing between members of the same family is stretched to the point of unnaturalness in this story; but, if they are such poor students of human nature, they are referred to Shakespeare's "King Lear." There are more things in heaven and earth than are dreamt of in the philosophy of most of us.

Count Castel is a decrepit old nobleman, who lives on an estate of the same name. His chief confidante is his daughter, Marie, who loves him devotedly. The countess centers her affections on her son, Charles, a dissipated and extravagant youth, whose weaknesses frequently place him in grave financial difficulties. His father has saved him from embarrassment so often that his patience is exhausted and his parental affection chilled. Marie loves her brother through all his escapades, and has often interceded for him with his imbittered father.

An early scene in the photodrama shows Charles pleading with his mother to extricate him from one of his recurring difficulties. She, in turn, pleads with the count in his behalf, but in vain. The obdurate old man swears that no more of his money will be given to the spendthrift. Marie also pleads, but is refused. Then the countess sacrifices her jewels and Marie gives up all her savings to get Charles out of the clutches of the money sharks.

Soon after this incident the count is seized with a fatal illness. Before his death he summons Marie to his bedside and makes her swear that she will carry out the terms of his last will. When the will is read in presence of the members of the family, it is found that the estate and all other possessions have been willed to Marie, on condition that she shall never sell or part with the land of the Castel estate.

Just before her father's death, Marie had met Paul Oddie, a young civil engineer, who had rented the quarries on the Castel property. She was impressed by the young man's bearing, and faith in his worthiness grew in her heart.

The countess and Charles were madly disappointed with the provisions of the will, and wreaked all their displeasure on innocent Marie. Charles lived more extravagantly than ever, and to raise money joined in a banking scheme with an unscrupulous clique of sharpers headed by a swindler named Samuels. The bank went under, and Charles was saddled with the liabilities. In his distress he called upon Marie, accompanied by his mother. They tried to induce her to come to the rescue, but she refused. Then Samuels called, but he also was rebuffed by the ultimatum, "I cannot disregard my father's last wish."

During the year that brought to Charles such disaster, Marie and Paul Oddie had been engaged. She acquainted him with her home difficulties and profited by his advice. While visiting Paul at the quarries one day, Marie had a severe fall that confined her to bed. Her mother and Charles were notified, and, thinking the opportunity a good one, took Samuels along to assist in getting Marie to sign papers that would cover the liabilities of Charles. They found Marie well when they arrived, and as obdurate as ever in resisting their wishes. Then they resorted to conspiracy, and planned to drug her so that she would become as putty in their hands. Overhearing the conversation, Marie fled to Paul, who placed her in the care of his aunt.

The conspirators discovered her retreat, and, by ransacking her correspondence found that she was affianced to Paul. They kidnapped the latter and placed him bound in the dungeon of an old ruin. Then they carried Marie by force to her home, where they sought by violence and force to get her signature to an instrument drawn up by Samuels. Just as she was about to sign the document, Paul and his workmen burst into the room. Her lover had succeeded in making his escape, and his timely arrival with help saved the Castel estate.

Scene from Kleine-Cines Feature in Two Reels, Entitled "Honor Thy Father."

OBSERVATIONS
BY OUR MAN ABOUT TOWN

DESPITE the great counter-attractions presented by the arrangements for entertainment of the delegates to the third annual convention of the Motion Picture Exhibitors' League of America, the attendance at the first International Motion Picture Exposition at the Grand Central Palace, on the part of those directly interested in the motion picture business during the first two days was extremely gratifying, and the attendance on the part of the public interested in motion pictures only as patrons was likewise pleasing. The early hours of Monday night did not show a large attendance. In fact the people wending their way up the broad staircase of the great hall could be easily counted and some members of the exposition committee were inclined to feel disheartened over the prospects. But their fears were soon dispelled and before nine o'clock crowds were assembled about all the booths and waiting lines stood at the entrances to the model theaters. Tuesday night the crowds arrived earlier and the attendances for the balance of the week promise to be very large.

* * *

There have been many expositions of various kinds in the Grand Central Palace, but none to equal the one in progress there this week and those who fail to visit it will miss a rare opportunity. It is distinctly unique, interesting and instructive in the fullest sense, besides affording various forms of most enjoyable entertainment. Lovers of music find revelations there and those who cherish the "movies" are afforded opportunity to see the best that the motion picture art can produce. All the displays are most complete and the booths and everything they contain are so attractively arranged that they command admiration to far more extent than the general run of exhibits.

* * *

It is sincerely hoped that the people who have been classifying those connected with the motion picture business as a species of degenerates and assassins of public morals will condescend to patronize the exposition at least once during the week. They will be convinced of the extent to which they have deceived themselves. In passing the Grand Central Palace, Tuesday evening, one of two men was overheard replying to his companion, "Yes, this place is given over to those moving picture people this week, and we can guess how they will carry on."

* * *

Upon entering the exposition the first thing that impresses the visitor is the dignity attached to every move in the place. There are competitors in all branches of the business, elbow to elbow, in all parts of the great hall, all assiduously striving to draw attention to their exhibits, yet doing it with such courtesy to each other and with such an absence of boisterous effort that one is bound to declare the exposition one of the best conducted ever held in the big hall.

* * *

It is almost generally believed that the exposition would draw a big attendance of the picture idol seekers. No doubt this caused many of the straight-laced people to surmise that the exposition would be a convention of love-sick maidens and youths. If they have been to the hall they have not put themselves in evidence, and if they do during the balance of the week the atmosphere of superiority surrounding them will be sufficiently convincing that the favorits photoplayers in attendance are not there to indulge in frivolities. So if there are any ladies who really desire to see in the flesh their favorite photoplay actors or actresses they may attend the exposition for that purpose without the slightest fear that they will come in contact with any incident that may be offensive to them.

* * *

The newspapers have not been extravagant in the use of printers' ink in calling attention to this exposition, notwithstanding it is really an adjunct of a national convention of representatives from all parts of the country of promoters behind the greatest form of amusement ever afforded the masses and the classes. If it was an exposition under the auspices of the old line theatrical managers or players, the columns of the newspapers would be crowded with the heraldings. For some reason the newspapers cannot get away from the hole-in-the-wall idea when anything pertaining to motion pictures come up before them. "The nickelodeon people" some newspaper men call the exhibitors. To their minds no one connected with the motion picture business holds position in any representative field in the country. Well, last Tuesday evening a group of men stood near one of the booths that made the aisle in which they stood look like Wall Street. At least three of them could individually command sufficient capital on twelve hours' notice to buy out the combined theatrical interests of this city. That's going some.

* * *

Mr. Edmundson, the London motion picture magnate, was among the visitors to the exposition during the early part of the week. He arrived on the Fourth of July, and is on a flying trip to look after his agencies here. He returns next week. When asked what he thought of the exposition, he said: "By jove, but this is a jolly good idea. I'm exceedingly interested in the exhibits and the affair gives a fellow a splendid opportunity to meet all the shining lights in the business from all over the country. I'm pleased I made my trip at this time."

* * *

Two of the most active attendants at the exposition are Mr. Earle, President of the National Nassau Bank, and the Nicholas Power Company, and Mr. Nicholas Power, the inventor of the projecting machine bearing his name. They were on the go all the time, visiting all the booths and extending cordial greetings in all directions. Their beaming countenances make everybody they come in contact with happy.

* * *

Souvenir seekers crowd about the booths and nothing within reach gets by them. Some of them had exaggerated notions as to what constitutes a souvenir. One man who boasted that he was born and bred in Connecticut stopped at a booth where a projecting machine was being demonstrated and said to the young man in charge, "Say, young feller, that there machine of yourn certainly looks good to me and you have your booth done up in great style, but still you lack enterprise. Now if you gave away small working models of your machine it would be a big 'ad.' If you gave me one and I took it home and showed the people how it worked I'd get you dozens of orders."

* * *

"Oh!" exclaimed an old lady, as she entered one of the model theaters, "just look at all the picture houses they have here. By the time the show closes we can see over a dollar's worth of pictures, and the whole thing only cost fifty cents."

* * *

There was a big demand at the booth of the Moving Picture World for copies of the Convention Number. "That certainly is some number," said a delegate from Ohio.

* * *

The nearest approach to a suffragette thus far discovered in the exposition is the young woman who strolls about in a policeman's uniform. She makes a good appearance—but no arrests to date.

INFRINGING FILM SEIZED BY ECLECTIC.

On a writ of replevin issued on June 1 by Judge Day, of the United States District Court of Cleveland, Ohio, an unauthorized copy of the five-reel Eclectic feature, "The Mysteries of Paris," was seized that day by United States Marshal Sanning at the Bijou Dream Theater, Cleveland, Ohio, together with all posters that were found on the premises.

The film was to be shown at the Bijou Dream, June 2, 3 and 4, but was seized before it could be exhibited. The Eclectic Film Company, of New York, was notified of this proposed exhibition and immediately dispatched its attorney to Cleveland with orders to confiscate the picture, which has been duly copyrighted by the Eclectic Film Company. The Eclectic people have decided to fight this case with the utmost vigor to a finish and will proceed against anyone showing or advertising any other counterfeit copies of any of their copyrighted features that may appear anywhere in the country. The Eclectic Film Company wishes to assure its customers that it will give absolute protection on all their copyrighted features, and to state that buyers are assured that if anyone of its films is interfered with by piratical copies, the Eclectic Film Company will spare no effort and expense to have the infringing copies seized forthwith, no matter where they may be shown.

"The Paper Doll."

Crystal Release.

Reviewed by Louis Reeves Harrison.

THIS is a pistol drama, with the recurrent triangle a young lady with two lovers, in conspicuous evidence. Good taste in settings, skilled handling of a commonplace theme and the attractive personality of the young lady, Miss Pearl White, contribute materially to the value of the production, but it is too obviously artificial in plot to be ranked with others of its kind, and all suspense is eliminated by a too-early display of important testimony, what is written on paper cut into a paper doll.

A preferred lover, also a jealous one, threatens the life of his rival and alienates sympathy by visiting the rival with murderous intent. He draws a revolver, one on which his name is carefully engraved, and leaves it behind him after an unsuccessful struggle with his rival. Because of the limitations of a thousand-foot reel this forced preparation may have been thought necessary, but it is jarringly artificial. Circumstantial evidence must be worked out through natural channels.

Scene from "The Paper Doll" (Crystal).

The rival had decided to commit suicide before the jealous lover arrived and had written of his intentions to his beloved. A gust of wind—there lies the force of natural circumstance—carries the account of his attention to a little girl, who cuts it into a paper doll. As soon as the disappointed rival kills himself according to censor-board requirements the rest is obvious to all but primitive minds and entirely within their reach. The jealous lover will be accused of committing murder and will be freed by the suicide's confession.

Scene from "The Paper Doll" (Crystal).

With so good a company and so much ability to publish on the screen a story of real human interest, the director should lay aside the hampering traditions of theatricalism and come into line with those who believe that the ultimate has not been reached, that the best is yet to come. Just as Wagner revolted against those who attempted to confine musical expression by set rules of composition, so must the director of moving pictures strike out into his new field with greater freedom.

There is a sense of liberty in this new art, and there are no confines for real genius. I happen to know that the director of this photoplay has both experience and quality. Experience teaches us what to avoid and quality means inherent good taste to be used in selecting and shaping a product that is superior to the general run. That is what I want to see and expect to see brought into form, entertaining to all classes, with a punch for those who like vigor and originality for those who do not love the commonplace, when the Crystal's competent director comes to his best natural form.

The Day of Judgment.

Love for Unscrupulous Woman Destroys a Great Parisian Banker in the Latest Union Feature Film Company's Three Part Picture.

By H. C. Judson.

THE best entertainment that we human beings know is to be made to live vicariously for a time the lives of other people. Good stories and good pictures carry us out of ourselves; while poor ones fail to make the emotions real to us. We have to believe a picture before we can be pleasantly transported away from ourselves and given a chance to play that we are Olympians, or a kind of demigods who can be personally interested in life, yet, at the same time, be above it.

The producer of this picture, "The Day of Judgment," plainly understands the requirements for weaving a spell above us, for entertaining us, or as the word really means, "holding us between," time and eternity. He doesn't often stumble as he carries before our eyes these pictures of human passions, fears and sorrows. Recognizing his own humanity in us, he doesn't offend us by asking us to sympathize with things that are naturally repellent to us, and, showing us crime and baseness, he brings them to justice before us in the end. Nor has he permitted, through indolence or hurry or contempt for us, much of what is plainly improbable to intrude in his scenes; for he has probably learned by experience that these things, almost as much as any other fault, hamper him in the impression that he wants to make on us.

His picture tells us the story of a rich Parisian banker who is led, by his unscrupulous secretary, a young woman, to enter upon a gigantic swindle that wrecks many confiding investors and causes much distress. The trouble begins when one of his clients leaves him a worthless gold mine. He sends a mining engineering, fiance of his daughter, to investigate it and the report is most unfavorable. But he has already started a mining company and, when the true report comes, the secretary changes it, by scratching a word, into a favorable report. (The picture was made in France and it was probably easier to change the report in its French version.) Misled by this, a friend of the banker, a retired general, puts nearly all his fortune into the mine and is made president of the company. Duped himself, he innocently helps the nefarious scheme. In the end, after the fraud has been exposed by a blackmailing journalist and the infuriated investors have wrecked the furnishings of the bank's office in their mad desire to get at the man who has ruined them, this old general is left to bear the brunt of the whole matter and kills himself. The banker and his secretary have escaped; but are followed by the police, led by the general's wife, and captured.

We think the scenes that show the wild "run" on the bank after the journalist has exposed the situation, were kept on too long and made too much of. The story noticeably drags at that point and these scenes fill many feet. They are sensational and such things, kept on too long, are apt to grow artificial. Yet these scenes are also full of good acting. The last scene of all is one of the picture's most effective moments. In it, the wife of the dead general, dressed in black and looking like an embodiment of Justice, comes into the room where the banker and his evil genius are impatiently waiting to get away from the country, and tells them that the day of judgment has come.

The story deals with the biggest things and holds the attention well. That it might have been, perhaps, even more effectively woven is a matter of no great importance. The staging of the story, the sets, etc., and the photography are excellent.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

At Last.

WE'VE waited a long time to hear someone say something about that National Program Press Club, but at last Julian L. Solomon, Jr., of Philadelphia, steps up and shows some interest. He wants to know what we have in mind.

Our idea is simply this. The national advertising is placed only with the large papers of national circulation. The advertising agency is not interested in less than 100,000 circulation and not very much interested in so little. On the other hand, many advertisers will deal with program printing concerns such as Strauss, a concern that handles so many programs of dramatic and vaudeville theaters that it can guarantee a circulation of half a million or more.

It is manifestly impossible to print the advertising for theaters, but there are publications such as the Cameraphone bulletins in Pittsburgh, the Pearce and Fichtenberg programs in New Orleans, the Isis and Angelus news and other house organs that combined could guarantee perhaps a million circulation in lots of five hundred to five thousand.

It is our idea that by combining to offer space through some central agent who would check up the numerous programs and submit the results to the advertising agency, each program could carry the national advertising, with the endorsement this would imply, where it could not, single handed, obtain the space. The idea is simply the formation of an association composed of the live hustlers who have something better than a mere program, something that is taken into the home and read. These would appoint a business representative who would offer the entire circulation in one lot to the advertising agencies, receive the single payment for the same and make return to the houses in proportion to the circulation they contribute. Here is Mr. Solomon's letter:

> For a long time I have been intending to "break in" on your Advertising for Exhibitors' page, but just about the time I had things in shape to make a splurge my father was taken ill and necessitated my discontinuing business until Fall. However, my ideas have not stopped working and I am storing up material for the time when I start up again this Fall. Meanwhile I have several questions to ask.
>
> The first is regarding the Moving Picture Theater Program Club noted in your issue of 21st. What would you consider the best method of organizing and conducting such a club? With a suggestion or two from you, I feel confident that I can handle such an organization for the benefit of several moving picture theaters (and myself, of course). There are several firms in Philadelphia who handle National advertising and my personal connection with one of the largest retail firms here could be made of service for the proper sort of introduction. While caring for my father's business I still have sufficient time to look after my personal affairs. If any of the various "editors" care to communicate with me I will be glad to take the matter up further.
>
> The second question is do you think that an electro service for the small town man would pay? That is a daily service for the man who uses the local newspaper for his ads. The idea is to have electros made up with material suitable for snappy headings. I used stuff of this character for my own ads in the Columbia (Pa.) papers and heard much favorable comments from patrons. I am sending you several carbon copies of ads which I used, but owing to a confusion in moving, my files have been mislaid. I will send you some copies as soon as the files can be located. The idea would be to send out to the exhibitor once a week enough electros for use the week following. By having the electros made up in quantity the price to the exhibitor would be less than regular composition or single electros. If any of the live wires wish to take this matter up I shall be glad to start such a service. Another point is that with a big city printing plant to draw from, one can get better type values into the work.
>
> My plans for Columbia included a house organ, using the Exhibitors' Publicity Co. electrotyped plates and later the starting of an M. P. section once a week in one of the local papers.
>
> I am enclosing a card which I used with fair success in starting up my mailing list. Brother Gunning, of the Eclair, who is a live wire, seemed to think well of it and if any of the boys wish to use it they are very welcome to the suggestion. One other line might have been added with better results from the information point of view is "Who is your favorite player?" This might even be further divided for sex.

The Other Schemes.

We scarcely think that the electro scheme will appeal to many exhibitors, certainly not a sufficient number to make the scheme profitable. Undoubtedly the catchlines set in a city printing office would offer a better display and a wider range of type, but we do not believe that the advantage would offset the cost, particularly where expressage or postage must be added. It would frequently happen that the reel itself would suggest a catchline more apt than one sent out with no particular film in mind, and the cost of composition for one or more lines is so slight that it would not figure in the matter even where the rule is not followed by charging for composition where cuts are used.

Most of the companies now offer electros of the feature subjects and these are better than display lines.

Mr. Solomon has the best mail list card that we have seen. They are given out at the performance and are to be returned to the box office where they are exchanged for a postcard of some player. One side reads:

> Which do you prefer, Independent or Licensed films?
>
> Which make of film, if your preference?
>
> What do you like to see best? Comedy, Drama, Western, War, Love, Historical or Scientific pictures?
>
> What do you consider the best picture shown at this house recently?
>
> Would you care to be put on our mailing list? If so, please fill out the blank below:
>
> Mr. Mrs. Miss...
>
> Address .... Street
>
> If your name is already on our list, please so state.

On the reverse appears this matter:

> This card will be good for a souvenir postal at the box office at
>
> DREAMLAND
>
> On Tuesday Souvenir Day
>
> Between 2 P. M. and 4:30 P. M. or between 6 P. M. and 10:30 P. M.
>
> The only requirement is that the other side be filled out. *You do not have to pay another admission price to get the postal,* but we will be glad to have you come in anyway.

It might be better if the words following those italicized be left out. They know they can come in if they want to, and the effect of the "you do not have to" is partly nullified by the addition of what virtually amounts to "but we hope you do."

Here, Too.

Here's a word of wisdom from Pearce's Weekly that might be copied:

> Of course, we'll all agree with the Supreme Court that motion pictures are not public utilities: but wonder what the public would do if they couldn't get 'em any more?

We are sorry to see just below comment in favor of an advertising picture school that will prepare "the average person" to write plays after ten lessons. After the "average person" gets stung, he will blame the house. The editor of an up-state paper, one of the most influential in Northern New York, told us the other day that he had lost a number of friends because he ran the advertisement of a New York school, and he did not get paid for the advertisement, either.

A late idea in their program is a business directory, just a line or two giving name and address. You can use it to catch the man who will not take a quarter page and let him get the habit gradually. He will not feel the dollar or two a month and if you can get forty names, the page will pay.

Political Note.

Editor C. T. Smithers, of the Idle Hour Educator, Aberdeen, S. D., comes out flat-footed in favor of votes for women in the last issue. We wonder how many windows the Idle Hour has.

All But the Type.

Were it not that the Yale Theater, Carbondale, Ill., cleaned out the Old English type cases of the shop where their first program was printed, we would say that it was unusually good, but Atkinson and Newsome even use it for "body type" to print the text matter in. Old English is bad enough in the larger sizes, but a closely set paragraph in ten-point is a crime. The program is well written, well planned and convincing, but it is one of the poorest looking jobs, typographically, that has come into this office for a very long time.

The program is eight pages bound with colored cord into a white embossed cover, the embossing showing the Yale pennant. It carries the announcement that "This program and a smile" will admit the holder to the opening matinee, the program being shown at the door and then retained as a "souviner," a sort of spelling that seems to go with the Old English type.

The whole program reads as though it had been written by a couple of men who wanted to do everything in their power to make their house one of the best. Almost every page carries a line or paragraph that hits the bull's eye of popular appeal. Take this, for example:

> We learn new things about the show business every day. Offer us your suggestions. We want to please.

Another page says:

> You will confer a favor by reporting any discourtesies of theater employees to either Mr. Atkinson or Mr. Newsome, one of whom will be found in the theater at all times.
>
> We have eight big doors (always open) and twenty-two windows —we have fans overhead—we will guarantee our theater to be cooler than your front yard and prove it by your own thermometer —bring it. Our aisles are extra wide and our seat rows extra far apart—we could possibly put in one hundred more chairs, but we chose to have fewer chairs and more room, comfort and aisle space for our patrons.

They make good use of the catchline "Attend Yale," but do not overwork it. There seems to be a suggestion here to others who may be tired of Bijous, Uniques and Dreamlands.

Another paragraph gives a long list of schools, colleges and other institutions that make regular or frequent use of pictures. Then comes this:

> We don't have to go far from home to get an endorsement of the Moving Picture Show. The splendid new Methodist Church at Murphysboro, Illinois, was materially aided by the Picture Shows. The ladies of the Church there gave Saturday Matinees on per cent. basis. The Ladies' Club of Murphysboro are conducting Matinees at the Tilford Theater there for fund to build a fence around the Cemetery.
>
> The Yale Theater at Carbondale is at all times willing to assist any church or civic organization.

According to the vaudeville actors, there is not much need for a fence around a cemetery, but perhaps you know of some other object a church in your town is working for. Help them out and they'll help you. It is not a new idea, by any means, and has appeared in this department several times, but we are surprised that greater use is not made of the idea.

Trading Stamps.

The Chelsea Theater, in New York, is giving trading stamps. They switched from postal cards to the stamps because they wanted Kay-Bee players and could not get them.

Each patron gets two stamps with each five-cent ticket, the manager paying twenty cents a hundred in 5,000 lots. A book is given to start the collection with ten free tickets and the tickets interchange with others given by stores. Envelopes containing the stamps, the books and posters for the front of the house are included in the cost of the stamps.

We do not strongly favor the idea of trading stamps for theater tickets. The theater, no matter how small it may be, should not be put on the same plane with the meat market and the grocery store. Postcards and other souvenir schemes are all right where they are needed to bring business, but the trading stamp starts trouble. There will be complaint if they are stopped and if an opposition house starts the stamp scheme, too, there is bound to come the "double stamps" days and all the other evils that trail in the wake of the stamp book. There is quite an active effort now being made to introduce the stamps generally. We hope that it does not make very great progress. Once the novelty wears off there will be no real draught in the idea and yet it may not be dropped without protest.

The Right Spirit.

Ralph R. Ruffner, of the Comet theater, Vancouver, Washington, has not only the right advertising spirit, but he makes advertising do good for others than himself. We are giving his letter in full in the hope that other exhibitors will be lead to follow his excellent example. He writes:

> Unlike a good many exhibitors, I was not a former resident of the city where I am located before I engaged in the picture business, but came here a stranger. It occured to me one day that it would be a good idea to give a special matinee for the benefit of the students of the Washington State School for the Deaf and Blind, which is located here. A special program of pictures and music was arranged, and at the appointed hour the pupils—boys and girls of all ages—and their instructors filed in, almost filling the house.
>
> For the benefit of the blind, I played the pipe organ and electric bells, while those who could see but could not hear, had the advantages of the screen. The entertainment was so unique, and the appreciation so manifest on their part, that I extended the invitation again on several different occasions, each time the school turning out strong, and always with the same genuine appreciation evidenced at the end of the performance, a rising vote being tendered. The first time they came the pictures were of a character to arouse all the latent enthusiasm of young Americans, and when they tendered me a standing vote of thanks, I confess I swallowed a big hard lump several times before it finally stayed down.
>
> Last Christmas, in keeping with the spirit of the season, I gave an annual pass, without any restrictions whatever, to each boy and girl student of the school; the blind and the deaf. In conjunction with the superintendent, the students prepared and printed the cards on their own press; they were then signed by that official and countersigned by me. The whole was given a great deal of publicity at the time by the members of the Board of Directors of the school, despatches headed "Special" appearing in Portland, Oregon, papers, as you will note from enclosed clippings, as well as special mention in the national paper devoted to the deaf and blind.
>
> The children are good "fans" and generally attend in large numbers at Saturday and Sunday matinees. One Saturday, while the boys of the school were down town giving a street parade advertising their big circus, which was held in the school gym., they stopped in front of the theater and serenaded me with their college yell. You can enjoy the comedy with me when I tell you they are looked upon as "deaf and dumb" by those who do not know better.
>
> Knowing as I do the hundred fold returns this little investment has brought me, I venture the opinion that there is not an exhibitor in the United States who, situated in like circumstances, would not do the same thing. My house seats but 240 and there are 178 annual passes outstanding.
>
> Not having the physical perfection of those more fortunate, they have problems to solve in their struggle for an education which we more fortunates do not appreciate, and with a pass in their pockets they are able to drop into the theater whenever they are down town and take advantage of any good they may derive from the pictures, something that might not always be possible if it depended upon the festive nickle, for we were all kids once and I, for one, have not forgotten how big five cents can look, especially when it had to come all the way from home.
>
> If I have not already absorbed too much space, I would like to close with the recommendation that other exhibitors adopt this same idea where possible, not only for the good that will accrue to the children, but to the trade as a whole. There are 88,000 such students in the United States, I understand, and a little seed sown at this time, and along these lines, has vast possibilities.

Think It Over.

The strange showman in a small town is apt to be regarded with at least some slight suspicion, and it is by just such things as this that he makes himself a public spirited citizen instead of a stranger. It takes nerve to give out so many annual passes, but we take it that there are not many in the house at one time and the possession of the coveted pass brings as much real joy to the heart of an afflicted person as to any other, and to any outsider a pass is like the gift of a fairy godmother.

If you do not want to make such a wholesale investment in pleasure to others, why not a series of visits on off nights? Why not ask the inmates of the alms house to some Friday matinee, or have the inmates of other institutions as your guests. You will be doing real good and at the same time reap a reward in the best sort of advertising you can get.

If we had a theater in a home locality we would give a free educational matinee every Saturday morning and charge the expense to advertising. It would do more to break down maternal prejudice than any other one move and by getting some school principal to lecture the films, the endorsement of the school would also be had. If you have the right sort of exchange the films need not cost more than five dollars and this with an extra dollar apiece to the house people would bring it all within ten dollars. Don't just run a theater. MANAGE it.

Dropped Us a Few Lines.

H. De Subers dropped us a few lines to tell us he knows of something about stencils for banners that he will pass along to exhibitors who will send him a stamped and self addressed envelope. We don't know what it is he knows, but we'll pass along the envelopes of anyone who wants to find out.

Some of the lines he dropped us are catchlines, which are passed along for the benefit of the craft:

> Our pictures are all new and all right.
>
> Lucky numbers 4.4.5. four reels for five cents.
>
> If a picture is good enough for us to show, it's good as can be.
>
> Tastes may differ, but good taste is a'ways marked in our pictures.
>
> Lost! A good opportunity!—will be the cry of all who fail to see ——— at ———.
>
> Here's a tip! Place your money on the window ticket ledge at ———. Sure winner.
>
> Are you fond of bright and sunny dispositions? Then take your wife and family to ——— and watch results.
>
> Put your best foot forward, and you'll come out right—in front of the picture screen at ———.
>
> You needn't be content with "one of the finest," you can have as many of them as you like—if you mean moving pictures, and go to ———.
>
> Your face is your own, of course,
> You can treat it as you like,
> But a smile you owe it,
> And you ought to show it,
> At ——— movies to-night.
>
> A party asked me for a name to give his picture house. I gave him Symbol, Charter and Pageant—he selected the latter. This question is at times a puzzler.

Works Two Ways.

Here is a paragraph from the program of the Crawford theater, Canton, Pa. The program is a little folder with advertising top and bottom of each page. On one page in very small type comes this notice:

> IT USUALLY PAYS
>
> to read advertisements. The fact that you have read this indicates that you read the other announcements in this little program. This is just what we want everybody to do, and since you have done so without asking, the reward is yours. If you will present this program at the box office of the theater on Friday afternoon July 4, it will entitle you to one free admission. Do not cut out this notice, but bring the entire program. It pays to patronize our advertisers.

This not only helps out the attendance at the Friday matinee, but it has a good moral effect on the man who pays for his advertising. He can be brought into the house to see for himself that the advertising is read.

Says He'll Come Again.

Dick Craine, of the Hiawatha theater, Willoughby, Ohio, writes that if we are interested he'll come in again. We hope that he does.

He writes to tell that in a little town of 2,000 he worked the Farmer's Matinee scheme with 43 merchants contributing, and that now he is having a full reel made of the town.

We always like to hear from hustlers like that and to see their advertising. The man who can get practically the whole of the business population of the town into a scheme must have a convincing way with him.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Kinemacolor Holding Scripts.

ALTHOUGH the Kinemacolor studios have been shut down, owing to overproduction, scripts are not returned to their authors, but are being held for consideration when the studio does start up, possibly in September. The company offers to return to writers their scripts, but it seems to be necessary to make the request.

We think it would be fairer to all concerned if the company would return all scripts with a printed slip suggesting re-submission when the company resumes. It is not just to the author to hold the scripts inactive for two months and more.

If you have sent scripts in and want them returned, make the request of the company.

A New Orleans Dinner.

Julian Louis Lamothe, head of the New Orleans section of the Inquest Club, writes that the circle is progressing steadily and that they are going to give a dinner on the evening of August second. Those in the vicinity of New Orleans who desire to join the club or dinner, may address Mr. Lamothe, at 841 Alexander Avenue.

Growing.

The Dexter, N. M., circle of the Inquest Club is growing. There is now a member in addition to President Edward Ray Coffin.

We note that a publication that has been published for two successive issues in the same town, announces that it is going to start circles. Unlike our circles, this one has an end; a business end. The Inquest Club is not built along those lines. Better get into a circle where the chief end is not sending scripts to the periodical godfather for revision and sale.

To Be Expected.

We said the other day that now that Chicago schools were getting to the deferred payment plan, the New York bunch would probably cut under. About the time we were pasting that item up, came a letter in which the company goes back to its old two dollar rate with the other eighteen to be paid when you have made one hundred dollars. A year ago the company sold its lesson sheets for two dollars, with never a comeback. Probably not one pupil in the hundred will pay the other eighteen under the contract, but the company used to be content with the two dollars and probably still is.

And it has revived the old Emmett Campbell Hall statement that has been retired for a while and states that this paper will support the statement. It is quite true. It is also true that at the time, Mr. Hall wrote nearly as good a script as he does today. We know, because for some time we got first chance at about all he wrote, say for about nine months of the year in question.

And Mr. Hall was never the pupil of any school and received no instruction of moment because he needed none, and at the period covered by the statement, the only instruction to be had were the Lubin, Vitagraph and Essanay form sheets and certain articles we wrote for "The Editor." There were no schools.

Script and Production.

The other day a correspondent wanted to know why some very faulty films had been produced and his passed over. The faults he mentioned were, for the greater part, faults of production. They were not contained in the script and in all probability the script would not have been purchased had the story run as it showed on the screen.

Before you tell yourself that your stories are better than those you see, ask of yourself whether the faults are structural with the plot or whether there is not a probability that the director made the changes. Of course you cannot always tell the alterations the director made, but some of the errors, such as incorrect dressing, faulty entrances and matches and the like, are not comprehended in the script.

At best, it is not a question of what a company has taken. It is a question of what they have not taken of yours, but do not blame on some unknown writer the sins of the director.

Now An Association.

The newest is a photoplaywrights' association, which has been started in Chicago, and which seems to be on more or less intimate terms with the now revived Photoplay Magazine. The association, it is announced, is not run for profit, and a membership of one dollar a year will entitle the member, from what the advertisement seems to say, to free criticism, revising and editing, charges being made only for typing, marketing and postage. The magazine will be the official organ of the association and will run a department devoted to the association each month.

It looks very much like a copy of the Clearing House scheme of the Motion Picture Story Magazine. The writer does not need a clearing house, association or any other device in order to sell his material if he can write the sort of stuff that can sell and if he cannot a Clearing House will not help him much. They are good things to keep away from. They cannot help and they may hurt.

Studying the Stories.

Here's a man who wants to know how to study the Stories of the Films, as we frequently advise. He writes:

> I would like to have a little more information upon "Studying the Stories of the Films." You have often advised photoplaywrights to study the releases in order to ascertain just what the needs of the companies might be.
>
> Isn't it true that the stories released today have been produced months ago? If so, how, by watching these releases, can we tell what the present needs of the companies are? As far as scenes go, I know they are making mostly outdoor stuff now and studio work during the winter months and that photoplays calling for outdoor scenes are given the preference, other conditions being favorable.
>
> Not more than a month ago I witnessed a release by the Vitagraph Company, featuring Miss Helen Gardner, when I knew that Miss Gardner had left that company quite a while back. How then, can we tell what they need today, tomorrow or next week?
>
> I am one of those you wrote about in a recent issue that sold a lot of stories at the jumpoff and then fell down. I'll admit I got the swelled head, alright, thought I could turn them out as fast as "doggies" coming from a frankfurter machine. I know better now. Now I put more time to study, jotting down all the plot germs that I can lay my eyes upon so that any time I need them I have them, just where I want them.

Somehow the correspondent has lost the point of the advice. The stuff released now has been made perhaps months ago, but most of it represents the average wants of that studio and the average must be struck. Do not look at a picture showing the hero going up in a flying machine and decide that the company is in the market for stories with flying machines in them. That is not their average style of production, but a special story produced under some advantageous circumstance. It is not an average story, and it does not represent the average, but if eight out of ten stories done by a certain company show only Western outdoor scenes, it stands to reason that that company is making few, if any, indoor society stories, and so you do not send them a story of New York life.

To a study of the stories of the film you must add a study of the columns of the paper generally. Just now Lubin is releasing a series of stories of Zulus. That might argue that Lubin wants more stories about Zulus, but a couple of months ago it was stated that these were part of a production made by Mr. Hotaling with a special company which had been disbanded. If you connect this paragraph with the appearance of the Zulu stories, you will not write others, because you know that you will waste your effort. If you are a careful reader you will know that Mr. Hotaling is now at Atlantic City and far from the sub-tropical environments of Jacksonville, where the stories were made. In reading the Lubin stories you discard the Zulu stuff and get the general average.

It is the same with other stories and other companies. Each company has a certain general character of production not affected by the special productions it may make. If you write staple stories, you can tell which of the companies are most likely to use that sort of story and so you send it to the most likely market first of all.

Read and study the stories of the films, but keep posted on matters likely to result in a special line of production and eliminate this from your computation. After you have shown that you can write the average story, you will be advised of the studio's special needs as they may arise. That's how the others got close to the editorial desk and how you must go about it.

Market Reports.

A correspondent asks that we institute a market report, giving the changes in demand and other information.

Almost a year ago we started this, but long before the last of the companies replied, the first of them were out of date and a market report is of no value unless it is right up to the moment. Editors know that they are welcome to make free use of this department in making known their wants, and they also know that they can reach the bulk of the real writers by this means. When there is any radical change, the fact is noted, but the market report, such as is given in many of the monthly magazines, is useless because incorrect by the time it appears in print or else it recites the standard wants of the company which may be arrived at by a glance at their list of releases.

The entire Moving Picture World is a real market report and the various items give all the real news. A special market report would be of no real assistance and in many instances it would operate as a hindrance.

Staff Writers.

One of the recent issues of the Dramatic Mirror contained a very interesting interview with Lawrence S. McCloskey. In a more recent issue, a photoplay writer takes up the subject matter to argue against the staff writer and questions Mr. McCloskey's statement that only about one per cent. of the material submitted is worth while. He thinks that this is impossible, though willing to concede that perhaps not more than one script in every hundred is a thoroughly original drama.

Another part of the interview explains to the initiated the meaning of the statement. In this other paragraph, Mr. McCloskey speaks of the correspondence schools and the work of their pupils. At best but few men and women write really good stuff, but this percentage is pulled down by the vast quantities of stuff sent out by the pupils of the schools. They have been told by the school that their stuff is good, and so they keep on sending it out. As a result the studios are flooded with the veriest drivel; most of the stories being rehashes of not more than ten master plots.

He also assails the system of employing staff writers, claiming that no man can do his best work under pressure. In this, he distinctly errs. It may be possible for him to write quickly and well, some persons are so constituted mentally and nervously that they must have plenty of time and absolute quiet. Others do their best work under pressure. It is the man and his nervous makeup, not the method that counts. Some staff writers deliver drivel because they are unable to write a better grade, but others, writing under contract or under arrangement, do their best work because they know they must. One of the most finished writers in the country is a man who was one of the very first of the contract writers. This is his third year under contract to the same company, writing one a week. His scripts are not only technically correct, but they possess the real literary quality while still conforming to studio rules and, better still, his work is versatile and accurate.

The writer suggests that the knowledge that the story must be produced, acts as a bar to incentive. This may be true in some few instances, but in a majority of cases contract writers submit more than the number called for. The contract writer above referred to expects a rejection to about every five scripts, or 80 per cent. of acceptances. Most averages run about 60 per cent., save where the author is in the direct employ of the studio and a short-sighted business management decides to save money by taking everything he writes and having it put upon the screen. Then, and then only, does the contract system become vicious.

In process of time the present staff writer will become the technician to develop into proper working scripts the ideas of others and then, perhaps, the beginner will have less cause for complaint, but it is foolish to argue that the incompetent script should be accepted because it *is* written by a beginner when for very little more the work of a practised writer may be obtained. The thing for the beginner to do is to keep at it until practise brings greater perfection and then get on the other side of the fence. The contract writer of today was the beginner five or six years ago; for that matter, who knows one man recently put under contract who began writing less than fourteen months ago.

Studying Leaders.

Benjamin Barondess, of the Inquest Club, has been studying leaders and sends in some interesting data with regard to recent films. He writes:

> I have often been puzzled to know whether, in writing a script, I was putting in too many leaders. Another thing which bothers me was whether I had them far enough apart. I have made a rough analysis, which I enclose herewith. I find some curious results. The average number of scenes to a reel is 35. The average number of scenes between leaders is about 5. The average number of leaders to the reel is about 7. Busts and inserts seem to run one or two to the reel.
>
> Of course I know that no analysis, however perfect, can be absolutely relied upon as a guide. The only acid test is common sense and the circumstances of the case, nevertheless, these schedules may be of some value as indicitive of the general plan of the ordinary reel and I submit them for what they are worth.

Mr. Barondess' tables are interesting, but, as he says, the real test for the use of leader is the need of a leader for that particular scene. Leader is not something to be inserted every so often into a script whether it is needed or not. It is the explanation of some matter not possible to convey in action alone.

In Wamba Mr. Barondess finds that the first reel contains 21 scenes and eight leaders, or about one to every three scenes, the actual division being this:

Leader
One scene
Leader
Two scenes
Leader
Four scenes
Leader
Seven scenes
Leader
Two scenes
Leader
One scene
Leader
Two scenes
Leader
Two scenes

The second reel is remarkable in that it consists only of 52 scenes and a bust used as a tableau at the finish. Those who saw this play will remember that the story is rather slight for a double reel, the argument being advanced in the first two-thirds of the first reel, the remaining third getting the action to the start of the suspense. In the second reel is told the story of the abduction of the child and its rescue, all of the matters being so clear in action that printed explanation is not needed.

In "A Montana Mix-up," an Essanay, this is the run of leaders:

Leader
Two scenes
Leader
Two scenes
Leader
Six scenes
Leader
Two scenes and an insert
Leader
One scene
Leader
Fourteen scenes
Leader
Twelve scenes

Barring the use of a leader before the first picture (and with the exception of the second reel of the Selig all the reels start with a leader, though the practise is one to be condemned) this Essanay is a normal development, the leaders coming in the early third of the story, leaving the latter almost unbroken by the interest destroying leader.

Those who are interested can make their own schedules from the condensations given here, the letter L standing for leader and the numbers being those of scenes intervening. Inserts are indicated by the letter I. The first table is "The Padre's Strategy," a Lubin, and shows this result:

L. 1-L-2-L-11-L-1-L-1-L-7-L-14

This gives 37 scenes and 7 leaders. The first reel of Kalem's "Battle for Freedom" gives:

L-1 B-L-4-L-4-L-2-I-2-L-6-L-3-L-2

The second reel, with the battle flashes gives 41 scenes against 24 in the first reels and only 6 leaders and two inserts against 7 leaders and one insert. The table runs:

L-1-B-L-4-L-4-L-2-I-2-L-6-L-3-L-2

There is only one real rule for the use of leader and that is to use it where the action in the scene is not self-explanatory. On the other hand we think that in the script it is better to err on the side of safety and have one or two leaders too many than one too few. It is easier to take out a leader than to add one at the last moment and the use of additional leader calls the attention of the editor to the fact that a leader may be needed at that point. If you would be very careful, put a question mark in brackets after those leaders that are not actually vital or mark these "optional."

These tables form an interesting study of the mechanical form of the script, but they should not be accepted as a rule and guide.

Inquiries

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

A. F.—The subject of "punch" is rather too elaborate to be treated here. See the issue for March 1 of this year. If you have not the copy, send ten cents to the publishers, stating the date of the paper wanted.

B. D.—Jack Benson is the person you ask for.

W. M. Y.—You are a bit hasty. Give us time to reply before asking again. You were answered on your first inquiry. No company is under any obligation to tell you why it does not purchase your script. It is sufficient that it does not appeal to them.

G. C. M.—Cannot place the company. Send notification to their last address that you withdraw the script, copy the carbon and submit elsewhere. Stick to companies having known outlets for their releases.

CORRECTION—Two correspondents advise us that it was Miss Grace Cunard, and not Miss Forde, in the lead in "Stars and Stripes Forever." We apologize to Miss Cunard.

W. F. B.—When you want information, comply with the rules, and send a name and address. We know nothing against the company mentioned and our own relations have been businesslike and pleasant.

LOIS—Victor Potel is the Essanay player you ask about. How is the vacation?

H. P. S.—If you want replies you must sign your name. We do not publish business addresses in this column. Look in the advertising index in recent issues. You might have saved a stamp had you done this first.

F. H. R.—In "Rosie's Revenge," her office boss was William Russell; the rival being James Croze. Most companies make a picture with an unhappy ending now and then, but no company specializes. Try the Los Angeles companies with the Mexican stuff. Your comment on make-up opens a new line. The use of a dark powder gives a dark complexion, but we are inclined to think that the effect you notice is not directly due to the make-up. It would seem that the use of a dark tinted powder gives just enough color to the film to throw up the grain of the film base. This, greatly enlarged, would give the coarse effect you notice where the clearer film, showing the lighter complexion, would lack this color. If you will look at one of your portrait negatives we think you'll get the idea from this not altogether lucid explanation. Checked rejection slips are all right when they are properly checked, but sometimes they are hurtful, because misleading in the supposed information they give. Technique should be along in August. Do not be afraid to write in. We are more sinned against than sinning.

ANTHONY—Miss Isabelle Lamon was Violet Dare in that Lubin. Cannot answer the Pathe question. We were the original Answers Man on the M. P. S. M., and ran the department for about eighteen months. We are not related to the present incumbent. Lubin is a good company to join—if you can get in. We have tried to make you see that we are not interested in your deep but hopeless passion for the lady. We can't help you, so drop it, please, and just ask questions like a nice person, yes?

RUBEENA—Robyn Adair was Bob in "The Weaker Mind." You can address Miss Ryan in care of the company, at Nogales, Arizona. We do not answer Pathe questions, as they do not supply casts. We are not swearing, not even at the heat, honest, and it's some heat, at that. Keep the script going. You never can tell.

A. G. R.—Sorry the K-B identifier cannot locate the player for you, but he may later. A letter to the Pathe Company, accompanied by a stamped and addressed return cover, will give you the information you seek. They are at 1 Congress Avenue, Jersey City Heights.

F. M. H.—Scenes in a photoplay are not made in regular order, but at the convenience of the director. The boat landing in "The Zulu King," shown last week, was made in the St. Johns river, at Jacksonville. The next scene, showing them on the beach, was made at Pablo Beach, about twenty miles away, and on another day.

J. N. H.—Your question sounds like a joke, but we infer that you have heard the studio slang used somewhere. A "regular actor," is one who can make good in parts really requiring acting in contradistinction to parts that may be played by persons who can walk on and off the stage, but not depict a wide range of emotion. These latter are generally relatives of the players or extra people and are not "regular" actors in a double sense.

Technique of the Photoplay
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Projection Department

Conducted by F. H. RICHARDSON

Operating Rooms.

FOR the benefit of the various authorities, as well as operators and managers, I shall describe, from week to week, the different points relating to operating room construction. I would suggest that these descriptions be preserved, since nobody knows when they may be needed for the construction of operating rooms, or for the enlightenment of law makers. First, I will describe:

BRICK CONSTRUCTION.

In a new theater or when proper foundation can be secured, there is no type of operating room which will more completely meet the requirements of thorough fire-proofing, and at the same time be practically sound proof and reasonably cool, than brick walls, combined with cement finished concrete floors and hollow tile ceiling. But the plan for a room of this kind must ordinarily be incorporated into the plan of the building, since otherwise an adequate foundation can seldom or never be secured. The bricks should be whole and sound, well burned, and should be laid in strong lime mortar, using coarse, sharp sand, or else a lime mortar tempered with cement, the latter, being, of course, preferred, though the former will do very well.

The walls must not be less than 8 inches thick, with each 7th course a header. The necessary openings in this type of wall must be carefully located and built in. The observation ports should be 12 inches wide by 24 inches in height, the same to be covered with a sliding metal or asbestos board shutter, held in grooves and counter-balanced so that it may be readily raised or lowered. In this shutter there should be an opening 10 inches wide by 6 inches in height, and between the sliding shutter and the opening, should be the regular fire shutter, arranged to drop automatically in case of fire. This plan is fully illustrated in Figure 26, page 74, of the second edition of the Motion Picture Hand-Book, published by THE MOVING PICTURE WORLD. It is described on pages 73 and 75, and the reasons for its installation are there fully set forth. The ceiling of the brick wall operating room should be of 3 or 4 inch hollow tiles laid between and on T irons not less than 2 x 2 inches, these irons to be spaced, as they necessarily must be, the width of the tile, and the tiles themselves to be laid in rich cement mortar and plastered inside and outside with cement mortar, this plaster finishing coat to be not less than one-half inch in thickness. The floor of this room must be either of 3 inch tile overlaid with three inches of rich concrete, finished with not less than ¾ of an inch of cement coating mixed, in the usual manner, or else concrete to the depth of 6 inches with a ¾ inch cement coating. The opening for ingress or egress may be either a trap door in the floor, or a regular door-way in the wall. If the former, it shall be not less than 36 inches square and shall have a frame of angle irons sufficiently strong to sustain 250 pounds weight when lying flat over the opening. This frame shall be covered on both sides with half inch asbestos mill board, the two sides being securely fastened to the iron frame, the whole being hinged to the floor of the room by suitable hinges and bolts anchored into the cement, and shall be so arranged that it can not be raised far enough up so that it will not fall shut of its own weight when released. It shall rest on suitable grooves, or rabbets formed in the cement of the floor and shall only be held open by a cord attached to the master cord sustaining the wall shutters as hereinafter described. If the opening be of the regular wall door type, then the construction of the door shall be the same as that of the trap already described, and the opening in the wall shall not exceed 2 feet in width by 6 feet 6 inches in height. The door may either be fitted into a metal frame and hinged thereto, fitted into rabbets cut in the brick work and its hinges securely bolted to the wall itself, or it may be hung on grooved wheels resting on tracks, these tracks to be set at an angle so that the door will automatically slide shut when released. It should not be permitted that this type of door be fastened open at any time. The regular hinged door should be normally held closed either by an approved type of spring or by a chain running over a pulley and attached to a weight—perferably the latter. The lens ports for the moving picture machine, stereopticon and spot light should be built around carefully located templets and should be no larger than is necessary to properly serve the purpose for which they are designed. Not more than 6 inches from the floor, there should be ventilation openings, each having an area of not less than 50 square inches connecting directly with the open air outside the theater by means of a metal or other approved non-combustible pipe or duct. There should be four of these openings.

In the ceiling of the operating room, or in the wall not more than 6 inches from the ceiling, should be an opening of not less than 288 square inches area, leading directly to the open air, preferably through the roof of the theater, or there should be two openings, each one having not less than 144 square inches area. The pipe leading from this opening, or these openings, should be brick, hollow tile, or reinforced cement construction, or else be composed of an inner pipe of No. 20 gauge galvanized iron, riveted both at its joints and seams with rivets spaced not more than 2 inches apart, and a second outer pipe of 8 inches greater diameter than the inner pipe, and of similar construction, this outer pipe to be provided with 12 openings 2 inches in diameter at or near its bottom, so that there will be a strong current of air between the two pipes, the object being to prevent the outer pipe from becoming unduly heated in case of a film fire. The vent flue or flues, must be provided with a damper, so weighted that it will normally remain open, and this damper must only be held closed, or partly closed, by means of a cord attached to the master cord of the wall fire shutter, so that when the wall shutters drop, as in case of fire, the damper will instantly swing open, thus providing ample egress for smoke and flames.

The lower ventilation openings must, on the other hand, be provided with sliding shutters attached to the master cord so that they will drop shut with the wall shutters, the idea being, in case of fire, to shut off as much of the incoming air as possible and, at the same time, provide ample egress for the smoke and flames, thus compelling what air does come in, to *flow in around the crevices of the various shutters and the door, so that no smoke or evidence of fire will appear in the auditorium.* In case of a new theater, the ordinary building walls, or walls of ordinary building construction will answer every purpose, but the floor should be built as directed in order to secure not only fire-proof qualities, but that absolute rigidity so essential to good projection. If, however, the building be of fire-proof type, as every theater building should be, with floors of hollow tile or cement arch construction, then that, of course, will fulfill every requirement.

The wall shutter arrangement should be as set forth on pages 76, 77, 78, 79 and 80 of the Motion Picture Hand-Book, published by THE MOVING PICTURE WORLD, except that I would recommend that where the master cord goes across the spreader over the film aperture and machine box, it be cut, and a piece of film be inserted, by means of suitable clamps attached to the cord. This will insure the immediate closing of the shutters in case of fire, since the blaze will instantly sever the strip of film, thus releasing the master cord and shutters.

There could never be a fire panic in a theater having an operating room of this kind, equipped as suggested, since even though a fire occurred the audience would be none the wiser. Whole reels of film could burn and no one but the theater men themselves would know anything about it until it was all over. In this connection, I wish again to say, as I have so very often said, that, in ninety-nine cases out of every hundred it is not the fire itself which injures the audience of a moving picture theater, but the stampede—the insane rush for the exits which follows the sight of smoke or flame. My plan is to prevent the audience from catching sight of either smoke or flame. In short the audience should not know there is a fire in the operating room at all and, if this plan of construction is followed out, the wall shutters installed as directed in the hand-book, and dampers provided and hung as suggested, there will be no indication, outside of the operating room itself, that anything is wrong, even though a dozen reels of film are consumed. The audience will simply wonder why the show doesn't proceed.

Color Effects.

Many operators pay altogether too little attention to the combined use of the spot light and the dissolving stereopticon spot. As a matter of fact, it is quite possible to produce some very beautiful effects by combining the dissolving stereopticon spot with the regular spot light, the latter being provided with a color wheel. In fact, with the combination of the three lights, one can make the stage a regular riot of color, and there is almost no end to the possible combinations and effects where they are used in conjunction.

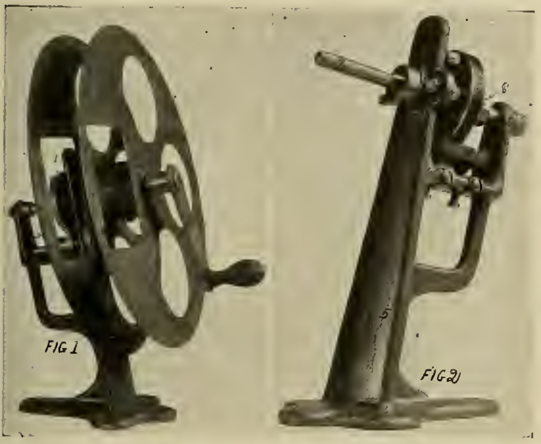
In order to secure these effects, however, it is necessary that the operator prepare for them by securing suitable slides. Some very surprising effects can be produced by the projection of light through rough glass of various patterns, such as that used for windows in offices, doors, etc. Some very pretty effects may also be had by the use of various etched patterns of glass like those used in front doors a few years ago.

To secure these various patterns the operator must visit an ornamental glass house, secure permission to go through the stock and select such glasses as he may think will be of use, remembering always that dark colors are not suitable for this work; also remembering not to get glass too thick to go in a slide carrier. Some of these slides for use in the stereopticon may be had from the Utility Transparency Company, 1733 West 9th Street, Brooklyn, N. Y., and I believe they can be had nowhere else, except that the operator himself go to the ornamental glass house, select the glass and have them cut. Having secured these glass slides (which are ideal for serpentine dances also), let us follow out one of the possible effects by selecting a rough, wavy glass, cut so that the waves are horizontal, placing it in one of the dissolver carriages and projecting it to the screen, at the same time throwing your white spot on, let us say, a couple seated or standing on the stage singing. Now, in the other dissolver carrier place a slide of the same glass, but with the waves perpendicular, and slowly dissolving it into the other, at the same time throwing a color into your spot effect. After the two slides have been slowly dissolved and the perpendicular waves are on, one of the dissolver lamps will be idle and with it let us then throw a color flood. Do you see the combinations possible? They are almost limitless. The Utility Transparency Company charges twenty-five cents each for these glass slides, and if you want new and very pretty You thus produce a two-color combination with a dissolving checker-board effects, they are well worth the money.

Shipman Rewinder and Take-Up Tension Equalizer.

Mr. Ralph Shipman is the inventor of what seems to be a most excellent rewinding device and an appliance for attachment to machine take-ups, which is designed to, and undoubtedly will cause the take-up belt to exert exactly the same amount of pull on the take-up spindle, and hence upon the take-up reel, throughout the entire run. Please understand me in this latter. The take-up tension device is not designed to equalize the pull on the film itself, but to equalize the pull on the take-up spindle. In other words it performs exactly the same function that present machine take-ups perform, but seems to do it in a more thoroughly reliable way.

First, we will consider the rewinder device, and let me say in the beginning that I have tested this rewinder and find that it operates perfectly. It is simple in its construction and thoroughly dependable in its action.



In Figure 1 we see the head piece of the Shipman rewinder as arranged for hand rewinding. The construction is plainly shown and requires no detailed description, other than to say that it is geared 6 to 1—six turns of the reel to one turn of the crank. For use in fireproof magazines the crank, shown attached to the rewinder in Figure 1, is, by means of a suitable arrangement, attached to the door of the magazine, so that the closing of the magazine door automatically connects the crank to the rewinder shaft. This is quite an advantage where fireproof magazine rewinders are used, as will be readily understood. Perhaps, however, another word of explanation is due on Figure 1. The reel rests directly on the crank-shaft as shown, but it runs 6 times as fast as the shaft on which it rests. The reason for this lies in the fact that gear 1, which is attached to the crank-shaft, drives gear 2, which is on the same shaft with gear 3; gear 3 in turn drives gear 4, which latter has a pin in its face fitting into the inset in the hub of the reel so that the speed of the reel becomes, from this train of gears, six times that of the crank-shaft on which it actually rests.

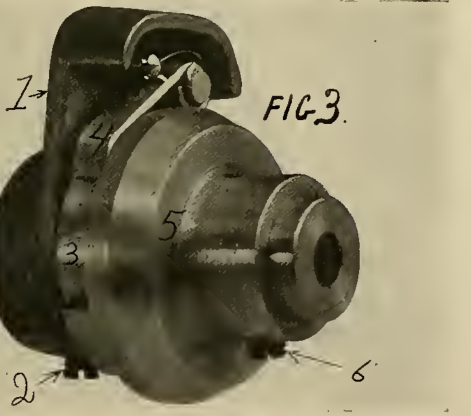
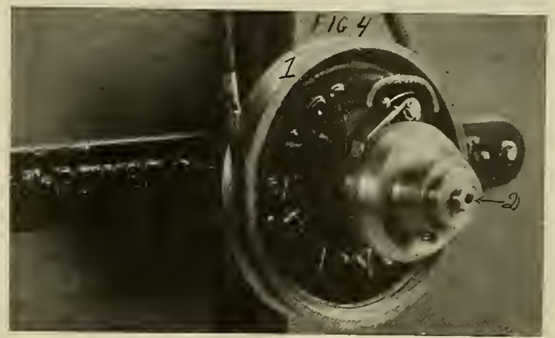


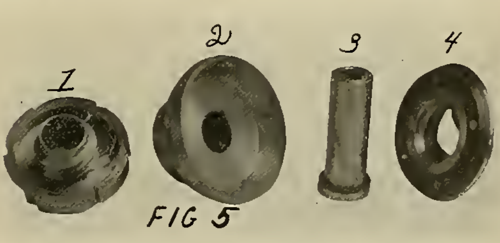
Figure 2 shows the tailpiece of the Shipman rewinder and this really constitutes the invention, at least to a very large extent. In Figure 2 shaft 1 extends through to collar 2 and carries friction disk wheel 3, which rests on casting 4, casting 5 being slanted so that the reel will remain on spindle 1 by its own weight. Shaft 1 has a bearing in casting arm 6, but has no bearing, or rather what is known as a "floating bearing," at 7. Now all this means that shaft 1 is in reality a lever, with casting 4 as a fulcrum and bearing 6 as the attached end, so that the heavier the reel placed on shaft 1, the greater will be the friction between friction disk wheel 3 and casting 4. The thing operates thus: When a full reel is placed on shaft 1 there is heavy friction between friction disk wheel 3 and casting 4, so that were you to take hold of the film and pull, you would find it required considerable strain to start the reel, but as the film is rewound the weight of the reel is gradually reducing, which in turn reduces the friction between reel 3 and casting 4, so that the reel is made to revolve more easily exactly in proportion as the weight of the reel is reduced. On the other hand, when the heavy reel is on shaft 1, Figure 2, the empty reel is on the standard shown in Figure 1, and the leverage against reel shaft 1, Figure 2, is very great, but as the reel on shaft 1, Figure 2, reduces in size and weight, and thus revolves more easily, the film roll on the reel in Figure 2 is constantly getting larger, and the leverage is being decreased exactly in proportion as the reel in Figure 2 becomes lighter, and thus an even tension on the film is maintained throughout the process of rewinding, though the crank of the rewinder will pull harder as the process of rewinding progresses, of course, since, while the same tension is maintained on the film, the leverage against the crank increases as the film roll on the reel in Figure 1 becomes larger.

I can particularly recommend this device for motor rewinding. As far as I can see it is perfect for this purpose. The tension on the film may be made greater or less at any time by loosening set-screw 8, and sliding friction wheel 3 along the shaft. The nearer it is to bearing 6 the greater will be the tension on the film, and vice versa. Casting 4 is milled out to fit the circumference of friction disk wheel 3. The tension equalizer is shown in Figures 3 and 4 and its parts are illustrated in Figure 5.



In Figure 3 we see the device assembled ready to be placed on the take-up and at Figure 4 we see it attached to the machine.

Casting 1 Figure 3 is attached to the hub of the take-up belt wheel by means of set screw 2, and revolves with belt wheel 1, Figure 4. Part 3, Figure 3, is a brass casting shown on 1 in Figure 5. In its center is a steel screw, also shown at 1, Figure 5, and around its circumference are notches designed to engage pawl 4, Figure 3. Part 5, including part 3, Figure 3, is attached to take-up shaft 2, Figure 4, by means of set screw 6, Figure 3; and these parts, carrying the take-up reel shaft, with them revolve in one direction, independently of casting 1, Figure 3, and belt wheel 1, Figure 4; but as belt wheel 1, Figure 4, begins to revolve, pawl 4, Figure 3, engages with one of the notches on part 3, Figure 3 (also shown at 1, Figure 5), which causes the reel in the lower magazine to revolve. That is about as plain as I can make that particular part of the matter to you, and now as to the method of applying the friction or tension:



Part 1, Figure 5, fits against part 4, Figure 5, so that the face of Figure 1, which we see, and the face of part 4, Figure 5, opposite from that which we see, fit together, and between them is a very flexible spiral steel spring, one end of which is attached to part 4, Figure 5, and the other end of the brass ring which fits into part 1, and is attached thereto by two screws working in slots, the whole being held together tightly.

These two assembled parts in their turn fit into part 2, Figure 5, so that the bevel shown on part 4, Figure 5, rests against the inside of the cone shown in part 2, Figure 5, being held thereto by the action of the coil spring before mentioned. The action of this coil spring is very delicate and quite positive, although I cannot explain it to you intelligently by written word. The amount of tension supplied may readily be changed by loosening two screws on the side of part 1, not shown in the picture, and slipping these screws around in their slots.

The claim of the inventor for this device is that it not only gives an absolutely even pull on the take-up reel throughout the entire run, but that it is compact, easily attached and fool proof.

Salt Brine.

D. E. Witherell, Hartford, Wisconsin, tells of an experiment he has just made with salt soaked carbons. So much has already been published on this subject that we do not feel like giving it space this time unless something absolutely conclusive, one way or the other, can be said.

A Classic Wreck.

Mr. J. Howard Newell, Bloomfield, Iowa, contributes the following:

> Enclosed find post card showing the ruins of our theater, which was destroyed by fire Tuesday morning, May 26th. The unique feature of this fire, and the reason for this communication, is that everything about the theater was destroyed except our Power's 6A machine. The roof fell on the machine, but only smashed the top magazine. Not more than 5 feet away from the mechanism, five reels of film were burned. The wood knobs on the crank and the lamp house door, and the wooden slide carrier were burned, but, strange as it seems, we took the head off and soaked it in kerosene for about an hour, cleaned the gears, polished the tension shoes and two days later it was projecting as good a picture as it ever did, and has been doing so ever since, in our airdome. The arrow points to where the machine stood under the metal roof.

From the looks of the picture I suppose it was the operating room of your airdome that burned, and it certainly is a classic wreck all right, neighbor Newell. One would not suppose it possible that a mechanism would withstand the heat of such a fire sufficiently well to be used afterwards without extensive repairs. Usually, any considerable degree of heat will warp a machine frame and raise thunder with the gears, at the very least.

Believes in Good Projection.

Mr. James Shipton, Jr., Sherman Texas, remits $5.00 for two copies of the Handbook and says:

> Enclosed find photo of the operating room I preside over. This is my first attempt, so don't be mean with me. I have been cranking for five years now and still have many things to learn. My manager believes in good projection, and nothing else will do, so I am compelled to keep a sharp lookout and deliver the goods. This is my seventh month on my own hook, as I spent four years working under another operator. The equipment of our theater consists, as you will see, in two motor driven Edison Model B machines. The operating room is 16 x 10 feet 10 inches with a 6½ foot ceiling. Now, don't kick about the vent, as it was not in when this picture was taken. The boss is having one made, however, and it will be completed shortly. Two windows supply ample fresh air meanwhile. The other chap in the picture is the operator in the theater next door, your humble servant being the one in front. You see, our boss owns two shows. The other book is for him. I have one of the old $1.50 hand-books which Brother Day ordered for me two years ago. It's good dope too. Brother Day will be in his new place in about a month. He is some fellow all right, and sure believes in high class projection. We are members of Local 280 and, by the way, 280 voted you thanks and other things, and declared that The Moving Picture World to be the best in the country. Salaries are good here, as is also projection. Sherman operators don't have to grow whiskers on their face so the managers can use them for door mats either.

I think good salaries and good projection usually go hand in hand, friend Shipton. Glad to know that the Sherman local is doing well. Yes, Neighbor Day is quite a chap all right, but if he sends in any more letters 9 feet long, with the sheets pasted together to emphasize that fact, something will happen to him.

For Managers and Operators.

New York City shoots the following wad:—

> Will you kindly explain the why and wherefore of the heading "For Managers and Operators" in the hand-book? I am of the opinion that there is absolutely no necessity for mentioning managers, either in the hand-book or in the department. In support of my opinion, will say that I have scarcely found a single manager who desires to thoroughly understand projection. Most of them don't care to know anything about the handbooks, or to read the department, therefore why flatter the managers? If you want your name to become as popular among managers as among operators, you should change the title of the department to read, "Salary Department: How to Reduce Operators' Salaries." You can then bet your last pair of old gum-shoes you would be known quite as well among managers as among operators, for the manager's task is to increase profit and reduce expenses, and in this operation, the first item is to reduce the salary of the operator, not being bright or well-informed enough to understand that if the operator is underpaid, he doesn't pay very much attention to the excellence of his projection and the show thus suffers. The greatest difficulty is that the average manager is hardly able to judge between good and bad projection. If they would read the department and study the hand-book, they would soon learn the value of good projection, and would also absorb the idea that higher salary to the operator means better work and greater box office receipts. I admit that many letters have appeared from managers asking all sorts of information as to ventilation, film service, etc., but never about projection.

There is considerable truth in what the brother says. However, he is in error in supposing that all managers are of the bone-heado type. He is also in error in supposing that this department has had no effect on the manager. For his information, I will say that a considerable proportion of the managers do read the Projection Department, and read it very thoroughly. I can also tell him that a great many of them have, in the past, voiced strenuous objection to my taking sides with the operator and insisting on increased salaries. I can also tell him that a great many managers who formerly opposed me in this matter, have through the medium of the department, seen the light, and now recognize the fact that increased operator salaries serve to attract to the business a better class of men, who can and will produce superior results on the screen and that, as a general proposition, in the long run, $10.00 per week increase in operator salaries will return $40.00 per week in increased box office receipts. The reason of the title "Managers and Operators" on the hand-book lies, as I have said before, is the very fact, which you recognize, that the average manager is not in a position to check up the work of his operator, because he doesn't know good projection from bad projection. He cannot distinguish the difference unless the results on the screen are either very high class or absolutely rotten. Then he can tell the difference. I take the position that the operator should receive increased salary. He should receive $40 per week at the least, and more than that in high class houses, but he should be compelled to produce absolutely high class results and the manager should be able to tell whether those results are perfect or imperfect. Every manager ought to own a copy of the hand-book and study it. To prove that your contention is not altogether right, some general managers controlling several theaters, have ordered copies of the hand-book for themselves and for each one of their operators and managers. It must be freely admitted that, taking moving picture managers as they come, there is a very large percentage of them who, similar to a very large percentage of operators, know very little about their business, and don't seem to care two whoops in the New Jerusalem about learning more. Well, the dear boys will have to learn or get out. He will, in the end, eliminate himself or, putting it another way, the man who pays in the nickels and dimes will eliminate him. Slowly, but surely, the public is becoming discerning and discriminating. It is demanding better work. All these things take time and the business is yet young. Ten years from to-day, the moving picture manager will be asking the applicant for an operator's job what he knows instead of how much he will work for, and he will be in a position to check up the work of his operator and demand that shadows and other faults be eliminated from his screen. The title on the Handbook is not flattery to the manager. The manager hasn't any flattery coming to him any more than has the average operator. The title stands because the manager needs the Handbook just as badly as does the operator; in fact, in some cases, more.

Operator Vice-Presidents.

I believe that the average operator member of the I. A. T. S. E. does not know or understand that three of our present vice-presidents are operators, as follows: Fourth vice-president, Charles O'Donnell, Business Agent, Toronto M. P. M. O., Union 173. Fifth vice-president, Mike Carney, member of the Newark Local. Eighth vice-president, Charles Crickmore, member Seattle M. P. M. O., Union 154.

Operators

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Comments on the Films

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"ALL ON ACCOUNT OF A PORTRAIT" (Edison), July 2.—A little romance my Mark Swan. Mary Fuller and Benjamin F. Wilson play in it an engaged couple who quarrel and return each other's gifts, because Mary buys a portrait of a noted pianist who has very long hair. This has been worked up into a pleasing, light story which C. Jay Williams has produced in a natural, human way. It is a pretty offering and the best things in it are its scenes that are often full of charm. What humor it has rings true, except at the end, which is theatrical, though it doesn't harm the picture much. The leading characters are supported by a large cast of competent players. The photography is very fair.

"THE STRONGEST LINK" (Essanay), July 2.—The story behind this picture is weak, chiefly because it asks our sympathy for a pickpocket without giving any adequate cause of his repentance; in fact, it shows him as a scoundrel and then, merely because he is deserted by a villainess who had been his mistress, he becomes a man with a bruised soul. But, the author will protest, my intention was to show how dangerous it is to have a strong link that is evil in one's past history. The author's fault is one of wrong emphasis, he has been a bit tactless. The offering is well photographed and has some very good scenes which give interesting backgrounds. A good deal of the acting is very fair.

"THE RAIDERS FROM DOUBLE L RANCH" (Kalem), July 2.—A cow country love story with a struggle between cowmen and sheepmen as its background. It is rather loosely put together and loses something of dramatic force; but it is well acted by Ruth Roland and Francis Newberg in the romantic roles There is a prairie fire in it which, at one moment, is exciting (as a spectacle) and there are several fine pictures of herds both cattle and sheep that are well worth seeing. The photography is very fair.

"THE TIGER LILY" (Vitagraph), July 2—This three-part special offering has been reviewed at length on page 466, issue of The Moving Picture World for May 3, 1913.

"SULTAN OF SULU" (Selig), July 2.—A worthy topical offering that opens with a good portrait of one of the most interesting characters in the Philippines, the Sultan of Sulu. The film shows also some of the villages where the young Sultan lives. The subject will interest widely and the photography is very fair.

"ARABIA AND THE BABY" (Selig), July 2.—A light offering that introduces the wonderful tricks of Arabia, a trained horse that we have seen several times. The story that Arabia is made to play is pleasing and the picture will be fairly acceptable. It is pretty well photographed.

"THE SONG-BIRD OF THE NORTH" (Vitagraph), July 2.—A patriotic offering founded on the story of Mrs. John Fowle, who did good service during the Civil War by singing to the wounded soldiers. It is shown that her sweet singing of "The Battle Hymn of the Republic," at a concert in Washington is also instrumental in persuading many to enlist. The story lacks dramatic quality, but it gives a well utilized chance of making thrilling, emotional scenes and the offering, as a whole, will be warmly received at this time when war anniversaries are stirring old memories. It is a commendable picture, but it needs good, stirring music to help it out. Anita Stewart plays the singer and Ralph Ince appears again in his notable role as Abraham Lincoln, and surely he makes a picture of him that will be very popular; he does excellent work. The photography is clear.

"THE PENALTY OF CRIME" (Lubin), June 30.—A sensational two-part offering well described by its name. It was written by Lawrence McCloskey and produced by Joseph Smiley. The story cannot be called a big one; but it has been produced with care and impresses one as a finished and even artistic picture. Its appeal is to the emotions, not to the intellect, and its center of interest is a girl, very charming in herself (Peggie O'Neil), who consents to be the decoy of two crooks. They set her to gaining the confidence of a jewel merchant, who is to be their victim, and she ends by falling in love with him. Afraid to have him find out her past and threatened by the two crooks, she lets the plot go on and works with them until his gems are stolen. The action of the second reel takes place on a train and an exciting automobile race follows the discovery of the robbery. This series of incidents is of the most sensational character, is clearly photographed and effective. It will be a popular picture.

"SWEET DECEPTION" (Vitagraph), July 3.—A story of a married couple who had separated, but who, when the man's mother, whom both love, is coming to see them, agree to pretend they still are happy. They set up the old home again to entertain her. She expects to stay but a few hours, then loses her train and decides to remain all night. The theme is most delicately treated; but the picture lacks vigor, is even slow. It is an offering of lovely scenes and beautiful poses more than of human passion or fates. Sydney Drew plays convincingly the man, with Anita Stewart in the role opposite to him, a part that seemed to us a bit beyond her depth at present. It is a role that calls for experience and when Miss Stewart has had a chance to watch the world a few years longer, she will have the skill to play such situations with much power. Mrs. Maurice plays the mother. The man's valet deserves notice; in fact, there is much to commend in many of the lesser figures. The photography is good. The script, by George Cameron, has been produced by Ralph Ince.

"THE LIFE WE LIVE" (Essanay), July 3.—This picture has a good, refreshing story and will be a popular offering. It has for its center of interest an elderly couple, Arthur Macley and Jane Selby, who can no longer earn a living and are facing starvation. A package of bills is lost and Arthur finds it; but after he has spent a little of it on groceries, gets "a hunch" and takes it to its owner, thereby giving a happy ending. There is a good deal of humanity in the way it is developed and, as it is unfolded, Arthur Macley does some of the best acting we have seen recently. We enjoyed it, ourselves, very much. Yet it was drawn out at the beginning unnecessarily; there was no call to show us the station master who kept the story waiting. Some of the backgrounds are full of interest and beauty and the photography is fine.

"THE RICE INDUSTRY" (Melies), July 3.—A fairly well photographed series of views that, in fact, give us the real history of Java. Java lives on its rice and here we are shown how rice is grown by Javanese and we get the whole process from the seeding to the eating. Motion pictures have been a fact for years, but we can wonder at them still and be astonished, thinking of how much they mean to us.

"THE JOY RIDE" (Patheplay), July 3.—Three pretty girls make cute, and often lovely, scenes in this farce which, in its plot, is a bit too far fetched even for a farce. It is lively, though, and there are plenty of good things in it.

"THE ANGEL OF THE SLUMS" (Lubin), July 3.—The chief trouble with this picture is weak acting, though even on this point, there are true things to be said in commendation. The gangster, Ben Hendricks, did very fairly, as did the heroine, Maibel Turner. Clarence Elmer has ability, but in this picture he tried too hard and showed his lack of experience in a way that makes his very failure a promise. Francis Carlyle seemed to be hearing the clicking of the camera and was nervous. The picture's story is well planned, but lacks punch; because it is not very novel or a very imaginative piece of work. The photography is clear. The script was written by George Terwilliger and produced by L. B. Carlton.

"IN GOD WE TRUST" (Selig), July 3.—A picture of sentiment dealing with a poverty stricken man who becomes a burglar at Christmas time. Of course, good use is made of children; the burglar has two at home who have prayed that Santa Claus might come, and when the man breaks into the rich house, a child who has come down to see his presents finds him. The story, by E. L. Summers, is interesting and wholesome, though not at all great. E. A. Martin produced it and has made a pleasing, commendable offering. The rule of burglar is taken by Hobart Bosworth, and "Baby" Lillian Wade plays the rich man's child. The photography is clear.

"FAUST AND THE LILY" (Biograph), July 3.—A burlesque comedy. Such pictures as this have to make us astonished before they can really amuse us. This does succeed in making us gasp once or twice and a good laugh follows. There is a good deal of it that is not very funny.

"AN OLD MAID'S DECEPTION" (Biograph), July 3.—A farce of comical characters that cannot be counted a big success. There is very little in it that is new and it did not make a great deal of laughter.

"PATHE'S WEEKLY NO. 29" (July 3).—Among other interesting items in the mid-week topical, we find an excellent view of the destruction caused by a terrible fire in the old city of Pressburg, in Hungary. It is interesting to get this chance to look into the insides of one of those old time foreign cities. There is, also, a picture of the opening of the Keokuk Canal, showing a Mississippi boat passing through.

"THE HIDDEN WITNESS" (Kalem), July 5.—There are scenes in this story in which the action, through its own quality, does get over briskly; but most of it is hampered, more or less, by acting that fails to be really natural. Few will be carried away by interest in it, but all may watch it closely. The situation is old without being tried and shows a governess heroine falsely accused of theft by a wholly conventional villain. The hidden witness is two children ensconced behind portieres and by them the villain is confounded. The photography is clear and the staging of the story commendable.

"HIS NIECE FROM IRELAND" (Lubin), July 5.—Tells a good story that is original and brisk and does it clearly and effectively, although, if it had been produced in two reels and care had been taken to make the causes of the Irish niece's (Lottie Briscoe) position clear early in the picture, our sympathy for her would have been heightened. This sympathy is the offering's most valuable feature as it now is. It was produced by Arthur Johnson with his usual care and finish and the sets, with all that goes in the staging of the production, are fine. While not up to this leading man and producer's best, it pleased us as well as any offering we have seen today.

"A MODERN GARRICK" (Patheplay), July 5.—A farce burlesque that made laughter. It is just a conglomeration of funny incidents with a touch of satire now and then that helps it. It is light and will, we think, please the many.

"AT THE LARIAT'S END" (Essanay), July 5.—A Western, four-cornered love story in which the village idiot and the village tell-tale (Alkali Ike) help each other make trouble. It didn't seem to move the audience greatly, perhaps because the photography is so poor in places that the faces of the actors can hardly be distinguished and this makes the story temporarily obscure. Its best scenes show an innocent fugitive chased by cowboys who want to hang him. These are followed by the sheriff, who has been told how the shooting came about, and he saves the man "at the end of the lariat" as he was about to swing.

"LOVE'S QUARANTINE" (Vitagraph), July 5.—Wally Van and Lillian Walker lead in this romantic farce, by Russel E. Smith. John Bunny and Flora Finch also have roles as the girl's parents, who dislike Wally as prospective son-in-law. The cook, Kate Price, is coerced into playing sick and Wally, dressed as a doctor, says it's smallpox. Two fake cops help out, but talk too much. It is a light offering, to make fun.

"THE MINER'S DESTINY" (Patheplay), July 5.—A special two-part picture in which there is much that will deeply interest; yet, as a whole, it is rather slow. It is a fair offering, but nothing wonderful. The story, except at the end, at the climax, is well built. It deals with life around a mine. Its hero, who has been discharged for carelessness with dynamite, is, through a train of convincing circumstantial evidence, sent to prison for life for "killing the mine foreman." We are now shown the man in prison and the fate of his wife and small son until former dies the later is a grown man. The prisoner is freed in time to save his son's wife from the vile wishes of the man who had been the real murderer. The way this is done is effective enough up to the last few moments. There are two roles that are very well acted—those of both prisoner and villain. The photography is very good and the background interesting.

"THE SORROWFUL SHORE" (Biograph), July 5.—A rather heavy-hearted tragedy dealing with fisher folk. It has three chief roles, a father, his son and a girl who is washed up from a wreck, a sole survivor. The working out of the triangle in this case brings all three to their deaths by drowning. The acting is competent, although the cameraman seemed to be a bit off the best speed in taking the scene in which the older man accuses the girl whom he has now married, of loving the son. The letter she writes is convincing, but the son's tearing of it to deceive the father, and the ease with which this is accomplished, are not strongly so. In drama, the deaths of all concerned is not the strongest way of making the situation powerful, as it really denies emotion. We are not left very deeply interested in these three people.

"THE SIGNAL" (Edison), July 5.—The French Revolution furnishes the background for this entertaining romance in costume. Most people will have seen something like it before; but the situation is full of suspense. There are characters in it that do not add anything really to the suspense and therefore hamper the story, since they are conventional. These come in the early scenes. Th author, Bannister Merwin, might have treated the theme a bit more originally. It was produced by George Lessey in very good sets with some beautiful backgrounds, seen by moonlight. The players seemed a bit too melodramatic at times, especially the leading woman; but all are competent.

"OVER THE GREAT DIVIDE IN COLORADO" (Edison), July 7.—Snowy peaks, covered with pine trees and shrubbery, clouds hanging below the path of the railroad, views of a small town perched above timber-line—these are a few features of this interesting scenic half reel. In this film the Colorado Rockies make the observer wish he could take his vacation out that way.

"WINSOME WINNIE'S WAY" (Edison), July 7.—A light comedy offering by Carolyn Wells, on same reel with above. Winnie quarrels with her lover on a picnic, but later when they are driven by rain into the cabin of the recluse, she regrets her ill feeling and they make up. The idea in this is slight, and the photography is a shade too dark, but it has an attractive society atmosphere.

"THE GLOVE" (Vitagraph), July 7.—A familiar plot, without any particularly new situations in it, is here so strongly presented that it holds the attention. William Humphrey, Dorothy Kelly and S. Rankin Drew form the inevitable triangle. The neglected wife receives much attention from the count and decides to give herself up to him. She goes to his apartments, but later repents and climbs out of the window. Her husband enters, finds her glove and becomes enraged. The reconciliation follows.

"A SEA DOG'S LOVE" (Biograph), July 7.—A farce comedy, in which Slivers forsakes his ship on leave of absence. He employs a man to rob the tavern of Widow McManus, so he can come to the rescue and become a hero. The scene in which the widow pretends to shoot the intruder and tells Slivers she has committed murder, is the best in the picture, but it is not uproariously funny. A fairly entertaining half reel.

"THE NOISY SUITORS" (Biograph), July 7.—This, on same reel with above, gets numerous laughs. Bella Donna has many lovers and is serenaded by three troubadours. The American lover intervenes and soon gets a duel on his hands. The fight at dawn is with boxing gloves and pleases the audience immensely. A good comedy number.

"PATHE'S WEEKLY," July 7.—A number full of good things. Raymond Hitchcock becoming a Polatch "Bug" in Seattle was especially amusing, and the exhibit of 12,000 letters in praise of Tacoma was an instance of Western enterprise.

"A STOLEN IDENTITY" (Kalem), July 7.—In spite of its conventional beginning and several inconsistencies, this picture gets a hold on the observer, and has an especially clever situation toward the close, where the doctor discovers that Steve is in disguise as the girl's father-in-law. We could not understand Steve's apparent bankrupt condition, and later the fact that he was able to offer the girl money, which she refused. The characterizations in this offering are very good and it tells an appealing story.

"THE MYSTERIOUS HAND" (Lubin), July 7.—This Western film tells a story that has been handled in many different ways, but which is entertaining none the less. Elsie's father saves the boy from a beating by the greaser. The latter, knowing the father's objection to Bob, in love with Elsie, takes the latter's knife and stabs the old man, throwing the suspicion upon Bob. The girl saves her lover at the last moment, when the noose is already about his neck. This situation has been done so often that it now has a tendency to provoke smiles, but escaped that fate in this instance.

"THE TRAIL OF CARDS" (Selig), July 7.—One of the best smuggling dramas we have seen in a long time. The parts of Constance, her revenue officer lover, and Wolf, leader of the smugglers, are all well taken. Particularly good is the atmosphere of the production, which gets up a nice tension and maintains it through various exciting episodes. Constance and the druggist fall into the tunnel, during the earthquake, and are carried to Smuggler's Island. The druggist had been playing solitaire and leaves a trail of cards as he is carried through the tunnel. Good adventure story.

"THE FORBIDDEN WAY" (Essanay), July 7.—An unusually strong and well acted two-part drama, featuring a gentleman thief in the leading role. The pictures of the gang's headquarters are convincing, and as the observer sees the man and girl go out and take positions in the business world, his interest increases. The gentleman thief falls in love with his employer's daughter and threatens to give up his manner of living, but is crushed by a falling wall at the last. A strong offering of its type, which gives us a more attractive view of the underworld than usual.

"SCENES FROM OTHER DAYS" (Edison), July 8.—The primary intention of this film is to give some views of the city of Atlanta, Ga.; but Charles M. Seay who made it, has produced something far more artistic than the usual travel scenic. He tells a slight story to make us journey to the place he wants to picture. He should have inserted a subtitle stating that the traveler, an old man, would have to wait for the next train all morning and so could see the city. The photographs are clear and interesting, and the story has three fine scenes (a), a very pretty window in Ohio, (b), a charming Southern dining room, and (c), the parting of the old soldier friends, Herbert Prior, whose acting is particularly fine at this point, and William West. We thoroughly enjoyed this offering and commend it highly.

"THE DAUGHTER OF THE SHERIFF" (Essanay), July 8.—A good picture by Arthur Mackley's company; it tells an interesting story clearly and, for the most part, artistically. The offering's quality comes from the acting which makes it seem natural and human. The photography is very fair.

"THE PROFITS OF THE BUSINESS" (Lubin), July 8.—With a commendable purpose of picturing how the "prophits of the business" may really be profits of the sale of humanity, this offering tells an interesting story with a good measure of dramatic suspence at the climax, and will be liked as an offering by most people. A hard man is head of a low-wage department store. This man has lost track of his nearest relative, a granddaughter, who, it happens, is employed in his store and this situation is used to show the old man up to himself. Would it not be more effective, as a lesson and as a drama, too, if it were made into a tragedy in which the heroine falls like her mates, just before her grandfather finds her?

"COUNT BARBER" (Vitagraph), July 8.—This is No. 5 in the Belinda series. Now that Ophelia Sweet and Belinda have procured beauty for themselves, the former is looking for a "match." Belinda falls in love with a barber, whom she sees at work. Ophelia falls in love with the same man whom she thinks is a count. It makes a picture full of pretty scenes with a thread of fun which is largely due to the skillfull burlesquing of the players: Norma Talmadge, Florence Radinoff and Charles Eldridge. It was produced by Bert Angeles from Mrs. Brenil's script.

"THE AIRMAN'S BRIDE" (Patheplay), July 8.—A picture made by the French company. It's feature is a very sensational climax, the spectacular rescue of the heroine from a burning lighthouse by her lover in an aeroplane. As he sails past, over head, he lets down a rope to which she clings and so is carried to safety. This is surely a startling climax and many will count it a feature incident. The story is fair and sets off the rescue scene well. It is a cleverly produced picture and the camera work is clear.

"AN UNWRITTEN CHAPTER" (Vitagraph), July 4.—A pretty story and a strong play, made so by the work of the four principals—Dorothy Kelly, S. Rankin Drew, William Humphrey and Mary Maurice. There are some stirring moments, especially toward the end of the picture.

"WHAT'S THE MATTER WITH FATHER?" (Essanay), July 4.—Comedy that for a little over the first half makes a steady hit. There is for this time a continuous ripple of laughter. Then, instead of holding the comedy down to the straight stuff, depending alone on the story to carry it, there was introduced some stop stuff, on the accelerated motion order, and the humor, thus stimulated and forced, fell. Thomas Commerford, as the old rheumatic grouch, did excellent work, and so also did Clara Smith as the sister-in-law.

"SALLIE'S SURE SHOT" (Selig), July 4.—A melodrama of the Western sort. The sure shot indicated in the title consisted of shooting in two a burning fuse which, had it been permitted to extend to its attached can of powder, would have destroyed Sallie. The shot was almost too sure to be convincing. There is a bit of comedy at the end when Fred, discovering the same powder can again hooked up with a fuse, picks up the can and pursues the desperadoes, finally hurling the can at them and stunning them with the explosion. The picture gets over.

Independent

"THE GRIT OF A GRINGO" (Nestor), July 14.—There is abundant material here for a first class film, but the hurried action spoils the suspense. There is plenty of action and the Mexican setting is good. There is a short, spirited revolution, from which the hero emerges wounded, but in spite of this later defends his flag from insult and wins the girl.

"OLD MAMMY'S SECRET CODE" (Broncho), July 16.—A three-reel war number, centering about the battle of Petersburg. The hero is engaged to Marion, but his rival, Jim, attempts to compromise him with an actress, and is at first successful. A number of letters are thrown on the screen in the course of the story, all of which were rather long and too finely written. The characterizations of Grant and Lee were hardly up to the standard. The capture and firing of the bridge were realistic, but the shooting of the negro mammy as a spy we thought an unpleasant ending for the story. The photography is very good.

"BILLY, THE WISE GUY" (Gem), July 7.—In which Billy and his friends are raided by their wives while poker playing. His wife proceeds to show his friends, later in the reel, that she is boss of the home. Not very much of a story in this.

"DUBLIN" (Gem), July 7.—Glimpses of Ireland's famous old city. The photos are not overly clear in places.

"THE PROOF OF THE MAN" (Nestor), July 7.—We got up a decided interest in this story, in spite of the fact that villains have many times substituted fake maps of mining claims and walked off temporarily with the original plans. In this case, however, the villain had a change of heart and the prospector and his wife get back the stolen map. Conventional Western drama with an entertaining story of its kind.

"THE WOP" (Imp), July 10.—Harold Shaw here gives a good characterization of an Italian laborer, sent to prison for picking up coal. We think his case would hardly have been called before the same judge who passed upon the contractors, a legal technicality worth considering. When released the Wop sets about to find his little child, who has been adopted by the judge's daughter. The leading character in this carries the story along in interest and altogether it makes a fair appeal.

"THE FRONTIER TWINS START SOMETHING" (Frontier), July 10.—A series of pranks played on a ranch by two mischievous girls. The humor of this is not very strong and the situations are not very interesting. The clear photos are the film's strongest point.

"A MODERN WITNESS" (Victor), July 11.—This little story has a unique, attractive plot and is very entertaining, though not extremely probable. The blind brother dictates a short story to his sister, and the thieving villain sets a dictagraph in order to steal the story, for which an offer of $500 has been made. The scheme is discovered and promptly nipped in the bud. James Kirkwood and Gertrude Robinson have the leading roles. An entertaining offering.

"THE PICKET GUARD" (Bison), July 15.—This fine two-reel number has a quality all too rare in pictures—charm. It illustrates effectively a well known war poem. Wallace Reid appears as the sentry on guard along the Potomac. Homesick and lonesome, he reviews the scenes leading up to his enlistment. Later he is mortally wounded in a skirmish and scenes are shown back at his home when the news is brought to his wife, impersonated by Pauline Bush. The close is tenderly pathetic. This offering is notable for its artistic effects and its appealing story. A fine production.

"OH, YOU FLIRT!" (Imp), July 12.—A rather pleasing half-reel number, in which a man flirts with a nurse maid and when the baby disappears, he is pursued and finally charged with kidnapping. Fair comedy.

"HY MAYER'S LIGHTNING SKETCHES" (Imp), July 12.—More of Mr. Mayer's excellent cartoon work, dealing with questions of the day in characteristic style. On same reel with above.

"PEARL'S DILEMMA" (Crystal), July 13.—The applicant for janitor is mistaken for a member of the Black Hand and creates much excitement for a time. Belmont, who is proving himself a man of many parts, literally and figuratively, is the suspect. He consumes a plate of spaghetti almost like a sure-enough son of Italy.

"SQUARING THINGS WITH WIFEY" (Crystal), July 13.—Brown and Green, out for a time, exchange overcoats and get their presents mixed up. The usual complications, rather well done this time. On same reel with above.

"WHEN HE WORE THE BLUE" (Nestor), July 11.—A lively little comedy half-reel, in which the hero, caught in a poker raid, borrows the policeman's cap and coat and becomes traffic cop. While this would be a serious misdemeanor in real life, it works out very well in the picture.

"FOUR QUEENS AND A JACK" (Nestor), July 11.—Eddie and the married woman try a little flirtation, but the jealous husband intervenes. A somewhat pleasing trifle, on same reel with above.

"THE LINE RIDER'S SISTER" (Frontier), July 12.—An exceptionally good offering, both in the matter of an entertaining story and good pictures. It shows what this company can do when it has a definite story to work on. There is a human touch in this, where the boys chip in to get a doctor for Rance's sister, and the river scenes were excellent.. The close could have been made much more effective if it had not been hurried so much. But the film is better than the average Western offering.

"THE TRAIL OF THE HANGING ROCK" (Eclair), July 9.—Some exquisite photographic effects in this two-reel offering and an abundance of fine mountain scenery. The story of the sacred rock is an entertaining one, with many dramatic moments. J. W. Johnston and Barbara Tennant play the leads. The adventures of Barbara's husband and his incarceration as an escaped criminal was nicely handled. The cutting of his arm with the knife was a gruesome touch which might have been avoided. A strong story, with particularly good outdoor effects.

"THE FISHERMAN'S FORTUNE" (Reliance), July 14.— Ned is a big bully of a fellow who inherits $3,000 from his uncle. Because Lucy has refused him, he commits robbery and steals his own fortune, which he generously shares with two pals. This new feature is the strongest point in this film story, which possesses a fair degree of interest.

"ASHES" (Reliance), July 12.—This two-reel story, by Marion Brooks, has many points of merit and will make a good feature for any programme. The old man, represented by Irving Cummings, spreads a plate at table for each of his former sweethearts. The story of each is enacted on the screen, he participating in each one, beginning as far back as 1861. The screen is surrounded in each case by the girl's favorite flower, and the actresses of the Reliance company all appear to good advantage. A new idea nicely presented and full of fine sentiment.

"HER ROSARY" (Reliance), July 16.—The love story of a nun, with the words of the famous song printed verse by verse. The girl was wooed by her lover in charming pastoral scenes. They stand on a bridge and she commands him to jump into the water. He does so and is drowned. Her days thereafter are filled with regret. A delicate, tender story, quite well presented.

"LOVE AND RUBBISH" (Keystone), July 14.—Ford Sterling appears in this as Mr. Fickle. He flirts with women in the park and starts considerable trouble. His rival rides down hill in a barrel into the lake. The children thumbing their noses at the close was a bad piece of business in an otherwise fairly good reel. Many exhibitors will prefer to cut this off.

"GRANDAD" (Broncho), July 9.—A two-part drama, featuring an old veteran of the Civil War and his little granddaughter. The old man drinks whiskey and this leads to his expulsion from the home. He starts out on foot and seeks work at day labor. The child follows him and an effort is made to bring him back, but he dies after attempting to do hard work. There are some battle scenes shown incidentally, and the close is a Decoration Day scene in a large cemetery. Quite an appealing story and nicely handled.

"AN ERRAND OF MERCY" (Thanhouser), July 11.—A rather obvious story is this, telling of a doctor who becomes jealous of his wife, and is brought back later by a hurried call from his own child. It seemed to us the doctor had good cause for jealousy when he discovered his wife at the piano, with a man's arm resting about her shoulder. This opening feature weakened the observer's sympathy with the wife.

"HEART THROBS" (Broncho), July 16.—A characteristic war drama in two reels. The girl refuses to wed Groves, who was her mother's choice. She falls in love with John, who becomes a rebel. The mother will not forgive the girl and sends her from the house. War scenes intervene and both John and Groves are shown amid the raging battle. John is shot and dies with his newly born baby in his arms. It is years after the war that the mother relents and takes the girl back to her. Not quite as strong as the average Broncho production.

"FOR THE MAN SHE LOVED" (Thanhouser), July 8.—Quite a pleasing story is this, telling of a girl who dropped her bracelet in a canyon. Her lover goes down with a rope to get it. The rival pulls the rope up, leaving him there to die. But the girl discovers him and goes down, puts the rope about him and pulls him up with the aid of her horse. It looks impossible, and the chances are it never was really done that way, but it makes an interesting picture.

"A CREPE BONNET" (Thanhouser), July 13.—Rather grim humor to fill a house with mourners for a man who is really not dead, but this is brought about so naturally that it is very laughable. The children, pretending to bury a dead doll, tie crepe on the door. Naturally the friends suppose poor John has died, as he was sick, and crowd into the house. The picture winds up by the kids getting spanked. A funny situation in this.

"THE INGRATE" (Majestic), July 12.—This is the familiar story of a man befriended by another, who pays back the debt by robbing his benefactor. The first scenes are laid in the desert country. Later the two men meet in a Wall street crash and the first man gets his revenge by trapping the ingrate. The love story was simply tacked on at the close. A fair offering.

"ONE OF THE FINEST" (Majestic), July 8.—A policeman falls into a cellarway and is stunned. His rival, wishing to injure him, leaves a whiskey bottle near him. He loses his place on the force, but after a realistic fire in which he played the hero, is reinstated. The police force of Los Angeles is shown drilling in this film.

"THE SHADOW OF THE PAST" (Majestic), July 6.—A pretty love story helps this film along very much. The girl, to escape the unwelcome attentions of a theatrical manager, goes to the country, where she finds a lover. The love scenes are natural, and when he learns of her past life he refuses to give her up. Quite pleasing, though not new.

"TO ERR IS HUMAN" (American), July 17.—The baby drops rodent poison into the well, creating much sickness. Steve is suspected and is in serious danger when the baby tells how the accident happened, and the girl goes to the rescue. An obvious plot and not very strong.

"AT THE HALF BREED'S MERCY" (American), July 19.—There is a fine lot of action in this, which would be more effective if built around more convincing situations. The child and man start on foot and cover the same distance as the horseback riders, going at full speed. The scenes are Western and generally pleasing in character.

"TRUTH IN THE WILDERNESS" (American), July 14.—Warren Kerrigan again gets into action in this number, which possesses considerable interest. He goes to Mexico for two years, leaving Helen. When he returns home she has forgotten him and married another. He goes back to Mexico and finds happiness with the girl who had helped him in his work there. The gun work in the saloon was interesting, but not entirely convincing.

"RED MASK" (Kayhee), July 18.—Here is also a film story in which it impressed us that the leading man did not quite look his part, though we have liked him very much in some roles. There is plenty of action in the story; the bandit is shot toward the close and dies, leaving the girl he loved to mourn him.

"FOR THE MAN SHE LOVED" (Eclair), July 16.—A two-reel offering, with a rather vague beginning, but which works up into an entertaining story. It should have been made clear, however, that the girl was planning a revenge upon the scheming fellow who had her lover imprisoned. As it stands now, the heroine's motives are not clear and until the close of the second reel she appears merely as a foolish girl, who has accepted favors from Dave and generally compromised herself. The windup would be stronger if the observer knew more about her intentions. A subtitle of an appropriate character would remedy this.

"THE TALE OF A HAT" (Nestor), July 18.—A half-reel with a unique little comedy idea in it. Three women try on the same hat, and are kissed behind a screen by their lovers, with complications that may be imagined as a result. Good photography.

"WHEN HIS COURAGE FAILED" (Nestor), July 18.—This, on same reel with above, shows us a men's club and a woman's suffrage meeting. One poor husband, locked out of his own home, gets inside a clothes hamper to get inside the house. Somewhat amusing.

"WINNING A PRIZE" (Great Northern), July 5.—This film was made in Copenhagen and the players are probably Norwegian. The couple quarrel in a restaurant and tear a lottery ticket in two, each taking half. Later the ticket wins and they draw a baby carriage as a prize. The girl was rather pretty and the man had a good comedy manner. The story is not entirely new, but pleasing.

"AS THE BELL RINGS" (Solax), July 11.—The minister's brother is a weakling and pretends to marry a girl while the minister is away. Five years later he abandons her, but the minister sends for him and makes him support the girl and her child. A fairly good offering of a somewhat conventional type, with Darwin Karr in the lead. The character work is commendable.

"REUNION OF THE BLUE AND GRAY AT GETTYSBURG, (Special Event Film Co.), ———— A very thorough series of views of the famous battlefield, recently the scene of a great reunion. The veterans are seen greeting each other fervently; various monuments and places of interest are thrown on the screen; also views of President Wilson and other prominent visitors. This gives an idea of the great scope of the reunion and its historical importance.

"THE SILENT HOUSE" (Ramo), July 23.—A mountain feud story, which carries a strong, primal atmosphere with it. Zeke is a typical feudist and will brook no interference with his love affairs. He is shot by revenue men, but his mother thinks Jim killed him. The gun fighting between men and women on both sides was well shown. The picture closes with an effective picture of the old house and the mother kneeling beside her dead son. Better than the average offering of this type.

SELIG SAYINGS.

By Cyrus Pippin.

W. N. Selig last week was gratified to receive from his traveling representative, Dr. E. V. McDowell, who has been in the Far East for three years past, exclusively in his interest, three beautiful types of royal Bengal tigers, each eight months of age.

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In the same shipment came a dwarf, African elephant, "Anna May;" which stands four feet high and is the cutest little pachyderm that ever came over. Three new trained leopards, an American mountain lioness and a pair of bear cubs are among other acquisitions of the menagerie that will go forward in the special animal car next week.

* * *

Supt. Thomas Persons, of the Selig Polyscope Company, will personally conduct a number of the leading people of the stock organization to California on July 15th. Among those listed for the journey are: Charles Cleary, Wm. Stowell, Harry Lonsdale, William Walcott, LaFayette McKee, Ralph Murallo, Miss Pierce, Harriet Notter, Lyllian Leighton, Joe Hazleton, Hardee Kirkland, Messrs. Carson, Newman, Walker, Steiner and Allen.

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The brothers Farnum, during the coming week, will begin work on the big pictorial version of Rex Beach's masterpiece, "The Spoilers," which will be produced in elaborate fashion by the Selig Stock Company in California.

* * *

Harriet Notter, the new ingenue of the Selig Stock Company, has easily stepped into sudden favor. She was formerly associated with the Singer and Askins light operatic attractions, and had a singing part in "The Girl at the Gate."

* * *

William Walcott, late of the Cohan's "Broadway Jones" Company, has joined the Selig Stock Company.

* * *

Oscar Eagle, the leading producer of the Selig Polyscope Company, has completely recovered his health and declares he never felt more fit.

* * *

Chas. H. France, a big boy now, son of the late Sid C. France, who was one of the liveliest factors in his time in melodrama, is no longer associated with the Selig Polyscope Company as a producer. He has concluded his vacation at the Hotel Grant and gone East with the view of joining one of the wheel circuits. Mr. France's ability as a producer while with the Selig organization was confined strictly to comedy lines. He has not announced his plans for the future.

* * *

Miss Winnifred Greenwood, late leading lady with the Selig Stock at Chicago, last week delivered moving picture lectures at South Bend, Ind., and nearby towns, with a signal success. She lectured on the films of "Pauline Cushman, the Federal Spy," and "Belle Boyd, the Spy of the Confederacy," in which she assumed the title roll with distinction. The idea of a picture-stage heroine lecturing herself was something unique and proved to be enormously popular. Miss Greenwood has several offers and has gone East, where she will probably close for the season.

EDISON ECHOES.

By the Edison Publicity Expert.

The Edison Company announces another "Mary" series entitled "Who Will Marry Mary?", which is to be run for six months. The first story, "A Proposal from the Duke," released July 26th, tells the story of "Mary's" adventures with an impecunious duke. As she is now a millionairess it is natural to suppose that she will be sought after by men of various stages and ages—the duke is the first. Mary Fuller, to whose personal charm the "What Happened to Mary" series owed a great measure of its success, continues in the leading role, with many prominent Edison players in support.

* * *

Another Edison series called "Kate Kirby's Cases," has been launched with every prospect of success. Laura Sawyer, in the role of Kate Kirby, a girl detective, has an opportunity to do some very convincing work.

* * *

Miriam Nesbitt and Marc MacDermott write that they are having the time of their lives. A week spent on the beautiful Thames gave Marc ample time in which to recover from that awful trip over, but he swears that he will never forget it. He is now busy trying to organize a British company to build a subway from London to New York, so that he can return without repeating the same harrowing experiences.

* * *

Frank McGlynn, fresh from his tremendous success in the Chicago production of "Officer 666," has joined the Edison players with whom he won wide popularity a year or so ago. Possessed of a virile personality, he has the faculty of "getting over" very forcibly on the screen, and from now on will be seen in a wide range of characters.

* * *

Another important acquisition to the Edison ranks is Dan Mason, famous as the character comedian in "The Man From Mexico," "Why Smith Left Home," "The Prince of Pilsen," and numerous vaudeville successes, who has already scored a big hit as Professor William Nutt in the film of that name.

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William West has returned from his trip to Georgia as a member of Charles M. Seay's company.

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Charles M. Seay persuaded the Governor of Georgia and the Mayor of Atlanta to let go the helm of public affairs to pose in the Edison film, "Scenes of Other Days."

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Herbert Prior, who appeared with both of the celebrities, when asked how they impressed him as photoplayers, said that he believed politics really held out a more promising field of endeavor for them both.

F. G. BRADFORD TO MANAGE AMERICAN GAUMONT.

During his recent trip to America, Mr. Leon Gaumont, among other things, was busy making arrangements for a successor to Herbert Blache, general manager of the American Gaumont Company, resigned. Mr. Gaumont's selection was Mr. T. G. Bradford, a well-known film man of Canada. The new general manager brings to his new position an extensive experience dating back to the early days of motion pictures.

He first had a number of picture shows touring Canada when it was a pioneer country in the exhibition line. Later he took charge of the Keith picture interests in Eastern Canada. In conjunction with Mr. P. L. Waters he afterwards was occupied for a period establishing Kinetograph film exchanges and ultimately sold his interest in them to Mr. Waters. When the General Film Company began operations in Canada Mr. Bradford became identified with that organization, with which he remained until quite recently. His long and varied experience fits him well for his new duties, upon which he has already entered.

WARNER HAS A CONVENTION.

Taking advantage of the big gathering of motion picture exhibitors in New York, Abe Warner has called in his branch managers for a little convention of his own. On Monday those who reported at the home office on 45th Street were C. W. Slater, of Dallas, Texas; Ben Abrams, of Philadelphia; Harry Charnas, of Cleveland, who brought Mrs. Charnas with him, and Jerome Abrams, representative for the Southern District.

Third National Convention.

(*Continued from page 302.*)

I recommend a shorter program, not to exceed four reels, regardless of price.

I recommend that on the twelfth day of September, 1913, the third anniversary, each member of the League contribute one dollar.

I recommend that a special session of this body be devoted to the discussion of the Censor question.

I recommend that all future conventions be under the supervision of the Executive Committee of the League.

Taking into consideration the conditions under which we have had to work, including a lack of funds, we have, indeed, made remarkable progress. Some plan should be devised whereby a sufficient amount of money should be in the treasury to pay the running expenses of the League.

The Motion Picture Exhibitors' League, as it stands today, represents millions of dollars, and is fast becoming one of the most powerful organizations in this country. The financing of the League will, undoubtedly, be provided for in the future.

I am pleased to report that harmony and good feeling prevail throughout the organization. We are thoroughly organized on a fine basis. We are co-operating with many societies for the uplift of our business; also with manufacturers of films, film exchanges and others interested in our line of business. There is no strife existing between the film manufacturers or exchanges and the Exhibitors' League. As evidence we point to the large attendance and the states represented at this splendid exposition of the arts.

THIRD DAY'S EVENTS—THURSDAY, JUNE 10.

The convention was opened Thursday morning at 11 o'clock, and the first motion carried was to the effect that the wives and children of visiting exhibitors be allowed to remain in the hall during the proceedings, except at the nomination and election of officers. A roll call of delegates was then in order, after which the following telegrams to president Neff, from Gov. Jas. M. Cox, of Ohio, and ex-Senator Jos. B. Foraker, of Cincinnati, were read:

"It will be impossible now to leave Ohio. We are in the midst of the work of exposing fraud on the referendum. Must remain here, and I am determined to prosecute it to the bitter end.

"JAMES M. COX."

"In all probability will be in New York to address convention. "JOSEPH B. FORAKER."

It was announced by the chair that all other telegrams received during the convention would be read in due course, later.

The Auditing Committee, by motion, was given thirty minutes' extra time to make its report, which was then approved and accepted by the convention. The report of the Committee on By-Laws, Minutes and Constitution was next read and accepted, and this was followed by the reading and acceptance of the report of the Ways and Means Committee.

Considerable time was devoted to the discussion of the good will and welfare of the League. Mr. Boss, of Norfolk, Va., advocated 2 reels for 5 cents and 4 reels for 10 cents; Mr. Joseph, of Detroit, favored 3 for 5 cents and 5 for 10 cents; Mr. Herbst, of Washington, the elimination of airdomes, on the ground that the exhibitor who presents pictures the year round should be protected. Mr. Herbst read a resolution, approved and adopted by the Washington local, to the effect that no pictures be shown except those passed by the National Board of Censors. F. J. Rembusch, of Shelbyville, Ind., advocated 2 reels for 5 cents and 3 for 10 cents; Mr. Phillips, of Milwaukee, stated that his nearby competitor ran 6 reels for 5 cents, but that he had refused to run over 4 for 5 cents, regardless of competition. W. A. Corey, of California, informed the convention that when the League was organized in that State, some exhibitors were running 7 reels of pictures and 3 acts of vaudeville for 5 cents, but that 3 reels are now being run for 5 cents, and 5 for 10 cents, owing to the influence of the organization.

Sam Segall, of Philadelphia, stirred the convention by the announcement that in one section of the city as many as 20 reels were offered for 5 cents, in a continuous program. Fred J. Herrington, of Pittsburgh, said that the local organization had brought about better conditions by means of the Exhibitors' Co-Operative Film Exchange, and that no less than 57 theaters in the city are owned by the Exchanges! Mr. McMann, of Connecticut, stated that Boston programs are changed only twice weekly, while in Maine three changes weekly are made. Mr. McMahon, of Connecticut, was inclined to blame New York State for some of the existing evils prevailing among exhibitors in certain sections of the East, but Mr. Friedman, of Buffalo, offered evidence in defense. It is expected that the convention will take up the question, for solution, sometime before closing.

Thursday Afternoon Session.

Thursday afternoon session was taken up by the nomination of national officers, and lasted from 3:00 p. m. until after 6 o'clock. Before entering on the set program, the convention passed a motion limiting all nominating speeches to eight minutes and the seconding speeches to three minutes.

Lem S. Miller, a delegate from Cincinnati, whose modesty has kept him in the background throughout the preceding sessions of the convention, showed his forcefulness as a speaker in his nominating speech for the re-election of M. A. Neff. It follows, in part:

Nominating Speech for M. A. Neff as President.

The greatest facility offered for the education and edification of mankind has come through the medium of moving pictures. They accurately record and preserve history so that in the distant future our posterity can see with their own eyes the events of the past. They bring all of the world within the vision of the humblest for a modest price. The most resourceful minds have thus far produced nothing more beneficial for the common good of humanity, and their possibilities are not yet fully developed.

When we think of the enormous wealth invested in producing and exhibiting motion pictures and the vast expanse of these United States, with its millions of people, who are daily attending moving picture shows, we can, in only a limited degree, comprehend the greatness and power of the industry.

As we look over this assemblage and see representatives present from practically every state, organized and united into concerted effort, working in harmony for a common cause, we are profoundly impressed with the master mind that made this organization possible. And that is a greater and more monumental tribute to that man of genius and executive ability than thought or words can portray.

This League, crowned with its vast achievements, demands a man who has proven himself worthy in the past, and who is equal in the present to be its leader of the future.

The man whom I have the pleasure of nominating is personally known to every member of our League. His fame alone is not of things written or said, but of the greatness of things done.

We should not be unmindful of his unselfish and untiring work; of the great personal and financial sacrifices on his part, and of his earnest and fervent devotion to our cause. Ohio places in nomination the man who has been weighed in the balance and been found not wanting—M. A. Neff.

Mr. Robinson, president of the New Jersey League, seconded Mr. Neff's nomination.

Samuel S. Trigger, president of New York City Local, named J. L. Phillips, of Fort Worth, Tex., for National President, and Mr. Phillips was seconded by Mr. Stern, of New Jersey. Mr. Phillips is known in the Lone Star State as "Happy Jack." His cowboy costume, worn at the Imperial Hotel and on the street during his present visit to the city, has excited considerable attention. In an able speech, Mr. Chamberlin, of Minnesota, next placed in nomination Wm. J. Sweeney, national vice-president of Illinois, and Mr. Phillips, of Milwaukee, was the second speaker in his behalf.

There are two candidates for National Secretary—H. A. Sherman, of Minneapolis, and G. H. Wiley, of Kansas City. F. J. Herrington, of Pittsburgh, placed the former in nomination, and F. J. Rembusch, of Shelbyville, Ind., named the latter candidate.

J. J. Rieder, of Jackson, Mich., the present National Treasurer, was nominated to succeed himself by W. A. Pittis, of Ohio. Dr. J. M. Rhodes, of Indianapolis, and J. Howard Bennett, of Baltimore, are also candidates, the former being nominated by F. J. Herrington, of Pittsburgh, and the latter by Dr. Wm. Herbst, of Washington, D. C.

After the nominations were concluded, the president appointed Julius Alcock, president of Chicago Local, No. 2, to fill the place of J. M. Kauffman, of California, in the Committee on Constitution and Bylaws. In addition to Mr. Alcock, there are at present on this committee: Mr. Phillips, of Milwaukee; Mr. Finnegan, of Texas; Mr. Blumenthal, of New Jersey, and Mr. Rembusch, of Indiana.

During the election of officers, at Friday morning's session, a motion will be introduced by Peter J. Jeup, Detroit, to elect a First Vice President of the National League. This will be done in order to create a head for the League, should the president die or meet with serious accident.

The First International Exposition

Splendid Showing Made by the Various Branches of the Motion Picture Trade and Contributary Interests

IT was something of a venture on the part of the promoters of the First International Exposition of Motion Picture Arts when they suggested the project. As has been frequently observed in these columns, conditions in the trade were not favorable to such an undertaking, but that fact did not deter the promoters, the New York City Exhibitors' League. They framed their plans very carefully and toiled with great industry for the ultimate success.

Whether conditions of the trade changed to please the promoters of the exposition, or whether it was their energy that overcame adverse conditions, the fact remains that the exposition was a huge success. The big hall of the Grand Central Palace was tastefully laid out, the booths were artistically designed and decorated, giving the exposition a fairyland aspect when illuminated by the thousands of incandescent lights.

It would be impossible to publish all the complimentary remarks expressed by visitors, but they were enthusiastic to the last degree, and well they might be, for it seldom happens that a trade exhibit at Grand Central Palace is more comprehensive and attractive than this. A careful review of the displays follows:

Cameras for exhibitors are commanding unusual attention. It will not be long before many exhibitors will have their own camera and outfit and add the always interesting local attractions to the run of photoplays. A freight wreck just at the edge of the town, with only a few box cars in the ditch and no one hurt, is a bigger money getter than a thousand feet of some smash-up with a loss of life sufficiently serious to command national attention.

Eberhard Schneider has the most elaborate display of cameras and equipment and his booth is made doubly interesting by the showing of many relics of the experimental days, and courteous attendants seem to take as much pleasure in lecturing the relics as in calling attention to the new devices. The Schneider camera is pretty well known to most exhibitors, but he also shows a most compact developing and finishing outfit at a moderate price. There are all sorts of printers and perforators, as well as polishers, but few of the exhibitors will court brain fever trying to perforate film when the perforated stock is to be had so cheaply. Even if you are not ready to put in a camera yet, the Schneider relics will be found of interest. The booth is close to the main entrance and quickly located.

Back toward the west end of the hall the Frese camera, a California product, is located. It is an excellent box with a unique feature in that the film may be run down or up without changing gears. This is not a feature that will interest the exhibitor much, since it is mostly used in dissolves and other trick work, but the camera is mechanically sound and the double swing tripod is a pretty piece of work.

The frame makers seem to be given to crowding their space. The Newman Company has so large a stock on hand that it overflows the booth and runs well down the hall. It is lucky for the Newman Company that the adjacent space is not taken, or they would have to hang some of their product out of the windows.

The most attractive line is a triple enameled brass frame with tile instead of cardboard letters. A light wiping with a damp cloth is all that be required to keep the frame in bright condition. There are no polishing powders or pastes required and with the most casual care the frames look always as good as new.

No matter how carefully they are handled, the cardboard letters will get dirty through fingering even when placed behind glass, but the tile letter cannot stay dirty and a damp cloth is all that is needed. A font of 250 letters is supplied with the frame and lost letters may be replaced at seven cents each.

Another novelty is a three wing revolving poster stand for the display of six one sheets, with provision for appropriate reading matter above, if desired. A small motor, consuming less current than an incandescent lamp, keeps the posters revolving and supplies the motion that always catches the eye more quickly than a still display. The device is surmounted by a light globe, which can be lettered with the name of the house, and the entire device occupies a space less than five feet square.

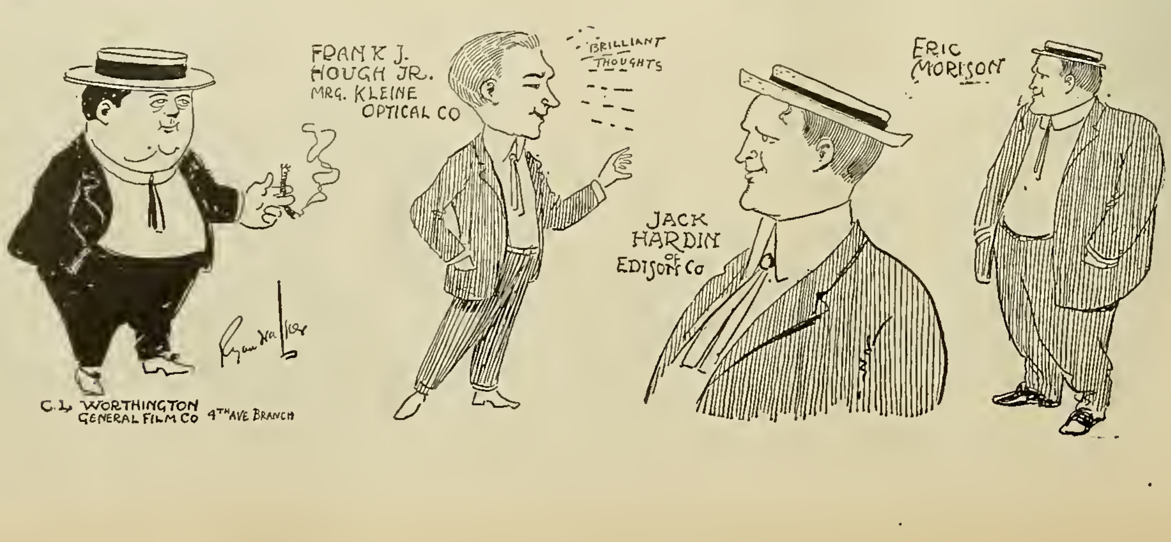
There are samples of brass rail, posts, elbows and "Ts" galore and many other things in brass for the picture playhouse. The frames are in infinite variety in burnished brass, nickel, oxidized copper and what one of the assistants opulently describes as "gold and gun metal," which is a better description than the official designation. It is a damascened effect in brass on a brown lacquer base that is rich and effective, fitting in well with a dark toned lobby or foyer effect. There are frames on easels and others that are self-supporting, that swing from rods, hang on the wall, and it would not be surprising to find that they even have them to nail on the ceiling. The Newman booth is at the east end of the hall back of the main stairway.

Menger and Ring, down at the other end of the hall, make a display of wood frames many of which are self-contained, the back, when the two part frames are closed, serving as a shipping case without further crating. This is a money and labor saver for States rights and feature men generally. The styles range from the plainest molding to carved paneling and display lettering.

The Novelty Slide Company is over in the northeast corner of the building and displays a line of glass and metal slides in large variety. They have coming slides for all brands, with a space for lettering in the titles and player slides for most of the stars.

They make "coming" slides for all features in two or more parts which are sold singly or on standing order, and they show a very complete line of brass announcement and general slides. These are stencil cut and are light and unbreakable.

One of their leaders is a brass and glass clock face slide with movable hands which can be set to show the hour. This is to be had in stock only with the clock face and a legend over the top, but they can be altered to carry an announcement as well at a small charge and the clock-announcement slide may presently be put in stock. They also show several



hundred glass announcement and advertising slides.

The Edison Kinetoscope, model 1913, was shown by Walter W. Evans, Jr., of the sales department. Also on exhibition was the home machine. The fact that there is a forthcoming series of Edison films entitled "Who Will Marry Mary" is plainly set forth here. There is a large painting of Thomas A. Edison in this space. Mr. Evans reports business good, that he has had several very good prospects; in fact, the outlook for sales at the exposition is very satisfactory.

The Nicholas Power Machine Company has one of the largest displays in the exposition, its space being 20 by 40 feet in area. It is featuring its 6A motor-driven machine and its double-dissolving lantern. Also on view are the Nos. 1, 2, 3, 4, 5 and 6 machines, these in themselves forming a demonstration of the growth of the projector. The company is distributing to operators a finely printed and bound "Hints to Operators." The book is profusely illustrated and contains blanks for memoranda. In charge of the booth is Will C. Smith, assistant general manager of the company, and he is aided by A. L. Raven, F. W. Swett and Bert Bohannon.

One of the completest exhibits of all appliances for the manufacture and exhibition of moving pictures on the floor of the convention, is that of the Whyte-Whitman Co. On display here are to be seen cameras, printers, perforators, cleaning machines, cementing machines and a new drying system. This firm is exclusive importer of and agent for Williamson's machines. S. Baker is in charge of the exhibit.

One of the most complete is the device that forms the main exhibit of the National Cash Register booth. It has not yet been named, but the device is fully developed. The machine forms a part of the counter of the booth, a set of keys rising from the table. One row carries the denominations of the tickets sold, while a second row carries the numerals from two to five. Pressing the five cent key will deliver one ticket. Pressing the same key and one of the others in the second row will deliver two tickets, or three or four or five, as may be desired. If the wrong key is depressed through error the machine is turned to blank and may be reset correctly. Strip tickets are not used, the ticket being printed on the blank at the moment of delivery.

But one color of paper may be used at a time, though five colors can be threaded through and any color used as desired, though but one color may be used at a time for all denominations. One advantage of the color scheme is found in the rush hour. After the house is filled a change may be made from white to red tickets and after a certain number have been sold another change is made to blue or yellow or green. As the house empties the tickets first sold are given preference over the more recent arrivals and one fruitful source of complaint is avoided. The machine contains a totalizer and the results show under a locked panel. There is a second register that may be set on the last sale of the day before and a simple process of subtraction gives the day's sale. The manager may let the machine run for a week or more without attention and yet have an accurate count that may not be falsified by any employee.

Another machine is found in the booth of the Picture Theater Equipment Company, the Ticket Selling and Registering Machine. This delivers but one sort of ticket, but the cost is so low that the two or more required where the admission is not uniform is not as great as a single larger machine. The tickets are delivered one at a time and are counted automatically, the register being provided with a lock and key that conceal the figures. This gives accurate count and yet prevents a competitor from getting the volume of business down through the purchase of tickets with betraying serial numbers. The parts are simple, are not likely to get out of order and is fool and meddle proof.

Mr. Edwards' booth is typical of his "department store of motography." He handles everything but films and gives his clients the benefit of a comprehensive display, and yet with several kinds of machines and all sorts of sundries, his booth does not look overcrowded, though a glance shows the wide variety of his assortment and hints at the orderly system that makes for efficiency as well.

For those who prefer it there is the automatic coin cashier, which takes coins, makes change and registers the admissions. It is intended as a substitute for a ticket machine, but with one of these and a ticket delivery the operation of selling tickets becomes automatic. If a quarter is dropped in the proper slot and two admissions asked for, the machine passes down a dime and a nickel and registers two admissions, all in one movement, passing the crowd along without delay and leaving the lobby man free to move through the crowd and keep it lined up.

The Box Office Ticket Machine Company offers a device that prints and delivers tickets with one movement. A quick drying ink is used on the roller that prevents the fingers or even white gloves from becoming "smudged."

Just across the aisle from the big Wurlitzer instrument, that makes more noise than the band, the Dramagraph effects machine has to get in when the Wurlitzer man has a heart, but the novelty of the machine holds the crowds. It is a compact collection of drummers' traps and effects self-contained and supplemented by the usual bass and snare drum. The bass pedal has an arrangement whereby the cymbal or drum may be operated independently of the other or in unison. The other has a lever device for throwing off the snares and converting it into a tom-tom. Cranks, pulls and handles work all sorts of bells and a series of tubes work the whistles, and other pneumatic effects. There is a phonograph for use where the piano is absent, and an organ run by a crank for church scenes. A typewriter key effect has its accompanying bell, and the demonstrator claims that not a single sound asked for yet has not been replied to. The jokester who asks for "a noise like a nut" is given the laugh by the operator tapping his assistant's head.

Scott and Van Altena have their display in running order and show a collection of slides that it would be hard to beat anywhere. They are all straight photographic effects in combination instead of crude drawing, and some of the colorings are unusually effective. You are missing an eye treat if you go past this booth too quickly. The interior is darkened and a glass screen shows the effect of some of the numbers in the lantern.

Phonoliszt Violina is a pretty large mouthful of name. It belongs to one of the most unique musical instruments on the floor, a combination of two violins and piano. While there are four instruments for each violin, each violin using but a single string, all are completely strung and the combination of the eight give the full effect of two good instruments, the bowing being done by a circle bow and the stopping by mechanical fingers. Apart from the novelty the tonal effects are really good and the piano accompaniment leaves nothing to be desired, being neither obtrusive nor lacking in volume. Perforated paper rolls are used, these being made in Germany. There is another instrument giving a combination of piano and organ, a pleasing effect, and there is a pipe organ with effects for those who desire something of greater volume, all of them being handled by Ernst Bocker. There is more than plenty of music in the air, but it is good music.

The United Electric Light and Power Company has a finely equipped booth 20 by 30 feet in area. The company is showing a motor generator, mercury rectifier and rotary converter, demonstrating the transfer of alternating current to direct. Also there are on exhibition cooking utensils, sign flashes, ozonator for the purification of air in theaters, electric radiator, window whirlers, and time clock. There is a finely equipped operating booth, which contains a Power's 6A projector. At the opposite end of the space is a screen shielded from view when not in use by very artistic glass doors. Twelve electric fans keep the air in the booth moving. Other objects on exhibition are a vacuum cleaner and an electric cigar lighter. There is a full equipment of Deagan's bells. A. F. Berry is in charge of the exhibit, and he is aided by J. R. Hunter and J. R. Sweeney.

The Typhoon Fan Company, of New York, which has an exhibit at the left of the main entrance, is the company responsible for making more comfortable the temperature of the exposition hall these days. Besides many smaller fans there are four six-footers. The fans are silent in operation. There is a unique exhibition in the booth. This is an electrically driven sixteen-inch fan blowing on a four-foot apparatus, and working the larger fan as a windmill.

For the twenty-six hours ending at 2 o'clock Wednesday afternoon the Mortimer Film Cleaner Company had sold 134 outfits, a pretty good record. The apparatus cleans a film as it is rewound. These cleaners have been sent as far as Manila. The demonstrator has his indorsements right on file in the booth—some half a thousand of them.

The Spray Ozone Company is demonstrating a disinfectant, Spray Ozone, a germicide which kills germs and leaves in the air the odor of pine. The ozone has been introduced into many theaters, into commercial establishments and into homes. The company holds a patent, which was issued July 8, for an attachment to an electric fan, enabling the theater man automatically to purify the air in his house. A. H. Avery is the manager of the company.

The Enterprise Optical Manufacturing Company occupies spaces 327 and 328. The exhibit is in charge of Bernard M. Corbett and Fred A. Clark of the sales department. They are showing the latest model Motiograph, both hand and motor driven; stereopticons, and accessories. Mr. Corbett was a close friend of the founder of The Moving Picture World, and in a chat with the writer expressed his admiration for the sterling qualities of J. P. Chalmers.

The Precision Machine Company, manufacturer of the Simplex machine, is situated in spaces 319 to 322 and exhibits various types of projectors, both hand and motor driven. The company is showing a seventeen-inch magazine, which carries 2,500 feet of film. Also is shown the evolution of the Simplex from 1896 to 1913 and the various parts entering into the making of the projector. The company is distributing a book of technical value to operators. The booth is in charge of J. E. Robin. He is assisted by David F. Cowan. Present in the evening were F. B. Cannock, the inventor of the Simplex, and H. B. Coles, general manager of the company.

The Wyanoak makes a fine display of gelatin prints for lobby work, showing some of the Quo Vadis work and much theatrical stuff. They were up and ready at the opening.

Right next to the booth of THE MOVING PICTURE WORLD, a Bausch & Lomb show a general line of lenses and stereopticons, but their most attractive exhibits are two machines more or less closely related. The first of these is a double dissolving Balopticon with a moving picture head. Through the use of a reflector, the light of the projection lantern can be instantly shunted over to the lower stereopticon instead of moving the entire lamp. The arrangement for accomplishing this is simple and effective. A most important point is that this device permits the use of two sets of condensers, instead of requiring the stereopticon side to get along with the condensers best suited to the projection head. Any standard head can be fitted without being sent to the factory. Still more unique is the Universal Balopticon with a projection head. In this form, the throwing of a lever and tilting the lamp-house diverts the light from the projection machine into the stereopticon overhead. A table below the mirror enables the operator to project any printed or written matter. Glass emergency slides are done away with as any matter on any opaque or transparent base may be projected through this machine with equal ease. Considering the universal usefulness of the machine, the price, $375, which includes an Edison or Power's projection head, is very low. The entire exhibit is worthy of attention, but these two machines should not be overlooked.

"Frames that last" is the slogan at the booth of the Theater Specialty Manufacturing Co., facing the main entrance to the left. Substantial construction is a fad with G. W. Armstrong, and yet he offers his frames at most attractive prices. Some styles of frame construction require the use of some soft wood, but Mr. Armstrong will have none of these. He uses only hard woods and 22-gauge brass, and yet he offers frames as low as five and six dollars. His regular line starts at about seven dollars and runs up, but not so very far, at that. He makes everything, from half-sheet frames up, to say nothing of combinations, and one of his most useful numbers is a frame holding two one-sheets, one above the other, with an opening in the center for an announcement card or the usual run of strips supplied by the advertising companies.

All backs are compo board, strongly and scientifically braced, and not even the three and eight-sheet frames will warp. Mr. Armstrong is in charge of the exhibit himself, and his enthusiasm and sincerity have made him many friends with the exhibitors.

One of the ticket-handling devices that is attracting attention is the pedal machine of the Automatic Ticket Selling and Cash Register Machine Company. E. S. Bowman, local manager, is in charge, with D. Harold Finkelstein, state manager, to help him out. The machine sets flush with the ticket desk, save for a set of pins which extend about a quarter of an inch above the shelf. Pressure on the proper pin will set the machine to deliver from one to five tickets, and a pressure of the foot upon a pedal delivers the tickets while the cashier is making the change. As many sorts of tickets may be sold as desired, and a correct register is kept of each sort under a locked plate. A large number of sales have been made during the exposition.

The Bell & Howell Company are showing several new model machines. A rapid perforator has been sold to the Kinemacolor Company, to be delivered Monday, and they are showing a continuous printer that overcomes the slippage that has brought this type of printer into bad odor. In place of the adjustable light, or the use of ground glasses, the light is adjusted to the negative in hand by a slot device that may be opened or closed, as the negative may be dense or thin.

They also show a camera that is a departure from all models. Instead of focusing on the film, the lens is thrown over to a focusing device at the side where the focus is obtained on a ground glass, the lens, of which there are several mounted on a circular-turned plate, being then thrown back to the camera. Where very exact registration is required, as in close-up work, the camera may be shoved over in focusing and returned to the exact position occupied by the focusing device. The light traps of the magazine are automatically opened by the closing of the camera, this and the arrangement of the aperture plate doing away with much of the friction provocative of static. Another interesting feature is an automatic dissolving device, whereby the shutter, instead of the diaphragm, is opened and closed to obtain the effect. It requires no attention from the operator, as it automatically stops when the shutter is either completely closed or opened. The blades of the shutter can be set from the outside of the camera and at any time. The magazines will carry from two to four hundred feet.

Of course, every new model is the last word in projection machines, but Eric Morrison is showing the "next word" in his 1924 Model Standard, which will be placed in the market in the fall or early winter. All of the bearing points are provided with ball bearings and the lamp-house is a delight to the operator. It is provided with a friction drive motor and the condenser lenses may be focussed the same as the projection lens. The base is exceptionally heavy, doing away with the need for elaborate anchoring, and the entire machine is dolled up with brass trim that makes it look like the star locomotive on the limited. It is pretty enough to go in a glass case, but looks are merely incidental to efficiency. The magazines will hold 2,000 feet of film.

Over at the Radium Gold Fibre Screen booth they are bragging that they have the only daylight screen that is being used for projection purposes in the brilliantly-lighted hall. A stereopticon keeps a picture on the screen and the picture keeps the crowd around the booth. They supplied the screen to the General Film Theater, where it is to be seen in operation all day.

The one thing that can make the Wurlitzer organ weary is the Yerkes bells mounted on the balcony railing and operated from a booth close to the entrance. Next exposition, it is rumored, they are going to put all the musical instruments in a special

The Amateur Contest.

Ryan Walker

J. B. Smith, Oldest Cameraman.

MIRROR SCREEN
Ryan Walker

Frank Manning,
The Man Who Laughs.

Ryan Walker

Bernard Corbett.

hall and let them fight it out, but the bells are holding their own well, and are attracting attention. They have other music makers, but the bells lead the rest.

Down at the west end of the hall the Lang Manufacturing Company declare that they have sold more rewinders than all the other companies combined. They have an all-metal reel, and, to keep things moving, you can get reels free — if you buy a rewinder. Dust-proof oil-cases insure good lubrication, and careful workmanship does the rest.

The Kinemacolor booth, just across from the entrance, is one of the centers of attraction. To most people, the entire machine is a novelty, and to those familiar with the machine, the color screen corrector is a novelty, enabling the operator to instantly reverse the screens in case of a misthread or other mishap.

Although not an exhibit, the splendid display of the Eastman Company deserves a special word of mention. The handsome sepia enlargements attract universal attention and the most favorable comment.

It isn't necessary to talk much about the Wurlitzer-Hope-Jones Unit Orchestra. It speaks for itself and in no uncertain tones. Every time it starts up—and it starts up about ten minutes after it runs down—the crowd hustles over and the only person in hearing who does not seem to like it is the man who tries to sneak in a demonstration of the Dramagraph each time they change a tune.

The W-H-J has to hustle some to live up to two hyphens, but it makes it every time and with plenty to spare. The Wurlitzer people might have filled that end of the hall with their various styles of instruments, but they centered on the Unit Orchestra and the band lost its job after the opening night, just as many orchestras have been replaced by one man at the W-H-J console. The best thing about it is that having only one man, a good man may be engaged, since he is the director over a mechanical instead of a human orchestra. The regular Wurlitzer catalogue lists machines all the way from $375 up, but no one ever discovered that they had more than one standard of excellence though a score of degrees of elaborateness.

The Berry-Wood people, at the other end of the hall—and have you noticed how these automatic players run to hyphens—have three instruments on display and many more in their catalogue.

The Lithograph people have been making a good display, but they have mostly been leaving the exhibits to take care of themselves. The Hennegan booth shows but a small portion of the large catalogue, most of the instrument going to the new pennant signs which offer a veriety of readings and a permanent banner in the shape of a long frame with eighteen-inch letters that can be changed at will. The frame is infinitely superior to painted or printed banners and a deal cheaper in the long run. This is one number that no exhibitor can afford to overlook if he uses banners. It takes less time to make a new sign than it would to hang a cloth banner, and it presents a finished appearance that a cloth banner can never give.

The Rex Film Renovating Company, nicknamed "the Troy laundry," takes the rain out of commercials and makes as much noise, if less music, as the Wurlitzer. It has a comparatively limited appeal to exhibitors, but it does show them that there is no excuse for unlaundered film.

The Miner exhibit is as deserted as an orphan child in a foundling asylum as to attendants, but they show a fine line of paper, some of it in frames loaned by the Newman Company.

The American Slide Company offers a wide choice of legends in a compact display, covering the ground as fully as any in the choice of readings. It offers mostly cartoon and sketch subjects.

The Electric Light and Power Company has a most tasteful display with tea and coffee pots as a side line to motor-generator sets and other more weighty trifles. They have a completely equipped booth, the only one in the main floor, by the way, and occasionally throw some industrial films on a daylight screen, but most of the time the screen, which is closed off by stained glass doors from the rest of the exhibit, is interrupted by the doors being in use. There is a constant procession of employees in and out of the doors until the belief has become current among the regulars that they were operating an opposition to the place downstairs where they charge ten cents a glass for very ordinary beer, but the manager explained that it was a storage room as well as screen box, and those who were willing to take a chance on a blind tiger on the proposition that it could be no worse than downstairs were disappointed.

Haywood Brothers and Wakefield and The American Seating Company have the only displays of chairs. The American Seating Company has a fine showing of seats from the cheapest to the best. They are built on comfortable lines and the display is intelligently arranged.

The Mirror Screen Company contents itself with its reputation and several samples of screens. Wednesday they got a hustle on and built up the display with signs, but the regulars all know the screen and need only to see just what it looks like close to.

The Famous Players' exhibit was rendered complete on Wednesday by the appearance of B. P. Schulberg. The B used to stand for Benny, but now it stands for Benedict, as we can prove by a whole stack of postal cards showing Niagara Falls from every conceivable angle save the middle of the river. A sign announces that they will make three releases a month in the fall and some fine frames display Mrs. Langtry in "His Neighbor's Wife," Mrs. Fiske in "Tess, of the D'Ubervilles," Miss Pickford in "A Good Little Devil," and, of course, their past successes, "Queen Elizabeth" and "The Prisoner of Zenda." The booklet is one of the best souvenirs of the exhibition.

EXHIBITORS REGISTERED AT M. P. WORLD BOOTH.

D. M. Naughton and Mrs., Manheim, Pa.; J. F. Fairman, Kinematograph and Lantern Weekly, Brooklyn, N. Y.; S. L. Rotenberry, Herrin, Ill.; H. F. Jackson, Springfield, Mass.; Jas. Cochrane, Vice-Pres., M. P. E. of Am. Mil. Local, Milwaukee, Wis.; D. M. Sachter, Sheffield, Pa.; W. L. Younger, Durham, N. C.; W. L. Joy, West Toronto, Ontario, Can.; D. P. Wine, Harrisonburg, Va.; B. D. Eagan, Ronceverte, W. Va.; M. E. Commerford, Scranton, Pa.; Omer F. Dowd, Chicago, Ill.; Chas. H. Pyatt, Elmhurst, Long Islang, N. Y.; I. Picker, Bronx, N. Y. City; Chas. O. Brown, Middlesboro, Ky.; Mr. Bell, Boston, Mass.; H. F. Jackson, Springfield, Mass.; B. R. Tolmas, Utility Folder Co., N. Y. City; W. J. Hanley, Kinemacolor Co., N. Y. City; John Cooper, Sterling Economizer Co., Warren, Ohio; Wm. H. Bishop, Everett, Mass.; S. A. Lambert, Fayetteville, N. C.; William Fox, on board of the Mona-Belle; Jacob W. Loeb, Riverside, L. I.; Howard Milchrest, N. Y. City; Francis Wald, N. Y. City; Willard Howe, Brookland, D. C.; B. D. Deagen, Ronceverte, W. Va.; Joseph Abel Washington, D. C.; Mr. Nixon, Bausch and Lomb Optical Co., Rochester, N. Y.; W. T. Koch, Nat'l Vice-Pres. Ga. M. P. Exhibitors' League, Augusta, Ga.; Jas. Seiden, Royal Feature Film Co., N. Y. City; Jeff Dolan, Sedeg Feature Film Co., N. Y. City; Alvin B. Giles, Advance Motion Picture Co., Chicago, Ill.; Ben Zerr, Reading, Pa.; G. C. Miller, Lyric, Plymouth, Pa.; F. E. Simmons, Cleveland, O.; J. P. Heim, "Luna" Danville, Pa.; Chas. C. Spinks, "Star A Shop," Chicago, Ill.; B. C. Hoyng, West Union, W. Va.; Jas. C. Rathbone, Exeter Opera House, Exeter, N. H.; Harold C. Jenkins, Exeter Opera House, Exeter, N. H.; K. W. Linn, Eclectic Film Co., N. Y. City; J. W. Brown, Cambridge, Ind.; H. G. Catton and wife, Fort Worth, Texas; R. M. Brown, Shelbyville, Ky.; W. A. Cory, Nat'l Vice-Pres., and Mrs. Cory, San Francisco, Cal.; W. L. Shelton and wife, Kansas City, Mo.; Fred J. Maher, New Haven, Ct.; Louis Benesck, Excelsior Theater, Baltimore, Md.; H. R. Ashbrook, Exhibitors' Feature Film Corporation, Toledo, O.; Wm. B. Short, N. Y.; Harry F. Grelle, Pittsburgh, Pa.; John Winslow, New York; R. H. Karnes, Huntington, W. Va.; W. J. Miller and Son, Glens Falls, N. Y.; Mrs. William Fort, Baltimore, Md.; Mrs. A. Anderson, Baltimore, Md.; Jim B. Wilson, Sherman, Texas; S. Kresh, N. Y. City; A. P. Tugwell, Los Angeles, Cal.; Bender and Williams, Pittsburgh, Pa.; C. Fred. Ruhlman, Trenton, N. J.; Abr. Seligman, Lafayette Theater, New Orleans, La.; Frank White, Bronx, N. Y. City; H. H. Durgin, The Spa, Pittsfield, Mass.; A. J. Paul, Mgr., Royal Theater, Galion, O.; E. F. McAttee, Family Theater, Mahanoy City, Pa.; Geo. Millet, Whitehall, N. Y.; L. J. Schulman, Buffalo, N. Y.; J. P. Schulman, Brooklyn, N. Y.; M. W. Jordan, Laninsburg, N. C.; Fred B. Howe, Ithaca, N. Y.; Chas. L. Harner, Ithaca, N. Y.; F. J. Merklein, Brooklyn, N. Y.; John M. Fitzgerald, Pittsburgh, Pa.; Williamson Buckman, Trenton, N. J.; Chas. Weigel, Cincinnati, O.; T. M. Eastwood, Washington, D. C.; Chas. A. Nasse, Orpheum Theater, Toledo, O.; E. O. Griffith, Tampa, Florida; T. E. Yeum, Du Quoin, Ill.; W. Rayner, Dreamland Theater, Dayton, O.; S. H. Mendenhall, Pastime Theater, Greenville, O.; Geo. H. Moore, Mgr. Orpheum Theater, Chicago, Ill.; I. Ulman, Opera House, Salisbury, Md.; Lem S. Miller, Local No. 2, Cincinnati, O.; A. P. Tugwell, Rose Theater, Los Angeles, Cal.; Maurice Davis, Washington, D. C.; A. C. Vale, Dennison, O.; J. P. Morgan, Princess Theater; Washington, D. C.; Wm. R. Storm, Lancaster, Pa.; D. R. Sablasky, Pickwick Theater, Wilmington, Del.; Automatic Coin Cashier Co., Hamilton, O.; Daniel Donahue, L. I. C.; Meredith F. Staub, Frederick, Md.; Wray B. Physioc, Ramo Films, N. Y. City; C. Fisher, Newark, N. J.; J. Henkel Henry, Empire Theater, Winchester, Va.; Jeff Dolan, Sedeg F. F. Co., N. Y. City; L. A. H. Laidman, N. Y. City; J. S. Phillips, Odeon Theater, Fort Worth, Texas; W. H. Wood, Pastime Theater, State College, Pa.; E. R. Graff, Plaza, St. Augustine, Fla.; Dr. W. Widor, Ronfort, Rudolph Wurlitzer, Harry A. Flynn, N. Y. City; A. A. Beecroft, Photo Machine Co., N. Y. City; G. H. Callahan, American Theater, Curtain & Supply Co., N. Y. City; E. E. Oliver, Oliver Moving Picture Supply Co., Cleveland, O.; L. A. Wagner, Standard Amus. Co., Kansas City, Mo.; A. Bendsler, Waltham Theater, Waltham, Mass.; Mr. and Mrs. J. P. Masters, Elite and Columbia Theaters, Bowling Green, Ky.; John Bunny, Vitagraph Co., N. Y. City; Jack W. Leyland, St. Johnsville, N. Y.; O. L. Jarodski, Colonial Theater, Danville, Ill.; Robert C. Whitten, Sergeant-at-Arms, N. Y. State League; Walter J. Brackin and wife, "The Grand," Bainbridge, Ga.; Chas. Cecil Smith, Rep. "The Thespian," Kansas City, Mo.; Frank Himmellberg, N. Y. City; Chas. E. Bowles, Chicago, Ill.; Mr. Mortimer, Mortimer Film Cleaner, Portland, Me.; H. Spencer, N. Y. City; Wray B. Physioc, N. Y. City; M. E. Comerford, Scranton, Pa.; John Nelson, Sudbury, Ontario, Can.; Mussgnug, N. Y. City; F. L. Duntton, N. Y. City; Abram Lott, Brooklyn, N. Y.; G. D. Briggs, Jr., New England Unv. Exc., Springfield, Mass.; Marshall P. Wilder, N. Y. City; Delbert E. Seymour, The Peerlees, Schaghticoke, N. Y.; Edmund Reid, Palace Theater, Millergeville, Ga.; W. L. Joy, Wonderland Theater; Henry Bishop, Hoboken, N. J.; I. H. Gorley, Uniontown, Pa.; F. C. Monaghan, Uniontown, Pa.; O. M. McClosky, Uniontown, Pa.; J. E. Robin, Precision Machine Co., N. Y. City; F. W. Peters, Houston, Texas; Edward A. Jeffries, Pennsylvania State Branch No. 3; J. A. Maddox, Columbus, O.; Thos. Furniss, National Vice-President, Duluth, Minn.; Eric Morrison, American Moving Picture Machine Co., N. Y. City; Chas. Segall, Philadelphia, Pa.; John F. Miller, Buffalo Sunday Times, Buffalo, N. Y.; G. D. Briggs, Jr., New England Universal Film Exc., Springfield, Mass.; Abram Lott, Motion Picture Story Magazine, Brooklyn, N. Y.

Pop Rock was early on the job Monday, but Pop Lubin did not show up. A convention without the two Pops is no convention at all and only half a convention with Pop Rock. The word "Pop" has no allusion to paternal dignities, but refers to the sound made by the extraction of a champagne cork.

Jeanette A. Cohen, Chairwoman.

Irene C. Buggie.

Dorothy Kingdon.

Mrs. Robert Lee Macnabb, Vice-Chairwoman.

MEMBERS OF THE NEW YORK LADIES' RECEPTION COMMITTEE.

First Day's Entertainment Feature.

The Universal Film Manufacturing Company's Trip Across the Hudson to the Eclair Studio a Big Success.

MONDAY, July 7, was Universal Day with the delegates to the Motion Picture Exhibitors' League and universally it was voted a grand success. The weather man, to square things with the poor train-tired delegates from the West, who had traveled through broiling heat, provided his best brand of summer resort weather. It was a perfect day for an outing and Joe Brandt conducted a party of four hundred delegates, their wives, families and friends, to the Eclair studio at Fort Lee, New Jersey. The party left Grand Central Palace at two o'clock in eleven special double-decked busses, besides a number of touring cars. The route was north to 50th street and then on Broadway to 42d street, to the ferry. While passing the Mecca Building, 1600 Broadway, some one, looking up, caught sight of Carl Laemmle's smiling face at one of the windows. He shouted a greeting and, at once, was a waving of the little Universal Film flags with which everyone had been supplied.

The heavily loaded busses after crossing the Hudson began the climb to the top of the bluff at Weehawken. Not a few delegates owned to feeling a bit shaky inside. The first busses took the slope easily; but, toward the end of the long climb, on account of crowding, there was some seeming hesitation; a buss would stop and give back a bit till the brake held. Those who had nerves began to imagine an immediate return, backwards and not safely. Every buss negotiated every obstacle in perfect order. The last one, on one of the small rises, well up on the top of the ridge and well toward the middle of the journey, did balk a bit; but after several attempts managed to crawl over.

Just before reaching the Eclair Studio, the road is but a country lane through an oak forest, with branches hanging low over the road. It was, "everybody duck" and "here comes a low branch, look out." Perhaps those on the front top seats would get safely by, and again perhaps they would have to lift the branch up so that it would come down on the middle seats like a whip, but at all times these incidents were but a cause of laughter and added to the fun and enjoyment too.

It was a jolly, good-natured crowd that reached the Eclair Studio. Here Joe Brandt and Eclair Gunning had their hands full trying to get everybody's picture and then to show off the fine plant. The great attraction was a scene which was being taken with pretty Barbara Tennant in the chief role. There were other scenes also being filmed and these the crowd watched with rapt attention.

On the way home, Joe Brandt had the busses up in the Palisade Amusement Park and saw to it that everyone had a long strip of tickets to every amusement that the big pleasure park offered, including some kind of a dinner. Here the scribe left them. A good time was beginning; but the "pape" had to go to press.

ALL ABOARD WITH THE EDISON COMPANY.

Mr. John Hardin, an affable gentleman, wearing a gray suit of clothes and a very pleasant smile, was a conspicuous figure in front of Grand Central Palace all day Tuesday. Mr. Hardin passed out little blue tickets to some six or seven hundreds of convention delegates, entitling them to a sight seeing trip about the city as guests of the Thomas A. Edison Company.

It is not known whether Mr. Edison invented the joy ride among his other accomplishments for the good of humanity, but everybody who took that day's ride agreed that it was very pleasant and profitable in every way.

The sight seeing trip extended from Grand Central Palace, up Fifth Avenue, past the homes of New York millionaires, each of which was pointed out to the visitors by a special announcer in the cars. A special stop was made at Grant's tomb, and the return trip was made via Riverside Drive and Broadway.

ROYAL WELCOME TO CINCINNATI VISITORS.

A contingent of visiting exhibitors numbering about seventy, chiefly from Cincinnati, arrived from Albany, N. Y., on an Albany Day Line steamer, at the foot of West 42nd Street, Monday, July 7, at 5.30 p.m. Two bands and auto-omnibuses were in waiting for the party, while quite a showing of Ohioans and members of the entertainment committee were on hand to welcome them. After registering at

Mrs. W. Brandt.

Ruth Albew.

Mrs. F. Marion Brandon.

Agnes Cameron.

Miss Henrietta Bauernfreund.

Mrs. L. F. Blumenthal.

Miss H. Barthel.

Mrs. Rosa Markowitz.

MEMBERS OF THE NEW YORK LADIES' RECEPTION COMMITTEE.

the Imperial Hotel, the visitors were taken out to Palisades Park in auto-omnibuses by the Universal Company, in charge of the indefatigable Joe Brandt. President Neff and Samuel Trigger were among those who received the visitors at the dock. In Cleveland the party was entertained royally by representatives of the Wurlitzer Company. Another delegation from Ohio arrived by train Tuesday morning.

Among the arrivals were: Louise C. Schmitz, Cleveland, O.; W. Rayner, Dayton, O.; C. L. Passmore, Dayton, O.; G. W. Hill, Cincinnati, O.; J. A. Madder, Columbus, O.; W. T. Stilwell, Dayton, O.; Mr. and Mrs. Otto Luedeking, Cincinnati, O.; F. L. Emmert and wife, Cincinnati, O.; Edward Kohl, Cleveland, O.; Mr. and Mrs. Geo. Humbach, Cleveland; Mr. and Mrs. Simmons, Cleveland; Mr. and Mrs. W. J. Slim, Cleveland; J. Maddox, Cleveland; W. C. Kunzman, Cleveland; Mr. and Mrs. G. J. Trosk, Cincinnati; J. M. Rhodes, Indianapolis; A. C. Zaring, Indianapolis; C. Ferguson, Indianapolis; C. Lipps, Alexandria, Ind.; Mr. and Mrs. F. H. Bott, Centre, O.; Mr. and Mrs. H. Teuhundfeld, Centre; H. G. Nolan, Cincinnati; Mr. and Mrs. Fred Scholtmeller, Cincinnati; Mr. and Mrs. Chas. Weigel, Cincinnati; H. Heimlidinger and Carl Mechlenburg, Cincinnati; Mr. and Mrs. Jno. Popp, Cincinnati.

PLAYERS' RECEPTIONS.

Popular Members of the Various Producing Companies Hold Receptions—Vitagraph Co. Makes Greatest Showing.

One of the interesting features of the exposition was the nightly receptions held by players from the several studios in and near New York. Each company was allotted a night, and the booths were the center of all the youth and beauty that could be assembled. On these occasions, souvenirs were distributed to the crowds and the more curious were favored with introductions to the players. John Bunny, of the Vitagraph Company, was kept busy writing his name for the autograph collectors whenever he poked his head into the exposition hall.

They were standing from three to thirty deep in front of the General Film Booth Tuesday evening, in contrast to the night before when Gus Pixley was the sole Biograph visitor. It was Kalem night and all of the Eastern Kalems were there with the exception of Miss Alice Joyce, who was too ill to be present. Of course Frank Marion and Samuel Long were there and William Wright. Of the players there were present Misses Helen Lindroth, Miriam Cooper, Marguerite Courtot, Ethel Phillips, Alice Hollister, and Anna Nilsson, Mrs. Lawrence, Adelaide Lawrence, the clever little child player; Hal Clements, Kenean Buel, Robert Vignola, Jack Taylor, Guy Coombs, Henry Hallam, Storm V. Boyd and Harry Millard. The photoplay department was represented by Phil Lang and Harry O. Hoyt. The Kalemites came early and stayed late, and if they miss their audience when they play to the camera, there was no lack of audience in front of the booth all the evening.

While all the companies made creditable showings on their respective nights, the Vitagraph Company's players carried off the palm. Fully one hundred and fifty of that company's players were in the hall on Wednesday evening. It seemed as though all the beauty there was in picturedom had been assembled for the occasion. "Pop" Rock was there to chaperone his children, assisted by Sam Spedon, the Vitagraph publicity man. Many handsome souvenirs of the evening were distributed, and everybody seemed to have a good time.

Film Fellows Foregather

THREESCORE film publicity men were the guests, on Wednesday evening, of the staff of THE MOVING PICTURE WORLD at a dinner at the Taverne Louis. Old friendships were renewed, and many new ones were formed. Jim Hoff picked out the speakers, and Epes Sargent made it a point to start something in case any of the orators became serious. Sargent has been making a close study of the sound-effect cabinets at the exposition during the week; the result was an improvised noise factory, the chief ingredients of which seemed to be broken glass and tin pans. Several things happened to make the diners sit up and take notice, things as unexpected as they were unannounced. Chief of these was the highly successful effort of Joe Farnham, aided by a sufficient number of co-conspirators, to get the goat of the Goat Man As the reviewers say, it was a strong scene; there were several tense situations; not the least of these was when a man, to all intents and appearances a policeman from the street, entered and unceremoniously hustled the big disturber from the room. There were many sighs of genuine relief when Joe, a few moments late, joined the gathering, bowing and smiling. He was greeted with enthusiastic applause. It was real drama.

There was some informal speaking. Stan. Twist, from Seligville, started off, as he had to start off to get back on the job at the exposition. John Wylie, business manager of the WORLD, said that one of the objects of the gathering was to furnish a little recreation to the publicity men from the hard work of the convention. On behalf of the family of the late Mr. Chalmers, the founder of the World, the speaker expressed appreciation for the loyalty of the support of those gathered about the tables and for the support of those they represented. He also testified to the importance of the work of the publicity men in the development and uplifting of the moving picture business. Ed Mock, of Motography, tried to talk, but things happened. What he said may not be long remembered, but no man present will ever forget the fact that he spoke. Joe Farnham returned just as Mock finished his interrupted speech. When he recovered his breath Joe expressed his gratification at his return to the ranks of the newspaper fellows. W. Stephen Bush extended greetings to the men who make public the virtues of pictures. He declined to add to the punishment which he feared might be meted out to the diners by other members of the staff, "no matter how richly you may have deserved this. You are our guests; justice sheathes her sword," he concluded. "I can only repeat our hope that this little gathering will stay as a pleasant recollection in the minds of all who have done us the honor to assemble here tonight."

Hugh D'Arcy recited "The Face on the Floor." Harry Raver related some experiences he had encountered in the show business. His mention of his association with James McQuade in this connection and his failure to complete the story made it necessary for McQuade to take up the yarn where Harry quit. It had been evident for several minutes that McQuade was awaiting with ill-concealed impatience a chance to be heard. There was much laughter when the Chicago correspondent dictated the final chapter. A. J. McKinney was called on as a representative of the war correspondents. This reference to the "late unpleasantness" in the Universal camp was greeted with laughter. Mr. McKinney expressed his pleasure for an opportunity of making so many pleasant acquaintances. William Wright ("Bill Kalem") was in a reminiscent mood—that is, when he was not being interrupted by the jokesmiths—and told many incidents of earlier days in film making. He spoke of the valuable services of the trade papers to the men who made and exhibited films.

Other speakers were John F. Miller, of the *Buffalo Times;* "Pop" Hoadley, Calder Johnstone, R. R. Nehls, of Chicago, and Benny Schulberg. The latter, just before the occasion was brought to a close, was joined by his bride of a few weeks. She was given a hearty greeting.

The last speaker was James P. Chalmers, the father of the founder of the World. Mr. Chalmers expressed his appreciation for the presence of the publicity men.

THE PATHE EXCURSION.

One of the most enjoyable features of the program of entertainment was the excursion up the Hudson River given on Wednesday by Pathe Freres. The palatial Hudson River boat, Adirondack, was chartered for the occasion and left pier 32, North River, at 10:45, Wednesday morning, with more than a thousand visitors on board. The party was a happy one and enjoyed every moment of the trip. A most elaborate luncheon was served. There was a great abundance of delicious viands tastefully arranged and daintily served.

A band of music enlivened the occasion and gave the young folks a chance to dance to their heart's content. The boat went to Newburgh before turning for the return trip and the party was landed in New York about 7 o'clock.

Motion pictures for Pathe's Weekly were taken on board the steamer, much to the delight of everyone who got in it—which was nearly all hands.

Great praise was expressed by the visitors because of the perfect arrangements for their comfort and the attention shown them by the Pathe management during the trip.

KALEM ENTERTAINS IMMENSE THRONG.

Cliffside Studios, Bright with Bunting and Chinese Lanterns, Gives Picnic to Eight Hundred Amateur Players.

TUESDAY afternoon was Kalem Day at the big convention of the Motion Picture Exhibitors' League and the Kalem Company entertained eight hundred delegates and their friends on the lawns of the Cliffside Studio, at Weehawken, N. J. The path leading in from the entrance to the outside studio was decorated with red, white and blue bunting and with Chinese lanterns, whose bright colors fitted in most appropriately. The spirit of the whole gathering taking its cue from the warm-hearted hospitality of the hosts was like the sunshine that fell around them, and it was a day when the sunlight was as welcome as the shade under the big trees.

From the start gaiety and smiles were the order of the day, though every picnic has its little mishaps and this was no exception. The guests were met at the Forty-second Street ferry by William Wright and a corps of able assistants and were conducted across the Hudson, where special cars carried them speedily to the grounds. They were all expecting a good time and one heard several rousing cheers for "Bill Kalem" on the way out. At the entrance Mr. Long and other officers of the company welcomed them and made them to feel at home. In a brisk way, almost eagerly, the chairs were taken up close around the platform of the open-air studio and this filled the place with pleasant animation. Everybody felt at home, everybody did just what he or she wanted to, which shows that the Kalem people are as good in hospitality as in making entertaining pictures. But this is not astonishing. The two go together; the same spirit is shown in both.

When the majority was seated, Mr. Marion brought the leading players of the Kalem stock company up on the low platform and introduced them, and they circled about, shaking hands and making new friends of many who long had admired them from afar. Miss Neilson, Irene Boyle, Guy Coombs, the two little Hollisters and their charming mother, and others. Then there was music from a stringed orchestra while a bounteous and very good luncheon was opened. Some, it must be confessed, were a bit too eager to get to the tables and, for this, others had to wait; but eventually everyone was well served with refreshments, liquid and otherwise, and all who smoked had a good cigar.

Director R. G. Vignola's turn came next. He is making a big political picture and here was just the crowd that he needed. It was just the crowd that wanted to be in a moving picture, that thought it could act, that had scolded at players who stared at the camera. There was no lack of enthusiasm, or cheers at the political meeting that he organized; but, at first, there was a marked tendency to watch the camera rather than the young mayor who, in the story, was running on the reformed ticket. There were several "retakes" before it was just right and then it seemed as though the crowd had begun to think it really was at a political meeting and an enthusiastic one. The cameraman was watching them and smiling as he ground the scenes into his machine; but just in the middle of it, Alice Joyce came and the director lost his bearings. Good natured but hoarse, he got a megaphone and shouted, "Hey, you actors, come back and finish this scene; we want to get our mayor elected."

Shortly after this came the first mishap. Someone was heard calling from the platform for a doctor to attend a delegate who had fainted. The unfortunate man was A. Bauernfreund, treasurer of the New York City Motion Picture Exhibitors' League. Mr. Bauernfreund has been working very hard for the Exposition and is not in the best of health. He is a man past middle age and the sunlight and the excitement brought on an attack of temporary heart failure. There was no doctor among those present, but a call was sent for one at once and Ephraim Hellstern, M. D. of Hudson Heights, N. J., responded. In the meantime, James F. Fairman, of Kinemagraph Weekly, an ex-hospital orderly of the United States Army, gave first aid treatment. Dr. Hellstern brought Mr. Bauernfreund around in a few minutes and he was able to remain seated in the shade till the party returned home.

Another announcement was made that pickpockets were at work in the crowd. Secretary Bauernfreund, early in the afternoon before he became sick, had found that he had lost a purse with $75 and a check of $50. And later another also found that his pocket also had been picked. The announcement was by way of warning to the rest to watch their valuables. The friends of Secretary Bauernfreund, led by George P. Plain, of the Maryland State League, took up a collection to replace his loss and it netted $70.

There were other songs and more music. The beer and ginger pop and sandwiches were still on tap under the trees. The company walked about, made friends, laughed and cracked jokes. At about four o'clock, the first signs of homeward turning were noticeable and a little later the special cars were carrying a happy and well satisfied company of enthusiastic Kalemites back to the Metropolis. The Kalem Company had made good again and Mr. Wright has a right to know that his entertainment was a most decided success.

LADIES' ENTERTAINMENT COMMITTEE.

One of the Potent Elements in the Plan of Arrangements for the Convention and Exposition.

It was a happy thought of some one to enlist the services of the ladies to further the general plan of entertainment of visitors to the third annual convention and first exposition. It is believed that the idea originated with Chairman Hilkemeier of the Entertainment Committee and he worked it out well. The ladies rose to the occasion and have been doing their level best to see that everybody had a good time. The members of this committee are: Miss Jeanette Cohen, chairwoman; Mrs. Robert Lee Macnabb, vice-chairwoman; Miss Jeanette Ehrenberg, Mrs. L. F. Blumenthal, Miss Edith Berry, Miss Rena Doliva, Miss Margaret Norvell, Mrs. R. Markowitz, Mrs. William Brandt, Mrs. R. Sanders, Miss Dorothy Kingdon, Mrs. J. E. Robin, Miss Ruth Allen, Miss Ermel, Miss Marion Brandon, Mrs. Agnes Egan Cobb, Miss Forster, Miss Helen Barthell, Miss Henrietta Baurenfreund, Miss I. Buggie, Miss Adeline Beldnar, Miss May Weston, Miss Sydelle Fish, Mrs. R. Watris, Mrs. I. Leatherberry, Mrs. Agnes Cameron, and Mrs. A. A. Corn.

KALEM MULTIPLE REEL RELEASES WEEKLY.

Beginning Wednesday, August 6th, the Kalem Company will release a multiple-reel headliner every week to take the place of the regular Wednesday one-reel issue. This innovation will be watched with great interest as there is a constantly growing demand by exhibitors for multiple-reel plays and Kalem intends to meet this requirement. Several new companies have been organized and a number of Kalem's most noted producers in different parts of the country will give their exclusive attention to multiple-reel subjects. It is understood that Kalem will continue to release an occasional special, but the new policy will enable the exhibitor to secure an unusual feature of extra length in the regular service.

"Shipwrecked," a spectacular drama in two parts, which Kalem releases on Wednesday, August 6th, is a striking example of the class of productions which this company will select for multiple reels. Three Kalem companies combined to produce this play on the tropical coast of Southern Florida. Some startling effects are presented. There are many vivid scenes of sea life which seem to defy the limitations of the motion picture camera and a large cast of Kalem stars appear in the leading roles. Special one, three and six-sheet lithographs in four colors will be provided for all of Kalem's Wednesday features.

Manufacturers Advance Notes

"A VIRGINIA FEUD."

A Powerful Kalem Drama With Gripping Situations, Using the Blue Ridge Mountains as a Background.

The Kalem Company recently sent a special organization of artists into the Blue Ridge Mountains of Virginia to secure correct atmosphere for a powerful drama entitled "A Virginia Feud." The production is said to be a notable one, not only through a thrilling dramatic story, but because superb photography has lost none of the beauties of the magnificent scenery.

Scene from "A Virginia Feud" (Kalem).

The play, which is decidedly novel in theme, deals with a deadly feud which for many years has existed between the McDonalds and the Mosbys. A strange fate brings Frank Mosby and Rose McDonald together and at the betrothal a truce is declared. But the rugged mountaineers find it no easy matter to forget the hatred which past years have developed. The bride's father and the groom's brother are unforgiving and a terrible catastrophe is narrowly averted on the wedding day.

Henry Hallam and James B. Ross as the two fathers bring a powerful interpretation to their roles. James Vincent appears as Frank Mosby and Alice Hollister as Rose McDonald. The production was directed by Robert Vignola and a large cast of Kalem stars lend admirable support to the central characters.

"A Virginia Feud" is scheduled for release on Saturday, August 2nd. Special one, three and six-sheet lithographs in four colors, which depict sensational scenes in the drama, have been provided.

"THE JOLLY RECRUITS" (Great Northern).

This jolly story of life in a militia camp is easily one of the funniest that has been turned out by the Great Northern Company. It is a story of simplicity and inasmuch as the three principal, rotund and jolly comedians of the company are pressed into service, it may be taken for granted that the offering is one out of the ordinary. The entire plot hinges about the reluctance of Jack to enter into the spirit of a militiaman. He is sluggish and refuses to enter into the military spirit, but after his companions, Chris and Fred, take him in hand they succeed in making him "somewhat of a soldier." By dint of the use of white mice, little "property snakes" and other nerve racking contrivances, Jack is made to understand that a soldier's life is not one of all pleasure. He is not permitted to enjoy himself as he had expected and the "camping" game is not all that it is purported to be by this valiant son of the soil.

He is chased from pillar to post and made to undergo all sorts of trials and tribulations, and in the end Chris and Fred come to the conclusion that they have made a soldier out of him. The comedy is splendidly staged and acted and it is sure to prove a laugh provoker to those who know what the Great Northern releases mean in the way of quality.

"HER ROSARY" (Reliance).

This beautiful picture is one of the best efforts of Reliance. Staged with fine dissolve effects, it will be remembered by those who see it for a long time. The beautiful words of the well-known song, "The Rosary," are introduced through the picture, which is the story of a nun who, kneeling in her cell, sees again the days when she was young and happy. She had a lover then and he gave her a string of rosary beads. Leaning over the bridge, the beads fell from her neck into the water. She insisted that he dive for them, but he could not swim and so refused. Seeing her heart set upon it, he dove off the bridge, but he never came back.

Scene from "Her Rosary" (Reliance).

The tide carried his body down the stream and there the girl found him, and in his cold hand the tightly clasped rosary. Later, she could not bear to leave the cemetery and one day the Mother Superior came and took her out of the world into the cold, gray convent. And each night she says her prayers on the rosary that cost the life of the man she loved, learning at last to "kiss the cross." Irene Howley does some beautiful work as the nun, Irving Cummings plays the boy, and the picture was directed by Oscar C. Apfel with even more than his usual ability and skill.

"WITH HONOR AT STAKE."

A Two-Reel Gaumont.

A two-reel release of more than ordinary interest, containing an abundance of novel situations.

Mrs. D'Arcy W. Martin's adoring husband learns that his wife is suffering from heart trouble and the doctor advises that she avoid all excitement. At the Horton's reception in Paris, Mrs. Martin unexpectedly meets George Molyneaux, a sweetheart of youthful days, for whom she yet retains a lingering affection. Molyneaux has a packet of Mrs. Martin's early love-letters, and she asks him to return them. He writes her a note expressing his willingness to hand them back, but asks her to come in person to receive them. Mrs. Martin, knowing his honorable nature, agrees and we see her in George's house. He goes to fetch the letters, but hearing a cry of pain, rushes back to her, to find Mrs. Martin prostrate. He thinks Madeline is dead, and his only thought is now to find some means whereby the honor of the woman he loves can be sustained. The hours drag on, Molyneaux's only recourse is to lovingly and tenderly inter the body in a leafy sepulchre in the nearby woods.

Scene from "With Honor at Stake" (Gaumont).

Meanwhile Mrs. Martin's husband has become alarmed at her long absence, and when he hears from the police commissioner that his wife's handbag has been discovered on the person of a thief, he jumps to the worst conclusion, and accuses the alleged thief of killing his wife for purposes of robbery. When Molyneaux gets back to the house, he is overjoyed to find the woman whom he thought dead has returned to life, and had suffered only a sudden heart attack. Mrs. Martin examines her watch and finding how late the hour is, hurries off home to her distracted husband and baby. Mr. Martin is in great delight to see his wife alive and well, and promptly telephones for the release of the suspect, while Mrs. Martin allays all suspicion by informing her husband that while taking a walk in the woods she was suddenly seized with a heart attack, which excuse amply accounts for her long absence.

GETTYSBURG GOING STRONG.

The Battle of Gettysburg has just closed a house packing engagement at Cohan and Harris' Grand Opera House, New York and is at present playing to enthusiastic and record breaking audiences in the larger cities of the United States.

* * *

The Empire brand consisting of two and three reel Naval and Puritan pictures, will be released by the N. Y. Motion Picture Corporation beginning Sept. 1, 1913. Famous for their spectacular and massive productions of the Kay-Bee and Broncho films, Kessel & Baumann, owners of the N. Y. Motion Picture Corporation, promise that this new brand will eclipse all their former efforts in the feature line.

* * *

"Heart Throbs," a two reel Broncho Feature, to be released Wednesday, July 9th, brings Hazel Buckham to the front as an actress of sincerity and emotion. She portrays the winsome, light-hearted girl of the South, and later the broken-hearted and bereaved widow and mother with rare tenderness and pathos and her acting surely shows the touch of the true artist. Incidentally this film is one of the prettiest and most touching turned out by Mr. Ince and the scenic backgrounds are a joy to look upon.

* * *

Richard Spencer, scenario editor of the N. Y. Motion Picture Corporation and a well-liked gentleman, both East and West, will be in New York the latter part of July on a brief vacation from the Coast. He is one of the best informed editors of the silent drama and has to his credit many of the feature successes of the past year.

"A TROMBONE MARATHON" (Gaumont).

Aesop's fable of the frog who tried to swell himself to the dimensions of a bull is about the only parallel which comes to mind when viewing the efforts of Max, solo trombonist at the Grand Theater. Max has seen tidings of a strange bequest: $25,000 is awaiting the musician who can play "The Maiden's Prayer" for twenty-four hours without stopping, and Max resolves to win that bequest or die in the attempt. Only two more days and the time limit expires; Kiki, his sweetheart, urges him on to win the prize, as otherwise her obdurate guardian will not entertain his suit for Kiki's hand. "Win, or burst," and he goes to it with a will and vim. What twenty-four hours of continuous tromboning can produce can be much better seen than described in language. Max, with protruding eyes and distended cheeks makes a funny sight indeed; more than once he is literally at the last gasp, but love supports him until twenty-three hours and fifty-nine minutes have clapsed—at which point the neighbors rush in with murderous intentions. The lawyer waked from the stupor which the soloist's unending blast has brought about, and when it is known that Max, now limply hanging about his fiancee's neck, has won the coveted $25,000, the applause is great.

Scene from "A Trombone Marathon" (Gaumont).

UNIVERSAL ACTORS ENGAGED TO WED.

Joseph Edward Victor Fairfield Daveran Singleton, the big Australian, is one of the parties, and Miss Iva Shepard is the other to a charming romance that has unfolded through their joint work in a series of Universal pictures. The blushing Joseph recently announced his forthcoming marriage to Miss Shepard and the event is expected to occur in the near future.

JUDGE RIZOR AS PHOTOPLAY STAR.

Judge E. A. Rizor will portray the trial judge in Wm. Hamilton Osborne's dramatization of the serial story of "The Scapegoat," a two reel "Flying A" subject to be released July 14.

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Blanche Ring
The Deceased Mabel Hite and Mike Donlin
Mlle. Dazie
Raymond Hitchcock
Vesta Victoria
Bessie Wynn
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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JULY 14th, 1913.

BIOGRAPH—A Gambler's Honor (Drama)	
EDISON—A Pair of Foils (Comedy)	1000
KALEM—The Lost Diamonds (Drama)	
KALEM—The Mermaid (Comedy)	
LUBIN—The Apache Kind (Drama)	1000
PATHEPLAY—Pathe's Weekly, No. 32 (News)	
SELIG—The Only Chance (Drama)	1000
VITAGRAPH—O'Hara as a Guardian Angel (Com.-Dr.)	1000
VITAGRAPH—The Diamond Mystery (Special—2 parts Drama)	2000

TUESDAY, JULY 15th, 1913.

EDISON—In the Garden (Drama)	1000
ESSANAY—Something Rotten in Havana (Comedy)	
ESSANAY—When Ignorance is Bliss (Comedy)	
LUBIN—His Better Self (Drama)	1000
PATHEPLAY—Denizens of the Deep (Zoology)	
PATHEPLAY—Port of Marseilles, France (Scenic)	
SELIG—The Tree and the Chaff (Drama)	1000
VITAGRAPH—My Lady of Idleness (Comedy-Drama)	1000

WEDNESDAY, JULY 16th, 1913.

EDISON—The Dream Fairy (Drama)	1025
ESSANAY—The Great Raymond (Novelty)	1000
KALEM—A Thief in the Night (Drama)	1000
KALEM—The Fight at Grizzly Gulch (Special—2 parts—Drama)	2000
PATHEPLAY—The Snowy Egret and Its Extermination (Zoology)	
SELIG—Sweeney's Dream (Comedy)	1000
VITAGRAPH—The Master Painter (Drama)	1000

THURSDAY, JULY 17th, 1913.

BIOGRAPH—The Sweat Box (Comedy)	
BIOGRAPH—A Chinese Puzzle (Comedy)	
ESSANAY—The Heart of a Gambler (Drama)	1000
LUBIN—The Wiles of Cupid (Drama)	1000
MELIES—The Poisoned Darts (Drama)	
MELIES—A Chinese Funeral (Topical)	
PATHEPLAY—Pathe's Weekly, No. 33 (News)	
PATHEPLAY—Easy Money (Comedy)	
SELIG—Put to the Test (Drama)	1000
VITAGRAPH—Hubby's Toothache (Comedy)	500
VITAGRAPH—Sandy and Shorty Work Together (Comedy)	500

FRIDAY, JULY 18th, 1913.

EDISON—To Abbeville Courthouse (Drama)	900
ESSANAY—Every Thief Leaves a Clue (Drama)	1000
KALEM—What the Doctor Ordered (Comedy)	
KALEM—The Concrete Industry (Industry)	
LUBIN—The Hidden Bank Roll (Comedy)	400
LUBIN—When Mary Married (Comedy)	600
PATHEPLAY—Jiu Jitsu (Sports)	
PATHEPLAY—Beautiful Catalogne (Scenic)	
PATHEPLAY—The Secret Formula (Special—2 parts—Drama)	2000
SELIG—Granny's Old Armchair (Drama)	
VITAGRAPH—The Yellow Streak (Drama)	1000

SATURDAY, JULY 19th, 1913.

BIOGRAPH—Doing the Round-up (Drama)	
EDISON—On the Broad Stairway—Second of the Kate Kirby's Cases (Drama)	1000
ESSANAY—The Two Ranchmen (Comedy-Drama)	1000
KALEM—The Smuggler (Drama)	1000
LUBIN—Jim's Reward (Drama)	1000
PATHEPLAY—The Friendless Indian (Drama)	
SELIG—The Ne'er to Return Road (Special 2 parts-Drama)	2000
VITAGRAPH—The Taming of Betty (Comedy)	1000

ADVANCE RELEASES.

MONDAY, JULY 21st, 1913.

BIOGRAPH—Pa Says (Comedy)	
BIOGRAPH—While the Count Goes Bathing (Comedy)	
EDISON—A Tardy Recognition (Drama)	1000
ESSANAY—Tapped Wires (Special—2 parts—Drama)	2000
KALEM—A Bolt From the Sky (Drama)	1000
LUBIN—An Actor's Strategy (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 34 (News)	
SELIG—The Short-Stop's Double (Drama)	1000
VITAGRAPH—The Only Way (Drama)	1000

TUESDAY, JULY 22nd, 1913.

EDISON—A Great Metropolitan Newspaper (Edu.)	960
ESSANAY—The Rose of Sharon (Drama)	1000
LUBIN—The Benefactor (Drama)	1000
PATHEPLAY—In and Around Scutari After Its Capture (Scenic)	
PATHEPLAY—In Weird Crimea (Scenic)	
SELIG—The Senorita's Repentance (Drama)	1000
VITAGRAPH—The Pickpocket (Comedy)	1000

WEDNESDAY, JULY 23rd, 1913.

EDISON—A Knife of Fire (Industry)	400
EDISON—At Midnight (Comedy)	600
ESSANAY—The Dance at Eagle Pass (Drama)	1000
KALEM—The Tenderfoot's Luck (Comedy)	
KALEM—Historic Savannah, Georgia (Scenic)	
LUBIN—Home, Sweet Home (Special—2 parts—Dr.)	2000
PATHEPLAY—A False Accusation (Drama)	
SELIG—The Unseen Defense (Drama)	1000
VITAGRAPH—An Error in Kidnapping (Comedy)	1000

THURSDAY, JULY 24th, 1913.

BIOGRAPH—The Mirror (Drama)	
ESSANAY—The Browns Study Astrology (Comedy)	
ESSANAY—Building the Chattanooga Light and Power Dam (Engineering)	
LUBIN—Coffee Industry in Jamaica (Industry)	400
LUBIN—Zeb, Zack and the Zulus (Comedy)	600
MELIES—Javanese Dances (Manners & Customs)	1000
PATHEPLAY—Pathe's Weekly No. 35 (News)	
PATHEPLAY—Opportunity and a Million Acres (Ind.)	
PATHEPLAY—The Island of Tonga (Scenic)	
SELIG—Two Artists and One Suit of Clothes (Comedy)	
SELIG—In the Moro Land (Scenic)	
VITAGRAPH—An Old Man's Love Story (Drama)	1000

FRIDAY, JULY 25th, 1913.

CINES—Honor Thy Father (Special—2 parts—Drama)	2000
EDISON—The Meadow Lark (Drama)	1000
ESSANAY—Making Good (Comedy)	1000
KALEM—Baffled, Not Beaten (Drama)	1000
LUBIN—The Exile (Drama)	1000
PATHEPLAY—Vipers at Home (Zoology)	
PATHEPLAY—A Trip to the Grottos of Baume (Scen.)	
SELIG—The Acid Test (Drama)	1000
VITAGRAPH—The Tables Turned (Comedy)	850
VITAGRAPH—Scenes in Honolulu (Scenic)	150

SATURDAY, JULY 26th, 1913.

BIOGRAPH—The Coming of Angelo (Drama)	
EDISON—A Proposal from the Duke (Being the first story of "Who Will Marry Mary?"), (Drama)	1000
ESSANAY—Broncho Billy and the Schoolmam's Sweetheart (Drama)	1000
KALEM—The Moonshiner's Mistake (Drama)	1000
LUBIN—The Price Demanded (Drama)	1000
PATHEPLAY—The Mad Sculptor (Drama)	
VITAGRAPH—The Spell (Drama)	1000
VITAGRAPH—A Prince of Evil (Special—2 parts—Dr.)	2000

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General Film Company, Inc., Poster Dept.

Formerly Photoplay Advertising and Specialty Co.

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JULY 13th, 1913.

CRYSTAL—Pearl's Dilemma (Comedy)
CRYSTAL—Squaring Things With Wifey (Comedy)
ECLAIR—It Is Hard to Please Him (Comedy)
ECLAIR—The Catholic Mission (Educational)
REX—Through Strife (Drama)

MONDAY, JULY 14th, 1913.

IMP—A Possibility (Two parts-Comedy-Drama)
NESTOR—The Grit of the Gringo (Drama)
GEM—Little Buster (Comedy)

TUESDAY, JULY 15th, 1913.

101 BISON—The Picket Guard (Two parts-Drama)
CRYSTAL—In Death's Shadow (Drama)

WEDNESDAY, JULY 16th, 1913.

NESTOR—The Operator and the Superintendent (Dr.)
POWERS—Why Rags Left Home (Comedy-Drama)
ECLAIR—For the Man She Loved (Two parts-Drama)
UNIVERSAL—The Animated Weekly No. 71 (News).

THURSDAY, JULY 17th, 1913.

IMP—Her Nerve (Drama)
REX—The Wrong Road (Drama)
FRONTIER—The Smallpox Scare at Gulch Hollow (Comedy)

FRIDAY, JULY 18th, 1913.

NESTOR—The Tale of a Hat (Comedy)
NESTOR—When His Courage Failed (Comedy)
POWERS—The Awakening (Drama)
VICTOR—Nihilist Vengeance (Two parts-Drama)

SATURDAY, JULY 19th, 1913.

IMP—Binks Ends the War (Comedy)
IMP—In Cartoonland With Hy. Mayer (Novelty)
101 BISON—When Sherman Marched to the Sea (Three parts-Drama)
FRONTIER—The Half-Breed Sheriff (Drama)

Advance Releases

SUNDAY, JULY 20th, 1913.

CRYSTAL—The Hallroom Girls (Comedy)
CRYSTAL—How Men Propose (Comedy)
ECLAIR—Through the Telescope (Comedy)
ECLAIR—Sacred Gazelles (Educational)
REX—His Weakness Conquered (Drama)

MONDAY, JULY 21st, 1913.

IMP—The Yogi (Drama)
NESTOR—The Ranger's Way (Drama)
GEM—The Life Savers (Comedy-Drama)

TUESDAY, JULY 22nd, 1913.

101 BISON—The Lawbreakers (2 parts—Drama)
CRYSTAL—The Broken Spell (Drama)

WEDNESDAY, JULY 23rd, 1913.

NESTOR—Behind the Gun (Drama)
POWERS—Bobby's Magic Nickel (Comedy)
ECLAIR—The Greater Call (3 parts—Drama)
UNIVERSAL—The Animated Weekly No. 72 (News)

THURSDAY, JULY 24th, 1913.

IMP—The Last of the Madisons (Drama)
REX—The Fallen Angel (2 parts—Drama)
FRONTIER—The Frontier Twins' Heroism (Comedy)

FRIDAY, JULY 25th, 1913.

NESTOR—Their Luck Day (Comedy)
POWERS—The Actor (Drama)
VICTOR—Marooned (Drama)

SATURDAY, JULY 26th, 1913.

IMP—Baron Binks' Bride (Comedy)
IMP—Summer Caricatures by Hy. Mayer (Novelty)
GREAT NORTHERN—The Governor's Daughter (2 parts—Drama)
FRONTIER—The Toll of the Desert (Drama)

Mutual Film Corporation Current Releases

SUNDAY, JULY 13th, 1913.

MAJESTIC—Impulse (Drama)
THANHOUSER—A Crepe Bonnet (Comedy-Drama)

MONDAY, JULY 14th, 1913.

AMERICAN—Truth In the Wilderness (2 parts—Drama).
KEYSTONE—Love and Rubbish (Comedy)
RELIANCE—The Fisherman's Fortune (Drama)

TUESDAY, JULY 15th, 1913.

MAJESTIC—A Japanese Courtship (Comedy)
THANHOUSER—Tannhouser (3 parts—Drama)

WEDNESDAY, JULY 16th, 1913.

BRONCHO—Old Mammy's Secret Code (3 parts—Dr.)
MUTUAL—Mutual Weekly No. 29 (News)
RAMO—A Dog-Gone Baron (Comedy)
RELIANCE—Her Rosary (Drama)

THURSDAY, JULY 17th, 1913.

AMERICAN—To Err Is Human (Drama) 1000
KEYSTONE—A Noise from the Deep (Comedy)
MUTUAL—(Title Not Reported)
PILOT—Granny (Drama)

FRIDAY, JULY 18th, 1913.

KAY-BEE—The Red Mask (2 parts—Drama)
THANHOUSER—No release this date.

SATURDAY, July 19th, 1913.

AMERICAN—At the Half-Breed's Mercy (Drama)
MAJESTIC—His Way of Winning Her (Comedy)
MAJESTIC—Gold Creek Mining (Engineering)
RELIANCE—The Strange Way (Drama)

Advance Releases

SUNDAY, JULY 20th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—Brethren of the Sacred Fish (Com.)

MONDAY, JULY 21st, 1913.

AMERICAN—Jealousy's Trail (Drama)
KEYSTONE—The Peddler (Comedy)
KEYSTONE—Love and Courage (Comedy)
RELIANCE—A Hospital Romance (Drama)

TUESDAY, JULY 22nd, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

WEDNESDAY, JULY 23rd, 1913.

BRONCHO—(Title Not Reported)
MUTUAL—Mutual Weekly No. 30 (News)
RAMO—The Silent House (Drama)
RELIANCE—Maria Roma (Drama)

THURSDAY, JULY 24th, 1913.

AMERICAN—Tom Blake's Redemption (Drama)
KEYSTONE—(Title Not Reported)
MUTUAL—(Title Not Reported)
PILOT—The Sure Tip (Comedy) 500
PILOT—The Bug Professor (Comedy) 500

FRIDAY, JULY 25th, 1913.

KAY-BEE—Flotsam (2 parts—Drama)
THANHOUSER—Title not reported.

SATURDAY, JULY 26th, 1913.

AMERICAN—She Will Never Know (Drama)
MAJESTIC—Title not reported.
RELIANCE—The Higher Justice (2 parts—Drama)

Exclusive Supply Corporation Current Releases

MONDAY, JULY 14th, 1913.

DRAGON—The Organist (Drama)

TUESDAY, JULY 15th, 1913.

GAUMONT—With Honor at Stake (Drama)

WEDNESDAY, JULY 16th, 1913.

SOLAX—Cooking for Trouble (Comedy)
GAUMONT—Gaumont's Weekly No. 71 (News)

THURSDAY, JULY 17th, 1913.

GAUMONT—The Tiny Troubadour (Comedy)

FRIDAY, JULY 18th, 1913.

SOLAX—The Intruder (Drama)
LUX—Fate and the Man (Drama) 987

SATURDAY, JULY 19th, 1913.

GREAT NORTHERN—A Country Cousin (Drama)

Advance Releases

MONDAY, JULY 21st, 1913.

DRAGON—The Pride of the Sea (Drama)

TUESDAY, JULY 22nd, 1913.

GAUMONT—Palmistry (Drama)

WEDNESDAY, JULY 23rd, 1913.

SOLAX—That Dog (Comedy)
GAUMONT—Gaumont's Weekly No. 72 (News)

THURSDAY, JULY 24th, 1913.

GAUMONT—When the Cards Were Shuffled (Drama)
GAUMONT—Through Mountains Majestic (Travel)

FRIDAY, JULY 25th, 1913.

SOLAX—As Ye Sow (Drama)
LUX—Pat's Fancy Dress (Comedy) 492
LUX—You Never Can Tell (Comedy) 492

SATURDAY, JULY 26th, 1913.

GREAT NORTHERN—A Spot in the Dark (Drama)

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KAY-BEE	"Flotsam"	July 25
BRONCHO	"Granddad"	July 23
RAMO	"Man and Woman"	July 23
BRONCHO	"Old Mammy's Secret Code" (3)	July 16
THANHOUSER	"Tannhauser" (3)	July 15
GAUMONT	"With Honor at Stake"	July 15
AMERICAN	"Truth in the Wilderness"	July 14
RELIANCE	"Ashes"	July 12
KAY-BEE	"The Banshee"	July 11
KAY-BEE	"The Crimson Stain" (3)	July 4
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

LICENSED FILM STORIES

LUBIN.

AN ACTOR'S STRATEGY (July 21).—John Moore, a miner, leaves his wife and daughter for a prospecting trip to the Altar district. Successful beyond his expectations, he locates a rich placer mine and leaves for Altar to file his notice. His good fortune is known to Pedro Huerta, who has spied on him, and following Moore, Pedro does away with him, appropriates his claim and inserts his own location papers in the place of those of Moore. Sanchez, a renegade Mexican, has witnessed the crime and, accusing Pedro, demands hush-money.

Six months elapse, and hearing no word of her father, Dollie leaves her mother and goes to the Altar district in search of him, carrying a letter which introduces her into the home of the sheriff. Here she meets Bob Shaw, an actor, who has been stranded in Altar, and has accepted a position with Pedro, now a prosperous mine owner. Dollie goes to Pedro's mine to make inquiries concerning her father, and learning her name, Pedro is filled with apprehension, but finding that Dollie has no suspicion, he offers his services in the search. In the meantime, Sanchez continues his blackmail, threatening Pedro with exposure, and Pedro, who is infatuated with Dollie, pays him liberally for his silence. All is well until Bob Shaw, the actor, following Pedro into a saloon on business, accidentally overhears Sanchez threatening Pedro. Bob conceives an idea to frighten Pedro into confessing his crime and restoring the mine to Dollie. Decoying the murderer to the home of the sheriff, with a note from Dollie, Shaw appears before him, made up in an exact image of John Moore. Pedro, thinking it a ghost, makes a full confession, which is taken by the sheriff, who then arrests Pedro for the murder of John Moore. For consolation, after the exciting affair, Dollie turns to Bob Shaw, who has shown his loyalty to her.

THE BENEFACTOR (July 22).—Boris Kreshnef is a young socialist with strong ideas regarding the equal distribution of wealth. His greatest target is Jonathan Gedney, a millionaire. Gedney's son, Donald, has married Faith, against his father's will, who, in a fit of rage, disowns him, Donald and his wife try to make their own way. They succeed but illy and finally are forced to take humble lodgings. The room they engage is next to that of Boris, who does not know their identity, but learns that Donald can get no work and that they are without food. He takes his bread, cheese and cheap wine, and leaves it at their door and they cannot guess where it came from. Meanwhile Boris' wrath stores up against Gedney. One day Gedney's butler notices that one of his master's suits needs repairs and as he is about to take the package to the tailor's, he sees a vagrant prowling around the mansion, and dropping the package, gives chase. Boris passes, and not seeing anyone to claim the package, takes it home. On examination he found a wallet of money in the coat pocket. When the young people go out next morning to look for work, Boris steals into their room and leaves the suit with the wallet in the pocket. Gedney has a detective take up the case and gives him a sample of the cloth his suit was made of. Donald and Faith return and find the suit, also the money. He puts on the suit to replace the frayed one he has. He discovers the tailor's mark, with his father's name on the lining of the pocket. He immediately thinks that it is his father's way of suggesting a reconciliation and with the suit on, starts out to see the old man, while Faith takes the wallet and goes marketing. The detective runs across Donald and soon has Donald before his irate father. The old man accuses his son of being the thief. Donald tries to explain, but the men only laugh at such a fairy story. They decide finally to go to Donald's lodging. When they get there Faith has returned. The welcome dies on her lips when the old man pounces on the wallet and reiterates his assertion that Donald is the thief. Then Donald thinks his father has done this as a trick to compel him to give Faith up. He turns on him and accuses the old man of trickery. Boris, in his room, hears the altercation and deems it time for him to get into the game. He enters and explains. Then he learns that Donald is the old man's son. That gives Boris an added argument and he scathingly lays out the old man for his treatment of his son. The detective steps forward to arrest Boris, but the old man stops him. He dismisses the detective and forgives his son, taking the young wife to his heart. Boris is called back when he would quietly exit, and the old man offers to make him his secretary.

COFFEE INDUSTRY IN JAMAICA (July 24).—A very interesting educational picture showing cultivating, gathering, drying, packing and shipping of the coffee berry. The work is all done by the natives, who seem to enjoy their job. They work very rapidly and wear little beyond the perpetual smile which is noticeable in the negro race. The pictures were taken on one of the largest plantations in Jamaica.

ZEB, ZACK AND THE ZULUS (July 24).—Zebidiah Jackson and Zachariah Johnson, two colored missionaries, who have been sent out by the African Mission Society, arrive at the African port and start for the interior. They sit down to rest when some Zulus happen to see them. The Zulus chase Zeb and Zack, capture them, and drag them by the feet to the king. The king decides to eat them, but as one is not quite fat enough, they are to be held for a few days. The king appropriates the coats and hats of the two and is quite taken with a pair of specks belonging to one of the unfortunates. While he is trying to decipher what they are, the missionaries make a bolt for liberty. They are, however, recaptured and put in a cage and guarded by several Zulus. Having some tobacco, and wanting to soothe their nerves, they decide to take a chew. While they are so doing, the guards see them, and thinking that the tobacco is something good to eat, they take it away from Zeb and Zack and eat it. Naturally they get terribly sick. A Zulu, who, happening to pass the cage and seeing the condition of the guards, rushes to the king's hut and bursts in while he is in conference with the counselors. After the Zulu tells his story the counselors decide that the two men are evil spirits and should be rid of. The medicine man is informed and all the tribe is assembled at the incantation. When this ceremony is over they march off to get the missionaires. When they arrive at the cage they are astonished to find that Zeb and Zack have charmed the guards who were placed on duty to replace the sick ones, and have persuaded them to let them out of the cage. This was accomplished by singing the popular song, "Everybody's Doing It," and dancing the trot. When the king and the tribesmen arrive on the scene they are at first inclined to be angry, but the harmonious singing of the missionaires, accompanied with the peculiar movement of the body performed by Zeb and Zack, has the same effect on all, and the two captives lead the Zulus on a joyful dance through the village. While the Zulus are all engaged in the song and dance, Zeb and Zack make their escape to the beach, where a yawl from a ship lying out at sea has been put in for water. They tell the sailors of their plight and the good-hearted seamen take them in the boat and all hurriedly pull out, glad to escape with their lives.

THE EXILE (July 25).—Tom Wilson, a young man of social position, but of small means, is in love with Katherine Smythe. He has a wealthy rival, Jack Melrose. Wilson is seen coming from church with Katherine and her mother. Melrose subsequently meets them on Fifth avenue, and Katherine shows a decided preference for Wilson. Melrose proposes, but she frankly tells him that she loves Wilson. Tom asks Katherine to marry him and she tells him to get her father's consent. Katherine's father interrogates Wilson, learns he is not able to provide for his daughter, and suggests that he go West to better his financial condition. Wilson leaves for the West and Katherine promises to wait for him.

Melrose visits Katherine and presses his suit, but to no avail. Wilson strikes it rich in the West, prospecting. He has visions of New York and of Katherine. Mary Watson, a little Western girl, hovers about Wilson always. She loves him, but Wilson does not encourage it. Wilson and the girl go on horseback trips. Wilson is hurt one day and the girl nurses him and hovers about him at the bedside. News of Wilson's accident has reached Katherine, the account stating that he was killed (the message having been given by a miner to a Colorado City paper). No news reaches Katherine and she accepts Melrose's proposal. Wilson leaves for the East. The Western girl is brokenhearted. Wilson arrives in New York just as the wedding is taking place. Tom recognizes the bride and groom as they leave the church, but says nothing to them, though bowed with sorrow. He sees Katherine's father next day and gets an explanation. Wilson asks him not to say anything to Katherine or Melrose. Wilson goes to Central Park, sits on a bench and sees a vision of the Western girl on the ranch, as she on the ranch sees a vision of him. Tom returns to the West. He is met by the Western girl; they embrace and he puts an engagement ring on her finger.

THE PRICE DEMANDED (July 26).—Through the instrumentality of Roger Van Buren, Snake Sykes, a criminal of the lowest type, is apprehended, sent to the penitentiary and swears vengeance. Roger is engaged to Rose Delane, and in his happiness gives no thought to the supposedly closed incident of the Snake. Just before the date set for the wedding, Roger is called away from the city by urgent business. He manages to return one evening before he had hoped, and at once telephones his fiancée that he will call. Rose has planned to accompany her parents to the opera, but upon receiving her sweetheart's message, determines to remain at home, insisting, however, that the others continue their original plans. This change of program is made after the servants have left the house, having been given an evening off, and the butler is already hurrying to the headquarters of a gang of thieves to inform them that the isolated house will be deserted and that the wedding presents would make a valuable haul. At the thieves' den the butler finds only Snake, who has escaped from prison. Snake decides the chance is too good to be lost, and undertakes to pull off the job alone. Meanwhile, Roger has joined Rose. The girl leaves him alone in the library while she goes to array herself, at his request, in her bridal costume. Snake enters the house, stumbles upon, captures and securely ties up Roger without having recognized him. Rose returns to the library and bravely attacks Snake with a revolver, which she takes from a drawer, but the ruffian seizes her wrist in such manner that she cannot bring the gun to bear upon him. As she struggles, however, she realizes that the revolver is pointed squarely at a small automatic fire alarm, of the type requiring only the breaking of the glass face to give an alarm, and pulls the trigger. A moment later the revolver is wrested from her. Snake now enforces silence by threatening death to both, and examines the wedding presents. From an announcement card he learns the identity of Roger and is filled with savage triumph. His first thought is to murder the helpless man in cold blood, then a more fiendish revenge occurs to him. He tells Rose that she may save her lover's life by giving herself to him. The girl determines to make the supreme sacrifice, and first, in heartbroken agony, removing the ring from her hand, allows the brute to take her in his arms. At this instant, the police and firemen, responding to the alarm, hammer upon the outer door. Thinking he is to be balked of his revenge, Snake furiously seizes his revolver and attempts to shoot Roger, but the girl seizes his arm and the shots go wild. Hearing the shots, the police burst in. Snake makes a desperate effort to escape, but his flight is not so swift as a deadly bullet from an officer's revolver. A moment later Rose is sobbing out her happiness and relief in the arms of her lover she has saved.

HOME SWEET HOME (Special—2 parts—July 23).—Success had come to John Barbour and his wife, Nell. The new home had been furnished. One idea had been always in their minds—ma and pa, John's parents, were to live with them. Nell was as eager for this as her husband. They were a dear old couple who had lived in the little town before John was born. Every stick of the old furniture was dear to them. When they visited John and Nell they drove into town with old Sal, the mare, hitched to the surrey. John and Nell thought they could make them happier. Their arguments at last prevailed, so the old furniture was packed up and taken away by Uncle Sol, the second-hand man. It was hard to sell old Sal, but a neighbor guaranteed she would have a good home. Ma slyly concealed a "God Bless Our Home" motto under her coat and pa smuggled the cat into an empty grip. Dicky, the canary, ma openly avowed she could not part with. A "For Sale" sign is put on the house and ma and pa landed at their new home. The chairs were monsters of stuffing and comfort. Ma shook her head at the twin beds remarking that "one would be plenty, if it were a little wider." John and Nell did everything they could to make ma and pa happy. But somehow the spirit of home was lacking. They longed for their old easy chairs. Somehow those big roomy things didn't fit. One day ma suddenly announced that she was going to call on her old neighbors. The trolley landed her at Germantown and soon she had bargained with Sol for pa's old easy chair, to leave it there until called for. Ma had hardly left Solomon's place when pa entered cautiously and purchased ma's rocker. During the weeks that followed more of these mysterious trips were made. John and Nell got suspicious that something was going on and resolved to investigate. One day they followed. They saw pa and ma separately and stealthily enter the second hand store and as separately and stealthily go back to town. John and Nell called on Solomon. He confessed. Nearly all the furniture of ma and pa's old room had been bought. A great light burst in. "John," said Nell, "we thought we were making those dear old souls happy and we're just killing them." In a few minutes more every stick of furniture that had once belonged in ma and pa's home had been rebought and paid for. In another half hour, the man who purchased old Sal and the surrey had been visited. The "For Sale" sign had been torn off the old cottage, orders had been given to expressmen to be on hand the next morning. The next day John and Nell drove away early in the morning. Ma and pa stayed home. For two or three days this continued. Suddenly they resolve to go together. They arrive at Solomon's store; all the furniture had been sold to another party, paid for and taken away. Solomon says, "You didn't pay for it, I had a good chance for cash." Old Sal is hitched at the post and with the surrey behind her. John and Nell hustle the old folks into the seats and Sal starts off, and they are hustled into the house. What a picture. Everything as it used to be. The only addition is a telephone. Nell says, "Call us up every night and say good-night."

VITAGRAPH.

THE DIAMOND MYSTERY (Special—2 parts—July 14).—Jonathan Moore, who has labored for over twenty years on a formula for the making of artificial diamonds, becomes mentally unbalanced from the strain, and in this condition believes he has achieved his ambition. He writes to Bloodgood, the president of the International Diamond Syndicate

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Long Acre Bldg. 42nd St. and Broadway New York City in London, telling him of his invention. Bloodgood, becoming interested, cables to Rollins, the New York agent of the firm, to call upon Moore, look into the invention, but to make no definite stipulation for the purchase of it until he himself has arrived and examined it. Before Bloodgood arrives, however, Violet Moore's two suitors have become deeply interested in the invention, and one of them, Phelps Firestone, the son of a diamond merchant, realizing that if the invention is practical, his father will be ruined, appropriates the essentials of the formula and gives them to his friend, Bill, who later takes him to a counterfeiter's den, where he sells the formula for a large sum of money. With the money thus gained he is able to pay back the money which he borrowed and which he lost in betting. When the counterfeiters begin to put the formula to use they discover that it is inadequate, and send Bill to bring Phelps to them. Bill, who is entirely unaware of how Phelps gained knowledge of such a formula, is greatly surprised to learn, upon arriving at Moore's home, that Phelps has stolen the old man's ideas. Bill accuses Phelps of theft, which accusation is heard by Violet and Firestone, Phelp's father, who had come to the house to be present at the examination of the machine by Bloodgood and Rollins. Bill returns to the counterfeiters and tells them the true story.

A day or two later as Violet herself was in the act of trying to make a diamond with the machine, her father, who had been sleeping on a couch nearby, tells her that he will make one for her. She watches him carefully and is astonished to observe that he places a diamond in the machine before pretending to make it. This act convinces Violet that her father's mind is deranged. That night a person dressed all in black, comes through the laboratory window and places a dynamite fuse under the machine. A moment later there is a terrible explosion and Violet, who has rushed into the room, is horrified to find that her father is missing. The next day the police learn that Moore had blown up his own machine and had been taken to the counterfeiter's den, where he had been forced to sign a paper, the contents of which he was not aware of. It was later learned that the paper was one authorizing Bill to negotiate for the purchase of the machine. Bill, Phelps and the two counterfeiters are arrested, and the shock sustained by Moore results in his regaining normal sense. Before they leave the cellar, Olin, Violet's other suitor, and who has been an apprentice to Moore, takes Violet into his arms. Mrs. Moore, who had all the time entertained an adverse opinion of her husband's invention, is glad that it is all over.

THE ONLY WAY (July 21).—Having become tired of society, Agnes Temple and a party of friends go slumming in the poorer sections of the city, where they come upon a mission hall. The regular organ player being away, Agnes fills the vacancy, and in this way becomes acquainted with Alfred Wallace, a mission worker, who later takes her to the home of Bill Thomas, whose little daughter, Annie, is afflicted with hip disease. Agnes learns that the father has no money to pay for an operation, so she takes the child to her beautiful home, where, just as the operation is to be performed, Bill, who, unknown to any one has become a burglar, and who is not aware of the presence of his child, enters the house intent upon stealing Agnes' beautiful necklace. He is discovered by Agnes whose screams awaken the child. Bill, recognizing her voice, and observing how good Agnes is to his child, confesses what he really is. She hides his infamy from his mother, who is by this time at the bedside of his child, and Bill is thereby converted. Agnes later becomes the life partner of Mr. Wallace.

THE PICKPOCKET (July 22).—When Patrick McQuire returns home one night he finds that his suffragette wife has left nothing for him but a cold supper, so he decides to get "square" with her. A day or two later McQuire gets two theater tickets, which he leaves on his desk. During his absence from the office, his wife comes in, finds the tickets, extracts them and in their place she puts two pieces of paper the size of the tickets, thinking that her husband will not look into the envelope before he arrives at the theater. But Patrick has seen everything, he having quietly opened the door. A few minutes later he comes in as though he had seen nothing and gives his wife the ten dollars she asks for. When she has left, McQuire tells his friend what has happened and he buys two more tickets, telling the ticket taker to look out for the stolen tickets and to have the bearer of them arrested. Soon Mrs. McQuire arrives and she is arrested. When the show is over, McQuire goes to the station house where his wife is, and after extorting a promise from her to resign from the suffragette club, he has her released.

AN ERROR IN KIDNAPPING (July 23).—Edith Smith and Stella Smith are twins, and as Stella is the more studious, she is sent away to a boarding school, while her sister remains at home with her parents. One day at a social function, she meets Billy Jackson, who falls head over heels in love with her. When Billy asks her father if he may keep company with his daughter, he meets with a cold rebuff. Parental ire does not hinder Billy, and he and Edith keep many a clandestine meeting. When he asks her to elope with him she refuses, and Billy then hits upon the idea of abduction. On the night that he has his friends lying in wait for Edith, Stella comes to pay her parents a visit, and the boys abduct her, thinking that she is Edith. She is placed in an automobile, and her screams attract the attention of a motorcycle policeman, who soon reaches the machine and has Billy and his friends arrested. When Stella reaches home she tells her parents and sister what has happened and Edith gives the scheme away by laughing and confessing to her father that she has a hand in it. The party then go to the police station where matters are explained.

AN OLD MAN'S LOVE STORY (July 24).—Although their means are limited, the Marshams put on a great show of wealth, but skimp themselves in real necessaries in order to keep up appearances. Mrs. Marsham is rather a cold, hard woman, and looks to her daughter Ethel to make a rich marriage and so help out the family. Neither she nor her husband look with favor on the suit of Cyril Blythe, a young man without prospects, but with whom Ethel is very much in love.

The Marshams are visited by James Graythorne, an old friend, who has made a large fortune in East India trade, and who has recently retired. He very much admires Ethel and when he asks her parents for her hand they are greatly pleased. They coerce Ethel into accepting his proposal and pack Cyril off about his business.

Greythorne had no idea that Ethel was not absolutely willing, but her manner leads him to suspect that something is not right. Meeting Ethel in the woods one day sobbing over a letter from Cyril, who says he is going to America, he asks her to confide in him as a friend and tell him what is the matter. She does so, won by his gentleness, and he tells her to be of good cheer; he will help her. He feels that it would not be right for him to marry Ethel against her will and decides that, although he loves her, he will give her up in favor of the man she really loves. He goes to London and hunts up Cyril. Finding him all right, he offers, as he is without kith or kin, to adopt him as his son and heir. Then, writing to Mrs. Marsham, he says that he has come to the conclusion that he is too old to marry her daughter and suggests that his adopted son take his place. Eager only for money, she readily consents to the new proposal.

Mr. Marsham is greatly surprised when he sees Cyril, but his objections are quickly silenced by his wife, who does not care whom Ethel may marry providing it is someone with money. Greythorne sees the happiness of the young people with a smile of joy intermingled, however, with sighs of regret for his own lost youth. He finds contentment in the thought that he was able to bring happiness to the young people instead of plunging them into life-long misery and regret.

THE TABLES TURNED (July 25).—Several months of waiting hand-and-foot upon invalid Aunt Mary, brings the Stone family to desperation. She always wants something and they can never even get a meal in peace. In despair they send for a nurse, who, finding that the aunt is really a fake invalid, declines to stay, packs her traps and departs without even giving her reason. Mrs. Stone, the "sick" woman's sister, herself becomes ill and all the work falls on the shoulder of Betty and Marie, her two daughters. Aunt leads them a dreadful life and drives both of them nearly crazy.

One day Betty enters the invalid's room to fetch something she had left behind and finds Aunt Mary missing. Presently she finds her having a good feed in the kitchen while everyone else is supposed to be out of the way. Betty waits for her aunt to get back into bed and then sets the mattress on fire. In double quick time Aunt Mary is out of the house, yelling "fire!" at the top of her voice, much to the alarm of Marie and her mother, who are in the garden. After a short consultation, Mrs. Stone and the two girls plan to turn the tables on their deceitful old aunt. They all fall sick simultaneously and keep Aunt Mary continually on the run supplying their many wants. When in due time, they get about again, it is found that the erstwhile invalid has become completely changed and is now one of the most docile and obliging women imaginable.

SCENES IN HONOLULU (July 25).—An interesting and beautiful reproduction of life in the South Sea Islands as it is today. Marvelous evidences of progress and prosperity can be seen as far as the eye can reach.

THE SPELL (July 26).—A young doctor, named John Walthol, proposes to Mary Chalmers, and is accepted. A few days later, when a "medicine show," the principal feature of which is hypnotism, comes to town, Mary and her chum, May, go to see it. The hypnotist introduces himself to the girls, and finally extracts a promise from them to call upon him the next day and have their fortunes told. The doctor remonstrates against their doing any such thing, but none the less, they go. While May's attention is attracted, the hypnotist puts Mary under his influence and has her write her fiancé a letter telling him that he need not look for her any more.

Several weeks later the doctor meets May on the streets and upon inquiring for Mary learns that she left with the hypnotist while under his influence. She shows him a letter from Mary saying that while she would like to get home she can't, as she is under the influence of the hypnotist. The doctor leaves at once for the town where the show is and sees Mary, but she

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Capt. Wells and his lifeguards fail to shoot a line over the ship which is being dashed to pieces on the rocks. The passengers and crew are drowned, with the exception of Mildred, who is carried on a mountainous billow. Capt. Wells dives from the top of a cliff and saves her. Years later he married the girl, now grown to womanhood, though she loves a handsome artist but feels under obligations to the Captain. After her marriage the artist comes into her life again, and she yields to his entreaties and elopes. However, she comes to a realization of her duty, and turns back just as the suspicious Captain had started in pursuit.

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does not recognize him. He returns to his room and spends the night studying works on hypnotism. The next day he visits the show, takes a seat in the audience, concentrates his mind on the hypnotist and soon has him under his influence. Mary is brought back to her senses and the hypnotist is arrested.

A PRINCE OF EVIL (Special—2 parts—July 26). —Part One.—The leader of a band of smugglers, Prince Dalamere, an unprincipled adventurer, learns that more money is needed to finance his enterprises, and seeks for a rich and beautiful wife. Meeting Josephine Chester, he at once conceives an ardent admiration for her and determines that at any cost and by any means, she shall be his bride. When he proposes to her, Josephine tells him that although she is free, she will not for a moment think of marrying him. She instinctively distrusts the man and dislikes even to have him near her.

Georgia Rivers, the sister of Josephine, and wife of James Rivers, a prominent business man, is obsessed by a passion for gambling, which has so run away with her that she is heavily in debt. She determines to offset her previous losses by a bet on a horse race, and telephones to a friendly bookmaker, who promises to keep her informed of the progress of the race. While she is talking to him over the telephone, the prince calls at her house, and as he is a frequent visitor there, he is not announced by the maid. As he is about to enter the room he overhears the conversation over the 'phone and hides behind the portieres of the room. The horse upon which Mrs. Rivers has placed her bet loses and she is in despair. Being a woman of somewhat weak character, she dare not tell her husband of her losses.

As soon as she has hung up the receiver, the prince enters and sees her in tears. She tells him of her difficulty, and he offers to help her out, proffering her a check large enough to pay all her debts. At first she declines to accept the check, but he tells her it is nothing to him and she consents to take it.

Josephine is sought by another wooer, Richard Trent, whom she greatly favors over the prince. Seeing this the prince determines to force her hand. He goes to her, and showing her the check, which has by this time been returned to him by the bank, he tells her that unless she becomes engaged to him within a week, he will show the check to her sister's husband.

Trent proposes to Josephine the next day, but she tells him that although she loves him, they cannot become engaged. She tells him that there is an obstacle that unless removed, will prevent their marriage, and so puts off the matter until she shall have solved her sister's difficulties. She accepts, however, Trent's invitation for her to attend the Rockwood Ball with him and looks forward to the evening with the greatest anticipation.

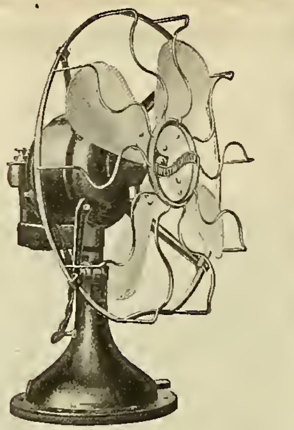
When she asks her sister about the matter, Josephine learns the whole truth, but Georgia begs her to do all she can to avert discovery of the matter by her husband. Although horrified at her sister's conduct, Josephine promises to do all that she can to help her.

Part Two.—Delamere does not wait until the end of the week before taking further action, as he sees that Trent is making great headway with the young woman, and fears that the end of the week may see the announcement of Josephine's engagement to his rival instead of to himself.

The night of the Rockwood Ball he telephones to the ball room, telling Josephine that her sister is at his rooms, and that unless she at once consents to the engagement he will call her husband, so ruining Mrs. River's reputation. Thinking to be able to save her sister, Josephine at once leaves the ball room and rushes to Delamere's apartments, where she finds that the message had simply been a ruse to get her there and that her sister is nowhere to be seen. While she is on her way to his apartment, Delamere causes a telegram to be sent to Trent, telling him that if he wishes to know the character of the woman he proposes to marry he must at once hasten to the rooms of Prince Delamere. On receiving the message, Trent, who has already noticed Josephine's disappearance, rushes for a taxi, and is whirled as quickly as possible towards the prince's apartment.

Josephine attempts to leave the room, but is prevented by Delamere, who, hearing a step on the stairs, thinks Trent has arrived. He seizes Josephine in his arms, where she is seen when the door is opened. It is not Trent, however, but Detective Manners, who has come with a warrant for the arrest of the prince, as leader of the smuggling gang. While he is talking to Delamere, Josephine steps behind him and takes his revolver from his side pocket. Stepping in front of the two men she threatens to shoot the first that mentions her presence in the room. Just as Trent enters the room, she steps behind the window curtain and so is not seen by him. After Trent has bowed his apologies and withdrawn, Delamere attempts to take a revolver from his drawer, but is forestalled by the detective, who pins his arms and soon has him securely manacled. When the detective moves the curtains he finds that Josephine has escaped through the window.

The woman succeeds in getting back to the ball room before Trent's return, and when he comes in she begs him to take her home. Going to her sister's room, she tells her the story of the events of the evening and asks how it is all to end.



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Their conversation is overheard by Rivers, who has silently entered the room, and he bitterly reproaches his wife for her distrust in him. His first act is to write a check to Delamere for the money lent by him to his wife, and then to congratulate Josephine on the high courage she has shown.

When Trent calls at the house the next day, Josephine, in answer to his renewed proposal, tells him that there is now no further objection to their engagement, which is promptly announced to the world at large.

ESSANAY.

THE ROSE OF SHARON (July 22).—Randolph Hastings and Althea Warren, friends since childhood, loved eath other, but when the Civil War broke out, Randolph's sympathies being for the North, Althea's father, Mr. Warren, would not hear of their love, as he was for the South. At the last moment Randolph writes Althea a letter telling her that if she loves him to wear a Rose of Sharon the next day. The letter is misplaced and there are two broken hearts. Twenty years afterwards, at a reunion, they meet again. The letter is found and brings joy to them both.

THE DANCE AT EAGLE PASS (July 23).—Jim Barton, a cowpuncher, is in love with Florence Wessel. Florence's father is not in favor of Barton paying attentions to his daughter, and wants her to marry Joe Scott, the postmaster. Unknown to everybody, Scott is a gambler and plays the races. A horse on which he bets all of his money loses, and he decides to rob the post office safe. Florence's father, the sheriff, hears the sound of the explosion and goes to investigate. Scott shoots the sheriff and leaves evidence to blame the crime on Barton. The doctor probes for the bullet and it is found not to fit Barton's gun, but Scott's. Scott is taken away and Barton is left with the girl for the termination of a pretty romance.

THE BROWNS STUDY ASTROLOGY (July 24). —Mrs. Brown receives a circular, "Do You Know Your Husband?" She sends for the book. Mr. Brown receives the same circular and he also sends for the book. The screamingly funny incidents that happen will cause a riot.

BUILDING THE CHATTANOOGA LIGHT AND POWER DAM (July 24).—This wonderful dam, when completed, will have cost $10,000,000. At the present time, the work of construction is about three-fourths done, and the cost so far is $8,000,000. The picture gives one a very fine and sensational view of the bee-hive of activity, the cameraman having photographed the scene from one of the swinging buckets, some three hundred feet above the river level.

MAKING GOOD (July 25).—An unusual comedy showing the interior workings of motion picture art. Scenes are shown explaining the actual rehearsing of the scenes, and then the complete picture is shown for the benefit of the character who portrayed it. In the completed film "After Dark," Stine is roughly thrown from his boarding house for lack of funds. He explains his troubles to his friend, who, under pretext, gets the key to Stine's room, who under cover of darkness, is to slip back and get his belongings. Then the fun commences. Stine is taken for a burglar and in the general mix-up which ensues, both he and his friend are sadly battered up.

BRONCHO BILLY AND THE SCHOOLMAM'S SWEETHEART (July 26).—Marjorie Wayne, the new school-teacher, comes to town and boards at the same ranch where Broncho Billy is foreman. Broncho Billy falls in love with her winsome ways and proposes to her. She tells him she does not love him, but expresses a wish that they be good friends. Her sweetheart from the city comes to the ranch and she marries him, much to the chagrin of Broncho Billy. Not long after the wedding, Steve gets into bad company and is persuaded to join in stealing some horses. He is captured by a posse, who are about to make short work of him, when Broncho Billy, through his love for Marjorie, holds up the posse and allows him to escape.

THE FORBIDDEN WAY (Special—2 parts—July 7).—As Helen Alden goes into the library of her father's mansion, she discovers Phil Masters, a master crook, and his pal, Red. The former is about to strike Helen, when the latter, realizing that she is a beautiful young woman, knocks him down and then escapes. Red is arrested and at the station house he squeals on his confederates. Another member of the notorious gang, a newspaper reporter, learns of Red's squealing and informs the gang. Masters suggests that they separate for a year and live an honest life. The members of the gang agree, and just after the booty has been divided they hear the police trying to break down the door. Masters and Cora exit through a secret passage that leads into a sewer and escape. The police, not finding any visible trace of the secret passage referred to by Red, disbelieve him and take him to jail. Meanwhile, Masters forges a fake recommendation and secures a position with the Alden Mfg. Co. Cora is a stenographer with a reputable concern. One day Alden gives Masters a package of valuable papers to deliver to his home and the crook again meets Helen. This errand is executed without the temptation of stealing enter-

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ing his brain, and when Cora, who is handed a large sum of money to deposit, calls him up on the wire and tempts him to help her steal it. He refuses and says that he is going to adhere to his promise not to steal.

Red is released from prison and with revenge in his heart, starts out to find Masters. Just about this time the gang meet and Masters vows that he is not going back to his former life. As he leaves the rendezvous, Cora follows him to the home of Helen and as he is proposing to her, Cora rushes in and tells of Masters' past life. Masters tells Helen that it is true and the poor girl is heartbroken. Red enters and is about to take the life of Masters, when the latter tells him that he is going back to his old life. Cora takes Masters and his confederates to her old place of business and as the master crook is working at the safe, Cora, in a spirit of revenge, telephones for the police. The newspaper reporter calls up Masters as he is bending over the safe and informs him that Cora has squealed. He escapes, enters a manhole and the street caves in. Cora discovers Masters under a pile of debris and he dies in her arms.

TAPPED WIRES (Special—2 parts—July 21).—Two young men, Mike and Sam, telegraphers, in the employ of the Affiliated Press, are bitter enemies. Each time they meet there is a rough and tumble fight. There is a mystery in the office of the Affiliated Press, for each time they get a scoop, their rival, the Coast Service Company, is sure to get it also. One night after the boys' work is finished, they again happen to meet in the corridor, and this time the fight is more severe than heretofore. They burst into the office of the Coast Service Company and Sam knocks Mike senseless over a telegraph table. Sam, believing that he has killed his rival, goes to the water front and contemplates suicide.

Mike, coming to his senses, hears the instrument ticking. It is an Affiliated Press call and he wonders how it comes over the wires of his company's rival. He takes the message, which is being sent by a reporter of the Affiliated Press. The Waverly express has been wrecked. It is the train his sister has gone on to visit her aunt. He is greatly excited when he learns that his sister has been killed, but keeps on taking the message. Before leaving the Coast Service Company's offices, he cuts the wire, but in doing so he has also severed the connection in his own office. He goes to another office and takes further information down over the long distance telephone. He is found there by Sam, who has returned, and by Red Keogh, the chief operator, and the manager of the company. When he is accused of cutting the wires his explanation acquits him, and his anguish of mind is relieved when he later learns that his sister was only slightly hurt. It only needed a little touch of human nature for Sam to realize that Mike is his dear friend.

BIOGRAPH.

THE SWEAT-BOX (July 17).—Bridget's husband, Isidore, had a slight attack of skinflintis. According to Doctor Sweatum, there was only one cure, and he proceeded to demonstrate it by enclosing Isidore in a steaming sweat-bath. There he left him, hotter than tobasco, until a violent explosion relieved Isidore from his plight. He sought the cooling waters of the river. There was much excitement on the way, but he was cured.

A CHINESE PUZZLE (July 17).—One might almost declare his soul aflame, he was such a fiery lover, but mother thought he was a potpourri of heavenly virtues. Her youthful daughter thought otherwise. That was where the Chinese puzzle came in. The phoney chink cook ran off with the daughter to be married. It created a horrible scandal, but it was all right in the end. What is more, the fire of a fiery lover was quenched.

A GAMBLER'S HONOR (July 14).—The brother at cards failed to make up the shortage at the express office, but the gambler determined to save him. His intention, however, was misconstrued until the sheriff's investigation brought the truth. The gambler then awoke to the justice of the girl's plea against his previous life and the tragedy of a dead brother's weakness was lightened.

DURING THE ROUND-UP (July 19).—Called away on a deal, the ranchero left the foreman in full charge of the round-up. That was the opportunity the stranger and his accomplice were seeking. The girl's determination to recover the money at all costs resulted in a daring rescue on the part of the young foreman, who registered another triumph at the final round-up.

PA SAYS (July 21).—First pa said Theodore was a lizzy-nizzy. He let that go, but when pa said he was too sporty because he spent a nickel for a ticket for a voting contest for the fairest girl in town—pa's daughter, of course—then Theodore decided to settle pa. He played at being a lady. Then pa said he might not be as young as he used to be, but ma came along. So pa said all on the sly, "Go to it, Theodore."

WHILE THE COUNT GOES BATHING (July 21).—The surf bath! To the count it was the one big rapture. So Billy and his friend, the day of the wedding, hied him hither. While the count bathed, Billy ran away with the lady, whom he didn't propose should marry a count.

THE MIRROR (July 24).—The girl's lessons from the young station agent on the manipulation of the telegraph code served her in good stead. By it, hemmed in on all sides at the lonely farm house, she was able to save both herself and her father's money from desperate tramps—an experience which is grippingly illustrated in this biograph melodrama.

THE COMING OF ANGELO (July 26).—Young Theresa was thought to be much favored in the love of Gudio, the leader of the Italian colony. Then Angelo came. Theresa, though aroused by her first real love, strove to keep her vows to Gudio, but life's big law overcame her. Gudio prepared a death feast for himself, then summoned Angelo. Why should he die for another's happiness? But Angelo lived.

MELIES.

JAVANESE DANCES (July 24).—(Taken at Djokjakarta, Java, Dutch East Indies.)—A highly interesting and instructive reel of the odd, symbolic dances that prevail on the Dutch East Indian Island of Java. Nowhere in the world are dances just like them to be seen. They are motion to rhythm, and as such are unique and novel. They are performed by skilled professionals in the art of Javanese symbolic dancing. First is the quadruple "Tanda," a dance principally of the arms, but graceful and interesting.

Next comes the dance of the "Abduction of the Princess," in which the Princess, being repulsed by the haughty Black Knight, takes to arms. There comes to her defense the chivalrous White Knight and the long-haired God of the Mountains, but both being defeated, the haughty Black Knight claims the Princess as his prize. She, having been once repulsed, now refuses, and the Black Knight attempts to obtain her by force. The White Knight comes once more to the rescue, has a set-to with the Black Knight, wherein he proves himself victor, and wins the Princess as wife. The "Kitihoging," or Monkey Dance; the "Tjetilan," or Horse Dance; and characteristic dances by a company of road dancers who travel from town to town throughout Java, are interesting features on this reel

PATHEPLAY.

PATHE'S WEEKLY, NO. 29, 1913 (July 3).—Tottenvillo, N. Y.—The new Cossey Dry Dock, built to support a weight of 240,000 tons is so enormous that it has to be launched in sections.

Peekskill, N. Y.—The members of the National Guard, State of New York, are being supplied with new equipment. Here we see old and new equipment.

New Rochalle, N. Y.—The memory of Jacob Leisler, founder of this city, is perpetuated by a monument unveiled by Mrs. Montgomery Schuyler. Harry Chatonet and Chas. Garrigues, special representatives of Rochelle, France, attend.

Vienna, Austria.—Prince Leopold of Bavaria is received at the railroad station by the Emperor Francis Joseph I. and Archduke Francis Ferdinand.

Pelham Bay, N. Y.—L. A. Vilas makes nine spectacular flights with a passenger in his new Curtiss flying boat.

New York, N. Y.—The New York Yacht Club's 66th annual regatta develops an interesting and exciting race in the class for sloop yachts. Grayling winner.

Pressburg, Hungary.—A terrible fire destroys a large part of this city, leaving hundreds homeless.

Editorial Section.—The value of the American Life Saving Society is clearly demonstrated in the life saving exhibition in the waters of the Hudson River.

Washington, D. C.—Fred. Reed, Boy Scout, receives the message from President Wilson to Mayor Harrison of Chicago and starts on the first mile.

Elizabeth, N. J.—The new fire boat for New York harbor service is launched and christened "Gaynor" by Miss M. Gaynor, in presence of Commissioner Johnson.

Keokuk, Ia.—Keokuk Canal locks are put into use for the first time. Filling the lock. Upper gate is lowered and steamer Emily passes into Lake Cooper.

Paris, France.—Night caps—dainty lace and ribbon—are very much in vogue.

PATHE'S WEEKLY, NO. 30, 1913 (July 7).—Seattle, Wash.—The new Chamber of Commerce 8,000-mile excursion in Alaska, conducted by the Alaska Bureau, leaves with many distinguished guests, including Seth Mann, the personal representative of President Wilson.

Tacoma, Wash.—Twelve thousand letters in praise of Tacoma and Tacoma publicity methods are hung in the street that "all who run may read," including Mayor Seymour.

Vienna, Austria.—The Emperor Francis Joseph attends the horse show.

Denver, Colo.—The Turners' Societies of this State, assembled here, march in an imposing allegorical parade depicting the history of Germany from the middle ages to the present day.

Brandon, Vt.—Senator James Hamilton Lewis, of Illinois, delivers an oration at the unveiling of

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Casseyville, Mo.—Four cars of a Vandalia passenger train are derailed at this town, injuring a score of passengers, two seriously.

New Rochelle, N. Y.—On the occasion of the 225th anniversary of the landing of the Huguenots the scene is re-enacted with the "Half Moon."

Woodmere, Long Island.—The dog show here brings out some fine specimens of collies, pomeranians, pekinese, fox hounds and bull terriers.

Comic Section.—Mutt fixes Jeff's automobile and has several pieces left over. Drawn by Bud Fisher.

PATHE'S WEEKLY, NO. 31, 1913 (July 10).—New York, N. Y.—The Abernathy kids, Louis, 13, and Temple, 9 years old, abandoning horses, arrive in this city on motor cycles, from Frederick, Okla.

Editorial Section.—In order that the thousands of children who are now prohibited to go to a motion picture theater without a guardian, Mrs. Laura Cogswell has founded the Children's Motion Picture League, enabling them to see good pictures under the most favorable conditions. Governor Sulzer sent a telegram commending this movement on the opening day.

New York, N. Y.—The Evening Sun starts its representative, John Henry Mears, on a trip around the world with instructions to "make it in 35 days."

Canton, Ohio.—The Bible class of the First Christian Bible School, which has grown from a membership of 200 to 5,000 in eleven years, poses for Pathe's Weekly. Attendance on the day this picture was taken, 3,241.

New York, N. Y.—The ship "Dina," with the Crocker Land Expedition on board, sails on a three-years' cruise of the Arctic.

Bath Beach, N. Y.—A novel craft, known as a "bathing boat," which is said to be absolutely unsinkable, theratens to become exceedingly popular.

Newport, R. I.—Col. Theodore Roosevelt is the guest of honor at the anniversary gathering of the Progressive National Service.

Bayonne, N. J.—A spectacular fire damages the Standard Oil plant to the extent of $350,000.00.

Comic Section.—Jeff writes a bee-u-tiful proposal and tries it out on Mutt. Drawn by Bud Fisher.

IN AND AROUND SCUTARI AFTER ITS CAPTURE (July 22).—A remarkable picture in and about the fortified city of Scutari, captured after a long seige by the Montenegrins in the late Balkan war. The hills of Tarabosch and Bardagnoll are shown, dotted here and there with abandoned cannon, in positions eloquent of the haste with which the Turks evacuated their posts. The dead lying in ghastly groups on the ground tells us of the terrible struggle. Within the city it is evident that the shells have done terrible damage and the starving children in the street bespeak of the horrors of the long seige.

IN WEIRD CRIMEA (July 22).—A view of this ancient country shows among other things a view of the abandoned city that was inhabited by the Skiffs about two thousand years ago. Monasteries cut from solid rock are perched on seemingly inaccessible points on the cliff and the scenery of the country as shown in the picture is wild, rugged and interesting.

A FALSE ACCUSATION (July 23).—In this picture of a mining camp in the West, a dramatic story is woven around a young miner and his desire for revenge, and a little Indian boy whose parental instinct is stirred by the sight of a pale-faced child's doll. In his anxiety to have a doll for his own, the little redskin appropriates a baby and the crime of kidnapping is fastened on a discharged miner. Just how the latter is captured and acquitted and what happened to the baby and the Indian boy make a mighty interesting picture, with many unusual features.

OPPORTUNITY AND A MILLION ACRES (July 24).—This picture is fascinating in its exposition of the vast possibilities of the enormous tract of land in Harney County, Oregon. The Central Oregon Railroad, constructed by J. J. Hill, the empire builder, to tap the fertile valleys of Oregon, has its terminus 150 miles away from this beautiful valley shown in the film. Homesteaders trailing in with old-fashioned prairie schooners, and taking up their homesteads, are shown, as are many views of the great waterway of Harney County, the irrigation canal, which took fifteen years to build and will make it possible for 20,000 families to live here and get rich.

THE ISLAND OF TONGA (July 24).—This little gem in the Pacific Ocean is the only independent monarchy left in the South Sea Islands. This picture gives us many interesting views of the life here in all its simplicity. The natives are very hospitable; they were warlike at one time, but now follow peaceful pursuits. The old dances, the manners and customs of the people, the way they live and the many interesting sidelights are all shown.

VIPERS AT HOME (July 25).—This is an excellent picture of a species of snake, the proper name for which is Viviparous, which means that they give birth to living young rather than hatching their young from eggs, as do other snakes. The vipers are always poisonous and usually have flat, triangular heads, thick bodies and stumpy tails. The effects of a viper bite vary in seriousness, producing nausea, unconsciousness and sometimes death. The catching of these snakes, the treating of the wounds, and the snake's habits are clearly shown, with clear, interesting sub-titles.

A TRIP TO THE GROTTOS OF BAUME (July 25).—This picturesque part of France is beautifully shown in this colored Patheplay. The marvelously interesting grottos attract the tourists from all over France and their far-famed beauties are shown with fidelity and naturalness peculiar to Pathe productions.

THE MAD SCULPTOR (July 26).—Mrs. Paul Wilbur, the wife of a famous sculptor, meets with a shocking accident. Grief unbalances the mind of the artist, and his cousin, Howard Ingraham, takes advantage of the sculptor's sad condition. Mrs. Wilbur recovers but is mourning her husband for dead when chance leads her to the spot where he has hidden and fate then deals a death blow to the plotting Howard Ingraham.

KALEM.

THE FIGHT AT GRIZZLY GULLY (Special—2 parts—July 16).—Wentworth, a young trader, bidding his wife and child good-bye, goes to the Indian camp, where he trades tobacco and trinkets for skins. When the trading is finished, Wentworth and the Indians are startled by the incantations of the Medicine Man. Upon inquiring, Wentworth learns that Starlight, the daughter of Chief Lone Hawk, is seriously ill, and realizing that the fanatical supplications of the Indians to the spirits will not do the sick girl any good, he ministers to her wants by giving her some of his medicine. This is observed by the Medicine Man, who vows that he will wreak vengeance upon the tribe if Wentworth is not gotten rid of. Whereupon, the Indians make the trader a prisoner. During the incarceration of Wentworth Starlight rapidly regains her strength, and one day she liberates him. Knowing that the tribe will seek revenge against her, she flees with the trader. They become separated on the desert, and Starlight manages to reach the post. The pursuing Indians are held in abeyance, and Starlight, full of gratitude for Wentworth, brings his wife and child to safety.

In the meantime, Wentworth meets a party of settlers, and as he is telling them his experience the Indians put in another appearance. They are again routed and Wentworth escapes. He makes his way to Fort Wilcox, where he informs the commander of the impending attack of the Indians. The troop is about to start out to quell the outbreak when Starlight and Wentworth's wife and child are sighted. The women are cared for. The Indians, who have returned home are rejoicing, when their festivities are interrupted by the troops. Starlight has followed the soldiers, and from a neighboring hill she sees how the tribe is wiped out and the wigwams burned. She goes back to the fort, where she begs the Wentworths to make her their servant, as she is without a home.

THE SMUGGLER (July 19).—The Federal authorities receive advices concerning the operations of a clever diamond smuggler and Jim Meyers is instructed to make an investigation. A foreign dealer comes under the detective's observation, but Meyers is unable to fix definite suspicion on any of the customers. Meyers does not permit himself to become discouraged and embarks on an ocean vessel, which, he is led to believe, has the smuggler as a passenger.

While promenading, he notices a porter shining a young lady's shoes. A peculiar accident brings to his notice the fact that the heel of one of the shoes has an unusual appearance. Determined to follow every possible clue, he bides his time and locates the girl's stateroom.

Later Meyers succeeds in entering the room and discovers the shoes. His suspicions are confirmed when he finds several large diamonds concealed in one of the heels, but the unexpected entrance of the fair passenger's maid causes him to change his plans and he pretends that he has entered the room by mistake.

The maid, who is the real smuggler, becomes suspicious and cuts her mistress' shoe. Discovering the condition of the shoes, Ethel gives them to the maid. This is just what the smuggler has anticipated and she secures the jewels, only to fall into a trap which the resourceful Meyers has prepared.

A BOLT FROM THE SKY (July 21).—Jack Towers, a young and prosperous broker, receives a call from Walter Prentice, an old college chum whom he has not seen for years. Walter informs Jack that he is now the manager of the Prentice Detective Agency. That night Jack goes to visit his sweetheart, Wynne, the daughter of Carter, a noted scientist. She gives him the answer which he has long awaited, but informs him that he must ask the father, who at that time is strolling about the lawn, lost in meditation.

The butler has asked for an hour to go and visit his aged parents. As he passes out of the grounds he sees Jack and Carter engaged in a spirited altercation. The father does not wish to give his daughter in marriage and also resents Jack's interruption.

Jack returns to Wynne and bids her a curt goodbye. She goes into the lawn to seek an

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explanation from the old gentleman and is horrified to find him stretched on the ground—dead. Controlling herself, Wynne telephones to Jack, knowing he was the last person with the scientist. The butler returns and discovers the young couple carrying the body into the house. Believing his suspicions to be confirmed, he secures an officer and demands Jack's arrest.

The young broker begs for time and summons his old friend, Prentice, who establishes the fact that the old scientist was struck by a meteoric fragment.

THE TENDERFOOT'S LUCK (July 23).—Jim, newly arrived from Maine, informs the miners that he has come to find gold and declares he will stay on the job until he makes good. Pete, Steve and Hoover, three rough westerners, resolve to put one over on the newcomer. They visit the store and secure a bottle of gilt paint, with which they make some nuggets (?). The fool gold is placed on Jim's claim, where he will be sure to find it.

The practical jokers have the time of their lives at Jim's expense. Each has at some time proposed to Jean, the belle of the mining camp, and each has been refused. The fact that the newcomer is also a suitor brings them further satisfaction.

But Jean is not an ordinary village belle. Not she! When Jim brings her the fool gold and paints a vivid word picture of his future, she goes to the claim to point out his mistake and locates the richest find in the history of the camp.

HISTORIC SAVANNAH, GEORGIA (July 23).—This visit to the famous southern city, Savannah, Georgia, proves an interesting one indeed. We see the mansion at the Hermitage, owned by the McAlpin family since 1819, and the old slave huts; Fort Oglethorpe; revolutionary guns, buried during the Revolution and resurrected in Civil War times; the old hospital destroyed by Sherman in 1864; Christ Church, the original Sunday school of John Wesley—the home of Methodism; Sherman's headquarters on his famous march to the sea; St. John's Church, where President Wilson was married; the shipping of cotton and many other interesting sights.

BAFFLED, NOT BEATEN (July 25).—Harold Baker, assistant city attorney, is in love with Claire. Richard Carlton, her father—the president of the United Traction Company, objects to the match and tells Harold that he will have to prove his worth before he can expect to win the girl's hand. He promises to consent to their marriage on the day that Harold wins his first big case. Several days later action is brought against the traction company by the city and Harold is assigned to prosecute the case. Carlton is alarmed, as it may mean the loss of the franchise and he engages a clever but unscrupulous lawyer to defend him. Harold writes to Claire telling her of his case and says that he will carry all important documents on his person. Claire misses the letter and immediately notifies Harold. He will not take any chances and prepares a dummy package which he puts in his pocket, placing the important papers in the safe.

Carlton's lawyer has secured Claire's letter and determines to gain possession of the papers. He hires a number of thugs who assault Harold and carry him away in an automobile. They throw him from the moving machine after obtaining the dummy package which they think contains the valuable documents.

On the day of the trial Harold finds himself weak and bandaged in a hospital. He insists upon dressing and leaves against the doctor's advice. He rushes to his office, finds the papers intact and reaches the court room just in time to save the day.

Although Harold has defeated him, Carlton proves himself a man of his word by consenting to the marriage.

THE MOONSHINER'S MISTAKE (July 26).—Bud, a mountain youth, operates an illicit "still." Myra, his sweetheart, objects to his mode of earning a living and pleads with him to give it up. Bud laughs at the girl and tells her that women know nothing of the sterner affairs of men. She loves him dearly and when she finds that she cannot dissuade him from his illegal work, she determines to destroy the "still."

Dick Hartley, an author, is roaming through the mountains in search of local color. He takes lodgings at Myra's cabin and Bud, jealous of his sweetheart, immediately becomes suspicious. The young man quickly allays his suspicions, however, and gradually wins his confidence and respect. The gift of a fancy fishing outfit firmly cements the friendship.

Myra steals away one afternoon carrying an axe. She goes to the "still" and smashes the large retorts and demijohns of contraband liquor.

Bud promises to show Hartley how to make moonshine. They start out through the woods together. While some distance away Bud suddenly halts, quickly raises his rifle to his shoulder and fires. He has seen the dim figure of his sweetheart in the distance, breaking up his plant and mistakes her for a revenue officer. The two men run forward where the mountaineer discovers to his sorrow that he has shot Myra. Full of remorse, he carries the girl to her mother's cabin, with Hartley's aid.

Myra is only slightly wounded and gladly forgives Bud when he promises to seek a legitimate way of earning his living.

Picture Theatres Projected

Rochester, N. Y.—Vincenzo Pieroni, 400 State street, will soon start work on the remodeling and additions to his three-story moving picture theater, to cost $8,000.

San Diego, Cal.—San Diego Railway Company will make improvements to their Mission Cliff Gardens. The work includes an organ recital building, to cost $50,000, and an open air theater, to seat 1,500 people.

Topeka, Kan.—L. M. & Roy Crawford, 106 East 8th street, have completed plans for the remodeling of their theater and additions to the stage to cost $6,500.

Waukesha, Wis.—G. Fullson & Son have plans under way for a one-story theater, store and office building, 60 by 150 feet, to cost $30,000.

Detroit, Mich.—Avenue Theater Company will remodel the entrance to their theater to cost $2,000.

Detroit, Mich.—H. B. Clemens, 608 Sun Building, will remodel a commercial building into a theater, to cost $20,000. It will have a seating capacity for 300.

Indianapolis, Ind.—Capital City Amusement Company, 914 Hume-Mansen Building, have completed plans, and will build, by days' labor, a one-story moving picture theater, to cost $10,000. It will have seating capacity for 600.

Canton, O.—Bocklus Realty Company, 410 City National Bank Building, have plans under way for a one-story theater and store building, 185.7 by 66.11 feet.

Cuyahoga Falls, O.—Schippacassee Brothers, proprietors of the Heidelburg Cafe, Main street, Akron, O., have received estimates for a one-story moving picture theater, 40 by 100 feet, to cost $6,000. It will seat 600.

Baltimore, Md.—Garnett Y. Clark, 1009 Calvert Building, and others interested in the project, have plans under consideration for the erection of a one-story moving picture and vaudeville theater, 33 by 160 feet.

Lewisburg, Pa.—Dr. S. S. Kosen, Market street, has completed plans for a one-story moving picture theater, 32 by 87 feet, to cost $5,000.

Red Lion, Pa.—This borough will take bids shortly for the building of a two-story theater, 70 by 120 feet, to cost $20,000.

Chester, Pa.—Mr. Conness, Wilmington, Del., has plans under way for a one-story moving picture theater, 90 by 142 feet, to cost $25,000.

Brackenridge, Pa.—B. Herskoortz, Tarentum, Pa., will build a three-story theater, store and apartment building, 40 by 132 feet, to cost $28,000.

East Orange, N. J.—East Orange Realty Company, Thomas Hicks, treasurer, has received estimates for a one-story moving picture theater and store building, 50 by 100 feet, to cost $20,000.

New Rochelle, N. Y.—H. B. Welsh, Echo avenue, contemplates building a one-story moving picture theater on Rose street.

New York, N. Y.—Raffaele Marrazzi, 408 East 116th street, will shortly receive bids for alterations to the Liberty Theater, to cost $8,000.

Philadelphia, Pa.—Sauer & Hahn are preparing plans and specifications for a moving picture theater to be built on York road, below Lycoming street. The building will have a capacity of 500 persons and will measure 30 by 30 feet.

Atlantic City, N. J.—Bertram Ireland, Bartlett Building, has completed plans and is receiving bids on a three-story brick, granite and bluestone theater and apartment house, 46 by 150 feet, to be erected on Arkansas avenue for Frank Ruffu. Estimated cost, $50,000.

Philadelphia, Pa.—H. D. Prettymen and H. Shetzline are preparing plans and specifications for exterior and interior alterations and additions to a moving picture theater, 2214 South Broad street.

Philadelphia, Pa.—Smith, Hardigan Company, are estimating on plans and specifications for alterations to a moving picture theater at 1211 Market street, for Masthaum Bros. & Fleisher.

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NESTOR.

THE RANGER'S WAY (July 21).—Carl is a ranger. He would wed the ranchman's daughter, Dorothy, only her father tells him that he must wait until he can properly provide her with a home. Carl comes across some smouldering ashes and a broken branding iron excites his suspicion. He soon afterwards receives a dispatch telling him that the rustler, Tramo, and his gang, are in Carl's district, and that $5,000 is offered for their capture. In the meantime, Dorothy has accidentally stumbled upon the rustlers, who take her to an abandoned shack and bind her to a chair, leaving men to guard her, so that she cannot give them away until they have escaped. Tramo sets out to reconnoitre. He sees Carl and fires from the shelter of the bushes, wounding the young ranger in the leg. He scribbles a note, calling for help, and ties it to the latigo of his saddle and starts his horse off. Carl is captured and taken to the shack, where he is surprised to see Dorothy bound.

The rancher and some rangers see the horse, and knowing it is Carl's investigate. They find the note and set out to rescue him. Tamo sits in the shack and taunts Carl, who, getting an idea, begs the rustler to give him a cigar he has in his pocket. Tramo laughs and putting the cigar in Carl's mouth, lights it for him and goes to prepare for his departure. Carl gets it well alight, and putting it against the cords which bind him, gradually burns the strands. He springs up and grapples with Tramo, who enters to get his belongings. As they struggle the rancher and rangers see the rustlers, and after a brief struggle capture them. Carl overpowers Tramo and cuts Dorothy's bonds and the rancher is bound, perforce, to agree to the young people's union, especially as Carl is entitled to the reward.

THEIR LUCKY DAY (July 25).—Hall rooms are not cheerful, even when one's rent is paid and one has dined, but when the landlady stares you in the eyes and your middle zone is vacant, hall rooms are unbearable. Our two actor friends' long experience had taught them to smile, even at misfortune; so braving the ogress in the hall, they descend to the street, smiling. At the corner of Broad street the boys almost collide with Hal Bland, who very enthusiastically tells of his engagement at the Savoy. An engagement! Ha! that's what the boys want. Forthwith they storm the Savoy, but the manager says "Cast is full just now." The boys' hearts sink as they picture the landlady in the hall waiting. But the manager says, "The leading man I'm afraid won't quite do, so leave your address with me in case of a change." Bowing politely the boys leave. The landlady, backed by a burly janitor, forbids their entrance to their room, so with knowledge born of many similar experiences, the boys climb up the fire escape. "Eats" they must have, and Jimmie is dispatched with their last valuable to gain the sinkers and coffee necessary to existence. Mac determines on a bath—a luxury which may not be in reach soon again—and disrobing, seeks the tub.

Meanwhile, the landlady enters the room with her janitor, and loads all the clothing—Mac's included—into a trunk and decamps. Mac appears to investigate the noise, and finds the only costume left him is his bathrobe. The phone rings at this crisis, and the Savoy manager demands his instant appearance for rehearsal, as the leading man. Jimmie, doing second-story work, via the fire escape, enters, but poor Mac cannot eat for worrying. Suddenly an idea comes—Jimmie has clothes. To be sure, Jimmie is 5 ft. 6, and Mac is 6 ft. 2, but the change is made, and with the addition of gauntlets, puttees and a crop, Mac sallies into the Savoy looking very sporty. Jimmie, in bath robe, is startled by a key turning in his door, and dashes into the bathroom. The landlady now enters with two gushing girls. These she establishes, and to Jimmie's horror, they begin to unpack.

Meanwhile, Mac has made good at rehearsal, and is invited to lunch with the leading lady. Now, remembering his short sleeves, Mac affects a mannerism and refuses to remove his gloves. Jimmie's last stronghold—the bathroom—is assaulted by the girls, who call the landlady and janitor to assist them. Seeing escape impossible, Jimmie drops out the window, almost on top of a burly policeman, who, when he recovers from his surprise, pursues the already fleeing Jimmie. The leading lady and Mac rescue Jimmie from the law and a "touching" appeal to the manager puts all things right, even to the reinstatement of the boys in the first floor bedroom by the landlady.

IMP.

THE YOGI (July 31).—Chinn Achma Chewat, real name Jim Morrisey, has been reaping a fat harvest from credulous women who have arrived at the dissatisfied age. He learns of the death of William Curten, the steel magnate, who has left an enormous fortune to his widow, well known for her interest in spiritual matters. One of the fakir's cults knows the widow and she is thus brought under the fakir's influence, he using the wiles of his kind, and by the aid of a niece gets the rich widow completely under his control, she being especially affected by supposed messages from her dead husband.

The widow's son, left in charge of his father's business, has fought in vain to cure his mother of her belief in the fakir, but is forced to stand helpless, and watch his mother give large sums of money to the man. The niece of the fakir, who is heartily ashamed of her share in the trickery, meets the son and an affection grows between them. Learning later in the game that it is his mother that is being so terribly duped, she confesses her shame to the man she has grown to love. With her aid the widow is shown the utter ridiculousness of the fakir's claims to the supernatural by a materialism of her own son who calmly steps out of the supposed thin air and exposes the whole cheap machinery to his mother. The fakir has not even needed to use the clever illusions used by stage magicians, and she shamefacedly realizes that she has been the most gullible of dupes. Her son takes the girl away from her tricky uncle and aunt, and his mother is persuaded to look favorably upon the young couple's imminent marriage. The fakir, given twelve hours to leave the city, is forced to close and with his accomplices, seeks new fields of somewhat honest endeavor.

POWERS.

BILLY'S MAGIC NICKEL (July 23).—Gordon and Billy are rivals for Betty's favors, and vie with each other in bestowing attentions upon her. During the school hour, Gordon sees Billy give Betty some candy, and not possessing any material sweets, he sends her a note of the "roses are red, violets blue," etc. Gordon does not toss the note far enough, and unfortunately it falls upon the floor. The teacher, attracted by the mirth of the children, finds the note, and as a punishment for the misdemeanor, Gordon is kept after school. He sees the fickle Betty walk away with his rival, enjoying the sweetmeats he gave her. The teacher lectures Gordon and sends him home.

Upon coming out of school, he immediately looks for Betty but cannot find her. He is sore and jealous and walks along kicking his toe on the ground. He kicks up a nickel, and realizes with the nickel he has a chance to win Betty back. He rushes up to the school children, asking for Betty, but they merely laugh at him. He foregoes the longing to spend the nickel for sweets, and decides to postpone his conquest until the next day. He is put to bed that night and goes to sleep still holding the nickel. Gordon dreams that his nickel is a lot of money, and that he is going to spend it all on Betty. He buys a pony and cart and goes to her home. He takes Betty for a drive, telling her of his good fortune. They come to where the children are playing soldiers, Billy being the captain. Gordon tells the children of his good fortune and invites them all to ride with him and have a good time. The children take the sword away from Billy and give it to Gordon, signifying that he is now their captain. They all march off behind Gordon, leaving Billy alone, sulking. They arrive at a push cart with fruit. Gordon orders a charge and they do, upsetting the fellow and the fruit all over. They scramble for the fruit while the man calls a policeman. When the policeman arrives, Gordon bribes him. The policeman lets the children escape, and arrests the fruit vendor. They next make a raid on a bakery store. The children swoop down upon a tray of fresh tarts and pies, while Gordon pays the damages. Billy trails behind and steals a pie from one of the little girls.

Gordon takes them to a toy shop, where he orders them all fitted up as Indians and cowboys, purchases tepees, wooden horses, and a camp outfit. Gordon pays and they leave. One youngster, straggling along alone, is caught by Billy, who takes the horse away the child is riding, and follows the rest, having purchased an outfit with a bill Gordon dropped outside of the toy shop. They start their Indian village, and during Gordon's absence, Billy rides in, scatters the tribe and struggles to carry Betty away. Gordon hears her screams and rescues her. At this point he wakes up, realizes it was only a dream, but finds his nickel still tightly clutched in his hand, and goes back to sleep. The next morning Gordon encounters Betty and Billy together, and as he bows low to her, they laugh and start away. Gordon shows Betty the nickel, and the fickle little miss immediately deserts Billy for his rival. The two repair to the nearest soda fountain where they order "one vanilla with two straws," while the angry Billy watches them through the window.

MENTAL SUICIDE (July 25).—Neilan, an architect, young and ambitious, having graduated with honors, procures a position as assistant in the city architect's office. Although hearts are willing, his love affair with Toddles seems hopeless owing to Toddles' sense of duty as a sister to Pauline, an invalid. Neilan calls upon Toddles and presses her for a definite answer to his proposal. Toddles refuses, telling him she cannot marry while her sister lives. Pauline suffers a relapse, due to her mental agitation, and the doctor advises Toddles that the only hope of prolonging Pauline's life is the South American climate. Toddles, in despair, appeals to her lawyer, and he informs her that their inheritance is nearly exhausted. When Neilan calls she tells him of their difficulties and he generously offers all the money he possesses, but to her dismay, she finds that the funds will not be sufficient to cover the expenses of such a trip. Neilan returns to the office, too despondent to work. When his clerk brings in two bids on a city contract for him to inspect, he lays them aside and broods over Pauline's illness. Kirkland, one of the contractors submitting a bid, calls upon Neilan and offers five thousand dollars for an acceptance of his bid. Neilan indignantly orders him from the office, but later, thinking it over, sees a chance for sending Pauline to South America and himself and Toddles happy. He runs after the contractor and tells him he agrees to accept the bribe.

Kirkland immediately goes to his hotel and passing Reid, the other contractor, at the entrance, laughingly sneers at him. Reid is suspicious of Kirkland's attitude and follows him. He sees Kirkland seated at one of the hotel desks near the window, writing. Reid enters the hotel and comes up just as Kirkland is leaving. He sits down at the desk Kirkland has just vacated, still perplexed and suspicious, and finds the blotter which Kirkland had used. On it is an imprint of the check Kirkland had drawn, payable to Neilan. Reid takes the blotter and hurriedly leaves.

Pauline, in the meantime, weighed down by her hopeless illness and feeling herself a barrier to Toddles, is sinking rapidly, and Toddles hurriedly sends for the doctor. Neilan, in his office, receives the check which Kirkland sent by messenger, but very shortly thereafter Reid calls and confronts Neilan with the evidence of the blotter and succeeds in convincing Neilan that he is doing wrong. Neilan tears the check up, whereupon Reid also tears the damaging evidence against him. Later, when Kirkland calls for the acceptance of his bid, Neilan hands him the torn check. When the doctor arrives at Toddles' urgent calls he finds Pauline dying and sends Toddles from the room. When Neilan comes to tell Toddles of his failure to raise the necessary money for Pauline's trip, he meets the doctor coming from the house, who informs him of Pauline's death.

BISON.

WHEN SHERMAN MARCHED TO THE SEA (3 parts—July 19).—Mrs. Margaret Oswald, a wealthy widow, lives on her plantation near the seacoast at Savannah, Georgia, and with her are her two grown sons, Robert and Jack, and her daughter, Gertie, the latter being aged seven years. Henry Bennett is overseer of the negro slaves on the plantation. Robert is opposed to slavery and announces his intention to go north and fight with Lincoln's men. Jack denounces Robert's sentiments. Overseer Bennett treats the slaves cruelly, and Bob thrashes him, incurring Bennett's hatred. Jeff Davis calls for more volunteers to strengthen the rebel army. Phyllis, daughter of a widow living near the Oswald plantation, is betrothed to Robert, but condemns his Union sentiments and returns the engagement ring. Bob goes north and enlists in the Federal army. Jack joins the Confederate troops. Overseer Bennett travels north and joins the Union forces and acts as a Confederate spy.

Three years then elapse. Jack is shown serving in the Confederate army Secret Service, and is given a message by General Hardee to take to General Brown, advising Hardee that Sherman's "bummers" are nearing Savannah. Sherman's camp is shown, where Robert is a Union officer and is sent by Sherman to destroy a bridge across Turner's Bay near the Oswald home. Robert's brother, Jack, carrying Hardee's message, arrives at the bridge when Robert and his soldiers begin putting powder under the timbers. Phyllis and Gertie, on an outing, arrive at the bridge. Robert meets Jack and demands the message. A fight follows. Jack is arrested and led away. Union and rebel troops arrive and fight a battle on the bridge, the Unionists being victorious. The retreating rebels are reinforced and return, whereupon Bob gives the word and the bridge is blown up, the structure and the rebels being wiped out. General Sherman, when Jack is brought in as a prisoner, orders him shot as a spy. Bennett, serving in Sherman's army as a secret aid to the Confederacy, determines to help Jack escape and make it appear that Robert, who once thrashed Bennett, aided his brother Jack to get away. Gertie leaves home and makes her way into Sherman's camp to aid her condemned brother Robert. Bennett steals Robert's coat and hat out of his tent and gives them the guard's attention and Jack escapes. Bennett falsely accuses Bob and the latter is sentenced to be shot. Bennett, later, is mortally wounded and tells Sherman that Robert is innocent, obtaining Robert's exoneration and release from custody. Robert and a detachment

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are sent on a scouting trip. They learn that a rebel troop train is coming and plant powder under the railroad track. When the train is over the powder, the fuse is ignited and the explosion destroys the locomotive, cars and the rebel troops. Sherman orders his cavalry scouts to patrol the ocean shore near Fort McAllister. Jack and fifty rebel cavalrymen stop on the seashore beneath a cliff fifty feet high, when the tide waves roll against the base of the cliff. About sixty of Sherman's mounted soldiers, including Robert, meet the rebel cavalrymen at the cliff shore and a thrilling, spectacular battle ensues in water four feet deep. General Sherman, on top of the cliff, directs the fire of artillerymen on the rebels below. Many of the warring cavalrymen are shot off their horses and their bodies toss in the surf. The Union cavalrymen finally win the battle. Phyllis arrives, sees her brother wounded in the surf, and wades out and rescues him. Jack dies on the shore rocks, Robert arriving at his side in time to hear his brother's last words of forgiveness.

CRYSTAL.

THE BROKEN SPELL (July 22).—Bob's father dies, leaving his entire estate to Bob. The young man, immensely wealthy, is looked upon by everybody in the county in which he lives as a very desirable husband. Bob and Mary, the pretty country miss, are sweethearts. Valerie Monroe, a worldly woman from the city, is out automobiling in the country and stops for refreshments at the farm of Mary's people. There she meets Bob, and upon being informed that he is a very wealthy young man, designs to get some of his fortune. She leaves and Bob sees her to her automobile. She invites him to visit her in the city and he seems to have fallen to her charms. Later he determines to visit the city and try and see a little of life outside of the hum-drum country existence he has always lived. He visits Valerie and, being smitten with her beauty, falls in love with her. She works a game on him and writes a letter to herself which informs her that the mortgage on her father's homestead is due and about to be foreclosed unless two thousand dollars is paid at once. She shows Bob the letter purporting to have been written by her father to her and he offers to give her the money. She demurely refuses, but eventually accepts. She managed things so that upon each of Bob's visits her child Rose has been absent from the house and he never suspects that she is a married woman and has a growing child. Bob, walking along the street the next day, saves a child from being run over by a runaway horse. He then continues on his way to Valerie's home. Previous to this he had written Mary that he liked the city exceptionally well and telling her he did not think that he would return to the country. The poor girl is nearly heartbroken. Bob arrives at Valerie's house and does not mention anything about the runaway. The child returns while Bob is there, and, upon seeing him, informs her mother that Bob saved her life. Valerie thanks Bob as only a mother can, but the poor boy, enamoured as he was, only to discover that the recipient of his honest intentions was a married woman who has used him as a plaything to extort money from, rushes from the house. Just as he is about to leave, Valerie's maid arrives and gives him a letter from Valerie. She writes that she is more than grateful for his action in saving the only being on earth that she really has any love for, and returns his money. Bob hastens home and finding Mary still waiting for him, clasps her in his arms and vows never to leave her or his country home again.

COLLEGE CHUMS (July 27).—Chester Barnett and Joe Belmont are two college chums. Chester invites Pearl to go with him to the concert of the Glee Club, to be held Saturday afternoon. Charlotte, who is Joe's girl, receives the same invitation from Joe. Saturday the girls are all dressed and await their respective sweethearts. Chester meets Joe on the street and Joe suggests a ball game as the proper place to go to while away the time until their appointment with the girls. They go and become so interested in the game, which is exciting, that they forget all about the girls. Meanwhile the girls await them, waxing angrier every minute. Late that afternoon the boys visit their girls and each is accorded a very warm reception and is shown the door. They meet and tell each other of their misfortune. Joe lights upon a scheme. He telephones Pearl that Chester has been run over by an automobile and is badly hurt. Pearl buys some flowers and visits Chester, whom she finds in bed, with a leg greatly bandaged and with Joe attending him. Chester telephones Charlotte the next day that Joe has met with an accident and that he is stopping at his house. Charlotte buys a large basket of fruit and calls on her beau. She finds him in mortal pain, and makes up with him. After she leaves the boys dance around and sing. Pearl arrives and meets Charlotte as she is leaving. They return and find the boys in the midst of their revelry. Their villainy being exposed the girls leave them and refuse to talk to them any more, going home to sympathize with each other as best they can and leaving the boys in more of a dilemma than before.

BELMONT STUNG (July 27).—Belmont and Violet are friends. He pays her attentions after having quarrelled with Ethel. Ethel, though a great friend of Violet's, still likes Belmont and is jealous of his attentions to Violet. Belmont visits Violet, but before arriving there, stops at a drug store and seeing an advertisement of a hair restorer, buys a bottle, his hair having begun to fall out. Violet, who had a slight growth of hair on her face, had bought a hair remover and was showing it to Ethel when Belmont arrived. Violet leaves the former sweetheart alone while she goes out to make lemonade. Belmont turns his back to Ethel and reads a book. Ethel determines to get even, and excuses herself for a few moments. She takes the two bottles with her and, putting them in water, removes the labels from the bottles. She then pastes the hair remover on the hair restorer bottle and puts them back where they were before she took them away. Belmont leaves, taking his bottle with him. That evening he applies the supposed hair restorer and before he knows it, he is totally bald. Violet uses the hair restorer on her face, thinking that in the morning when she awoke her face would show no more signs of hair. The next day Belmont awakens and looking in the mirror is given the shock of his life. He rushes to Violet's house and shows her his bald pate. His surprise is greater, however, when she turns toward him and he sees her face is adorned with a full growth of beard, both bottles having performed their mission. Belmont takes one look at the girl of his dreams and faints dead away.

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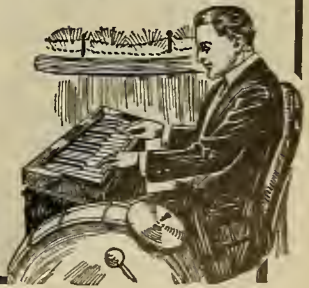

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REX.

THE FALLEN ANGEL (2 parts, July 24).—In the strife of a great city two sisters take different paths, one a humble home with honest hearts, the other, a gilded life of luxury and ease, without the holy name of wife. At the opening of the story the contrast of their lives is shown—Tom and Alice, although poor, find much to be thankful for and are happy with their family of four small children. One night the husband, while in faithful execution of his duties as night watchman, discovers burglars at work upon his employer's safe. He unfortunately reaches the scene the moment the safe explodes and is killed by the heavy door. The next morning his dead body is found and taken to the home of his wife.

Helen, while taking her chocolate in bed, reads of the disaster that has befallen the home of her sister. Being deeply touched, she dispatches a message, offering assistance, which is firmly resented by the widow, together with her offering of flowers. Alice, unprovided for by the death of her husband, secures employment. Helen, penitent of her sins, goes to the humble rooms of her sister to ask forgiveness. She finds Alice absent, but her call is made agreeable by the children, who mistake her for the mission worker. While fondling them the mission attendant arrives, and is dismissed by Helen, who decides to assume the care of the children under the guise of a mission worker. This deception is practiced for a long time, much to the pleasure and enjoyment of the children, but to the discomfort and suspicion of Phil, who, upon one occasion, follows her to ascertain the cause of her habitual absence in the afternoons. Helen, in her leave, picks up a half finished letter to the mission workers in which her sister expresses her appreciation and thanks to the angel that has made here household so happy. The thought of giving up the children fills her with pain as she goes away.

Instances of the life which had heretofore tempted and pleased her are now repulsive and fail to satisfy and she is deeply moved to shame. Phil, unable to appreciate the awakening of her soul, is silent to her appeal for the right to be called "wife." Unable to forbear any longer, she leaves the home of luxury and seeks refuge in the sanctuary of the mission workers, where she is received kindly and made one of them. Her sister, upon availing herself of her chance to personally thank the mission workers, calls and nearly encounters Helen.

Phil, upon learning of Helen's leave, is deeply moved and love finds expression in a note he pens, offering any concession if she will again come back. He decides to leave it with the children, who had occupied so much of her time. Helen, who in the meantime, having resumed her calls, unexpectedly encounters Alice, who orders her from the house. She goes to the mission where she unburdens the bitter truth to an old minister, who, in sympathy, requests that she return with him. Phil, in the meantime having arrived at Alice's home, is told by the children that their angel would come no more. Alice enters, and upon learning Phil's relation with Helen, demands that he leave. They are, however, interrupted by the arrival of the minister with Helen, who quotes from the Bible—"that likewise joy shall be in Heaven over one sinner that repenteth more than over ninety and nine just persons, which need no repentance." Alice is awakened to a fuller understanding, and the minister is called upon to perform the marriage between the repentent Phil and Helen.

THE ACTOR (July 27).—Lloyd Warrington, a stock actor, is with his wife and family in the West. He notes an article in a theatrical paper to the effect that Western actors are receiving more recognition in the East. Despite his wife's protests, he decides to go and try for a part in one of the Broadway theaters. He leaves home and goes to New York. Several unsuccessful weeks elapse. Lloyd fails to get employment and as a last resort applies at the office of Charles Lohman, a big producer, who refuses to see him. As he turns to leave he meets Gilbert Light, an old friend, who has made good, and through Light's influence he is given an interview with Lohman and makes a favorable impression. Lohman shows him a part in a new play and promises to give him a chance at it. Lloyd leaves the office delighted.

In his little hall bedroom he is reading over the part he is to play when a letter from Lohman arrives saying that the management is afraid to try him out. He is heartbroken when his friend Light comes in. Light is shown the letter and suggests a plan to convince Lohman and the author of his ability.

Lloyd and Light dress and go to the club, where Lohman and the author are spending the evening. They speak to them as they pass and sit down at a nearby table to play cards. As they play, Lloyd picks a quarrel with Light, which is seen by Lohman and the author. The quarrel results in Lloyd's rising and shooting Light in the presence of all the club members. Lohman is panic stricken at the cold bloded murder and almost overcome by the excitement. Lloyd makes his escape from the room, leaving Light to be taken care of by the attendants.

A few moments later when Light is somewhat revived and the author has recovered his nerve, Lloyd re-enters the scene and explains that he was simply staging the big scene from Lohman's play to convince him of his ability. Lohman is again overcome and realizes Lloyd's ability, giving him a contract on the spot. The night of the opening performance witnesses Lloyd's triumph, surrounded by his family.

UNIVERSAL.

ANIMATED WEEKLY, NO. 70 (July 9).—Historical Pageant.—The early history of New York state is re-enacted in historical and legendary pageant at New Rochelle, New York. The arrival of the "Half Moon."

Remarkable Flight—Count Zeppeline makes his first successful flight in his new airship, the "Sachsen," landing at Vienna, Austria.

Dogs Have their Day, at the first annual dog show held by the Long Beach Canine Society, Long Beach, L. I.

Departure of Troops—There is an unusual movement of the United States Troops from San Francisco to the Hawaiian Islands.

The Suburban Handicap—The classic of the American turf is won by "Whisk Broom," who creates a new World's record, traveling the distance of one and a quarter miles in two minutes flat. "Whisk Broom," Notter up.

The King's Birthday is celebrated with a grand review of the Royal Guard at Manchester, England.

Unique Race—Members of the Fort Bliss Troops participate in a unique horse race at El Paso, Tex.

The Weekly Fashion Hint is a classy lot of cool summer frocks and the latest bathing suits. (Posed and shown by courtesy of The Ladies' Home Journal Pattern Company.)

Safe and Sane Fourth—Various Fourth of July celebrations in honor of Uncle Sam's one hundred and thirty-seventh birthday. "The Spirit of '76." National salute of forty-five guns. Colors. Night Illuminations.

Procession at Berlin—Members of the German Union Societies parade through the streets of the German capital.

The Gettysburg Reunion—The heroes of the blue and the gray meet again on the famous battlefield at Gettysburg, Pa.

The Lord Mayor opens the extensions to the Spa at Harrogate, England.

Who's Who in Pictures—Barbara Tennant (Universal).

ECLAIR.

IN THE NIGHT (July 6).—This subject centers about the misunderstanding between a man and his wife, due to his having seen a stranger enter his home under cover of night through a rear gateway, in company with his wife, who had met him there. Following into the house the husband found the stranger reading from some letters, which he thought to be love letters, and he was just about to shoot them both when his wife saw the revolver pointed at her heart and screamed.

An explanation followed which convinced the husband that his wife had not only been true to him, but had at that moment been talking to a man from whom she had borrowed money to aid her husband in his recent illness. She had borrowed the money secretly, and had been unable to repay it promptly, and so the stranger had come to learn when he might expect payment.

HOW DIAMONDS ARE MADE (July 6).—The diamond, most brilliant of jewels, is, like coal, a piece of pure carbon, except of a different crystallization.

At last the production of artificial diamonds has been achieved by the French scientist, Moissan, but the resulting jewels are so small that it is impossible to set them, their dimensions being but one-tenth of a millimeter.

To produce them, terrific heat is brought to bear on carbon of sugar; 600 amperes intensity and a tension of 55 bolts are required. After fusion at a temperature of 3000 degrees, the cast substance is run into a melting pot and plunged in cold water Enormous compression causes instant solidification of the cast metal and the carbon assumes crystalline form.

Successive baths in various acids dissolve the mass and liberate the diamonds. After several weeks, the continued treatment terminates in a final cleansing bath of methylated fluid treated with iodine, and at last the jewels are free.

IT IS HARD TO PLEASE HIM, BUT IT'S WORTH IT (Newlywed Series—July 13).—Da! Da! What does 'ittle Snookums want now? Nice man is coming down the street with big, bright balloons. Muvver must get him one.

Now, home, for nursie to see it. Poor, fat nursie must add another accomplishment for Snookums' benefit. She puffs and pants, and puffs and pants some more to keep the balloon blown up for Baby dear.

"Pshaw! It's done busted," says nursie, at which Snookums bursts forth with the preliminary "Wow" which his fond mother knows as the overture to his vocal entertainments. Mother is not in a musical mood, so she telephones Dada to come right home and bring some toy balloons for Precious.

Dada comes home, and he and nursie and mother are well nigh exhausted keeping the balloon blown up for baby dear, when it occurs to Dada to let the old bicycle pump do the work. But 'ittle Sugar Plum is no longer interested; he drops off into the sleep of innocence at mother's feet, and his devoted subjects sigh with relief as he is carried off to bed.

A CATHOLIC MISSION IN CHINA (July 13).—The poor of China are blessed with progeny in inverse proportion to the store of their earthly possessions, and make no bones of abandoning the excess infants.

Hordes of such foundlings have been rescued through the work of the Catholic Missions in China, which give a reward for each infant brought to them.

The waifs are given a comfortable home, motherly care—even affection—and when old enough embrace the religion of their kind friends.

THE WITCH (3 parts, July 2).—Selectman Marsh, a miserly elder, is in love with Mary Martin, daughter of Widow Martin, but she resents his attentions. Governor Brent, a stranger in the village, comes across her in the woods as she is trying to evade Marsh. He carries her basket and together they walk to the widow's cottage. The governor is called away to a distant conclave so suddenly that Mary, who has not even learned his name or where he has gone, is grieved. In order to carry out his plan of getting Mary married to him, Marsh resorts to a strategem and accuses the widow, who dispenses remedies to her neighbors, of witchcraft. When a little girl neighbor, who has been eating too many green apples, becomes sick, the widow is accused of her ailment. She is at once placed in jail. Marsh comes to extend his sympathy and says that he will use his influence in getting her out if she will consent to have her daughter marry him. She refuses and appeals to the acting governor, who, although willing to help her at first, is at length frightened into neutrality by the wrath of the villagers. The day of the execution has arrived, and, as the villagers are getting ready to burn the widow, Mary desparingly offers herself to Marsh, and they are married. Marsh fears the fury of the enraged people in freeing the widow, and Mary, unable to withstand the suspense, hurries home.

On her way she meets Governor Brent, who has returned. He learns of Mary's trouble and with a guard he rescues the widow. He brings her to her cottage, followed by the angry villagers. News is brought that the little girl is well and that she has confessed as to the cause of her illness. The people will not believe this and trouble is averted by the retinue of the governor, who learns with sorrow that she is married to the miserly Marsh. Mary tries to be a dutiful wife, but finds that his caresses are obnoxious and that he cares more for his gold than for her. Brent cannot forget Mary and in going towards her home sees her husband about to attack her for trying to save a little boy who has stolen an apple. Marsh reminds Brent that the law permits of a husband chastising his wife if he wishes to and Brent leaves. He finds that his admiration for Mary is very strong and he again calls upon her. He observes that Mary is alone, her husband being in the cellar gloating over his gold. He kisses the bruises inflicted upon her. Their loud talking is heard by Marsh, who ascends just in time to see Brent about to embrace his wife. He angrily attempts to strike Brent, but the latter leaves in time.

Some time later, Marsh, who has long coveted a piece of government property near his home, threatens to make his wife and Brent objects of scorn if Mary does not influence the governor in granting the land to him. Brent, although surprised to learn of Mary's mission, acquiesces to her request. During the absence of Mary, Marsh has descended into the cellar where he keeps his gold, but has forgotten to shut the secret door to the hiding place. Mary returns and Marsh, knowing now that she knows of his hiding place for the gold, runs after her with a big stick. At her mother's gate she meets Brent, who intercedes in her behalf with Marsh. Brent is knocked down. The widow tells Marsh that he has killed Brent. In a frenzy of fright he rushes to his cellar for the bags of gold. But the weight of them is too much and just before he reaches the top of the stairs he falls and kills himself. The villagers arrive at the Martin's cottage with the news that Marsh has been killed, and now Mary and Brent are left alone in their new-found happiness.

THE TRAIL OF THE HANGING ROCK (2 parts, July 9).—The foster-father of Migonne is given much concern by the wanderings of his adopted daughter, for she has now grown to womanhood. On one occasion she wandered down to the stream to get some water. Leaving her hat on the bank she strolls away only to find upon returning a man's pipe. The hat had been picked up by Constance, who had gone in search of its owner. Not finding anyone in the immediate vicinity, he returns to the place where he found the hat. He is surprised to observe Migonne holding his pipe, and after exchanging their finds, they go and pick flowers. It is twilight when Migonne invites Constance to her dwelling. She haloos joyously for her father, who hears the call. In nearing the cabin, Victor, the foster-father, misinterprets the shadows of his daughter and Constance silhouetted against the window, for those of strangers. Hastily opening the door he shoots, but the course of the bullet is diverted from Constance by the quickwitted Migonne and it strikes her mother's picture. When the misunderstanding is

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cleared, Victor makes amends by offering his hospitality.

A few days later Constance and his guide strike gold at the foot of the Hanging Rock. They are just about to begin digging when Victor, who has happened by, stops them. He tells them that over twenty years ago his sister and he settled in this wilderness. He fell in love with Annie St. Leger, who later married Pierre. After a year of married life, a child was born of their union. She was given the name of Migonne. Their happiness was soon marred by financial trouble and Pierre left to seek a fortune. He met with disastrous results in a very unconventional way and was compelled to spend many years in a dungeon. After seven years Annie consented to be mine, and we had scarcely settled in our home when we were informed that Pierre (who had been released from jail, the real criminal being apprehended), learning of the marriage of his wife, shot himself. We buried him at the foot of Hanging Rock, and before another season had gone Annie passed into the Great Beyond. She, too, was buried beside Pierre. Victor, after finishing his story, then leaves the spot, overcome with the poignancy of resurrected grief. He is followed by Migonne, Constance and the guide.

A few days later Migonne turns to her foster-father, saying that she does not want him to be her daddy any longer, but her husband.

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MAJESTIC.

THE SHADOW OF THE PAST (July 6).—An old clerk, whose age had told against him in the battle of life, found himself unable to obtain employment. At last, driven to despair, he heard of a dance hall where waiters were wanted, and applied for a position there. He would have met with another rebuff, but the proprietor took a fancy to the old clerk's pretty daughter, who had accompanied him, and offered him a position if he would let the girl sing in the chorus of the company which entertained the patrons. The old clerk indignantly refused, but his daughter, realizing their need, persuaded him to accept the offer.

The environment of the dance hall was offensive to the girl's refined nature, but she bore it bravely for her father's sake, for she knew he would have difficulty in obtaining work elsewhere. The proprietor forced his attentions upon her, but she met his advances with such dignity that his admiration deepened into respect and he asked her to be his wife. She refused him and he threatened to discharge her father. But the threat soon lost its force, for that very evening the old man died and the girl was left alone in the world.

She left the dance hall and obtained work in a department store, while her former employer searched vainly for her. After a while she was discharged from the position and was in danger of privation, but a motherly old country woman, who was visiting the city, took pity on the girl and brought her to her country home.

Love came into the girl's life in the person of her benefactor's son, a manly young farmer. She returned his affection gladly. Then one day the shadow of the past fell across the girl's life, for the dance hall proprietor chanced to come through the little country town in his automobile and recognized the girl for whom he had always cared. He told her that if she did not marry him he would tell the farmer that she had been a singer in a dance hall. She refused and sadly waited for the blow to fall. The next day the farmer received an anonymous letter containing a picture of the dance hall, showing the girl in dancing dress, and telling him that this was the way she had earned her living, but to the girl's surprise and joy, she found that the farmer loved her far too well to believe any evil of her.

ONE OF THE FINEST (July 8).—The factory girl had two suitors, one a policeman, the other a workingman. She preferred the former, and the disappointed lover, swayed by jealous rage, vowed to be revenged upon the young officer. His opportunity soon came. The young patrolman, while on duty, met with an accident, and was rendered unconscious. His rival, finding him in this state, by an ingenious deception, made it appear that he was drunk, and the patrolman was convicted of being intoxicated and was dismissed from the force. His former comrades ignored him, for they considered him unworthy of respect, but his sweetheart was loyal and believed in him.

The young workman felt conscience-stricken at the wrong he had done and bitterly regretted yielding to his jealous impulse, but did not have the moral courage to tell the truth.

A fire broke out in the tenement where the workman lived. Everyone got safely out except the young man's mother, who, overcome by the smoke, lay unconscious in the kitchen. She would have perished but for a brave man who fought his way through smoke and flame and staggered back with her to safety. It was the disgraced officer. The son witnessed the heroic deed, and recognized in his mother's preserver the man whom he had so cruelly wronged. Then and there he told the truth and his confession cleared the young officer and restored him to the police department.

The patrolman was awarded a medal for heroism, and soon afterwards led to the altar the girl who had been loyal to him when he was not "One of the Finest," but a discredited police officer.

THE INGRATE (July 12).—A New York broker was caught in one of the financial flurries for which Wall Street is famous, and lost his fortune. Like many others before him, he left the East to seek wealth in the gold mines of the West. Success did not come to him and he would have starved if a young prospector had not taken pity upon him and made him his partner.

A claim was located and gold discovered. The miner was taken ill, and his treacherous companion, taking advantage of his partner's helpless condition, took the gold and left his benefactor to die in the desert. The sick man was found by prospectors and nursed back to life. He discovered other rich claims and became one of the mining kings of the West, but cherished a strong hatred for the ingrate who had treated him so heartlessly.

Many years later, the rich mining man received a report from a detective, stating that his enemy was now a prominent Wall Street broker, and was conducting a fight for the control of certain railroad properties owned by an elderly capitalist. The ingrate, the detective said, was sure to succeed unless the miner chose to interfere.

And the miner did. The elderly financier, harrassed and exhausted, received a visit from a grim man from the West, who placed his immense fortune at the other's command, for the purpose, as he expressed it, of "crushing that snake." Money is all-powerful in the world of finance, and after a few days of fierce battle on the "Change," the treacherous broker came to the office of his elderly opponent to plead for mercy. He received none, and left a ruined man, but not before he saw the man who had waited long for the day of reckoning with the miner whom he had so shamefully treated.

The robbery of the desert had been avenged on the floor of the New York Stock Exchange.

IMPULSE (July 13).—Angelo has gone out on strike and cannot find a job. His wife and children are starving. Nerved by their suffering he goes into the better part of town and begs of passers-by. They shun him. One complains to a policeman, and Angelo desists and slinks home. On the way he passes a rag dealer who is doing a thriving business in the tenement district. Angelo's eyes glitter at the money which pours from the rag dealer's sack into his bony palms. Angelo endeavors to borrow enough for a little food. The rag dealer refuses to lend any.

Angelo's wife, desperate by now, persuades Angelo by threats and caresses to kill the rag dealer, and forces a butcher knife into his unwilling hand. But as he begins to force the door he hears a cry from the next room; a burglar has entered and is choking the feeble old rag dealer to death. Forgetting his own plans and dropping the knife, Angelo bursts into the other room, grapples with the rag dealer's assailant and holds him while his wife brings a policeman who marches the would-be murderer off to jail. Angelo and his wife then address themselves to the rag dealer, who lies unconscious across the bed, his money clutched in his hand, and bring him back to life. He is so pleased at their timely aid that he gives them some money. Returning to their own quarters Angelo and his wife find the knife forgotten on the floor and are horrified at the memory of what they intended to do with it. They cross themselves and thank heaven for their deliverance.

A JAPANESE COURTSHIP (July 15).—Fred is in love with Miyo San. She tells him that to show his love he must wear her national dress and her first gift is a kimona and all fixings. Fred is too much in love to refuse; he wears the dress and has all sorts of trouble with it. Then Miyo writes him to come quickly as she has a surprise. The surprise is that she is returning his compliment by wearing the tightest sort of a tight American skirt, and Fred faints.

HIS WAY OF WINNING HER (July 19).—Fred is very much in love with Gladys, but her father does not look with favor upon him as a prospective son-in-law. He telephones the girl that he will come to the house at midnight, ready to elope with her. The father overhears the plan and locks his daughter in her room. When Fred arrives he is greeted by a fusilade of rolling-pins, flat-irons, bricks, etc., and beats a hasty retreat. The parents decide that they need a chaperon for their disobedient daughter, so they advertise for a stern governess. Fred dresses up and gets the position and is looked upon with favor by the parents. He elopes with Gladys and they are married before the parents find out how they have been fooled.

GOLD CREEK MINING (July 19).—Fred and his pal are hard up and all they have in the world is some worthless mining stock. They put up a job to raise some money on the certificates. Fred drops them on a park bench where several men witness the act, and his friend, disguised as a tramp, picks the stock up. Fred offers a reward for the stock, claiming that it is very valuable, and several men offer the supposed tramp large sums of money for the certificates. The stock is disposed of, and then the two pals hear that the mine has suddenly become very valuable and that the certificates are worth a good deal of money. After much difficulty they finally succeed in buying back the certificates, and then discover that the news was a mistake and that the bonds are still worthless.

THANHOUSER.

FOR THE MAN SHE LOVED (July 8).—The ranchman's daughter had two suitors, both her father's employees. One was a clearcut, intelligent young cowboy, energetic and ambitious; the other, capable in his way, but sullen and revengeful. The girl liked the first of the two, and as her father was quite content with her choice, the course of true love seemed to be running smoothly.

On one occasion, while the girl and her father, escorted by the two cowboys, were off on a business trip, they camped on the summit of a mountain. The girl was standing at the edge of a cliff. Her bracelet fell off, and as all supposed, rolled thousands of feet into the chasm below. She agreed with her father, however, that search for the jewel would be useless.

The favored cowboy planned a surprise, however. Part way down the cliff a ledge of rock jutted out, and he figured that perhaps the bracelet was lodged there. One day when work permitted, he rode away from the ranch and halted at the cliff. He tied a rope to a tree, lowered himself down to the ledge, and there made diligent search, being finally rewarded by finding the bracelet. Unfortunately for him, his rival had noticed his departure from the ranch, and followed him. In jealous rage the vengeful cowboy pulled up the rope, leaving his rival to die of exposure and starvation.

When her sweetheart failed to return to the ranch that night, the girl was worried, and intuitively suspected that the rejected suitor was to blame for the strange disappearance. The next morning she saw him ride away and followed. He went to the edge of the cliff to hurl taunts at his helpless victim, and then rode away. The girl, who had been in concealment, emerged after he had departed, and single-handed rescued her sweetheart, who was unconscious and near death. When he had been revived he returned to the ranch, there to confront his enemy, who at first believed him a ghost, but realized, when the hand of the law fell upon him, that his plot had failed through the girl's devotion to the man she loved.

AN ERRAND OF MERCY (July 11).—A little American girl, returning home from Europe, where she had been studying art, met a young doctor on the steamer and fell in love with him. They were married soon after the steamer reached New York. Her parents, who lived on a farm in the West, were unable to attend the wedding, but the bride wrote them enthusiastically, telling them how happy she was.

And she was happy for more than a year after the marriage. Her husband was devoted to her and their baby, but in spite of his many good qualities, he was of an intensely jealous disposition and resented the admiration which his pretty wife excited. Quarrels were frequent and finally the girl left him with her baby and returned to her parents, leaving a note in which she said that she would never see him again, and that she and the child were provided for. The husband believed that she had gone away with another man and plunged into the practice of his profession to forget a wife whom he deemed unworthy.

The young mother and her baby were tenderly received by her parents. The girl told them of the jealousy of her husband, whom they had never seen, and her indignant father told her that she must never return to him. In a short time the young wife died, and the little girl was brought up under the loving care of her grandparents.

The child's father, who had prospered as the years passed, and was now a famous physician, left New York for a tour of the country. But success had not brought him happiness, for he was a lonely man. The train stopped at a little Western town and the physician noticed the conductor talking to a little girl of ten, just the age his own child was, he thought sadly. The conductor entered the car and told the doctor that the child's grandfather was dangerously ill and there was no medical help available. The famous physician left the train and accompanied the child to her home, arriving just in time to save her grandparent's life. He did not expect any reward for his errand of mercy and yet he received one, for he discovered that his little guide was none other than his little daughter.

A CREPE BONNET (July 13).—The young husband was a very "tired business man," but instead of hurrying to the gay lights of Broadway, he remained at home in bed and worried the life out of his patient wife. His little daughter was a very active youngster and the noise made by her, assisted by her little playmates, drove him almost frantic. Sympathetic friends called and gravely decided that he had only a short time to live.

The children were cautioned to be very quiet, so as not to disturb the sick man, and they tried very hard to obey the command. A doll, belonging to one of the little girls, was broken, and the children decided to have a funeral.

"But where can we find the crepe?" a little girl exclaims in dismay. Willie Jones, who was present, looked mysterious and told them not to worry. He hurried off and soon reappeared with the bonnet of his mother, a widow. The crepe was removed from the bonnet, placed over the door bell, and

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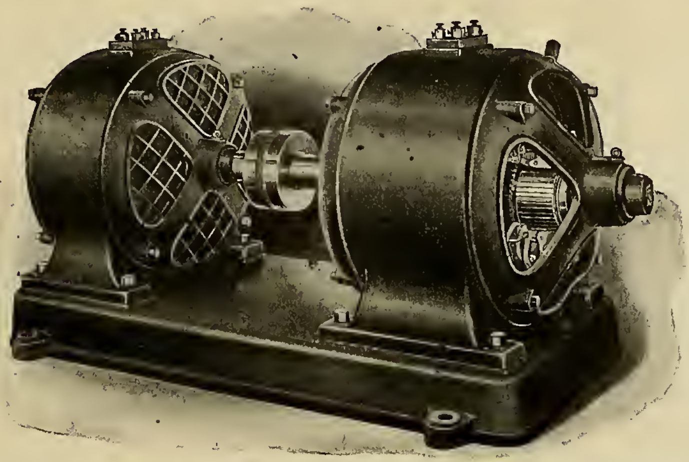

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the doll funeral wended its way from the house to a convenient back yard, where the doll was solemnly interred.

The head of the family gradually felt better and began to take an interest in life. In the meantime his friends noticed the crepe on the door and sadly concluded that he must have passed away. Soon a solemn procession made its way to the house and asked to see the wife. The servant thought they were crazy, the wife was sure of it and called her husband. The visitors cowered behind chairs when the husband appeared and disgustedly asked what was the matter. Then explanations ensued and irate parents sallied forth, seized their offspring and visited summary punishment upon them.

TANNHAUSER (3 parts, July 15).—Elizabeth, niece of the Landgrave of Thuringion, a pretty prince who reigned during the middle ages, was noted for her beauty and goodness. In those days, when chivalry ruled the world, minstrels were held in high repute and great nobles sang to their lady loves and competed in minstrel tournaments for their favor.

A minstrel tournament was held at the Landgrave's castle. There were many competitors, but all conceded that Wolfram, a young noble, would surely win the prize. And he would have succeeded if another contestant had not entered at the last moment, the young knight, Tannhauser, a stranger to the Thuringion court. Great as was Wolfram, Tannhauser was his master, and he received the laurel crown of victory from Elizabeth's fair hands.

Love came to Elizabeth and Tannhauser, but the Landgrave had other plans for her, and betrothed his niece to Wolfram. Tannhauser, broken-hearted, wandered away from court.

In the forests he met the pagan goddess, Venus, who ruled in her dominion beneath the earth. She cast a spell over the young knight and conducted him to her kingdom, where for a year he lived, charming Venus and her nymphs by his wonderful singing. Finally he grew weary of the life, prayed Heaven for forgiveness, and in a moment found himself in the forest which he had left a year before.

Tannhauser made his way back to the court, where he found that Wolfram, discovering that Elizabeth loved Tannhauser, had freed her from the betrothal. Arrangements were made for the early marriage of the two lovers when Tannhauser, under the magic influence of Venus, praised her in song, and was accused of blasphemy. The only way that he could secure pardon was to journey to Rome with a band of pilgrims and implore forgiveness from the Pope.

The Pope was a kindly man, but when he heard the sin of which Tannhauser was guilty, he wrathfully refused absolution, declaring that not until his staff should bloom would Tannhauser's lost soul be saved. Tannhauser, heart-broken, fled into the wilderness.

News was brought to Elizabeth of Tannhauser's plight. She fell ill, but constantly prayed for him, and a miracle was wrought, for leaves appeared upon the Pope's staff. He recalled his words and sent a messenger to find Tannhauser and deliver his pardon to him. Tannhauser was found, and joyfully hastened to Elizabeth with the news.

His joy changed to sorrow when he arrived at the castle and found that Elizabeth had died, praying to the last for him. Overcome by grief, the minstrel knight fell lifeless beside the body of his loved one.

RELIANCE.

THE FISHERMAN'S FORTUNE (July 14).—Ned Duncan, a worthless young fisherman, is in love with his cousin, Lucy Duncan. But Lucy's father, knowing well his nephew's evil tendencies, objects to his attentions. A quarrel ensues. His heart full of hatred and revenge, Ned makes his way to the water's edge, where he meets three shady looking strangers landing from a fishing smack. "Where is the nearest tavern?" Ned willingly agrees to show them and is invited in. Good fortune is at hand for Ned in the shape of a Westerner, who is directed to the hut of Ben Duncan, for whom he carries a letter from his brother, asking him to assist the bearer, a trusted friend, in locating his son, Ned, now grown to manhood—and handing over to him all the deceased's goods, amounting to $3,000. The amazing news inclines Duncan to forget the quarrel, and all might have gone well for Ned but for his own folly. Drink arouses him and he makes for Duncan's hut. Peering in he sees the stranger and his bag of gold. He sees Duncan hide it in an old stove, leaving Lucy on guard. The two men depart on their quest for the watcher, who little dreams the gold is his own. Vengeance is forgotten for greed. He hurries back to the tavern, tells them of the gold, and easily secures their assistance. They go to the hut, Ned hides outside while the others enter and steal the money. Hidden by sea cliffs, Ned divides his own fortune into four parts, and well satisfied, bids farewell to the strangers. Duncan and the Westerner wait at his door for him. Duncan insists upon making friends, and drags his puzzled nephew home, where the terrible truth is learned. Then Ned learns of his overwhelming folly. Lucy spies the strings of the money bag hanging from his pocket, and pulls forth the evidence of his complicity. From their sight, Ned rushes to the sea, where, far in the distance, he despairingly watches the boat carrying off his well merited loss.

HER ROSARY (July 10).—A nun, dreaming in a convent cell, her rosary between her fingers, thinks of a day now passed, when she and her boy lover roamed the fields. Throughout this picture the beautiful words of the world-famous "Rosary" are introduced at appropriate intervals.

While on the lake, she drops her necklace into the water and pleads with the boy to get it. He says he cannot swim; she accuses him of cowardice and he dives. But he does not come to the surface of the water, and in answer to her cries the peasants recover his lifeless body, which is laid reverently upon the bank of the stream. The girl flings herself on her knees beside him and finds the necklace clasped in his hand. After visiting the boy's grave, the girl goes to the convent, knocks upon the gate and is admitted. Time passes and alone with her rosary, she sees this dream each time she tells the beads.

"I kiss each bead and strive at last to learn to kiss the cross!"

THE STRANGE WAY (July 19).—Edith Willis, a society girl, tired of that unending round of pleasure that her life affords, wishes that she might get a chance to go away from it for a time. On her way to her fashionable summer home, she steps out of the parlor car to pick some flowers. A rough looking tramp accosts her and as he grabs for her purse, Steve, a Knight of the Road, who had been stealing a ride on the freight car, comes to her aid. The big tramp almost gets the best of Steve in the fight that follows, but Edith, seeing her rescuer's danger, comes to his assistance and strikes the tramp over the head. By this time Edith's train has drawn out. A sudden shower comes up and Steve carries the girl, who has fainted from shock and exposure, to the deserted station, where he watches by her side until the storm clears. Then he trudges with her in his arms to the nearest farm-house, where he begs the farmer and his wife to take her in. They feel that they cannot do this for nothing, and as Edith has no money, Steve offers to work to pay her board.

And, while detectives are scouring the country for the missing heiress, Steve, the tramp, works in the fields that she may be cared for. She recovers, and not wishing to leave her new free life, she does not tell who she is. But Steve, who has learned to love her and to feel that she loves him in return, sees a picture of her in the papers and an account of her disappearance. Heartbroken at the thought of losing her, he sends a wire to her aunt, and then going to her, says good-bye, for she will not need anyone to care for her longer. But she convinces him that love means more than money, and that the heiress cares for him, just as she did when he thought she was a poor waif.

AMERICAN.

JEALOUSY'S TRAIL (July 21).—The miner, Jim Moore, finding his claim does not yield paying results, goes in search of a new claim. His old claim is taken up by a new comer, Jack Larkin, who, by more diligent methods, secures better results. Mrs. Moore does the weekly washing for Larkin and is paid for her labor in ore. Moore returns to his home and is beset with jealousy. The young miner, Larkin, offers to go into partnership with Moore but is repulsed. The success of Larkin rankles Moore and he becomes sullen and morose, harboring distrust against his innocent wife. In a jealous rage he attacks her with fatal results.

A neighbor, Louis Roland, who in his kindly manner has been wont to comfort the unfortunate woman in her troubles, comes upon the handiwork of the jealous husband and the shock bereaves him of his reason. Young Larkin next learns the news and reports it to the sheriff. The neighbor's pipe, found on the premises, threw suspicion on him and a posse find him wandering in the forests, bereft of reason and unable to throw light on the situation. A chance circumstance enables Larkin to solve the apparent mystery and bring the guilty husband to justice.

TOM BLAKE'S REDEMPTION (July 24).—In the little railroad town known as Wynola, Cal., was the modest home of Mrs. Blake, a widow, and with her lived her only son, Thomas, so named after his father. Young Thomas had become an engineer and the pride of his heart was old No. 19.

One afternoon he receives a hurry call to make a special run. He takes a hurried leave from his mother and his boyhood sweetheart. When near the round-house, he finds he has time for just a little drink, so turns into the saloon. Temptation gets the best of Tom and he has more liquor than is good for him, but not only that—he is late as well. The yard superintendent is patiently waiting. Time flies and still Tom is not there. When he finally appears he is reprimanded for his tardiness, and when his inebriated condition is apparent, he is ordered not to make the run. Tom grows abusive and is taken home. His discharge from service is only a matter of course.

Tom leaves home and appetite for liquor grows apace with the discouragements he encounters in a cruel world. His downward course goes unchecked from bad to worse, when an old woman, bittering and in rags, brings to him visions of his own aged mother, patiently waiting for the return of her wayward son. His latent manhood receives a jolt and he resolves to return to home and friends. Without money he is obliged to "beat" his way and we see him sneak between the baggage car and No. 19.

On the same train is seen another character, whose object is apparent when, shortly after the train starts, he is seen to creep up and level a gun at the engineer and fireman. The train has aboard a large shipment of gold bullion—there is also attached the private car of the president of the road. The train has already slacked its speed, when Tom creeps up over into the engine, a sharp, quick struggle follows, the bandit is subdued and it is Tom's hand that again opens the throttle of the engine. She leaps forward at her old speed and the confederate bandits are left disappointed at the side of the track where it had been planned to hold up the train. The momentary anxiety of the president at the slackening of the train's speed is allayed when the train reaches her destination, the lone bandit is turned over to the minions of the law, and Tom is to be rewarded by a gift of money, which he refuses, stating that he wants only one more chance to run an engine.

The mother's unfaltering faith in her boy is rewarded by the press reports of his bravery. Tom is given work again and when six months later he is married to his sweetheart, one of the most cherished gifts is the reinstatement as the pilot of old No. 19, and a check for $1,000 payable to order of Mrs. Thomas Blake.

SHE WILL NEVER KNOW (July 26).—The old adage of "Be sure your sin will find you out," is well exemplified in this drama of the life of Gracia Snow, whose father, in his effort to acquire wealth becomes an incendiary. His crime is detected—he deserts his child and leaves for parts unknown. A guilty conscience gives him no rest and he becomes a knight of the road.

In later years he comes back to his old home under adverse circumstances. His identity becomes known, through a misdeed, but only to the lover of his daughter. Pride will not permit him to face the girl he took in her infancy and he continues his aimless wanderings.

The news of the father's return was the basis of a surprise for the daughter, but when the lover finds the man has again left he keeps the secret to himself and the already disgraced daughter never knew to what depths her wayward father had fallen.

KAY-BEE.

FLOTSAM (2 parts, July 25).—A storm is raging on the coast, and a vessel is dashed on the rocks. On shore Captain Wells and the life guards try in vain to shoot a line over the wreck. A lifeboat is launched from the sinking ship, and the captain's wife and child enter it. The huge breakers crush the frail craft and the occupants are precipitated into the water. All are drowned with the exception of the little girl, who is carried on the crest of a mountainous wave, and is about to be hurled on the rocks, when Captain Wells, casting off the detaining hands of his men, dives from the cliff, and after a furious battle with the ocean is helped to shore with the unconscious girl in his arms.

The survivor is about fourteen years of age. She is tenderly cared for by the woman, and, after she has fully recovered, Captain Wells learns that she has no living kin. Moved to pity, the big-hearted captain adopts Mildred. Five years elapse, and Mildred has grown to be a beautiful young woman. She keeps house for the captain, carrying his lunch to him every day.

A handsome artist comes to the seacoast town and Mildred poses for him. It is not long before the two fall in love with each other, of which the captain is ignorant. One day he sees Mildred with the artist, and he suddenly realizes that his love for her is more than paternal. To Mildred's consternation he proposes marriage, and she, feeling deep obligation to him, accepts him. She tells the artist that she must part from him, though she loves him. He pleads with her but she remains firm in her determination, though it grieves her sorely.

Captain Wells and Mildred are married, and the artist goes away. A year later, finding he cannot forget her, he writes her a letter asking her to meet him just once, for the sake of old times. She yields to his plea, and when he sees her he overwhelms her with protestations of love, and begs her to come with him. With her old love rekindled by his presence, Mildred finally agrees, and leaves a note for her husband. While on his way to the meeting place the artist passed Captain Wells, and the latter recalled his fears of a year before. While at his work he has a premonition that everything is not right, and he starts for home. An obliging neighbor tells him that his wife and the artist have gone out, and he rushes in the direction indicated. Meantime, Mildred has come to her senses, and she realizes what she is doing. She tells the artist she must go back, and refuses to be moved by his entreaties. She rushes toward home, leaving the artist in rage and mortification. A girl who had secretly admired the artist on his previous sojourn in the locality happens by and stops to talk to him. Captain Wells comes rushing up, and is astonished to find the

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artist and his companion. Believing he has been unjustly jealous he goes home and finds Mildred there, preparing dinner. She has destroyed the note, which had not reached the captain's eyes, and is trembling at her narrow escape from wrongdoing, and she joyfully greets her happy husband.

EXCLUSIVE FILM CORPORATION

GAUMONT.

GAUMONT WEEKLY, NO. 70 (July 9).—International Congress of Women.—Minister of Foreign Affairs holds reception for delegates on occasion of Paris meeting.

Building a Railroad in Hawaii.—New railroad lines on Pacific islands scene of rapid construction work.

French Naval Maneuvers.—Warships meet in annual practice on the Mediterranean.

Millionaires Build Road.—Two hundred and fifty Redlands, Cal., business men reconstruct Mill Creek highway.

Russian Church Head Honored.—Patriarch George IV. is the subject of sacred ceremony at Moscow. **"Let 'Er Buck."**—Frontier Day is celebrated with big round-up at Stockton, Cal.

The German Boat Race.—Motor craft in exciting contest at Plauer Lake, Germany.

Moving a Bridge.—Fifty-ton structure is lifted at Vancouver, Wash., in order to permit building's removal.

King George Has a Birthday.—A London fete in honor of the British monarch.

Gettysburg—Fifty Years After.—Grand Army of the Blue and Gray meet for last great reunion on America's bloodiest battlefield.

HIS MASTER'S DOUBLE (July 8).—Joseph is an ideal valet, but objects to his employer's stay-at-home proclivities. Poor Joseph has no time to himself at all, and samples the contents of the wine-cellar at imminent risk of discovery. An invitation from a long forgotten aunt, who returns from abroad with a charming niece, looks suspicious. Joseph has sacrificed ambition and accepted the prospect of a quiet life. He desires no rise in the world, still less does he contemplate marriage. An inspiration seizes him; he wants his employer to fall victim to a fair enchantress; he will accept the invitation, but will go made up as Mr. O'Malley. In the long ago Joseph had starred on the 'ten-twent-thirty-time," and it takes him but a few moments to apply grease-paint and moustache. He plays his part to perfection, the luncheon is a great success, and Suzanne is desperately smitten. So far, so good. The next invitation following quickly upon the first, is permitted to fall into O'Malley's hands, and although he is at loss to understand it, the employer decides to investigate the extraordinary damsel who has seemingly become enamoured of him. Joseph's disguise leads to Mr. O'Malley's cordial reception, but his formal manner causes some embarrassment until Suzanne decides that it needs the conservatory to make things run smoothly with this very backward suitor. Suzanne's charm soon sets O'Malley at his ease, and ere long he entirely succumbs to her fascination. Returning home in a puzzled frame of mind, he seeks explanation of the mystery from Joseph, who for answer, goes out of the room, returning a moment later in his disguise, asking the pertinent question: "Do you recognize yourself, sir? The astonished employer easily perceives that Joseph has prepared the way for his conquest, but having found such a sweet companion in Suzanne, he finds it easy to forgive his deception.

THE MAKING OF TAPESTRY (July 8).—This series of pictures was taken in one of the largest establishments at Tours, the great textile centre of France, and gives an interesting description of the processes employed in present-day manufacture of tapestry. The design to be embroidered is first planned on paper and afterwards reproduced on a material by perforation. The subject is then cut out and stuck on a carpet or other foundation, and the design embroidered by machinery. The making of the tasseled fringe, which is sewn around carpets, is also illustrated, and the film ends showing the great shuttle machines at work.

SOLAX.

THAT DOG (July 23).—That dog was a very wise dog. Snap was her name, and everywhere Tim Babcock went, Snap was sure to go. Tim was a farmer and one evening about seven o'clock, he suggested to his wife that he go and get some matches from the village. Mary consented on the condition that he would not be gone more than an hour, so off he went to the village with Snap. At the village tavern and store, however, he met a number of old friends and the time glided smoothly and pleasantly away, and when the hour was up, Snap, who as before mentioned, was a very wise dog, looked at his master's watch, and decided that his time was up, and went in to fetch him. After some argument with her master, she failed to overcome the persuasion of his friends; then he decided to remain just a little longer. This disgusted Snap, who besides being a very wise dog, was a very honest and truthful dog, and she therefore decided to drive the buggy home and tell her mistress all about it. Mary is astonished and wrathful on finding that her husband did not come home with the buggy and Snap and she therefore awaited him on the porch with a rolling pin. All went well until about twelve o'clock, when Tim finally came home and found his wife and Snap asleep on the doorstep. Carefully, he wended his way to the kitchen window and entered his home in this way, in order not to disturb the repose of his wife. Snap, however, hears a noise and wakes Mary, who, hearing strange noises proceeding from the kitchen, concludes that a tramp has entered through the window. She picks up Snap and sends her to arrest the tramp, and Snap being a very obedient dog, proceeds to arrest him. Tim passes a very disagreeable and painful five minutes with Snap hanging on behind, but is finally rescued by his wife, and promises that he will never stay out late at night again.

AS YE SOW (July 25).—Jeannette, the pretty daughter of a hard-working family of the tenement district, envies other girls with good clothing. She loathes the dinginess of her own neighborhood. Jeanette has made the acquaintance of a girl in the neighborhood named Carrie—considered rather fast. Carrie happens in one evening and invites Jeanette out with her for "a good time." Jennie remembers her lack of pretty dresses, but Carrie overcomes the objection by offering to fit her out. The parents demur, but finally consent, with the admonition, "I will wait up, so do not stay late."

Arrived at Carrie's room, which is very elaborately furnished, Jeanette is surprised at the display of finery and remarks, "I don't see how you manage it on $6 per week." Fully arrayed, they set forth and meet a couple of young men with whom Carrie is acquainted, and they go to a restaurant and are cajoled and laughed at, Jeanette drinks her first glass. A once beautiful woman enters bedecked with silks and jewels, and she is the cynosure of all eyes, especially Jeanette's. The woman orders a drink, and falls to gazing at the crowd; her eyes finally rest on Jeanette, and she understands. A conflict of emotions seems raging in her breast as she watches and listens, and when the escort of Jeanette's speaks in aside to the waiter, and asks Jeanette to follow, she gets up also and arrives at the door in time to see the fellow almost forcing the girl into a cab. She knocks him down, and takes Jeanette under her protection. Arrived at her room, she shows Jeanette what a terrible fate she has avoided by telling her a story of her own life. Jeanette realizes and wants to go home to mother—who sits there patiently and anxiously awaiting the daughter's return. But Jeanette, ashamed and afraid of the wrath of her father, hesitates. The woman writes a note, and gets Jeanette's promise to deliver it to her parents, then calls a cab and bids her farewell.

Jeanette arrives home to her anxious parents, and, unable to explain, hands them the note.

"Dear Friends:—Do not chide your daughter. But one out of every thousand returns unsullied from where she has been tonight. She has seen, she has heard, she has had her lesson. I, one of the vilest, was once pure as she, but I took the fatal step, and no voice spoke the one word that meant my salvation—Mother."

LUX.

FATE AND THE MAN (July 18).—The wife of Richard Stonn was a woman who seemed to think that they were born with luck against them. Her husband had been for some time engaged in nefarious practices, till at last finding the police were hot on his track, he determined to abandon his wife and flee from the country. Left penniless, the unfortunate woman obtains employment at the home of a chemist abroad to take charge of his little girl, a child of some ten years of age. Madam Stonn is exceptionally talented, and in the course of years becomes a capable assistant to the chemist, who has not the faintest idea that her husband is still alive. Eight years pass and the little girl has grown into a beautiful woman, whilst her friend and teacher has grown to secretly love the man who has proved so good a friend. One day, the girl confides in her friend the fact that she has fallen in love with a man whom she met whilst out for a walk, and promises to introduce him to her on the morrow. On the following day an explosion takes place in the chemist's laboratory, and the eyes of the assistant, Madam Stonn, are injured by the flames. When, later, the elder woman is brought face to face with her pupil's sweetheart, she seems, with her injured eyes, to recognize dimly the man's features. She listens to his voice, and is at last convinced that the suitor is none other than the man who basely deserted her so many years ago. Turning on the scoundrel, she declares her intention of exposing him unless he immediately leaves the country. Stonn flings himself onto his horse, which maddened by the spurring of its rider, runs away. Rider and steed approach a precipice, and, unable to stay their mad flight, are dashed to death on the rocks below. Every cloud has its silver lining, and through the strenuous efforts made by the chemist and his medical friends, Madam Stonn recovers the use of her eyes, and when the curtain rings down we are left with the conviction that the scientist will be as good a husband in the future as he has been a friend in the past.

PAT'S FANCY DRESS (July 25).—When Pat accepts an invitation to take part in a fancy dress ball at Countess Hikiks, it never enters into his wildest dreams that he is to be let in for the most weird experience that has ever fallen to the lot of mortal man. Pat visits a costumer, and wishing to be something quite out of the common, obtains a dress fashioned out of a leopard's skin, with a leopard's head as mask. When he appears in this, the ladies have several fits, each stronger than its predecessor. Pat thinks this high old fun, and so it is, till a real leopard appears on the scene. At first the animal is a bit taken back, and thinks his last drink must have been something stronger than water. Then he pulls himself together and starts a close inspection. Pat seeks safety in flight, and only gets it after having covered several miles, with the leopard clinging on to the most tender parts of his anatomy. He approaches a river and dives beneath its inviting waters, then he strikes for home. But his troubles are not over, because he has the most violent of nightmares, awaking to find himself doing valiant battle with a hearth rug made from a leopard's skin.

YOU NEVER CAN TELL (July 25).—Mrs. Woodland has two weaknesses, one for a handsome young man of the name of Jack Hunthard, and the other for stray cats. Hubby does not share in these infatuations. His remarks concerning pauper cats tend to be of an incandescent nature, and as regards Jack, well, it is a case of "where ignorance is bliss." Hubby arranges to go shooting, and starts out with his better half's blessing, for that somewhat flighty young lady has invited Jack, and is looking forward to a good time. On the field of action, the opposing forces being an aged rabbit, who is on his way to the post office to draw his old age pension, and a blind sparrow, our noble sportsman does not distinguish himself, and meeting a boy who is carrying a recently killed hare, buys it up and sends it to his wife as a proof of his prowess. Little does he dream that this very hare is on the way to his house from Jack, accompanied by a loving epistle, and a handsome sum for the Home of Indigent Cats as conscience money for having gone shooting instead of having kept his appointment. The parcel is untied in the presence of Mr. and Mrs. Woodland, and the cat is out of the bag, to say nothing of the bunny.

PILOT.

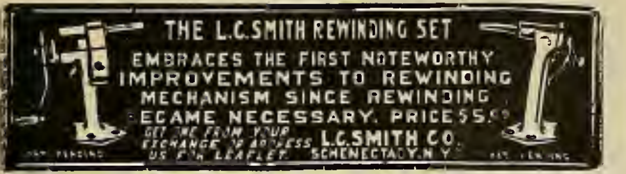
SANITARY GULCH (July 10).—Cliff Cole, agent for the Klos-Shave safety razors, finds business very dull in Cemetery Gulch. He can make no sales at all, so wires his manager in Chicago to send the emergency squad to the town at once. Priscilla Long, a stenographer in the office, and Mildred Shaw, another one, are dispatched to aid Cliff.

They arrive in the town. Priscilla is slightly disguised as a maiden aunt, and Mildred is supposed to be her niece. When the heavily bearded men try to show Mildred some attention, Priscilla repulses their advances with an atomiser, containing a powdered disinfectant, explaining that whiskers are lurking places for germs. Two of the more interested men decide to shave, and arouse the French barber from his lethargy of "no-business." They are cordially received by the women then, and the other men note their progress and decide to do likewise. The barber is shortly overwhelmed with business, which he is unable to take care of and Cliff persuades the men to buy his safety razors and shave themselves. Aroused by the idea of cleanliness, the men reform the town and change its name from Cemetery Gulch to Sanitary Gulch, posting the name over the railroad station. A vigilant committee ropes the men who will not shave and compels them to do so, even requiring that the hair be taken off "wooly chaps" which some of them wear.

The men make great progress in their attentions to Mildred and Priscilla, the barber grows fat off his earnings and Cliff sells many razors. When they decide finally that they have milked the town, the conspirators go to the depot to depart. As they wave an ironical goodbye from the rear of the train, the men realize how they have been tricked. There is just time for the now abhorred barber to make it. They shoot at his feet and he beats it for the train, while the men throw away their safety razors and take a solemn oath to never shave again.

GRANNY (July 17).—Eileen is a wealthy orphan who attends a fashionable boarding school for girls, where she is a great favorite, and frequently gives them midnight lunches and parties, to the chagrin of the teachers. When the other girls go home for their vacations, Eileen has to remain at school, and during one of her lonely spells, she writes to her aunt that she is going to move to their town, buy a home and adopt one of her family, which consists of Molly, Beth, Jack, the baby and an old granny, who spends most of her time in an attic room, almost neglected by the rest of the family.

Eileen shows her a great deal of attention, much to the surprise and displeasure of the others, who have no time to waste on the old lady. The day comes for Eileen to make her choice. The mother has dressed the children in their best and hopes that the baby will be the favored one, but Eileen brushes by the family and ascends to the old granny's room, and makes the dear old soul the recipient of her bounty. When the granny is comfortably installed in the beautiful mansion that



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Eileen has bought, the children come to ask forgiveness, and do not depart empty handed, as the generous old lady shares with them the money she has gotten from Eileen.

GREAT NORTHERN.

THE JOLLY RECRUITS (July 12).—When the time arrives for the annual militia encampment, Chris and Fred arrive in the best of spirits, but their old companion, Jack, puts in an appearance in bad temper and does not take kindly to the army routine that is mapped out for him. Instead of getting the sympathy of his friends, the latter decides to take some of the laziness out of him and plan a number of pranks for his especial edification. As soon as they arrive in the camp they are greeted by their comrades, but as Jack is in bad humor, he declines to enter into the spirit of their frivolity. He decides to go to slumber in the straw and after partially disrobing, wraps his army blanket about him and lies down to pleasant dreams. The fun starts at this point. Chris and Fred discover a nest of white rats and proceed to place them in the trousers of the slumbering Jack. The result may readily be imagined and when Jack is aroused he runs from the barracks and seeks rest elsewhere. Then it is that his tormenters scare him with "property snakes." Again there is a mixup and Jack decides to desert for good and makes all speed across the wild sweep of the wheat fields. Again he tries to fall asleep in a hay stack and a blundering farm hand this time foils him by setting fire to the harvest. When Jack is finally captured and returned to his quarters he is a wiser and sorrier man and the entire company, of which he is a member, greet him with shouts of joy and derision.

FEATURES

KINETO.

FROM OUT THE DEPTHS (2 parts—Feature Subject).—Nellie, who is returning home, is accosted by Harry Foster, a crook. As he is attempting to steal a kiss, Jim Warren, the sweetheart of Nellie, who happens to be in the immediate vicinity, witnesses the malignant intent of Foster, and going to the rescue of his sweetheart, knocks the evil doer down. Taking Nellie gently by the arm, they stroll down the lane as Foster, figuratively speaking, hurls insults and curses upon their heads. Some time later Nellie and Jim are married, and as they are emerging from the church Foster stands outside frowning his maledictions.

Time passes and Jim and his wife open a little flat. Jim is a hard working laborer, but the allurement of the bar is too strong for him and he falls from the pedestal of sobriety to that of a drunkard. On one occasion his wife goes to the saloon to bring him home and succeeds in getting him outside when the taunts of his fellows that he is compelled to hang on to his wife's apron strings, determines him to stay at the bar. Hours afterward he staggers home and in a quarrel with his wife, he throws her heavily against the floor, where she lies motionless. Believing that he has killed her, he rushes away. Starvation stares him in the face and he steals a loaf of bread. He is caught and sentenced to jail.

Meanwhile, his wife, who was only temporarily stunned, regains consciousness, and in order to support herself after her savings have been spent, she is compelled to sell the furniture. She subsequently obtains a position as maid in Lord Everdale's country mansion, and it is here where she meets her husband, who, having been released from jail, reluctantly accepts a proposition from Foster to rob the place. Nellie awakens when she hears the noise, and, going to investigate, discovers her husband. There is instant recognition and the husband leaves his plunder, promising his wife to write to her in a few days, when he will have a nice home ready for her. Two days later Nellie receives a letter from Jim, and as the film ends we see the young couple reunited in their new home.

MISCELLANEOUS

KINEMACOLOR.

WHEN LOVE GROWS UP (2 parts).—Two kings desire that their children marry, thereby combining the kingdoms. One is a prince, a little too young to consider marriage seriously, while the other is a sweet girl, who is not disposed to give up her toys and dolls just yet. The king of Joyland dispatches his son, the prince, with a letter.

To the king of Youthland:—We desire the hand of the Princess Caritn for our heir, Prince Donatella. We will consider this marriage as a treaty of peace between our kingdoms. Alverido, King of Joyland.

In the meantime the king of Youthland has ordered that the princess shall marry, and to the queen's plea—"Let her stay a child a little longer," the king answers—"She shall be wed within the year." Consequently the arrival of the young prince at Youthland is agreeable to the king, and he at once dispatches the queen and the ladies in waiting to bring the princess before him.

The princess is playing with her dolls attended by the nurse when the queen enters. Sending the nurse away she gently takes the doll from the child and exclaims—"Playtime is over Darling," so they proceed to dress her in court costume. She is then hurried into the throne room and presented to the prince, her husband to be. Timidly she recoils and at last rushes into her mother's arms. The prince in pity exclaims—"I cannot wed a frightened child. I will stay and be her playmate until her heart grows up." The queen pleads so the king consents, consequently they at once become playmates, indulging in games such as "Blindman's Buff," etc. The prince even goes so far as to join in her play with her dolls and toys, and throughout the following month the two are inseparable; but as the month has passed the prince despairs for he has learned to love her devotedly and exclaims—"Will nothing awake her?" How he succeeds is best told by the pictures.

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MISCELLANEOUS.

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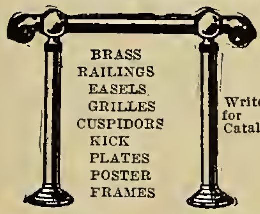

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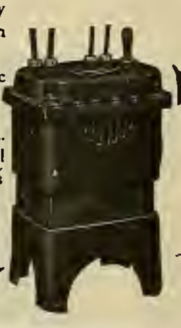

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In confirmation of our conversation of this afternoon, I hereby wish to place an initial order for 100 Simplex machines at the price quoted in Mr. Cannock's letter to me under date of June 25th, with the understanding that you include color reversal attachment which has been omitted in your quotation.

We intend to adopt your machine exclusively for use in Kinemacolor projection all over the world.

Thanking you for past favors, and trusting that I may see you again before I leave for Europe, I beg to remain,

Very truly yours,

(*Signed*) W. H. HICKEY, General Manager,
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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS............312
CALENDAR OF LICENSED RELEASES........334
CALENDAR OF INDEPENDENT RELEASES....336
CASE OF STAGE VS. PICTURE, THE..........296
CHICAGO LETTER 305
CHILDREN'S M. P. LEAGUE, THE............299
COMMENTS ON THE FILMS (Licensed)........319
COMMENTS ON THE FILMS (Independent).....320
"DAY OF JUDGMENT, THE" (Union Feature).311
FACTS AND COMMENTS.......................295
FIRST INTERNATIONAL EXPOSITION, THE. 324
FOREIGN TRADE NOTES.......................304
HARMONY IN UNIVERSAL OFFICES..........209
"HEART OF A JEWESS, THE" (Universal)....300
"HONOR THY FATHER" (Cines)..............369
INDEPENDENT FILM STORIES................350
INDEPENDENT RELEASE DATES.............368
INQUIRIES 315
LICENSED FILM STORIES.....................338
LICENSED RELEASE DATES..................370
MANUFACTURERS' ADVANCE NOTES 331
MUSIC FOR THE PICTURE....................303
NEW YORK STATE CONVENTION............307
OBSERVATIONS BY MAN ABOUT TOWN......310
"PAPER DOLL, THE" (Crystal)...............311
PHOTOPLAYWRIGHT, THE 314
PRESIDENT NEFF'S ANNUAL REPORT.......302
PRESS, PRODUCER AND PUBLIC,
by Louis Reeves Harrison.................297
PROJECTION DEPARTMENT 316
STORIES OF THE FILMS (Licensed)...........338
STORIES OF THE FILMS (Independent)........350
THE THIRD NATIONAL CONVENTION........301

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E............................... 372
KIEWERT, L. C.............................. 375
REISINGER, HUGO........................... 375

ELECTRICAL & MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO...................... 361
BELL & HOWELL............................. 352
BENDER, GEORGE............................ 348
CALEHUFF SUPPLY CO....................... 361
DETROIT MOTOR CAR CO.................... 376
FORT WAYNE ELECTRIC CO................. 363
GENERAL ELECTRIC CO..................... 371
HALLBERG, J. H............................ 357
HOKE, GEO. M............................... 348
KLEIGL BROS................................ 348
LAVEZZI 361
MOORE HUBBLE CO.......................... 372
PICTURE THEATER EQUIPMENT CO....... 377
SCHNEIDER, E............................... 344
SMITH, L. C. & CO.......................... 361
STRELINGER, CHARLES A...............342-344
WESTINGHOUSE ELECT. MFG. CO.......... 342
WHYTE-WHITMAN 375

MISCELLANEOUS FEATURES.
ALMO F. F. CO............................... 348
AM. KINETO CO.............................. 351
ARAB AMUSEMENT CO...................... 284
AMBROSIO F. CO............................ 345
BLINKHORN, A............................... 372
DUHEIM & HARTER M. P. CO............... 352
ECLECTIC FILMS............................. 343
FAMOUS PLAYERS........................... 373
FEATURE FILM CO........................... 346
FEATURE FILM CORP....................... 373
FILM RELEASES OF AMERICA.............. 349
FULLER'S CHAS. L. DISTRIBUTING CO..... 347
GENERAL FILM CO.........................288-289
GT. NORTHERN SPECIAL F. F. CO......... 359
ITALA FILM CO.............................. 376
KINEMACOLOR CO........................... 355
MILLER BROS. 101 RANCH................. 374
MONOPOL FILM CO......................... 280
MOORE, F. E................................. 375
NEW YORK FILM CO....................... 377
ROMA FILM CO............................. 348
SPECIAL EVENT FILM CO.................. 363
SUPREME F. F. CO.......................... 352
THE FAMOUS F. F. SERVICE............... 373
UNION FEATURES.......................... 357
UNIQUE FEATURE CO...................... 363
VIVAPHONE CO............................ 372
WARNER'S FEATURES...................... 359

FILM DEALERS & IMPORTERS.
WESTERN FILM BROKERS.................. 352

FIREPROOF APPARATUS.
TRAINER, C. W............................... 344
H. W. JOHNS-MANVILLE CO................ 361

FILM EXCHANGES.
BRADENBURG, G. W......................... 363
EXCLUSIVE FILM SUPPLY CORP........... 367
FULTON, E. E................................ 352
GUNBY BROS................................. 342
HETZ, L....................................... 348
LAEMMLE FILM CO.......................... 369
McINTIRE & RICHTER...................... 373
M. & F. FILM SERVICE..................... 344
MUTUAL FILM CORPORATION............. 337
NORTHERN FEATURE FILM EXCHANGE.... 376
SOUTHERN FILM CO......................... 344

INDEPENDENT FILM MANUFACTURERS.
AMERICAN 281
BRONCHO FILM CO.......................... 341
GAUMONT CO...............................279-351
KAY-BEE 341
KEYSTONE 341
MAJESTIC 378
N. Y. MOTION PICTURE CO................ 339
RAMO FILM CO............................. 355
RELIANCE 298
SOLAX 282-283
THANHOUSER 274
UNIVERSAL FILM MANUFACTURERS....276-277

LICENSED FILM MANUFACTURERS.
EDISON 290
ESSANAY 275
KALEM 294
LUBIN 291
MELIES 379
PATHE FRERES 286-287
SELIG 285
VITAGRAPH 292-293

LENS MANUFACTURERS.
BAUSCH & LOMB............................ 359

MISCELLANEOUS.
AMERICAN CINEMATOGRAPH CO...........
BOSH & CO.................................. 353
CLASSIFIED ADVERTISEMENTS............ 362
CLEVELAND, W. S...........................
COMMERCIAL M. P. CO..................... 340
CORCORAN, A. J............................ 340
DOWNTOWN AMUSEMENT CO.............. 333
EASTMAN KODAK CO....................... 359
HEESE PTG. CO............................. 352
JACOBY 361
KEYSTONE PRESS........................... 344
KRAUSE MFG. CO........................... 340
McKENNA BROS. BRASS CO................ 363
MOTION PICTURE CAMERA CO............ 340
NATIONAL TICKET CO...................... 368
NATIONAL X-RAY REFLECTOR CO......... 363
PARISIAN MFG. & FILM RENOVATING CO.. 363
PHOTO CINES CO........................... 333
RAW FILM SUPPLY CO..................... 372
REYNOLDS & CO............................ 376
RICE & EINSTEIN.......................... 333
SARGENT, E. W............................ 373
STANGE, A. C............................... 342
THEATER BROKERAGE CO.................. 342
TRADE CIRCULAR ADDRESSING CO........ 348
VONNEGUT HDW. CO....................... 361
ZENITH MFG. CO........................... 352

MOVING PICTURE MACHINE MANUFACTURERS.
EDISON 290
ENTERPRISE OPTICAL CO................... 377
POWER'S CAMERAGRAPH.................... 380
SIMPLEX 364-365

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO....... 344
DEAGAN, J. C............................... 353
SINN, C. E................................... 373
WURLITZER, RUDOLPH..................... 372

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO.................... 376
ANDREWS, A. H............................. 376
BENNETT, GEO. W.......................... 376
HARDESTY 376
STEEL FURNITURE CO...................... 376
WISCONSIN SEATING CO................... 376

POSTERS & FRAMES.
A. B. C....................................... 366
AMERICAN SLIDE & POSTER CO........... [illegible]
EXHIBITORS' ADV. & SPECIALTY CO....... 334
GENERAL FILM CO.......................... 335
NEWMAN 340
THEATRE SPECIALTY MFG. CO............. 344

PROJECTION SCREENS.
AMERICAN THEATRE CURTAIN CO......... 374
GENTER, J. H............................... 374
MIRROR SCREEN CO........................ 372
SIMPSON SOLAR SCREENS................. 340

SONG & ADVERTISING SLIDES.
MIDLAND TRANSPARENCY.................. 348
THOMAS, A. G.............................. 361
UTILITY TRANSPARENCY CO............... 361

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO.................. 373

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— 2 —
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INDEPENDENT RELEASE DATES

AMERICAN.

July 10—The Foreign Spy (Drama)..............1000
July 12—The Song of the Soup (Comedy).......
July 12—A Garden City in California (Scenic)..
July 14—Truth in the Wilderness (2 parts—Drama) 2000
July 17—To Err is Human (Drama)...........1000
July 19—At the Half-Breed's Mercy (Drama)..1000
July 21—Jealousy's Trail (Drama)............
July 24—Tom Blake's Redemption (Drama)...
July 26—She Will Never Know (Drama)......

AMBROSIO.

May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...
May 31—An Unruly Father (2 parts—Drama)
June 7—The Sold Title (2 parts—Drama)....
June 14—The Girl of the Hidden Spring (2 parts—Drama) ....
June 21—Loves Shadow (2 parts—Drama).....

BISON.

July 1—The Battle of Manila (2 parts Drama)
July 5—At Shiloh (2 parts Drama)..........
July 8—The Powder Flash of Death (2 parts—Drama)..............................
July 12—The Head Hunters (2 parts—Drama)..
July 15—The Picket Guard (2 parts—Drama)..
July 19—When Sherman Marched to the Sea (3 parts—Drama) ....
July 22—The Lawbreakers (2 parts—Drama)..

BRONCHO.

June 25—The Transgressor (2 parts—Drama)..
July 2—All Rivers Meet at Sea (Drama......
July 9—Heart Throbs (2 parts—Drama).....
July 16—Old Mammy's Secret Code (3 parts—Drama)..............................

CRYSTAL.

July 13—Pearl's Dilemma (Comedy)............
July 13—Squaring Things With Wifey (Comedy)
July 15—In Death's Shadow (Drama)..........1000
July 20—The Hallroom Girls (Comedy)........
July 20—How Men Propose (Comedy)..........
July 22—The Broken Spell (Drama)...........
July 27—College Chums (Comedy)............
July 27—Belmont Stung (Comedy)............

DRAGON.

June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama)..........1000
June 30—Our Future Heroes (Topical)..........1000
July 7—The Ticket of Leave Man (2 parts—Drama)..............................
July 14—The Organist (Drama).............
July 21—The Bride of the Sea (Drama).......

ECLAIR.

July 9—The Trail of the Hanging Rock (2 parts—Drama) ....
July 13—It is Hard to Please Him (Comedy)..
July 13—The Catholic Mission (Educational)...
July 16—For the Man She Loved (2 parts—Drama) ....
July 20—Through the Telescope (Comedy).....
July 20—Sacred Gazelles (Educational)........
July 23—The Greater Call (3 parts—Drama)...
July 27—He Poses for His Portrait (Comedy)..
July 27—The Third Thief (Comedy)..........

FRONTIER.

June 26—The Squaw Man's Reword (Drama)..
June 28—An Eastern Cyclone at Bluff Ranch (Comedy)............................
July 3—The Secret of Padre Antonio (Drama)
July 5—A Rose at Sixteen (Drama)..........
July 5—A Cactus at Forty-five (Comedy).....
July 10—The Frontier Twins Start Something (Comedy)............................
July 12—The Line Rider's Sister (Drama).....
July 17—The Small Pox Scare at Gulch Hollow (Comedy) ....
July 19—The Half-Breed Sheriff (Drama)......
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Drama)......

GAUMONT.

July 1—Sauce for the Goose (Comedy)........
July 1—Atom Life in the Deep (Scientific)....
July 2—Gaumont's Weekly, No. 69 (News)...
July 3—Tricks In All Trades (Comedy)......
July 3—Production of Wine in France (Industry) ....
July 8—His Master's Double (Drama)........
July 8—The Making of Tapestry (Industrial).
July 9—Gaumont's Weekly, No. 70 (News)...
July 10—The Trombone Marathon (Comedy)...

GEM.

June 30—Mistaken Intentions (Comedy).......
June 30—Teak Wood (Scenic)..................
July 7—Billy, the Wise Guy (Comedy)........
July 14—Little Ruster (Comedy)..............
July 21—The Life Savers (Comedy-Drama)....

GREAT NORTHERN.

June 14—An Unwelcome Wedding Gift (Comedy-Drama)..........................
June 21—Shanghaied (Drama) ....
June 28—Cupid's Score (Comedy).............
July 5—Winning a Prize (Comedy)..........
July 5—The Trondhjem Railway (Scenic).....
July 12—The Jolly Recruit (Comedy).........
July 19—A Country Cousin (Comedy).........

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)............................

IMP.

July 14—A Possibility (2 parts—Comedy-Drama) ....
July 17—Her Nerve (Drama).................
July 19—Binks Ends the War (Comedy).......
July 19—In Cartoonland With Hy Mayer (Novelty) ....
July 21—The Yogi (Drama)..................
July 24—The Last of the Madisons (Drama)..
July 26—Baron Binks' Bride (Comedy)........
July 26—Summer Caricatures, by Hy Mayer (Novelty)............................

KAY-BEE.

June 27—The Seal of Silence (Drama)........
July 4—The Crimson Stain (3 parts, Drama)..
July 11—The Banshee (2 parts—Drama).......
July 18—The Red Mask (2 parts—Drama).....
July 25—Flotsam (2 parts—Drama)...........

KEYSTONE.

June 23—A Bandit (Comedy)..................
June 23—Peeping Pete (Comedy)..............
June 26—His Crooked Career (Comedy).......
June 26—The Largest Boat Ever Launched Sideways ....
June 30—For Love of Mabel (Comedy).........
July 3—Rastus and the Game-Cock (Comedy)..
July 7—Safe in Jail (Comedy)................
July 10—The Telltale Light (Comedy).........
July 14—Love and Rubbish (Comedy).........
July 17—A Noise from the Deep (Comedy)....
July 21—The Peddler (Comedy)...............
July 21—Love and Courage (Comedy)..........

LUX.

July 4—Pat Gets On the Trail (Comedy)...... 410
July 4—An Easy Day (Comedy).............. 587
July 11—The Train on Fire (Drama)..........1000
July 18—Fate and the Man (Drama).......... 987
July 25—Pat's Fancy Dress (Comedy)......... 492
July 25—You Never Can Tell (Comedy)....... 492

MAJESTIC.

July 5—Gaffney's Gladiator (Comedy).........
July 6—The Shadow of the Past (Drama)....
July 8—One of the Finest (Drama)...........
July 12—The Ingrate (Drama)................
July 13—Impulse (Drama)....................
July 15—A Japanese Courtship (Comedy)......
July 19—His Way of Winning Her (Comedy)..
July 19—Gold Creek Mining (Engineering)....

MUTUAL WEEKLY.

June 4—Mutual Weekly, No. 23 (News).....
June 11—Mutual Weekly, No. 24 (News).....
June 18—Mutual Weekly, No. 25 (News).....
June 25—Mutual Weekly, No. 26 (News)......
July 2—Mutual Weekly, No. 27 (News)......

MUTUAL EDUCATIONAL.

June 19—Willy Wants to Ride a Horse (Com.)
June 19—Through Greece (Travel)...........
June 26—Funnicus Tries His Luck at Love (Comedy)............................
June 26—Through the Land of Sugar Cane (Travel)............................
July 3—Funnicus Attends a Fair (Comedy)...
July 3—Japanese Gardens (Travel)...........
July 10—Funnicus' Mother-in-Law (Comedy)...
July 10—Saigon (Travel).....................

NESTOR.

July 14—The Grit of the Gringo (Drama)......
July 16—The Operator and the Superintendent (Drama) ....
July 18—The Tale of a Hat (Comedy)........
July 18—When His Courage Failed (Comedy)..
July 21—The Ranger's Way (Drama).........
July 23—Behind the Gun (Drama).............
July 25—Their Luck Day (Comedy).........

POWERS.

July 4—The Heart of Hermanda (Drama)....
July 9—Elsie's Aunt (Comedy)...............
July 11—Morgan's Treasure (2 parts—Drama)..
July 16—Why Rags Left Home (Comedy-Drama)
July 18—The Awakening (Drama).............
July 23—Bobby's Magic Nickel (Comedy)....
July 25—Mental Suicide (Drama).............

PILOT.

June 19—A Child of the Hills (Drama)......
June 26—An Innocent Conspiracy (Com.-Dr.)..1000
July 3—The Code of the U. S. A. (Drama)....1000
July 10—Sanitary Gulch (Comedy)............1000
July 17—Granny (Drama)......................1000
July 24—The Sure Tip (Comedy).............. 500
July 24—The Bug Professor (Comedy)........ 500

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama)........
July 2—I'm No Counterfeiter (Drama).......
July 9—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Comedy)..........
July 23—The Silent House (Drama)...........

RELIANCE.

July 7—A Rural Romance (Drama)..........
July 9—The Wager (Drama).................
July 12—Ashes (2 parts—Drama)..............
July 14—The Fisherman's Fortune (Drama)....
July 16—Her Rosary (Drama).................
July 19—The Strange Way (Drama)..........

REX.

July 6—Suspense (Drama)....................
July 10—Beauty and the Beast (3 parts—Dr.)..
July 13—Through Strife (Drama).............
July 17—The Wrong Road (Drama)...........
July 20—His Weakness Conquered (Drama)...
July 24—The Fallen Angel (2 parts—Drama)..
July 27—The Actor (Drama)..................

SOLAX.

July 11—As the Bell Rings (Drama)...........
July 16—Cooking for Trouble (Comedy).......
July 18—The Intruder (Drama)...............
July 23—That Dog (Comedy).................
July 25—As Ye Sow (Drama)................

THANHOUSER.

June 29—A Modern Lochinvar (Comedy)........
July 1—King Rene's Daughter (Drama).......
July 4—Her Two Jewels (Drama).............
July 6—(No Release this Date)..............
July 8—For the Man She Loved (Drama).....
July 11—An Errand of Mercy (Drama).......
July 13—A Crepe Bonnet (Drama)...........
July 15—Tannhouser (3 parts—Drama)........

VICTOR.

June 27—Brother and Sister (Drama)........
July 4—A Shifting Fortune (Drama).........
July 11—A Modern Witness (Drama)..........
July 18—Nihilist Vengeance (2 parts—Drama)
July 25—Marooned (Drama)..................

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Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday—Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

June 26—In Diplomatic Circles (Drama)......
June 28—Her Mother's Oath (Drama)........
June 30—A Gamble With Death (Drama).....
July 3—Faust and the Lily (Comedy)........
July 3—An Old Maid's Deception (Comedy)..
July 5—The Sorrowful Shore (Drama)........
July 7—A Sea Dog's Love (Comedy)..........
July 7—The Noisy Suitors (Comedy)..........
July 10—The Enemy's Baby (Drama)..........
July 12—The Mistake (Drama)................

EDISON.

June 28—The Fly (Hygiene).................. 400
June 28—Circumstances Make Heroes (Comedy) 600
June 30—The Story of the Bell (Drama)......1000
July 1—The Patchwork Quilt (Drama)....... 980
July 2—All On Account of a Portrait (Comedy)............................1000
July 4—A Gentleman's Gentleman (Drama)..1000
July 5—The Signal (Drama)..................1000
July 7—Over the Great Divide in Colorado (Sc.)
July 7—Winsome Winnie's Way (Comedy).....
July 8—Scenes of Other Days (Scenic)........1000
July 9—His Mother's-in-law Visit (Comedy)..1000
July 11—In the Old Dutch Times (Drama).....1000
July 12—The Diamond Crown (Being the first of the series of "Kate Kirby's Cases") (Drama) 1000
July 14—A Pair of Foils (Comedy)...........1000
July 15—In the Garden (Drama)...............1000
July 16—The Dream Fairy (Drama)...........1025
July 18—To Abbeville Court House (Drama)... 900
July 19—On the Broad Stairway (Drama—Second of Kate Kirby's Cases)............1000
July 21—A Tardy Recognition (Drama).......1000
July 22—A Great Metropolitan Newspaper (Edu.) 960
July 23—A Knife of Fire (Industry).......... 400
July 23—At Midnight (Comedy)............... 600
July 25—The Meadow Lark (Drama)..........1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary?") (Drama) 1025

ESSANAY.

July 1—The Drummer's Umbrella (Comedy)...
July 2—The Strongest Link (Drama)...........1000
July 3—The Life We Live (Drama)............1000
July 4—What's the Matter With Father(Com.).1000
July 5—At the Lariat's End (Drama).........1000
July 7—The Forbidden Way (Special—2 parts—Drama)..............................2000
July 8—The Daughter of the Sheriff (Drama)..1000
July 9—The Outer Shell (Drama)..............1000
July 10—A Flurry In Diamonds (Comedy)......1000
July 11—The Sign (Drama)....................1000
July 12—Broncho Billy and the Western Girls (Drama)............................1000
July 15—Something Rotten in Havana (Comedy)
July 15—When Ignorance is Bliss (Comedy)....
July 16—The Great Raymond (Novelty).......1000
July 17—The Heart of a Gambler (Drama)....1000
July 18—Every Thief Leaves a Clue (Drama)..1000
July 19—The Two Ranchmen (Comedy-Drama).1000
July 21—Tapped Wires (Special—2 parts—Drama) 2000
July 22—The Rose of Sharon (Drama)........1000
July 23—The Dance at Eagle Pass (Drama)...1000
July 24—The Browns Study Astrology (Comedy)
July 24—Building the Chattanooga Light and Power Dam (Engineering).........
July 25—Making Good (Comedy)..............1000
July 26—Broncho Billy and the Schoolmam's Sweetheart (Drama) 1000

KALEM.

July 1—The Raiders from Double L Ranch (Drama) ....
July 2—Historic New York (Scenic)..........
July 4—A Victim of Deceit (Drama).........1000
July 4—Shenandoah (Special, 3 parts, Drama).3000
July 5—The Hidden Witness (Drama)........1000
July 7—A Stolen Identity (Drama)............1000
July 9—The Treachery of a Scar (Drama)....1000
July 11—Entertaining Uncle (Comedy).........
July 11—Cosmopolitan New York (Typical).....
July 12—Rounding Up the Counterfeiters (Dr.).1000
July 14—The Lost Diamond (Drama)..........
July 14—The Mermaid (Comedy)...............
July 16—A Thief in the Night (Drama).......1000
July 16—The Fight at Grizzly Gulch (Special—2 parts—Drama).................2000
July 18—What the Doctor Ordered (Comedy)..
July 18—The Concrete Industry (Comedy)......
July 19—The Smuggler (Drama)...............1000
July 21—A Bolt from the Sky (Drama)........1000
July 23—The Tenderfoot's Luck (Comedy).....
July 23—Historic Savannah, Georgia (Scenic)..
July 25—Baffled, Not Beaten (Drama)........1000
July 26—The Moonshiner's Mistake (Drama)...1000

GEORGE KLEINE.

June 16—The Rival Engineers (Cines—Spec.—2 parts—Drama) ....
June 27—A Villain Unmasked (Eclipse Spec.—2 parts—Drama) ....
July 11—The Statue of Fright (Eclipse Spec.—2 parts—Drama ....
July 25—Honor Thy Father (Cines special—2 parts Drama)......................

LUBIN.

July 3—The Angel of the Slums (Drama).....1000
July 4—The Waiter's Strategy (Comedy)..... 400
July 4—The Wrong Hand Bag (Comedy)..... 600
July 5—His Niece from Ireland (Drama).....1000
July 7—The Mysterious Hand (Drama)........1000
July 8—The Profits of the Business (Drama)..1000
July 9—A Hero Among Men (Special—2 parts—Drama) 2000
July 10—When Love Loses Out (Comedy)...... 400
July 10—Building a Trust (Comedy)........... 600
July 11—On Her Wedding Day (Drama).......1000
July 12—Her Only Boy (Drama)...............1000
July 14—The Apache Kind (Drama)...........1000
July 15—His Better Self (Drama).............1000
July 17—The Wiles of Cupid (Drama).........1000
July 18—The Hidden Bank Roll (Comedy).... 400
July 18—When Mary Married (Comedy)....... 600
July 19—Jim's Reward (Drama)...............1000
July 21—An Actor's Strategy (Drama).........1000
July 22—The Benefactor (Drama).............1000
July 23—Home, Sweet Home (Special—2 parts—Drama) 2000
July 24—Coffee Industry in Jamaica (Industry) 400
July 24—Zeb, Zack and the Zulus (Comedy)... 600
July 25—The Exile (Drama)...................1000
July 26—The Price Demanded (Drama)........1000

MELIES.

June 19—The Lure of the Sacred Pearl (Drama)
June 19—Diving for Pearl Oysters at Thursday Island (Educational) ....
June 26—The Sultan's Dagger (Drama)......1000
July 3—The Rice Industry in Japan (industrial) 1000
July 10—His Chinese Friend (Drama)..........1000
July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)............................1000

PATHEPLAY.

June 20—The Burial of a Rich Chinaman (Manners and Customs)...................
June 20—Antibes, France and Its Environs (Scenic) ....
June 20—Monuments and Cascades of Rome (Travel) ....
June 21—The Jury's Verdict (Drama)........
June 23—Pathe's Weekly, No. 26 (News)....
June 24—The Carrier Pigeons (Zoology).......
June 24—How a Blossom Opens (Horticulture).
June 25—The Hunger of the Heart (Drama)...
June 26—Pathe's Weekly No. 27 (News)......
June 26—Clarence the Cowboy (Comedy)......
June 27—The Spotted Elephant Hawk Moth (Zoology)...........................
June 27—Athens (Scenic)......................
June 28—The Second Shot (Drama)...........
June 28—The Trapper's Mistake (Special—2 parts—Drama) ....
June 30—Pathe's Weekly, No. 28 (News)......
July 1—The Miracle of the Roses (Drama)...
July 2—The Missionary's Triumph (Drama)..
July 3—The Joy Ride (Comedy)...............
July 3—Pathe's Weekly, No. 29 (News)......
July 4—Consecration of a Buddhist Priest (Manners and Customs)...........
July 4—Pisa (Italy) and Its Curious Monuments (Travel) ....
July 5—A Modern Garrick (Drama)..........
July 5—The Miner's Destiny (Special, 2 parts, Drama) ....
July 9—The School Ma'am (Drama)..........
July 7—Pathe's Weekly, No. 30 (News).......
July 8—The Airman's Bride (Drama).........
July 10—Pathe's Weekly, No. 31 (News).......
July 10—Hannigan's Harem (Comedy)..........
July 11—Porcelain (Industrial)..................
July 12—Dynamite, the New Farm Hand (Ind.)
July 12—A Little Trip Along the Hudson (Sc.)
July 14—Pathe's Weekly, No. 32 (News)......
July 15—Denizens of the Deep (Zoology)......
July 15—Port of Marseilles, France (Scenic)...
July 16—The Snowy Egret and Its Extermination (Zoology) ....
July 17—Pathe's Weekly, No. 33 (News)......
July 17—Easy Money (Comedy)................
July 18—Jiu Jitsu (Sports)....................
July 18—Beautiful Catalogne (Scenic).........
July 18—The Secret Formula (Special—2 parts—Drama) ....
July 19—The Friendless Indian (Drama).......
July 21—Pathe's Weekly, No. 34 (News)......
July 22—In and Around Scutari After Its Capture (Scenic) ....
July 22—In Weird Crimea (Scenic)...........
July 23—A False Accusation (Drama).........
July 24—Pathe's Weekly, No. 35 (News).......
July 24—Opportunity and a Million Acres (Industrial).........................
July 24—The Island of Tonga (Scenic)........
July 25—Vipers at Home (Zoology)...........
July 25—A Trip to the Grottos of Baume (Sc.)
July 26—The Mad Sculptor (Drama)..........

SELIG.

June 25—Papa's Dream (Comedy).............
June 25—The City of Gold (Travel)..........
June 26—When Men Forget (Drama)..........1000
June 27—A Western Romance (Drama)........1000
June 30—The Beaded Buckskin Bag (Drama)..1000
July 1—Songs of Truce (Drama).............1000
July 2—Arabia and the Baby (Drama)........
July 2—The Sultan of Sulu (Educational)....
July 3—In God We Trust (Drama)...........1000
July 4—Sallie's Sure Shot (Drama)..........1000
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July 10—Made a Coward (Drama).............1000
July 11—Budd Doble Comes Back (Drama).....1000
July 12—A Wild Ride (Special—2 parts—Dr.)..2000
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July 15—The Tree and the Chaff (Drama).....1000
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July 18—Granny's Old Armchair (Drama).....
July 21—The Short-Stop's Double (Drama)....1000
July 22—The Senorita's Repentance (Drama)..1000
July 23—The Unseen Defense (Drama)........1000
July 24—The Artists and One Suit of Clothes (Comedy) ....
July 24—In Moro Land (Scenic)...............
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June 25—Jack's Chrysanthemum (Com.-Dr.)...1000
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July 14—The Diamond Mystery (Special—2 parts—Drama) 2000
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July 16—The Master Painter (Drama).........1000
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July 17—Sandy and Shorty Work Together (Comedy) 500
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July 21—The Only Way (Drama)..............1000
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July 23—An Error in Kidnapping (Comedy)....1000
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July 26—A Prince of Evil (Special—2 parts—Drama) 2000

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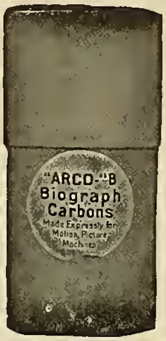

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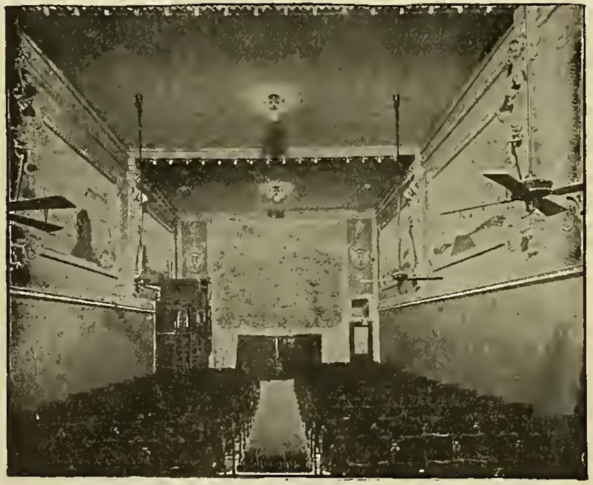

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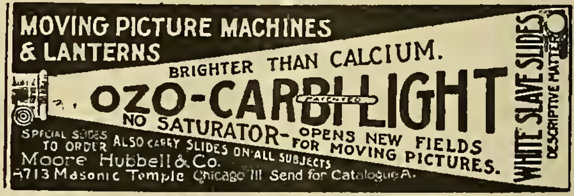

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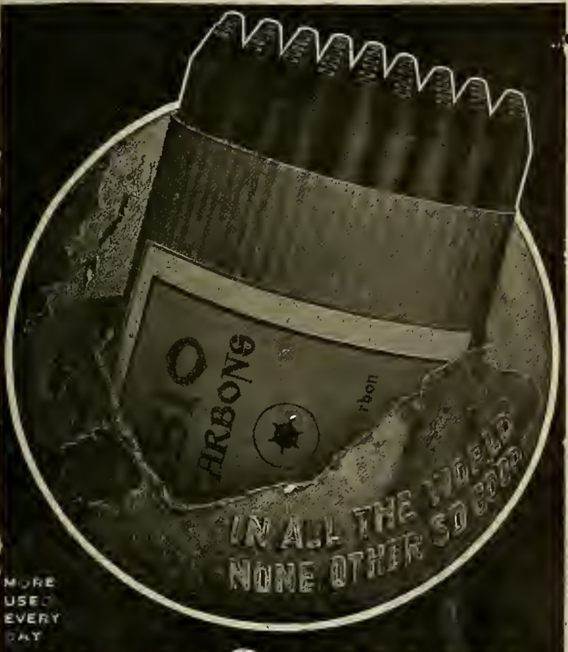

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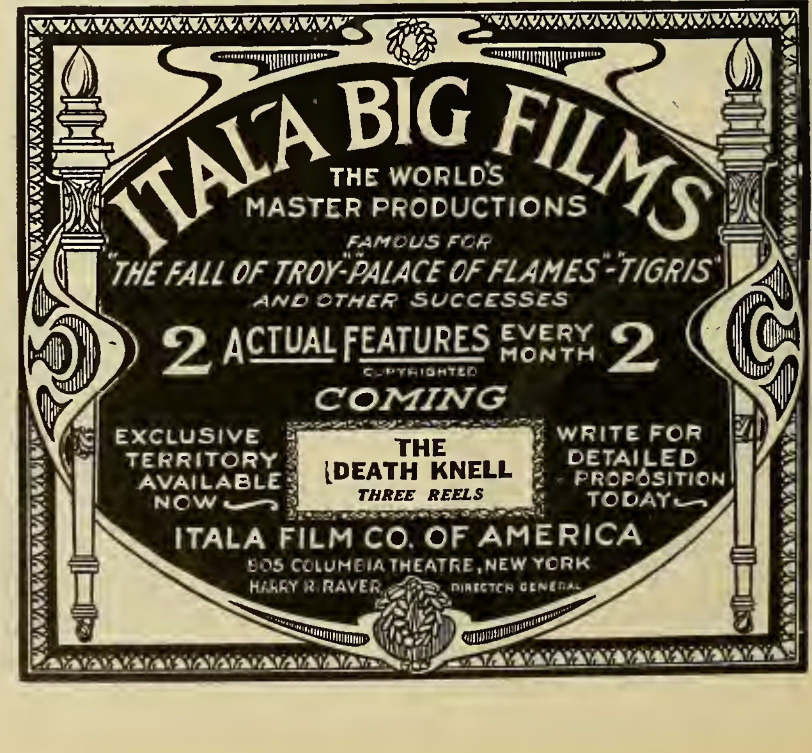

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HARRY R. RAVER, DIRECTOR GENERAL

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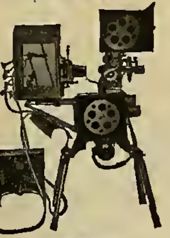
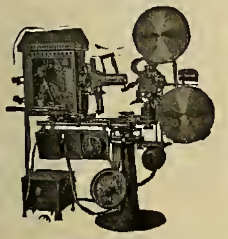


MOTIOGRAPH



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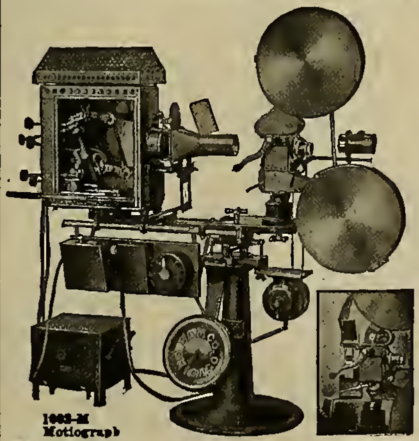

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IMPULSE

Let your *second* be of NEW MAJESTIC PLAYERS

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MARGUERITE LOVERIDGE **FRANCELIA BILLINGTON**
LAMAR JOHNSTONE, and other New Majestic Favorites.

Let your *third* thought be of—

IMPULSE and ARMY MANEUVERS AT GOVERNOR'S ISLAND

(First split reel of the new week; released Sunday, July 13.)

Let your *fourth* thought be of—

A JAPANESE COURTSHIP

(With Fred Mace and his real Japanese leading woman; released Tuesday, July 15.)

And your *fifth* of—

HIS WAY OF WINNING HER and GOLD CREEK MINING STOCKS

(Second split reel of this single week; released Saturday, July 19.)

Then bunch the *rest* of your thoughts for—

FLORENCE ROBERTS (Herself)

in her own celebrated version of

SAPPHO

Date and particulars soon.

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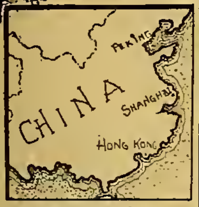
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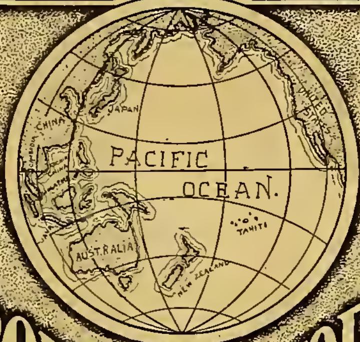
PEKING
SHANGHAI
HONG KONG

CHINA.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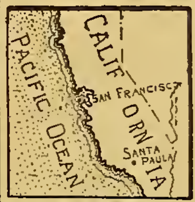
NEW ZEALAND
TAHITI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MÉLIÈS' "ROUND THE WORLD" FILMS

JULY 17th

THE POISONED DARTS

In which a European officer, after saving a native East Indian maid from insult, is himself mysteriously saved from a treacherous death.

Produced in the jungles of Passir Riz, a suburb of Singapore, Strait Settlements, Asia, employing natives in many of the roles.

On same reel

A CHINESE FUNERAL

Being the actual burial of a wealthy Chinese woman at Singapore. A picture of unusual interest, in that it gives every detail of one of the strangest customs in the civilized world today.

JULY 24th

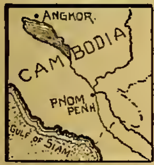
JAVANESE DANCES

SEA OF JAPAN
JAPAN
YOKOHAMA

JAPAN

PACIFIC
TAHITI
OCEAN
PAPEETE

TAHITI


ANGKOR
CAMBODIA
PNOM PENH
GULF OF SIAM

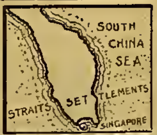
CAMBODIA

PACIFIC
AUCKLAND
NORTH OF NEW ZEALAND
WELLINGTON

NEW ZEALAND

COCHIN CHINA
SAIGON
SOUTH CHINA SEA

COCHIN-CHINA


SOUTH CHINA SEA
STRAITS SETTLEMENTS
SINGAPORE

SINGAPORE

JAVA SEA
BATAVIA
INDIAN OCEAN

JAVA.

AUSTRALIA
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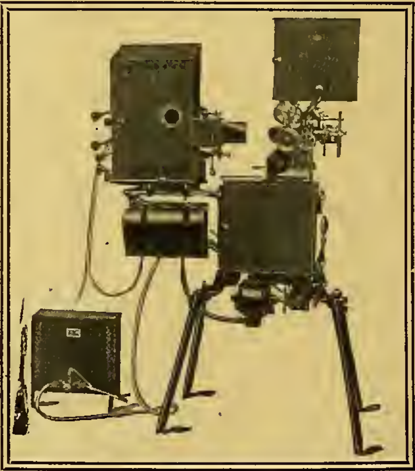

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Re-sets lower loop automatically without stopping machine—keeps film in motion—overcomes dark screen and interrupted pictures.

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Vol. 17. No. 4 July 26, 1913 Price, 10 Cents

H. F. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Skeleton in the Closet" (Kalem).

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THANHOUSER

3 A WEEK.

MAUD FEALY APPEARING IN

THANHOUSER FILMS

The Thanhouser Three-a-Week

Current Thanhouser Features

Marguerite Snow and James Cruze in TANNHAUSER. After the opera. 3 reels. Tuesday, the 15th.

Maude Fealy in LITTLE DORRIT. After Dickens. 2 reels. Tuesday, the 29th.

August Thanhouser Features

Maude Fealy in MOTHS.

Flo La Badie in THE WARD OF THE KING.

FOR THE WEEK

BRETHREN OF THE SACRED FISH

RELEASED SUNDAY, JULY 20

A druggist is in love with a girl who is annoyed by a butcher whom she wants thrashed. In fact, she tells the druggist she will only marry him if he will pummel the butcher, who is a great deal bigger and broader than the druggist. But the latter remembers that the butcher has a fondness for joining secret societies, and induces him to enter one in which the druggist is grand master. The butcher immediately "gets his" and the lover the girl.

WHEN DARKNESS CAME

RELEASED TUESDAY, JULY 22

She was the belle of the office and all the clerks paid her court. Even the son of the boss took her out in his automobile; indeed, she received so much attention that she did not know the chief clerk loved her. He never made a display of his affections, but in the show-down, when darkness came, he proved that his quiet love was the truest love of all.

THE TOP OF NEW YORK

RELEASED FRIDAY, JULY 25

A girl is in love with an army officer who, in his spare time, instructs her in the signal code. One of the young woman's diversions is to go to the roof of the New York office building, where she is employed, and from that great height observe the wonderful city below. One day, as she enters onto the roof the spring lock of the roof door snaps and a storm comes up. Then she thinks of the code her sweetheart taught her.

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COMING! All the time—to your lobby—THE THANHOUSER PLAYERPOSTER. It solves the posterless reel problem. Ask your exchange man the cost.

COMING! A staggering list of THANHOUSER CLASSICS in two and three reels and featuring such stars as Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson, William Russell, Harry Benham, Dave Thompson, the Kid and the Kidlet.

COMING! Sunday, July 27, "Willie the Wild Man," a story of an untamed male who has the famous chap from Borneo backed off the map as a straight laugh producer.

WHEN DARKNESS CAME.

FIVE-A-WEEK

Essanay

Released Monday, August 4th — Released Monday, August 4th

A stupendous and beautiful production of Longfellow's wonderful poem

"KING ROBERT OF SICILY"

In TWO PARTS

SPECIAL HERALDS NOW BEING PREPARED. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM US.

Released Tuesday, July 22nd

"The Rose of Sharon"

A beautiful romance of the Civil War. Photography and dramatic portrayal excellent.

Released Wednesday, July 23rd

"The Dance at Eagle Pass"

A Western dramatic story that your audiences will be bound to like.

Released Thursday, July 24th

"The Browns Study Astrology"

"Building the Chattanooga Light and Power Dam"

A bully good comedy and a splendid educational feature.

Released Friday, July 25th

"Making Good"

An uproariously funny comedy. The kind that your audiences crave.

Released Saturday, July 26th

"Broncho Billy and the Schoolmam's Sweetheart"

A thrilling Western drama with the world's most popular photoplayer, G. M. Anderson.

Released Monday, July 21st — Released Monday, July 21st

"TAPPED WIRES"

In TWO PARTS

AN UP-TO-DATE DRAMATIC SENSATION. SEE HOW AN OFFICE BOY OUTWITS A LARGE NEWSPAPER SYNDICATE. THE SCENES IN THIS REMARKABLE FEATURE ARE GRIPPING IN THE EXTREME. BOOK IT. SPECIAL HERALDS NOW READY. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM US.

THE PUBLIC ARE WISE—DEMAND NEW, CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

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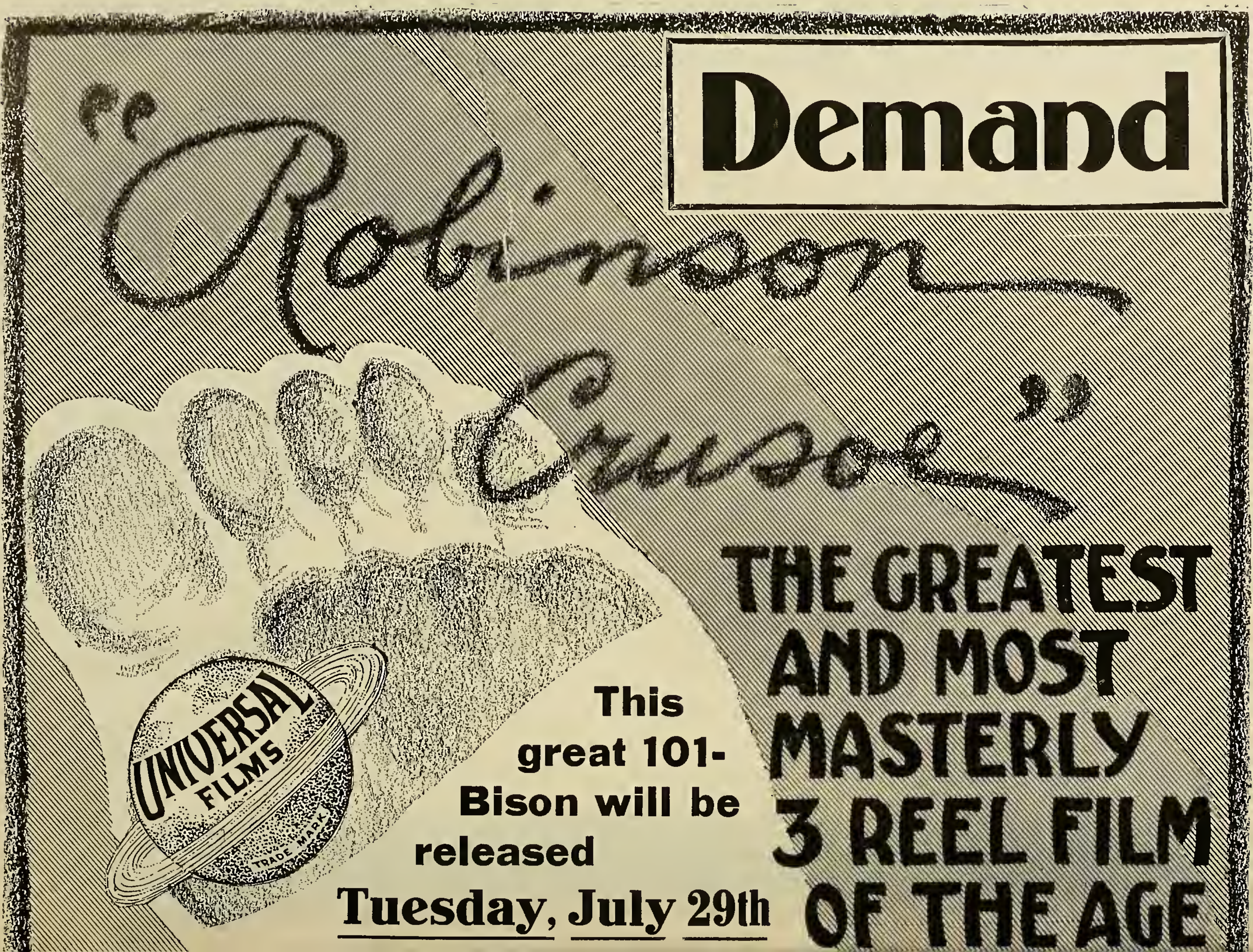
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"Robinson Crusoe"

THE GREATEST AND MOST MASTERLY 3 REEL FILM OF THE AGE

This great 101-Bison will be released
Tuesday, July 29th

12¢ PER FOOT

"ROBINSON CRUSOE" is going to smash all records made by the Universal or any other film manufacturing concern in years. One of the oldest and most successful film makers in America, a direct competitor of the Universal, has seen an advance exhibition of this master film and has pronounced it

"The Most Perfect Film I Have Seen In Twelve Years"

Many of the exchanges handling the Universal have ordered extra copies of "Robinson Crusoe" in order to give their customers speedy bookings. If your exchange has done this you are in big luck. Don't forget to buy an extra lot of the beautiful one, three and six-sheet posters which have been issued at a heavy extra expense—and then plaster your neighborhood with "Robinson Crusoe" paper. Do it NOW, before you forget!

Coming—"IVANHOE"—*Coming*

Directed by Herbert Brenon, with King Baggot in the title role, supported by Miss Leah Baird and a big English cast. Made in England and given a tremendous ovation by English film men at an advance exhibition.

Watch and Wait!

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1600 BROADWAY
NEW YORK

Broncho Headliners

Grand-dad

2 reels, July 23

A superbly acted drama, featuring an old man and a very clever little girl in heart-stirring scenes

Old Grand-dad and little Mildred Burr are inseparable. Mr. Burr—a widower—marries again, and his wife is a strait-laced, Puritanical woman, opposed to liquor in all forms, and she objects to Grand-dad's quiet little "nips." She nags him till he goes away, and he finally lands in the poorhouse. Mildred finds him there, and a touching scene takes place. Mr. Burr is furious when he learns where his father is, and goes to bring him home. In the meantime a soldier whose life had been saved by Grand-dad on the field of battle is looking for him, and he tells the story—shown in the picture—of Grand-dad's heroism. When they reach the poorhouse they find Grand-dad overcome by the heat, and he passes away, saluting the flag which appears in a vision of delirium.

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
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MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

Get Rich Quick

1 reel, July 24

Mr. Quick and his pals arrive in a little town. Quick calls on the mayor, who is the grand keeper of the municipal funds, which are kept in a vault imbedded in the wall. Quick cleverly taps the wall to give his pals the location of the vault, and they dig through the masonry and carry it away. They escape to an island, which catches fire, and they find it is the storehouse for dynamite. After burlesque melodramatic incidents they are captured as the island blows up.

JUST KIDS

1 reel, July 28

Eddie and Willie are in love with little Ethel. Willie steals his sister's big doll to present to his lady-love, and Eddie throws it into the water. The children notify the police that Dolly is drowning, omitting to state that Dolly is a doll. The police ride post-haste to the river and make a thrilling rescue of the doll.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

BANZAI

2 reels, August 1

A marvelously staged and acted Japanese drama, with scenes laid in Tokio, Japan, and California

Lieut. Banks, U. S. A., wins the heart of Mirami, a Japanese girl. He returns to the United States and marries an American girl. A year later Mirami is disowned by her father, and still hopes for the return of Banks to herself and her child. When she learns of his duplicity she avails herself of the offer of her brother, sent to America in the Japanese Secret Service, to accompany and assist him in the recovery of valuable documents in Banks' possession. Banks awakens as they are rifling his room and mortally wounds Mirami, while her brother escapes. When Banks discovers the identity of his prisoner he is prostrated with grief.

N. Y. Motion Picture Corp.
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"THE SCAPEGOAT"

IN

TWO PARTS

NEW YORK STOCKS

FEATURING

J. WARREN KERRIGAN

In Wm. Hamilton Osborne's popular magazine story.

ATTRACTIVE ONE, THREE AND SIX SHEET POSTERS

Monday, July 28th, 1913

MISSION BELLS

A tale of love developed under the mystic influence of Mission Bells.

ARTISTIC ONE AND THREE SHEET POSTERS

Thursday, July 31st, 1913

SINGLE HANDED JIM

A Western thriller. How the plot of a crooked deputy sheriff is foiled.

ATTRACTIVE ONE AND THREE SHEET POSTERS

Saturday, Aug. 2nd, 1913

AMERICAN FILM MANUFACTURING COMPANY
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"THE ADVENTURES OF JACQUES," Multiple Reel Costume Play

TWO 3 REELERS A MONTH

BLOOD-CURDLING CLASSIC

THE PIT AND THE PENDULUM

A screen adaptation, visualizing all the virility, vitality and gruesome forcefulness of the great

EDGAR ALLEN POE'S

Most Wonderful "Descriptive Narration"

A story for the laborer, the clerk, the shopkeeper, the merchant, captains of industry and professionals, as well as for the women and children.

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July
15
1913

No. 1

Fantomas

Under the Shadow
of the Guillotine

Gaumont

July
15
1913

No. 1

Fantomas

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of the Guillotine

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Fantomas

Under the Shadow
of the Guillotine

GAUMONT CO.
Flushing
New York

July
15
1913

No. 1

Fantomas

Under the Shadow
of the Guillotine

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

SELIG

PLEASING PASTIME, DELIGHTFUL DIVERTISEMENT, WHOLESOME RECREATION

Stories of trenchent interest, powerfully portrayed through pantomime

"The Ne'er to Return Road." A powerful play of the day; true, thrilling, absorbing and vital in its heart-hold—written by the distinguished mistress of her art—Mrs. Otis Skinner. This will be the important two-reel release for Saturday, July 19th.

SELIGADES FOR READY MONEY:

July 28th. "The Stolen Face." A drama of old Japan involving the artistic iconoclast.

July 29th. "Henrietta's Hair." A laughter-lifting episode of the ambitious girl with a wisp of hair.

July 30th. "The Taming of Texas Pete." A very worthy man when himself, but a cyclone when in liquor.

July 31st. "Man and His Other Self" is a play in which a modern city man of the fast type has his better self awakened by association with a strong, simple, wholesome young woman of the country.

August 1st. "Through Another Man's Eyes." A drama of the hour, many times told, but ever tense and interesting.

Look Out for the Next Two-Reel Special As it Will Be Something Eminently Worth While

---

SELIG POLYSCOPE COMPANY

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EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

"A Prince of Evil"

Released Saturday, July 26

THE story of an unscrupulous man intent upon marrying a wealthy girl who loves another man. The lengths to which the Prince goes, the compromising situations that he devises, make this a picture of swift-moving romance and adventure. This is a Vitagraph film in 2 reels.

The Reel Lesson of the

If the International Exhibit accomplished nothing else, it impressed upon the exhibitors of the country more clearly than ever before that the sheer merit of General Film Service, in single reels as well as multiples, is in a class by itself.

General Film Company, Inc.

"The Girl and the Gangster"

Released Monday, July 28

THE conflict of the two greatest emotions in the life of an attractive salesgirl—her fear of her father and her love for a boy friend. It takes the explosion of an infernal machine in a crowded tenement to clear up the tangle which these three make of their lives. The Kalem Company produce this picture in 2 reels.

"A Dash for Liberty"

Released Wednesday, July 30

A WOMAN detective is one of the interesting characters in this 2 reel Lubin picture. She fascinates the defaulting bank bookkeeper, and all but has her case complete when he scents trouble, jumps on a locomotive and dashes away. The flight, the pursuit and the capture make as exciting a series of events as can be imagined.

International Exhibit

The constant expressions of appreciation of that thought, heard on every side, were extremely gratifying to those of us who have been striving to leave nothing undone that would make the standard unique in its excellence. It is a pleasure to announce four more multiple features that illustrate this idea perfectly.

200 Fifth Ave., New York

"The Springtime of Life"

Released Friday, August 1

IT took three reels to tell this story in which the center figure is a grand opera star. Her struggles, her achievements and her love for the man who made her career a possibility are the elements in this interesting and exceptional picture. It's a Patheplay.

PATHÉ'S WEEKLY

TWICE A WEEK THE MOST REMARKABLE COLLECTION OF SCENES ARE RELEASED IN THE

PATHÉ'S WEEKLY

TRUTH IS STRANGER THAN FICTION, AND THE VIEWS IN THESE NEWS FILMS SURPASS IN INTEREST AND THRILL THE PRODUCTIONS OF THE MOST VERSATILE STAGE MANAGER.

THE BEST PEOPLE THE WORLD OVER LOOK FOR IT, AND THOUSANDS VISIT ONLY THOSE SHOWS FEATURING BOTH

PATHÉ'S WEEKLYS

ARE YOU GETTING YOUR SHARE OF NEW PATRONAGE?

PATHÉ'S WEEKLY

TWICE A WEEK

WILL DO IT FOR YOU!

Shipwrecked!

A Remarkable Headliner in Two Parts

Produced in the southern seas and on a tropical island, this powerful drama presents a wealth of novelties and thrills

Released Wednesday, August 6th

Two Special One-Sheet Posters. A striking scene from each of the two parts. These are Kalem innovations. Also Special Three and Six-Sheet Four-Color Posters

Two-Part Kalem Headline Features Every Wednesday

These multiple-reel money-getters take the place of the regular Wednesday one-reel issue. Watch for them!

Coming Wednesday, July 13th **"The Skeleton in the Closet"** A Gripping Two-Part Drama

K'ALEM COMPANY

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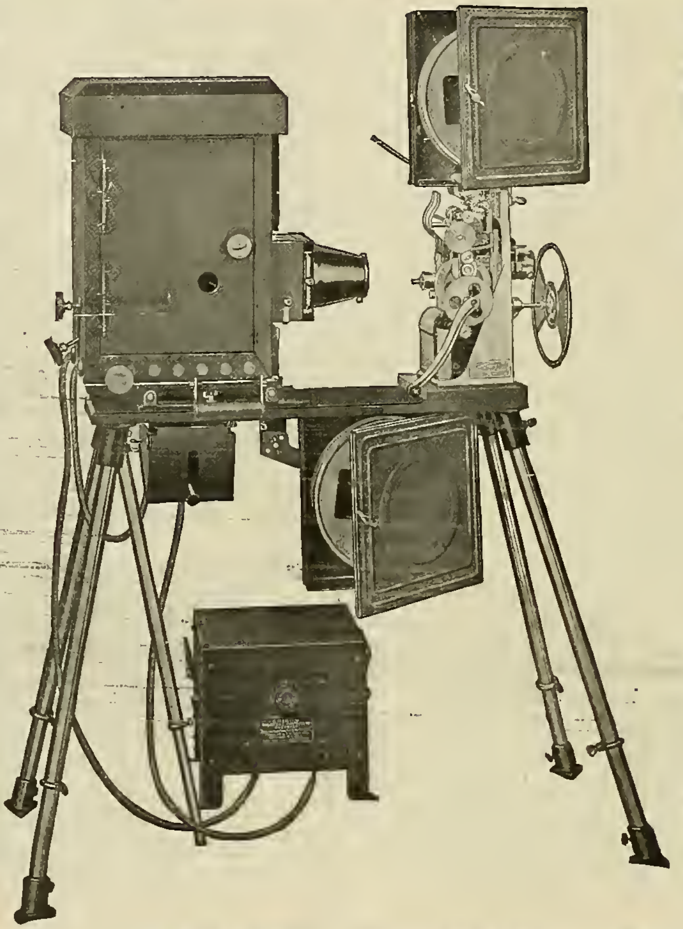

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By M. M. Katterjohn.

Drama (1025). Released Monday, July 28th.

A remarkable presentation of an Oriental love story, preserving an atmosphere that is strikingly effective. Osman's greed nearly ruins the happiness of his daughter, but the death of her lover's father gives him power to overawe the avaricious Osman.

* The Bells

A Story Suggested by Edgar Allen Poe's Poem.

Drama (1000). Released Tuesday, July 29th.

Lucy leads a wretched life as the wife of a crabbed old bully, for there is another who loves her. A fire in church shows the cowardice of her husband and the bravery of her lover, who risks his life in a futile attempt to save her husband.

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Scenic (400). Released Wednesday, July 30th.

Thousands of people travel thousands of miles to see this, the most famous Canyon in the world. We view its huge proportions from many angles, descending into the Canyon itself where we seem lost in its vast expanse.

* As the Tooth Came Out

By Mark Swan.

Comedy (600). Released Wednesday, July 30th.

Terrified at the sight of the dentist's forceps, his victim takes gas and dreams that he is in the clutches of demons. The extracted tooth grows as he gazes at it, and pursues him when he flees, but he awakens in time to escape disaster.

* The Red Old Hills of Georgia

Drama (1,000). Released Friday, August 1st.

A young mining engineer, sent South, becomes interested in a native brother and sister who have never received any sort of an education. Their unprogressive father fights against the "fool school learning," but practical good sense wins—so does Cupid.

** The Robbers

Drama (1000). Released Saturday, August 2nd.

The treachery and jealousy of Francis bring disgrace upon his more favored brother, Charles, who becomes the leader of a band of robbers. The storming of his own castle and the liberation of his father from Francis' clutches, form a tremendous climax to this great tragedy.

* One sheet posters. ** One and three sheets, by Morgan Lithograph Co., Cleveland, O.

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LUBIN·FILMS

LUBIN TWO-REEL PICTURES ARE FEATURES

IMPORTANT ANNOUNCEMENT

Commencing August 14th, We Will Release One Multiple Reel Every Thursday, Discontinuing Our Single Release on That Day. All Other Release Days Remain as at Present.

"A DASH FOR LIBERTY"

SPECIAL TWO REEL

Wednesday, July 30th

John Field, bookkeeper at the First National Bank, has been systematically stealing funds. The irregularities are discovered and Mary Ryan, a female detective, is put on the job. She quickly ropes her man and he proposes that they elope. She agrees, but informs the bank president, who engages two plain clothesmen. Field and Mary go to the depot, but the man feeling that he is watched, steals an engine and makes a bolt. Mary with the president follow. Field jumps from the engine and is stunned, Mary handcuffs him to herself and promptly faints. When the others follow she artlessly says that she guesses she fainted, but she got her man.

"GOOD FOR EVIL"	Special Two Reel	Thursday, August 14th
A beautiful tale of renunciation.		
"THE GANGSTER'S SACRIFICE"	Special Two Reel	Thursday, August 21st
The brute gangster at last finds he has a heart.		

FIVE RELEASES EACH WEEK

"THE BENEFACTOR"	1000 feet	Tuesday, July 22nd
A rich lesson taught by a Socialist.		
"COFFEE INDUSTRY IN JAMAICA"	400 feet	Thursday, July 24th
A very interesting and educational picture.		
"ZEB, ZACK AND THE ZULUS"	600 feet	Thursday, July 24th
The terrible experience of two missionaries.		
"THE EXILE"	1000 feet	Friday, July 25th
Beautiful story of self-sacrifice.		
"THE PRICE DEMANDED"	1000 feet	Saturday, July 26th
A melodrama of very high order.		
"THE WIDOW'S WILES"	400 feet	Monday, July 28th
The widow works a ruse for the young folks.		
"RASTUS AMONG THE ZULUS"	600 feet	Monday, July 28th
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VITAGRAPH

SPECIAL FEATURE PRODUCTIONS

IN TWO PARTS

Will be Released Regularly Every Saturday, Beginning Saturday, August 2nd, in place of the one reel releases.

"The Intruder" In Two Parts, Saturday, August 2nd

Written by the well known Dramatist, George Cameron, with Maurice Costello and Mary Charleson in the leading roles.

"The Lineup" In Two Parts, Saturday, August 9th

Written by George Cameron, introducing William Humphrey, Earle Williams and Dorothy Kelly.

"The Curse of the Golden Land"

In Two Parts, Saturday, August 16th

Presenting Courtenay Foote and L. Rogers Lytton.

"The Feudists" In Two Parts, Saturday, August 23rd

Written by James Oliver Curwood, featuring John Bunny, Sidney Drew Flora Finch and Josie Sadler.

"The Call" In Two Parts, Saturday, August 30th

Edith Storey and E. K. Lincoln, in their respective parts, sustain this great Drama.

They Will Fill Your Houses with People and the People with Delight

CAUSE

VITAGRAPH

"THE ONLY WAY" *Drama* **Monday, July 21st**

Deserting a life of ease and luxury, a young lady devotes her life to the service of others. She finds the secret of happiness and leads others to the same end.

"THE PICKPOCKET" *Comedy* **Tuesday, July 22nd**

It is no crime for a woman to rob her own husband, but it's decidedly embarrassing to hubby. He abides his time and causes her to repent her act.

"AN ERROR IN KIDNAPPING" *Comedy* **Wednesday, July 23rd**

The twins look so much alike one is kidnapped for the other. It proves to be a case of enforced elopement, with a very funny climax.

"AN OLD MAN'S LOVE STORY" *Drama* **Thursday, July 24th**

His story is interesting and proves him very sensible and well balanced. The world would be the better if others could tell the same tale.

"THE TABLES TURNED"
"SCENES IN HONOLULU" *Camedy and Topical* **Friday, July 25th**

1. A grouchy and chronic whiner makes her nieces' lots very unhappy. They succeed in curing her. 2. A bit of Hawaiian travelogue of novel sights.

"THE SPELL" *Drama* **Saturday, July 26th**

Brought under the hypnotic powers of a mesmerist, a young girl is rescued from his clutches by her lover, who vanquishes him at his own game.

SIX-A-WEEK

"DR. CRATHERN'S EXPERIMENT"
SUCCESSFUL—MONDAY, JULY 28th.

"THE TROUBLESOME DAUGHTERS"
JOLLY—TUESDAY, JULY 29th.

"THE SIXTH COMMANDMENT"
DRAMA—WEDNESDAY, JULY 30th.

"WHEN SOCIETY CALLS"
IRRESISTIBLE—THURSDAY, JULY 31st.

"COURAGE OF THE COMMONPLACE"
UNUSUAL—FRIDAY, AUGUST 1st.

"THE INTRUDER"
IMPOSING DRAMA—IN TWO PARTS—SATURDAY, AUGUST 2nd.

SPECIAL FEATURE, "A PRINCE OF EVIL," IN TWO PARTS; RELEASED SATURDAY, JULY 26th.

SPECIAL FEATURE, IN TWO PARTS, "THE INTRUDER," BY GEORGE CAMERON; RELEASED SATURDAY, AUGUST 2nd.

SPECIAL FEATURE, "THE LINEUP," BY GEORGE CAMERON, IN TWO PARTS; RELEASED SATURDAY, AUGUST 9th.

BEGINNING SATURDAY, AUGUST 2nd, IN PLACE OF THE ONE REEL RELEASE, THE VITAGRAPH COMPANY WILL RELEASE EVERY SATURDAY A TWO-PART FEATURE SUBJECT. SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS OF ALL VITAGRAPH SPECIAL FEATURE RELEASES.

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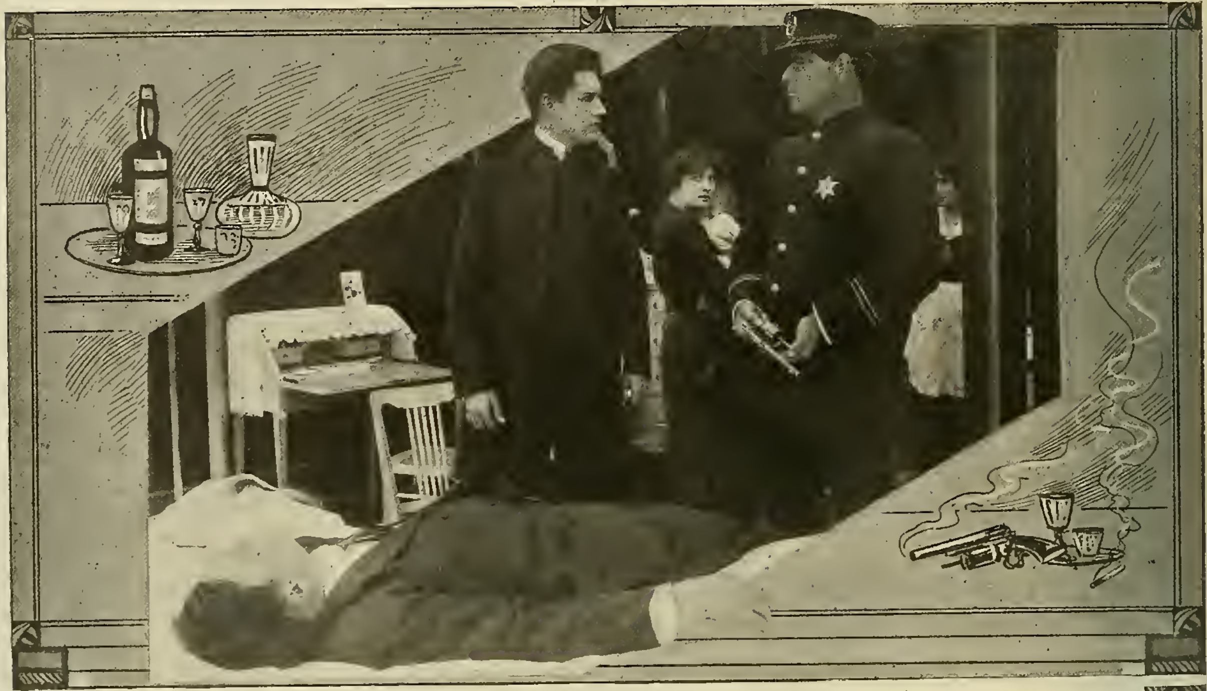

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In Two Parts

The most thrilling drama of the sea ever presented. A party of voyagers, saved from the perils of the deep, experience many dangers on a desert island.

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Two Special 1-Sheet Posters. A striking scene from each part. Also Special 3 and 6-Sheet Posters

The Hobo and the Hobble Skirt

The fat man's innovation causes a riot.

(on the same reel)

Coney Island

New York's Summer Playground.

Released Friday, August 8th

The Alibi

A Sensational Western Drama

The clever artifice of a young woman narrowly averts a miscarriage of justice.

Special 1, 3 and 6-sheet posters.

Released, Saturday, August 9th

Watch for Kalem's Two-Part Features Every Wednesday !

Coming Wednesday, August 13th

The Skeleton in the Closet

A Gripping Western Drama in Two Parts

KALEM COMPANY

235-239 West 23rd Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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(The Index for this issue will be found on page 474.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, July 26, 1913

Facts and Comments

THE harmony which has heretofore characterized the councils and proceedings of the National League of Exhibitors has now been marred by the secession of half a dozen important States. The delegates from the seceding States intend to set up an organization of their own. It remains to be seen how their attitude at the Convention will strike their home constituencies. A secession at this moment, when the exhibitor was at last coming into his own, is in every way deplorable, and as the representative organ of the industry, we greatly regret it. We have always believed, and are more than ever convinced, that a strong representative organization of the exhibitors of the country is of benefit not only to the exhibitors themselves but to the entire industry. It would have been far better if the differences among the delegates had been compromised. An organization which shows signs of internal weakness is in danger of losing the general respect and confidence of the industry and of the public. We are sincerely sorry for the fact that so little constructive and useful work has been accomplished by this Convention. There are so many great and pressing questions which might have engaged the attention of the delegates to the advantage of the exhibitors.

President Neff has been re-elected by a substantial majority. No one has impugned his personal integrity, and few will deny his abilities as an organizer. He has undoubtedly made some mistakes. He is hopelessly wrong on the question of censorship. He has busied himself with matters which hardly come within the range of an exhibitors' organization. We believe, however, that his motives are good and that he is willing to profit by his mistakes and avoid them in the future. A man at the head of a big and vigorous organization has much to contend with. We earnestly hope that this split in the ranks of the exhibitors is not a permanent one. Mutual concessions, toleration and forbearance and a due regard for the general welfare of the exhibitors ought to make a reconciliation possible.

* * *

EXHIBITORS, no less than responsible manufacturers, are suffering from a mushroom growth of "Cheap John features," with which the market is infested just at this time. The demand for good features is greater than ever, and accounts for the distressing fact that these "Cheap Johns" can come in and make money on films which the S. P. C. A. would not permit to be shown to the higher species of animals. We have within the past few weeks seen "features" that were the embodiment of cheapness. They consist of perhaps two or three interiors, a few outdoor scenes, a horrible scenario, actors and actresses who can be hired at laborers' wages and a director who mixes this unwholesome salad until it is a crying offense against the Pure Food Laws.

*

Incredible as it may seem, these "features" are sold on the State Rights proposition, and often fetch high prices. One of these multiple-reel abominations, which probably did not cost more than a thousand dollars outside of the raw stock, sold for a preposterously high figure in one State alone. It is nothing less than an imposition on the exhibitor and an injustice to the reputable producer, whose reputation and conscience will not allow him to descend to low practices. These "Cheap John" films are not all imported from abroad: some are actually made here. These latter do double harm; for, as a rule, they are exported to Europe and injure the prestige and reputation which at the present time the American-made picture enjoys in every part of the civilized world.

* * *

AFTER a safe and sane period our friends of the yellow press have again suffered a relapse. In a recent issue of *The New York World,* almost two columns are devoted to a description of the evil effects of the picture on a young man who attempted to poison his sweetheart and who blamed the moving picture "for his downfall." The mother of the youth is quoted with approval when she denounces the motion picture as the cause of her son's trouble. The chief of police of the town in which this sad affair occurred is quoted as saying that he will know how to deal "with the moving picture vampires." The relapse of our esteemed contemporary saddens us only for the moment, for we really believe that notwithstanding this "backsliding," the patient is on the road to recovery.

AN ERRATUM.

In the issue dated July 12, we published a notice to the effect that Messrs. Spitz & Nathanson sold their Empire theater at Providence to Charles Williams. This is an error, as the proprietors have leased the house for the summer months only to Mr. Williams, who will give moving picture exhibitions. The Empire will open on September 1 with its regular programme of stock company attractions.

Arms and the Film

By W. Stephen Bush

A KEEN but not unfriendly observer of motion pictures, a good type of the millions to whom the kinematograph is a source of perpetual delight, recently made some timely and useful comments on the too constant and too generous use of modern firearms on the screen. He thought that the number of films built around revolvers, pistols, rifles and guns generally far exceeded the demand, and helped to bring the picture into disrepute.

A little investigation will show that he is entirely right as to the facts. Out of a score of films taken at random from any of the groups of producers, half a dozen give undue prominence to firearms. No account is taken in this estimate of the indiscriminate firing of cowboys, Indians and supers in battle scenes. These latter we have with us always. I only speak now of such subjects in which the weapon itself plays the leading, or one of the leading, parts.

I saw one so-called portrayal of Western life, labeled a "comedy," in which the alleged "fun" hinges on the loading and the unloading of a revolver. Not less than one hundred and fifty feet are taken up with close-range views of the revolver showing the chambers empty, then depicting a hand which fills the chambers with blank cartridges. Later another hand appears on the screen removing the blank cartridges and substituting loaded cartridges. This scene has scarcely passed out of sight when another view of the revolver is shown at close range and we see another hand removing the loaded cartridges and again substituting blanks. This continues in bewildering confusion until the average spectator loses all interest in the picture and the whole thing becomes a problem for an expert in firearms. Instances of the extraction of bullets and the substitution of blanks are of very common occurrence. Then there is the display of huge initials on the butts of revolvers and guns always shown at close range. In this way the innocent owner of the gun is unjustly brought under suspicion and the rest of the reel, ranging from six to eight hundred feet, is devoted to establishing the innocence of the owner, which has, of course, been anticipated long before by every man, woman and child in the audience.

The use of firearms in motion pictures in the fashions just described is really a nuisance. It is the easiest thing to do away with this nuisance. Producers reflect no credit on their own inventive powers, or on the quality of their scenario writers, by indulging these gun and revolver dramas and comedies. They are not giving us a true picture of life, for, as a matter of fact, firearms do not play such an important and all-pervading part in our real existence. The reproach which is constantly leveled at the motion picture, that it exaggerates and distorts instead of giving a faithful portrayal, derives considerable force from this ridiculous and common abuse. Of all mediums of expressions known to mankind none can afford misrepresentation less than the motion picture. We do not find this expert handling of firearms and this constant display of the working of guns on the speaking stage. Happily the weapons are too small to allow much of this foolish maneuver. The raw youths in the gallery for whose special consumption these tricks are arranged cannot see them and thus drink in the dime-novel atmosphere which surrounds their display. It is plainly an abuse of the power of the camera when the producer tries to overcome this difficulty by means of presenting views of the weapons at close range. The possibility of presenting accurate and enlarged views of objects which are important in the development of dramatic action constitutes one of the advantages of the silent over the speaking stage, and it saddens the judicious friends of the motion picture to see this wonderful advantage abused.

A revolver is never a pleasant-looking object at any time: it suggests the wounding or killing of human beings, and is indeed shown on the screen for this very suggestion. It is quite possible that the need of displaying such a weapon at close range may arise from the logical unraveling of a dramatic plot, and in such cases it is permissible. It is not hard to perceive the distinction. A legitimate use of the camera for such a purpose is extremely rare, and certainly represents no such average as we are now compelled to witness on the screen. The revolver for the sake of the drama may be tolerated, but the drama for the sake of the revolver is wholly bad.

The gun and the revolver in the film breed lurid posters in the lobby. There is a wholesome and commendable tendency just now to keep away from flamboyant lithos and to make the lobby display attractive to others than dime-novel readers. This is particularly noticeable in the cheaper sections of the city. Prominent thoroughfares that were but a year ago plastered over with hideous blotches, giving a leprous aspect to a whole block, are now comparatively clean. In most of the places the wretched daubs showing the usual combination of horrors, such as striped convicts, murderous Indians, grinning "black-handers," homicidal drunkards, etc., have given way to a far cleaner method of display, consisting of frames with photos, showing not only horrors but other things as well; as, for instance, scenes from animated weeklies, comedies and dramas which do not appeal to the vulgar exclusively. The result of this change in lobby displays must have been in every way satisfactory to the owners of the theaters, for they stick to it. It is pleasing to note the quality of the patrons that stop in front of the cleaner display. In the theaters which wisely follow this policy, the gun film is particularly unwelcome.

The gravest objections against the presentation of too many close-range views of revolvers, guns, etc., remains to be stated. The effect of such pictures on the minds of the young, especially on the minds of growing boys, is thoroughly bad. Boys are naturally attracted to revolvers and firearms generally. To see the details of expert manipulation depicted on the screen adds to this morbid desire. The crop of young fools and old who are hurt or killed every year through "playing" with firearms is always large, and we certainly do not want to see the motion picture guilty of adding to it. The "Did-not-know-it-was-loaded" idiot is numerous enough as it is. The kinematograph cannot afford to aid and abet deadly curiosity of this kind. If the nuisance is suffered to continue, it will put a real weapon in the hands of our enemies.

YES, THERE ARE WOMEN DELEGATES, TOO.

Louise C. Schmitz, of Cleveland, and Miss Ida Mertsky, of Chicago, two of the three women delegates in attendance at the convention, were at the exposition in attendance all week. Mrs. Schmitz never misses a state or national convention. A mutual friend in a group gathered at the World booth said that the delegate has one of the prettiest theaters in Ohio—that it evidences in many ways the feminine hand in its management and in the selection of a program. Mrs. Schmitz is favorably known to her adult patrons for the scrupulous care she bestows on the little ones.

Miss Mertsky paid her respects to the Moving Picture World, and says she considers it the trade authority.

Theatrical Feature Plays

By Louis Reeves Harrison

THE feature play came timidly, and it is still coming along in a half-hearted way, possibly on the general principle that nothing especially good is ever done in a hurry. But dependence on past performance may only dwarf and stunt what is bound to be a powerful medium for high and bright minds to get into sympathetic communication with those groping in semi-darkness. Let us hope for the best—hope may lead to progress—but rapid advancement is not entirely consistent with repeating old errors.

The best stories of other days, those which quickened thought through emotion during past generations, are nearly all well preserved in literary form. Their accessibility and the surety that they were once good, quite as much as their low cost, caused them to be ravaged for feature-play material, but they have been so pillaged and despoiled that there is very little left in their wide domain, and they have not always been treated on the screen with the respect due their years and unquestioned excellence. Some of them could have been recognizd by the title alone.

The next step taken to provide the dear public with bright and varied entertainment on the screen was to utilize those copyright stories which were no longer in active circulation, whose authors were willing to accord rights of screen reproduction for a small consideration or for the sake of seeing their creations visualized. Such stories may occasionally be well worth a second trial, but most of them are of the kind that reach a limited circulation for a year or two and are then snuffed because of their narrow appeal. We cannot light modern thought with torches burned out.

We will next have a series of feature photodramas derived from stage presentations. In spite of the fact that the form and treatment of any subject in the photoplay follow those of the novel more closely than they do form and treatment of stage presentation, I am inclined to look for superior results. The novelist, man of many professions combined in one, enjoys an autocratic privilege of reigning undisturbed in his domain. I felt that autocratic spirit swelling within me when great producers like Blackton or Griffith made no alteration in my scenarios, but when I came to practical work with Porter, whose genius flashes out again and again in "Prisoner of Zenda," I began to realize how composite is the work of turning out a fine production for the screen.

The hand of Frohman was visible in "Prisoner of Zenda"; Hackett's personality shone out so effectively that one cannot conceive of its success without him; Porter's direction was of tremendous value; numerous and varied elements contributed to a common end. Inasmuch as the art of photoplay writing is in an imperfect stage of development these well molded and tried plays of the stage will be of undoubted value as a step to the last of the series, the splendid drama written for the screen alone, the ultimate development of the New Art.

Every successful novelist understands the necessity of delicate and unobtrusive preparation for what is to follow, so that the story may seem to grow out of a natural and logical sequence of events, so that it may appear to be what the young man in his first throes of criticism calls "true to life." The youthful critic is quite as unaware as the uncritical audience that the sense of what is impending is aroused by the author when he inconspicuously points to the solution of the problem that best serves his purposes. There is, however, small likelihood that novelists will enter the field of moving picture production, whereas producers of stage plays familiar with the necessity of careful preparation and other essentials of craftsmanship are flocking to moving pictures for productive purposes.

These newcomers may seriously mar progress in the New Art if they expect to apply stage technics in their entirety to story-telling on the screen. They are in the position of a novelist who attempts to dramatize his work without full knowledge of the requisites of stage preparation. They are as yet unaware of essential readjustments. Few indeed are the great stage plays that would have other than farcical effect on the audience if they were presented in wordless form. They would afford some such unhappy spectacle as does the Divine Sarah minus her thrilling voice.

It must be taken for granted that theatrical men are not crude enough to attempt anything like an exact reproduction of what has been favorably received on the stage, and no one doubts the bill-board value of well-known plays readjusted for screen displays, but those who frequent moving picture shows have been a long time at it and have unconsciously formulated standards of their own that are not to be disregarded. I have recently noted greater beauty of background in screen presentations than has ever been attempted in stage settings, and the expression of thought in artistic form constitutes the highest value of what is shown in moving pictures. This constitutes a New Art complete in itself.

Much good is to be expected from men who have some knowledge of what is required in dramatic routine, composition, construction, and the art of playmaking, even if they are contaminated by playhouse conventions. This is especially true of men who have been made aware through hard experience of a change of sentiment among those who attend theaters, who have made a careful and intelligent study of those they desire to address. The best of them already know that nothing is more secure to attain success than composition handled in a masterly manner, and they may be among the first to accord recognition to what is now painfully lacking, genius in the scenario.

The weak spot in motion-picture production, lack of good plays, is as weak as it has ever been because no reward is offered those who must expend a vast amount of time and energy to create what will make a deep and lasting impression. An attempt will be made to remedy this fault with reconstructed stage plays for a while, but the sum total of human knowledge is advancing too rapidly for dependence upon what has been creditably done in the past and can only be surpassed by the highest and brightest forms of imaginative work by authors of the hour.

It may be optimistic to look for any such improvement in the light of present events, but the world keeps on progressing in its own inscrutable way, and if evolution teaches anything it indicates in a rather indefinite way that our tendency is towards a better state of affairs than we noy enjoy. In our progress toward higher freedom and better self-realization the great feature drama of the screen seems destined to play a significant part, to which the recent change may contribute its full share.

Ashes

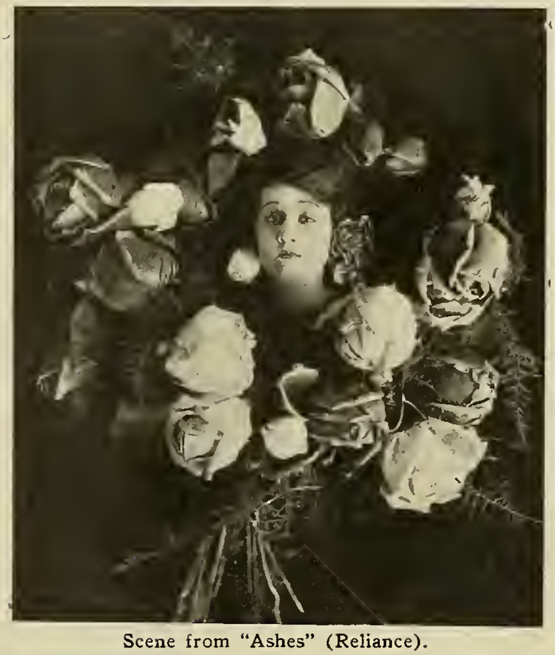
An Artistic Reliance Two-Reel Feature.

Reviewed by Louis Reeves Harrison.

NOT only artistic, but delightful, is this screen romance. It is one of the kind that appeals to all classes, and it will give the best of them as much pleasure as the humblest. It has all the charm of reminiscent love, mystery and adventure, such as many a man who has lived the life of a free lance can recall, and its presentation exhibits a wondrous amount of care and good taste. Director Apfell is to be congratulated upon his admirable selection of types, the beauty and appropriateness of his settings and upon his poetic interpretation of the romantic play.

Irving Cummings, always a consistent artist and fast becoming a great one, plays the role of an old thoroughbred who knows that his end is near, and who has his venerable servant set a banquet table for the shadows of past loves. At each plate is a bouquet, one each of violets, lilies of the valley, orchids, roses and sweet pea blossoms. Only five! Some men I have met—I am naming no names—could exhaust the whole floral nomenclature and not have enough to go round. Five is enough to crowd two reels with ardent love and lively adventure yet not tire an audience of one gentleman's escapades.

The fine old boy dismisses his servant and takes up the bouquet of violets. It is now shown in such small scope that the screen is filled with the modest blossoms. From their midst emerges the face of the girl they symbolize, the flowers framing her face and remaining to frame the picture of action that follows as her features gradually dissolve. All during the story of this girl, a romance of the early sixties, the movement of characters is entirely enclosed by the violets, and they reappear at its close.



Scene from "Ashes" (Reliance).

This delicate representation of thought through the medium of double exposure gives moving pictures a decided advantage over stage plays, particularly now that asides have been discorded. We may glimpse moods profound, pathetic or pleasant without the intervention of facial expression. We can closely follow the secret thoughts traversing the mind of a leading character, or the one in whom we are most deeply interested, and thus be drawn more closely into sympathy with the central personality in a drama. When the violets fade from the screen, we are again given a view of the host of the banquet of shadows as he takes up the bouquet of orchids, and the process is repeated.

In each case a new girl appears, and each one will make ambitious young men in front sit up and take notice. With Bobbie Roberts, Nome Phillips, Eugenie d'Lespine, Rosemary Theby and Irene Hawley materializing in the bouquets of characterizing flowers, there is almost a Winter Garden array of beauty, but I am wise enough to cast no apple of discord in their midst. With each there is an adventure, a complete story in itself. At the end the old beau stands alone for a moment, then he pours out a glass of good cheer and salutes the first one. In spiritual form she appears and takes her appointed place. Another and another is toasted until the banquet chairs are all filled with the shades of past loves.

Scene from "Ashes" (Reliance).

The ending is a fit conclusion, and it comes clear and sharp as a climax should.

ALLEN BUILDING NEW PICTURE HOUSES.

Two more expensive picture houses are being built by J. Allen, of the Canadian Film Exchange, Calgary, Ontario, Canada. One of them is a $75,000 theater, to seat 1,200, Moosejaw, Man., and the other is the $100,000 Allen theater at Calgary, to have a seating capacity of 1,000. Mr. Allen owns about eight other costly moving picture houses in Canada. He and Mr. P. Kauffman, general manager of the Toronto branch of the Canadian Film Exchange, were visitors in New York during the exposition and convention week.

CINEMATOGRAPH FILM CENSORSHIP IN ITALY.

(Consul General James A. Smith, Genoa.)

The Italian Government has planned a stricter supervision of motion pictures in Italy and levying a tax on cinematographic productions. A bill has recently been introduced in the Italian Chamber of Deputies by the Minister of Finance providing for a tax of 10 centesimi ($0.0193) per linear meter (3.28 feet) of film (imported as well as that of domestic production). The bill also provides for a censorship of motion pictures which are to be produced in Italy, prohibiting films portraying pictures distasteful or contrary to public decency and morality, especially those reproducing scenes of cruelty, etc., or which might be an incentive to crime.

PHILIP LONERGAN TO CALIFORNIA.

One of the new things about New Majestic is a change in the scenario system. Formerly scenarios were bought in the business offices at New Rochelle and also in the producing offices at Los Angeles. This week a chief scenario editor for the whole business takes office. He is Philip Lonergan, former assistant to Lloyd Lonergan of Thanhouser Company, and will have headquarters right on the field of producing operations at the Brooklyn Heights studio, Los Angeles. Producing Manager Hite figured that it would be wiser to place the work of writing and purchasing scenarios under one head, headquartered right where the directors are working. A miniature theater is the latest addition to the New Majestic works at Brooklyn Heights. An acting addition is Howard Davies, who created the "Fatty" moving pictures.

"A Good Little Devil" Shown

Famous Players' Reception to Convention Delegates a Brilliant Affair at Twenty-Sixth Street Studio.

By Hanford C. Judson.

ON the evening of July 10, the Famous Players' Company did its part in entertaining the delegates to the Third National Convention of the Moving Picture Exhibitors' League, giving a reception in its studio, 213 West 26th street, New York City. Considerably over two thousand people called during the evening, and among them one noticed many men and women of importance on the legitimate stage as well as in motion picturedom. The main floor of the studio is unusually large; but there was not room enough to accommodate all comfortably.

The lighting of the room was subdued and pleasant. Over a part of the floor, railed off for dancing, electric lamps under the ceiling were curtained by filmy blue cloth bordered with gold fringe with the effect as of a fairy tent under which, after the four reels of Belasco's production, dealing with fairies and happy children, the guests followed the invitation of music to the exercise that seems to give wings to human feet. Another part of the floor was set with tables on which refreshments were served and along one side there was arranged a theater. The stage of this was a beautiful scene from "The Good Little Devil," showing the garden of the blind girl's home with its gates opening toward a mysterious country with a castle perched high on a mountain top and full of suggestions of "Magic casements opening on the foam of perilous seas in fairy lands forlorn." At one side of the little house stood the old tree with a hollow heart from which the fairies came when called forth to meet us.

Mr. Daniel Frohman formally welcomed the guests, after which Ernest Truex, the "Good Little Devil," delivered the play's prologue, and then a scene was enacted just as before the camera. The little blind girl, Mary Pickford, came from the house with her collie dog and opened the gates for her playmate. To see this scene as played and then to see it shortly afterward as pictured, was a great treat to most of the spectators, for it gave them a chance to get an insight into motion picture making that few are fortunate enough to have. It was educational, too, as pointing out the difference between a scene on a stage and a picture on the screen.

When this had been enacted—and, by the way, Mary Pickford won in it tremendous applause from the audience—a screen was swung out from the side and the complete picture thrown upon it. The conditions, both in the way of comfort of the spectators and in the projection, were not ideal, though fair. The room was warm and overcrowded and many had to crane their necks to see it all. Some who applauded very enthusiastically stood up through the whole of its four reels. That the audience watched it so closely and was so markedly pleased with it is a good indication that it will go very strongly in the regular picture houses. One heard such comments as, "What a lovely picture!" and "Isn't it delightful?" and such expressions were heard from all over the house.

It is, indeed, a most artistic production, full of beautiful scenes and backgrounds, and full, too, of pleasant sentiments and of human situations and characters. There is hardly an artistic flaw in it through all its four thousand feet and, from first to last, a master's hand in its making is plain. If there have been stories more surely adaptable to the peculiar illustration that motion pictures can give, the shortcoming, in considering it as an offering to the public, is more than made up by the play's popularity. That it is one of Mr. Belasco's big successes is, alone, enough to make people want to see it. We think it as good, almost, as any fairy picture could be and, in the past, fairy pictures have been very popular, especially with children and their mothers.

The opening scene presents David Belasco in his study, before an open fire, visualizing a scene of the play. While he sits the fairies come in around him and with them the little blind girl. This is remarkably effective. In it the fairies surely "get over"—in a poet's dream. It seems, in its strength, to contrast a little with some of the fairy scenes in the play itself, but the contrast will be more noticeable to grown folks than to children, or to such as can easily give themselves to the spirit of such a piece. The picture will invite such and carry them into the realms of dreams; but it will compel none, unless they are eager to be led; yet it is full of things that will please the many.

The story is well known. Its hero is a little aristocrat, left an orphan. His grandfather, the old lord, sends him to a queer, ogre-like aunt who treats him brutally; but he finds a friend, a neighbor's child, a little blind girl whom he helps and who becomes his playmate. The children believe in fairies and live in a fairy realm and are helped by the light-winged, dream-folk in their difficulties with the old aunt and, at length, after the Good Little Devil has been educated above the blind girl and has come back a bad little devil, it is they who give the girl her sight and also recall the Good Little Devil into the boy's breast and make him her sweetheart once more.

The aunt, the ogre, played by Will Norris, stands sharply out in the picture as furnishing the darker contrast against which the child-like sweetness of the love story, set forth by Mary Pickford and Ernest Truex, is brought out, and both of these elements are clearly and effectively drawn, so that, in the very heart of the picture, there is a quality with a strong appeal that is sure to make the offering widely popular. The old woman is played to give most truthfully and half humorously the fairy tale atmosphere—the ugly facial expression, the almost bloodthirsty cruelty, the fear-inspiring walk, all these things are just what they should be. Then, Mary Pickford has a role suited to her genius for delicate sympathies and as delicate pathos. She is wholly lovely and is well supported by Ernest Truex, who is a sort of Peter Pan at heart. We mustn't forget the blind girl's dog, a frollicking, friendly dog, full of antics, though it must have been warm playing the role in all that fur. And the picture is also beautifully photographed with some exquisitely lovely scenes. It is an offering that will excite enthusiasm and fulfill the promises of the exhibitor, who may pave the way for it with extensive and strong advertising.

A PERNICIOUS CINCINNATI ORDINANCE.

Lem S. Miller, of Cincinnati, stated recently to a World representative that there is an ordinance in the city of Cincinnati which establishes a board of three to examine applicants for a license to operate motion picture machines. The ordinance does not of itself define the qualifications of the applicant, nor establish a standard of efficiency, but leaves it solely to the discretion of the examiners to determine whether or not the applicant is qualified for the position. It leaves the examiner the sole and arbitrary judge of the ability of the operator.

This ordinance is of such a character as to be in contravention of the State and Federal Constitutions, as it appears to be an attempt to delegate to the examiners legislative powers that should have been exercised by the legislature of the State or the council of the city.

Recently, an exhibitor, who is an efficient operator and understands the operation and construction of machines, was arrested for operating his machine without a license, although he owned a theater and had considerable experience in running a machine. A writ of habeas corpus was issued in the Court of Appeals, which directly affects the constitutionality of the ordinance, and the decision in the case will be a very valuable precedent in other cases of like character throughout the United States.

The Supreme Courts of Ohio and other States have decided with reference to other ordinances of this character that they were unconstitutional. It is suggested to the exhibitors who have grievances of this kind that they watch the outcome of this particular case. The case is being handled for the exhibitors by Lem S. Miller, general counsel of Local No. 2, State of Ohio, who is also counsel for the Builders' and Traders' Exchange of Cincinnati, which is a very influential organization. He is also attorney for the State organization, and he feels assured that the outcome of the case will be successful to the exhibitor.

These examiners were appointed by the Mayor, and in ordinances of this character it opens up the situation to a great deal of abuse, if they are so disposed.

HAS YACHT AND STEWARD.

President Hite of the Thanhouser Film Corporation now has a real yacht and is a member of the exclusive New Rochelle Yacht Club up in the section where the Thanhouser pictures are made. The name of the boat is "The Dividend." Lloyd Lonergan is chief mate and Bert Adler steward. It is understood that every time Bert Adler buys a loaf of bread for the boat he asks the baker for a commission, just like a regular steward. Indeed, it is hinted at that this is exactly why he wanted the job.

William Russell has joined the Thanhouser Auto Brigade. It is a Pope-Toledo and said to be quite trimmer than any other machine in the Thanhouser fleet. One reason ascribed for the large purchase of automobiles by Thanhouserites is that there is nothing else to do in New Rochelle.

"The Banshee"

An Intensely-Human, Two-Reel Kay-Bee.

Reviewed by Louis Reeves Harrison.

MUCH better done than ever before is this Irish story. It is intense at times, has abundant action, and the magnificent work of Barney Sherry in the leading role holds attention throughout. He is not of a physical type to be ordinarily selected for the part, but this is forgotten and forgiven soon after the story is under way. His virile personality commands interest and keeps it at the highest pitch during scenes quite as thrilling as they are logical and natural.

Scene from "The Banshee" (Kay-Bee).

In plain truth, the story itself, dwelling as it does upon a common human failing without attempt to cover or excuse it, helps materially to bring the screen representation close to the heart of the audience. When Barney set out to fill the role he did so with such consummate skill that he must have been in tacit sympathy with the character he portrays. It is that of a young husband and father of good heart led astray by a bad habit.

Scene from "The Banshee" (Kay-Bee).

Barney of the screen is a lusty Irishman with a sweet home, sweeter wife and sweetest baby. The habit of taking a drop too much was, however, becoming so set that only a shock of some kind could be expected to restore his manliness and self-control. The shock comes in a dream so well suggested that it is far more logical than most attempts at realism in photoplays. A thought is stirred in his mind when a handsome young landlord calls for the rent and is put off by the tact of Barney's attractive wife.

This idea recurs in a drunken dream, so vivid and thrilling that one forgets the vision while absorbed in what might easily have been the natural course of events to a tragic conclusion. All the ferocity and cunning that seem to be quickened by the influence of liquor on the human animal are called into intense action. He is what man becomes in his alcoholic reversion to earlier type, the most dangerous brute in all creation, the most merciless as well. There is great depth to this masterly characterization.

A swift succession of dramatic incidents leads to double murder, a vengeful attempt to burn the cottage where the murderer is concealed, his escape, and his return to rescue the helpless child he has forgotten. Coincident with his manly impulse to save rather than destroy, comes an awakening, with recollection so vivid that the wauling of a cat on the window sill is mistaken for the prophetic cry of a banshee. in terror and contrition, in belief that all the horrors of his experience are but the baseless fabric of a dream, Barney of the screen is restored to what nature intended him to be—every inch a man.

THE EVER-IN-DANGER ACTRESS.

Flo La Badie, one of the prettiest of the Thanhouser leading women, has lost her limp. Probably you never knew she had one, but had you been present at the Thanhouser reception at the Moving Picture Exposition, New York, you'd have known about it. The reception was given by the Thanhouser players in the Mutual booth and canes and fans were distributed. Miss La Badie's stand was in the left hand corner of the booth. The mob outside of the booth, in its efforts to get souvenirs, tore down the rail before the booth and finally the fire authorities told Bert Adler to stop the souvenir distribution while the private officers cleared the aisle. When the rail before the portion of the booth where Miss La Badie stood gave way, it fell on her knee, causing some bruises. Miss La Badie now says that the Photoplay actress isn't only in danger in leap-for-life moving picture scenes.

FRANK McGLYNN.

Mr. McGlynn Has Returned to the Edison Studio After An Absence of Two Years.

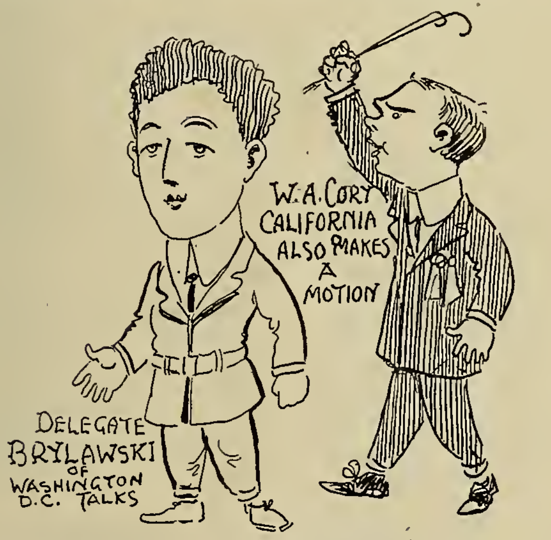
Last Days of the Convention

Delegates Re-elect President Neff, Representatives of Several States Bolt the Convention to Form New Organization—National League Closes Quietly—Banquet at Brighton Beach—Other Features

By James S. McQuade.

WHEN the convention had been called to order Friday morning, a member questioned the chair as to the order of business, whether the election of national officers should at once proceed or the Committe on Rules and Resolutions be called upon to make their report. The chair ruled that the election of officers should at once be held, according to the motion carried at Wednesday's session. This ruling was objected to on the ground that the motion made no specification that the election of officers should first be proceeded with, Robert R. Levy, vice-president of the Chicago Local, and other speakers supporting the contention. Mr. Levy held that the report should first be read, as it was necessary for candidates to know the nature of the platform on which they would be asked to stand.

The chair still adhered to the former ruling and an appeal was immediately taken, President Neff calling L. H. Blumenthal, of New Jersey, to preside while the vote was taken. Mr. Blumenthal's decision, that a two-thirds vote would be required to decide the point at issue, raised another storm of protests, and an appeal was made from his decision. Judge Tugwell, of California, was conducted to the platform, with the evident purpose of having him replace Mr. Blumenthal, but it was ruled that the action was unconstitutional, as no appeal could be made from the ruling of the temporary chairman, before a motion was made and carried to appeal from his decision. On referring to a handbook on parliamentary law, Mr. Blumenthal announced that a majority vote, not a two-thirds, was required, and with this understanding the vote was taken. A vote of 93 to 64 sustained the ruling of President Neff, who again took the chair. John Miller, of Chicago, and G. L. Wunders, of Baltimore, were appointed tellers and the election of the national president began.



Election of Officers.

Ohio cast her 15 votes for Neff. Before the Illinois vote was taken, Mr. Levy, of Chicago, arose and withdrew the name of Wm. J. Sweeney, substituting that of J. S. Phillips, of Fort Worth, Tex., who was given the 11 votes of Illinois. Pennsylvania gave Neff 6 and Phillips 3, the latter being voted by the Pittsburgh delegates. Indiana bestowed her seven votes on Phillips, but Michigan balanced them by her 7 votes. West Virginia and Kentucky each gave Neff 7, and Wisconsin cast her 6 votes for Phillips. New Jersey gave Neff 6 and Phillips 1. Missouri followed with 6 votes for Neff and Iowa with 3 votes. Minnesota presented Phillips with her 8 votes, after Alabama and Louisiana had each given Neff 1.

Now the turn of the Lone Star State came, and eyes and ears were wide open for the announcement of that vote. When Mr. Phillips arose and declared that Texas cast her solid vote of 8 for Neff, a veritable pandemonium reigned for many minutes. It was impossible to restore order. Neff's supporters rolled up a volume of ecstatic cheers that drowned the fiery and impassioned anathemas of the men who had supported Phillips. During the slight lull, Sam Trigger, president of New York City Local, already hoarse and wilted by his efforts to be heard, succeeded in telling the convention that the "double cross" had been given the supporters of Phillips. M. A. Choynski, of Chicago, tore up the standard of Illinois and marched towards the door, followed by the Illinois delegation. Fourteen delegates from New York, all those of Wisconsin, Minnesota and Indiana, three delegates from Pennsylvania, and the two delegates from California marched after the Illinois men. A rump convention was to be held by the seceders.

At the time of the bolt, Neff had piled up 82 votes against the 53 votes of his opponent, and after the seceders left the room, Massachusetts, Oklahoma, Arkansas, Kansas, Maine, Connecticut, Florida, Maryland, Virginia and Georgia—the only remaining states with votes—added to the Neff landslide. Mr. Phillips, of Texas, then moved that the vote be declared unanimous, which was done.

G. H. Wiley, national vice-president of Missouri, was elected national secretary unanimously, receiving 104 votes. J. J. Rieder, national treasurer, was also elected unanimously, to succeed himself, J. Howard Bennett, of Baltimore, having withdrawn in his favor.

President Neff then appointed members to fill the vacancies made by the bolting delegates in the Committees on Rules and Regulations and Constitution and By-laws, which now have the following members:

Rules and Resolutions Committee: J. S. Phillips, of Texas; R. L. Macnab, New York City; Peter J. Jeup, Detroit; L. S. Miller, Cincinnati, and Marion Pierce, Maryland.

Constitution and By-laws Committee: Louise Schmitz, Cleveland; M. Shelton, Missouri; Fred Ruhlman, New Jersey; C. E. Tandy, Virginia, and T. P. Finnigan, Texas.

It was then 12:45 p.m. and the convention adjourned until 3 o'clock.

Friday Afternoon Session.

G. H. Wiley, the new national secretary, as soon as the convention got down to business, read the following announcement, which was unanimously adopted by the convention and spread on the minutes:

J.A. MADDOX OF COLUMBUS

LEM S. MILLER
ONE OF OHIO'S LEADING DELEGATES

To the Exhibitors of the United States and Canada, by the Convention of the Moving Picture Exhibitors' League of America, Now in Session: "We wish to announce to every member of the Moving Picture Exhibitors' League of America in the United States and Canada that the action taken by the delegates of Illinois, New York, Wisconsin, Minnesota and Indiana in leaving the Convention Hall has left these states without representation, only in the case of New York. where two delegates remained—Mr. McNab and Mr. Samuels.

"Pennsylvania cannot be considered as leaving, as six delegates out of nine remained. Mr. Herrington, Mr. Polk and

Mr. Victor, of Pittsburgh, who were delegates from the state of Pennsylvania, left the convention. Owing to the fact that the Moving Picture Exhibitors' League of America is working under a charter issued by the state of Ohio, and by reason of the action taken by the delegates from the states above mentioned, for the benefit of the members of these states, we ask the members to notify the national officers, whether or not they endorse the action of their delegates in bolting the convention.

"All states that endorse the action of their delegates in leaving the convention will immediately forward their charter and all supplies to the secretary of the Moving Picture Exhibitors' League of America, Geo. H. Wiley, Kansas City, Mo., and all members who wish to retain their membership and affiliate with the Moving Picture Exhibitors' League of America will communicate with M. A. Neff, the national president, 1003 Mercantile Library Building, Cincinnati, O.; also with National Secretary Geo. H. Wiley, of Kansas City, Mo., and their membership will stand until a new organization is organized in their respective states—which will be immediately—and new officers elected.

"This does not in any way affect any member of this League who is in good standing and desires to continue; it does not affect the state organization in any way, shape or form, providing the state does not endorse the action of its delegates in convention assembled; but all delegates, who left this convention and bolted, are hereby suspended from this organization.

"M. A. NEFF, President.
"GEO. H. WILEY, Secretary."

The report of the Rules and Resolutions Committee was then read and adopted unanimously. A clause which stated that censorship was not an opportune question at this time was included among the recommendations offered.

The report of the Committee on Constitution and By-laws recommended that a first and second vice-president be elected during the convention and that a publicity officer be appointed by the president at each recurring national convention.

At this juncture Sam Trigger was admitted to the Convention Hall to furnish tickets for the banquet at Manhattan Beach, Saturday evening.

New Rule for Election of National Officers.

An important amendment to the constitution was then discussed. The amendment is intended as a rule of procedure for all future national conventions, in the nomination and election of national officers. It provides for their nomination and election, in order, on the morning of the second day of the convention, at 10:30 o'clock. The nominations for a president, national secretary and national treasurer will be immediately followed, in each case, by the election of those officers. The amendment was adopted unanimously, its purpose being intended to prevent undue wire pulling and shady politics, and to promote harmony among the delegates assembled. The constitution and the amendments, as a whole, were then adopted.

Increase of President's Salary.

A motion was made by Mr. Washburn, of Massachusetts, that the salary of the national president be raised from $1,200 to $2,000 per year. It was passed unanimously.

A vote of thanks was then moved and carried in recognition of the loyalty to the League of the delegates from New Jersey, of Mr. Macnab and Mr. Samuels, of New York (the only two remaining after the bolt of that state). The press was also included in this motion, its courteous treatment and fairness being specially referred to. Mr. Blumenthal, of New Jersey, was particularly thanked for his unswerving support and loyalty.

The next motion carried provided that every member of the League should donate one dollar on September 12 next, for working funds. The Moving Picture Exhibitors' League of America will be three years old on that date. The donations should be sent to Geo. H. Wiley, national secretary, Kansas City, Mo., and they will be turned over by him to J. J. Rieder, national treasurer.

The last business done by the convention, at the Friday afternoon session, was the selection of a city for the national convention of 1914. Clem Kerr, of Dayton, O., named his home city, and Mr. Jeup, of Detroit, recommended that city. Mr. Kerr read a letter from Mr. Patterson, president of the National Cash Register Company, Dayton, in which $2,500 was tendered the League if they selected Dayton as a meeting place. Another letter from the secretary of the Chamber of Commerce, Dayton, placed the Memorial Hall, which seats 6,000 people, at the disposal of the delegates. A vote was taken and Dayton was chosen unanimously, Mr. Jeup having withdrawn the name of Detroit. Adjournment was then made until Saturday, July 12, at 10:00 a. m.

CLOSING SESSION, SATURDAY MORNING, JUNE 12.

After calling the meeting to order, President Neff made a few remarks before proceeding to business. Attention was drawn to a few mistakes in some of the morning newspapers, among them the statement that Canada had seceded with the delegates that walked out Friday morning. Mr. Neff stated that Canada was not represented and could not, therefore, have withdrawn from the league. He also emphasized the fact that it still remained to be shown that the States represented by seceding delegates would endorse the action of the latter, and that all these States will be reorganized, if necessary, in the interests of the M. P. E. L. of America.

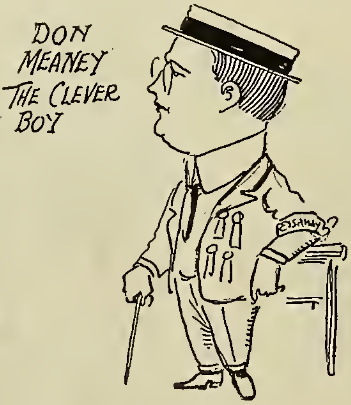
The nomination and election of a first and a second vice-president was then begun. Mr. Washburn, of Massachusetts, nominated Mr. Macnab, of New York, and Abe Seligman, of Louisiana, seconded the nomination. Mr. Macnab was declared elected by acclamation. For second vice-president, Clem Kerr, of Dayton, O., named T. P. Finnigan, of Texas, and Mr. Brumler, of Michigan, made the seconding speech. Mr. Finnigan was also declared elected by acclamation.

The following resolutions were read by Mr. Vestal, of Ohio:

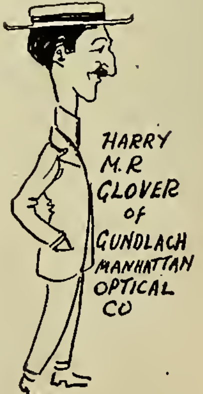
"Resolved, That this convention recommend that not to exceed three reels for five cents be considered a program, and not to exceed four reels of 1,000 feet each at any price, and that the convention instruct the National Executive Committee to use every means in its power to reduce the program to two reels for five cents and not to exceed four reels at any price.

"Resolved, That we view with alarm the present conditions whereby police authorities and others have exercised the authority to stop our entertainments and take away from

Essanay
CONVENTION NEWS
A CLEVER ESSANAY FEATURE


DON MEANEY THE CLEVER BOY
ESSANAY

THE MERRY IMPERIAL HOTEL PRESS AGENT


HARRY M.R GLOVER of GUNDLACH MANHATTAN OPTICAL CO

us the right to exhibit pictures, causing us not only personal embarrassment, but also financial embarrassment.

"Resolved, That the National Executive Committee be authorized to communicate with the manufacturers, film exchanges and others engaged in our line of business for the purpose of coming to a definite understanding whereby all moving pictures may come under the supervision of the Board of Censors, or that other arrangements be made to protect the interests of the moving picture exhibitor, manufacturers, film exchanges and others, to the end that when moving pictures are delivered to the exhibitor that no authority will have the power to stop the exhibition of such pictures."

It should be noted that the third resolution does not specify any special form of censorship.

The first and second resolutions were carried, and the third was amended to read as follows, before being passed:

"Resolved, That the entire matter of censorship be referred to the Executive Committee, with full power to take up the question of some form of reasonable supervision of the exhibition, or restraint, of objectionable moving pictures; said committee to confer with the various State Leagues and with the manufacturers and exchanges, so that the highest interests of exhibitors may be conserved and the public thereby won to moving picture interests."

A resolution to the effect that manufacturers of films be requested to do away with cigarette smoking in the production of pictures was next passed.

About this time W. A. Cory, of California, took the floor and announced that California had not joined the seceders. He stated that, though he had walked out, he had not entered the hall where they were conducting a rump convention, nor had he participated in any of the proceedings. In fact, so far as he was concerned, California had been represented by him in the election of the national treasurer, J. J. Rieder, after the bolt had been made.

Since Mr. Cory made this statement, President Neff received a message from the president of the California league that the majority of members were with him and the M. P. E. L. of A.

Other resolutions passed were against the offering of premiums, against six-reel features, and the furnishing of service to theaters which run pictures for only a few months in the year. Airdomes as well as large dramatic houses were included in the ban.

Clem Kerr, of Dayton, introduced a resolution that the Moving Picture Exhibitors' League of America should travel strictly in the middle of the road with regard to licensed and independent pictures. It was carried. Another resolution was passed signifying that it was the sense of the organization that photoplay manufacturers, and manufacturers of improvements and appliances, pertaining to the betterment of moving pictures, should make the first offer of their wares to legitimate moving picture exhibitors now in the field.

Mr. Washburn then moved a vote of thanks to the press for fair reports of the convention and for the courtesy shown, after which President Neff closed the third national convention with the request that members of the league remain faithful and honest to every trust, and with the hope that the next annual convention will be a meeting of brother with brother.

THE BANQUET

Over a Thousand Delegates and Other Guests Enjoy New Yorkers' Hospitality—Many Interesting Speeches.

The banquet tendered by the Motion Picture Exhibitors' League of Greater New York to the visiting delegates was successful from all angles. It was held in the Brighton Beach Casino on Friday evening. Dinner was served with unusual promptness, shortly after the appointed hour, eight o'clock. Summer heat was tempered by a cool breeze right off the ocean. About a thousand sat down. At the speakers' table there were, besides those hereafter mentioned, J. A. Berst, of the Pathe Company; John Rock, Frank Howard, Elias B. Goodman, Edward P. V. Ritter, William Pelzer, W. B. F. Rogers and Baron Lucke d'Aix of Germany.

There were many players there, too, and as they entered the dining hall were given a cordial reception by their fellows and by the exhibitors. The Vitagraph players were especially in evidence, among those noticed being Frederick Thomson, the director; James Young and his wife, Clara Kimball Young, and Courtenay Foote. From the Eclair came, among others, Alex Francis and "Bob" Frazer. Paul Panzer, the well-known Pathe star, was present, with Mrs. Panzer. Mr. Panzer, who motored down to the beach, was late in arriving through a blowout which for a time delayed his party.

The feature of the evening, of course, was the speaking. There was much of it. There was little attempt to strike a serious note, nearly all of the speakers recognizing the fact that the gathering was there for a good time and leaving more sombre discussions for the floor of the convention. There were one or two veiled references to the stormy scenes of the day. One of these was by J. Stuart Blackton, the vice-president of the Vitagraph Company, who aroused a storm of laughter when in opening his remarks he lamented his inability to say "Mr. President," because, he said, a man had just taken him over in the corner and informed him that "there ain't no s ch animal."

John Bunny was toastmaster. He said that all who had to do with the exposition had cause for congratulation in its great success. Frank L. Dyer, the president of the General Film Company, brought out long-continued applause when he advocated an improvement in quality and a reduction in the number of reels shown. Sam Spedon, of the Vitagraph Company, spoke interestingly and briefly. Mr. Blackton made one of the best speeches of the night, and was closely followed. He spoke in a light vein and kept the company in continuous laughter. So, also, did Frank I. Cohen, master of works and councillor for Glasgow, Scotland, who, in smooth periods, ornamented by the native wit and the accent brought to more recent fame by Harry Lauder, told his experiences in the American metropolis and of his great regard for this country. James G. Wallace, chief of the Bureau of Licenses, kept the party in a gale of mirth as he described alleged happenings in the household of one of those present and turned on Mr. Cohen an incident which many of those present very well knew had been laid to the door of another Scotchman. R. G. Hollaman held the interest of his auditors as he described the beginning of the moving picture as an amusement attraction—seventeen years ago at the Eden Musee.

BILL "KALEM" WRIGHT

STANLEY TWIST HAS A QUIET MOMENT.

SAM H. TRIGGER

V.R. DAY.

William Wright, of the Kalem Company spoke of the possibilities of the moving picture. The Rev. Walter E. Howe, of Jersey City, spoke for the clergy. It was a speech animated, vigorous; he declared the interest of the church in motion pictures. Judge Tugwell, of California, addressed the diners as a native of New York City who had gone West fourteen years ago and returned now to his old home as a delegate of the exhibitors of Los Angeles. Hugh Hoffman spoke of the conditions under which the exhibitors worked a half dozen years ago, indicating by illustrations of the handicaps of those days the advance in the method of marketing films and the improvement in the manufacture of pictures. Ed. Mock, of Motography, humorously referred to the dinner on Wednesday evening given to the publicity men at which he said an effort had been made to "get his goat," and waived his allotted three minutes in favor of another speaker. Other speakers were Joe Brandt, William T. Rock, Len Spencer and Reuben Simons, of the Street Cleaning Department, who is known as "the blind orator."

Mr. Dyer Opens the Speaking.

"I want to speak of two matters that lie very close to my heart," said Mr. Dyer. "I don't know whether I voice the sentiment of the exhibitors or not; I may be making a serious mistake, but I want to urge upon you at all times to do all you can toward bringing about a condition in this business that will result in an improvement in quality of films and a reduction in the number of reels shown."

Sam Spedon pointed out that the value of the publicity man to his employers was gauged by his ability to serve others. "The slogan of the Vitagraph has been to help the exhibitor," said Mr. Spedon. Mr. Blackton told the story of the first Vitagraph comedy film ever made. There were only fifty feet in it. The company at the time occupied a small office on the thirteenth floor of a Nassau street building. The comedy was "The Burglar on the Roof," because, said the speaker, "we had no property, no scenery, but we did have a nice roof. There were four characters, the office boy, the janitress, myself as the burglar, and the roof. As a part of the business the office boy was to throw on me a bucket of water. In mistake he doused the janitress. The accident was never forgiven. Later when the picture was shown in one of Proctor's theaters, J. Austin Fynes took the trouble to tell me that some day, with practice, I might make a burglar, but I would never make an actor. The moving picture is a liberal education," continued Mr. Blackton. "It is a great universal language that is understood the whole world over, by every nation, civilized and otherwise."

Mr. Cohen aroused the enthusiasm of the diners almost at his opening by the mention of the name of Mayor Gaynor. He complimented the gathering on its great number of "bonnie lasses" and "braw laddies." He also said he so liked this country that he was inclined to remain here, "and if I do," he added, "I know I will find jolly good fellows." Mr. Wallace pledged his co-operation in all things that make for the betterment of the moving picture theaters.

"You have all been told tonight and many times before," said Mr. Wright, "of the wonderful and truly great business we are all interested in. How great and wonderful that business is we are learning as we go on. Every day we find new worlds to conquer, and we are trying to conquer them."

The Rev. Mr. Howe in opening spoke of his interest in motion pictures, saying that "several times I have turned the crank myself." Speaking to the exhibitors he said: "Very few people realize what you have really got. It seems to me that outside of some of the strongest religious forces there is absolutely nothing in this country or any other today that is having on the public the influence that you have. A few years ago the motion picture was regarded as something to amuse the people. Today you have got far beyond the comedy. Someone has said: 'Let me write the songs of a nation and I care not who makes the laws.' Let me produce the motion picture films and I care not who produces the laws."

Bert Adler was called on, but in his behalf Wendell Milligan stated that Mr. Adler was suffering from a bad cold and could not talk. Sam Trigger begged to be excused from talking, as his voice was worn to a thin edge and he was anxious to save what was left for the strenuous morrow. He extended his regards and best wishes to the gathering.

It was 11:30 when the dinner broke up. Many adjourned to the Hotel Shelburne, across the boulevard, where dancing was enjoyed until a late hour. It was, taken by and large, a real time. G. B.

VITAGRAPH COMPANY ENTERTAINS

For Six Hours the Delegates Roam Through the Studio and Plant of the Brooklyn Manufacturer.

The Vitagraph Company entertained the delegates to the convention on Friday. For six hours, following midday, over two thousand visitors strolled through the yard and about the studios and factory, escorted by members of the stock company, all of whom on duty in the East were on hand. Work at the big plant was practically suspended for the afternoon. One scene was taken, but that included the visitors as participants. Director Frederick Thomson posed a thousand or more of the large party as a circus audience and a panoramic picture was taken. The film in which the scene will appear will be entitled "Lights and Shadows." It is said that when the play is released it will carry an announcement to the effect that the circus spectators comprise the convention guests. Following the making of the picture the delegates were addressed by Mr. Rock and Mr. Blackton. The speakers stood on the camera platform, about thirty feet above the heads of the auditors.

The delegates sat down to a bounteous repast. There were chicken salad, sandwiches of all kinds, ice cream, lemonade, claret punch and iced tea. As an indication of the size of the party it may be stated that provision had been made for ice cream to supply two thousand persons and it was all consumed. The company, however, immediately obtained an added supply. Canes were given out as souvenirs. On each was attached a good-sized Vitagraph flag. Also given out was a little pamphlet containing the photographs of the Vitagraph triumvirate, Messrs. Rock, Blackton and Smith, and all of the life portrayers. It was a most enjoyable occasion.

SELIG-KLEINE-ESSANAY DAY.

Saturday was the day assigned to the Chicago licensed forces for the entertainment of visitors. The companies chose to hold a reception and give an entertainment right in the exposition hall rather than to add to the list of excursions appearing on the official list of the week's festivities. It had been announced that the companies would begin at 8 o'clock in the evening the distribution of souvenirs and refreshments, while at the same time the Royal Hawaiian

Visiting Exhibitors at Kalem Studio.

Orchestra would contribute vocal and instrumental music. The souvenirs consisted of pennant puzzles and key rings from Selig; a number of Alkali Ike dolls and vanity boxes from Essanay and Quo Vadis fans from Kleine. Also a large amount of punch had been provided. At the appointed hour the show began. The crowd was on hand—in such force that it was found impossible to control the anxious ones; and they seemed to be all anxious. The result was a young riot. It was decided to transfer the cause of the commotion to the third floor, where, under the supervision of Stanley Twist, Omer F. Doud, Vernon R. Day and Don Meaney, the crowds were served. For two hours the lines were long and deep. As the souvenir hunters waited they were entertained.

The Chicago bunch had been "on the job" the entire week. As one of the representatives from the lake metropolis remarked, "I don't think any of the manufacturers made a bigger splash than we did." One of the achievements of this division was the issue on five days of the week of The Convention News, a twenty-page publication in red covers. The typography was excellent. There were items of interest about the show and also many stories about the players and the plays that make the names of Selig, Kleine and Essanay known in the film world. The Chicago crew are sure worth meeting up with. We were glad to meet them; and we'll be glad to meet them again.

EDISON NIGHT AT THE EXPOSITION.

Thomas A. Edison was the star attraction at the General Film booth on Friday evening, July 11. With Mr. Edison in the booth were Horace G. Plimpton, studio manager, and his assistant, John Hardin, and a number of the more prominent players, including Mary Fuller and Gertrude McCoy. Mr. Edison was the center of attraction and the crowd in front of the booth struggling to get a glimpse of him approached a riot all evening. Despite his age, Mr. Edison was in the best of spirits and evinced deep interest in the exposition. He was an attentive listener to all that was said in his hearing and received all comers most affably.

NO CENSORSHIP IN WISCONSIN.

The Wisconsin Assembly on July 3rd, by a unanimous vote, postponed indefinitely Senate bill 386A, amendment A, a drastic censorship bill providing all films and slides be censored by the Wisconsin Industrial Commission, at Madison. This ends State censorship for Wisconsin so far as this session is concerned. Hon. Don C. Hall, the only theatrical man in the Legislature, who assisted so nobly in killing three other like bills this session, again came to the rescue, and should be given due credit for all he has done.

MAINE BRANCH ACTIVE.

Mr. Moxley Blumenberg, president of the Maine State Branch, reports that his league is bound to be a live-wire organization, with a steadily increasing membership. To this end, Mr. Blumenberg has sent to each exhibitor in his State, who is not yet a member, a letter requesting every non-member to immediately make application for membership. Mr. Blumenberg declares that the Maine organization is going to total 100 members, in the very near future, and everyone who knows the latter's methods is sure to believe that the century mark will soon be reached. Mr. Blumenberg is interested heart and soul in the progress of his organization, and will leave no stone unturned to "put it across." The Casco Theater, Portland, is proof of Mr. Blumenberg's ability to make good, as this house is a prosperous photoplay theater, noted for the high-standard basis upon which it is run. Every Maine exhibitor should make it his business to join this branch. Get busy, boys, and do not procrastinate!

HENRY.

INTERNATIONAL ASSOCIATION.

Bolters Form Organization and Elect Officers—Resolutions Adopted and Committees Appointed.

When the seceding delegates left the meeting which was presided over by Mr. M. A. Neff, they withdrew to an adjoining room and there held an impromptu council. The feeling among the delegates was so intense against the parent organization that any such thing as reconciliation was out of the question. The discussion was so animated that it became necessary to appoint a temporary chairman with a view towards the formation of a new exhibitors' association.

Judge A. P. Tugwell, of Los Angeles, Cal., was elected temporary chairman of the new league. The various delegates were allowed to express their feelings and sentiments until those who felt the necessity of unburdening their souls were relieved. These discussions were relative to the alleged unfair methods of the convention over which President Neff presided. They were strong in the extreme and the members were thoroughly in earnest.

When the meeting had cooled down sufficiently for rational proceedings the seceding delegates proceeded with orderly steps towards the formation of a new association. Harold W. Rosenthal, of New York, volunteered to act as temporary secretary and his services were accepted. A committee was then appointed to draw up a constitution and by-laws. This committee consisted of H. W. Rosenthal, New York; F. C. Rembusch, Indiana; Chas. H. Phillips, Milwaukee; Thomas Furniss, Duluth, Minn.; F. J. Herrington, Pittsburg, and Julius Olcott, of Illinois. A constitution and by-laws was adopted that had been prepared on the previous evening with the intention of submitting it to the national committee on constitution and by-laws, in substitution of certain clauses of the original constitution, which were found to be unsatisfactory to some of the members.

The question of financing the new league was then discussed and many enthusiastic delegates, led by H. A. Victor, of Pittsburg, came to their feet with checks or not less than three figures. Mr. Frank A. Tichenor, of New York, chairman of the exposition committee, then arose and stated that as the contract with the exposition committee was purely a local matter, the exhibitors of New York Local, No. 1, would rescind their previous promise of 25 per cent. of the profits to the National League and that the same would be contributed to the new organization as a foundation, and that they would be assured of starting upon a solid financial basis.

A set of resolutions was adopted as the sense of the organization embodying an endorsement of the National Board of Censorship as at present conducted, and to the effect that censorship in any other form is not at all desirable. After

(Continued on page 431.)

Visiting Exhibitors at Kalem Studio.

CHICAGO LETTER

By JAS. S. McQUADF

(This Week's Installment by G. P. Von Harleman.)

AN extremely hot summer is playing havoc with the exhibitors of Chicago. Many theaters are closed for the season, and it is estimated that the number is away over the hundred mark. Business is poor all the way around, and, of course, film exchanges and dealers are affected just as well. The exchange men complain that they are not only losing customers, but that the exhibitors are cutting down their film service and expenses to a minimum. One film exchange man told me that this summer has been the worst he remembers since 1909, when fully fifty per cent. of the picture theaters in Chicago closed down, and the film business was practically at a standstill. Many of the small exhibitors closed their houses this year before July 1st, which is the date when the licenses are paid, no doubt, to put off an item of expense which could be easier met later on.

Another cause of worry to the exhibitor is the sudden enforcement of the 1910 ventilating ordinance, about which I wrote quite extensively in my last letter. Many exhibitors intimate that they are not being treated fairly. One proprietor told me that when he built his new theater, less than two years ago, he took particular pains to follow the various regulations laid down by the building department. The system of ventilation, then installed at quite considerable expense, was at that time approved and O.K.'d by the department. "Now," he says, "they come to me again and say that I can not renew my license if I don't put in this new ventilating system." Another prominent exhibitor, who has a magnificent house on the North Side, perhaps the finest here in Chicago and one of the best equipped, according to the writer's opinion, including ventilation, complains very bitterly. He says: "I can defy any man in Chicago to show me a better ventilated and more pleasant theater in the summer time than mine. Now they are trying to force me to put in their particular system of ventilation, which, for a large house like mine, would cost me between $3,000 and $4,000. Ask my patrons what they think about my place. There has not been a complaint all during the summer. In fact, many people have complimented me upon the way that I keep the air in my theater cool and fresh. It seems very remarkable to me that in spite of what one does and all the money one spends on every improvement possible, certain authorities will always find room for criticism and inspection. This inspection business seems to be a mania with some departments. Inspectors come around here almost every week to look at a thousand and one different things, and always manage to find fault. And not only that, but after you have changed some rather unimportant trifle to suit one inspector, then another man comes around—maybe next week—and will tell you that you are all wrong, and that the first man didn't know what he was talking about. This is not only annoying, but it is also expensive, as each one of these visits will cost you $2."

A Protective Organization.

Several exchange men, a number of dealers, and many exhibitors have been considering for some time the formation of a protective local organization, the sole purpose of which would be to use its influence along political lines against continued adverse ordinances and department orders, which are beginning to cause quite a good deal of anxiety among the trade here in Chicago. This new organization will aim to work in co-operation with the present League, but it will be broader in scope, and will take in every branch of the industry, not only the motion picture exhibitor, but the manufacturer, the exchange man, the dealer, and the operator as well. We will endeavor to follow any developments along these lines, and keep our readers posted on whatever will be accomplished, in future issues of the Moving Picture World.

George Kleine Donates to the Tribune's Ice Fund.

The total gross receipts from three theaters presenting George Kleine's magnificent production, "Quo Vadis?" has been donated by George Kleine to the free ice and hospital fund of the Chicago Tribune. The first Tribune ice fund performance was given Monday, July 14th, at the National Theater, West 63rd and S. Halsted Streets; the second will be given on Monday night, July 21st, at the Victoria Theater, Sheffield and Belmont Avenues, and the third on Monday night, July 28th, at the Imperial Theater, W. Madison Street and Western Avenue. The sale of seats for the benefit entertainment which opened July 12th progressed rapidly.

In the letter making the contribution, George Kleine wrote: "Realizing the vast benefit the Tribune ice fund has been to the worthy poor of Chicago, during the recent heated term, we are desirous of lending our support to the cost." A total of $1,557.75 will be realized for this worthy cause, if all the seats are taken at the three performances.

Chicago Film Brevities.

Joseph Hopp, of the Standard Film Exchange, arrived from the convention in New York, Monday morning, July 14th. Mr. Hopp was accompanied by his family on his trip East, and enjoyed himself thoroughly in the big town. The exposition, he says, was a remarkably successful affair, and considered even better than the cinematograph exposition in London by many people who had attended both. Friend Joe, being a loyal "Windy City" man, said though that when it comes to handling a convention, and particularly the entertainment part of the program, New York exhibitors have to learn a few things from the boys in Chicago.

* * *

Harry and Max Hyman, proprietors of the Janet Theater, on North Avenue, and the Barry, on Lincoln Avenue, landed in New York, Wednesday of last week, from a two month's trip abroad. Messrs. Hyman visited a number of foreign countries, including Italy, France and Germany. Their father accompanied them on the trip. They remained in New York a few days to take in the big "doings," and arrived back in Chicago on Monday, July 14th.

* * *

Fred W. Pierce, of the Pierce Amusement Enterprise, of New Orleans, arrived here Saturday, July 12th, and stayed over Sunday, as a personal guest of Fred Aiken, manager of the General Film Company, in Chicago. Mr. Pierce came by way of Denver, where he has some concessions to look after at the White City. Mr. Pierce continued his trip east to Ocean View, Va., where he is also interested in amusement enterprises.

* * *

Wm. Rohe, manager and one of the proprietors of the Liberty Theater at Milwaukee Avenue and Division Street, has left this week on a six to seven weeks' trip to British Columbia and the Pacific states. Ed. Lansing will act as manager during Mr. Rohe's absence.

* * *

A. G. Spencer, of the General Feature Film Company, leaves this week for an extensive business trip through Wisconsin, in the interests of his firm.

* * *

J. Paley, manager of the Bijou Theater, at Halsted Street and Jackson Boulevard, has returned this week from a business trip East.

* * *

Ross & Coons, of Chicago, have purchased the Lilly Theater, Bass Lake, Ind. This theater will now be devoted to motion pictures exclusively. Film service and complete equipment has been furnished by the Standard Film Exchange of Chicago. The house is provided with a Fairbanks-Morse electric lighting plant. Admission charged will be 10 cents.

* * *

Robert T. Mathurin, of Chicago, has purchased the Mozart Theater, 2840 W. Van Buren Street.

* * *

A new theater is going to be opened this week, at 7251 Vincennes Road. Troyer & Krugmann are the proprietors.

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The American Cinematograph Co., of Chicago, has greatly enlarged its offices and plant, and occupies considerable floor space in the Electrical Building, Jackson Boulevard and Desplaines Street. Captain Boenning will be pleased to entertain his callers in his new private office.

* * *

W. J. West, owner of the Majestic Theater, Kewanee, Ill., called at the Chicago offices of the Moving Picture World, Tuesday, July 15th. Mr. West has taken out the old front of his theater, and replaced it with an up-to-date entrance with eight sets of folding doors. Mr. West tells us that his motto is: "Good pictures, the best of music, and quality in everything." The theater is well ventilated, has a seating capacity of 350, and uses licensed service. Mr. West has also leased the old Dreamland Theater, which he is now remodeling.

Doings at Los Angeles

Our Correspondent Comes To Life With a Newsy Letter. Much Doing on the Coast.

AFTER considering two other locations in this city, Wilbert Melville, producing manager of the Lubin Western branch, has decided to remain indefinitely at 4550 Pasadena, where the company has had its studio since last December. Mr. Melville had purchased a five-acre tract of ground in South Pasadena, a suburb adjoining Los Angeles, and had prepared plans for all the buildings necessary for a complete modern studio, but the villagers have strong objections to motion pictures and motion picture companies and raised such opposition that Mr. Melville promptly announced that he would not locate in a hostile section and disposed of the property. South Pasadena is the village which for three years barred even motion picture theaters. Following this episode, Mr. Melville visited different sections of Los Angeles only to come to the final conclusion that his present location is the most advantageous one to be found. As soon as he decided to stay, a force of workmen was turned into the grounds and extensive improvements were begun. These already include a new stage 50 by 60 feet and five new buildings. Mr. Melville has also organized a feature company, which he will take to San Diego and San Francisco, where he will produce a series of naval and military pictures of a spectacular nature. The other two producers will remain at the studio.

With all but the two critical scenes finished, one of the Lubin directors went to work one morning this week and found that an essential "prop" was missing. The picture in hand was being made at the seaport town of San Pedro. Most of the action was framed to take place in and around a tramp schooner. A number of scenes had been taken showing the name of the ship. At night when the company stopped work only two or three scenes remained to be made, but they were supposed to be made on the deck while the boat was far out at sea. The schooner was scheduled to sail for South America at 10 o'clock next morning. The director arranged to be at the dock with his company at 9:30 to go aboard and be taken a few miles out. A launch was chartered to return the company to land. Arriving at the dock at 9:30 the company found the schooner gone. A seaman told them that the ship had sailed about daylight. There was no sign of it on the horizon. Fortunately the chartered launch was ready to steam up, and fortunately, too, it was a speedy craft. The director and his actors got aboard the launch and began a chase. Three or four hours later they came in sight of it and still later overhauled the schooner and were taken aboard. Every man on board except the captain was gloriously drunk and the captain explained that he had sailed ahead of time because if he had waited longer he would not have been able to collect a crew. One of the scenes called for an actor to fall overboard. When it was taken one of the intoxicated seaman went overboard with a splash to rescue him. One by one the other sailors followed until there were six or seven men struggling in the water all fighting to rescue the actor, Henry King, the leading man. When the company finally returned to land it was late at night.

* * *

The departure of the Biograph company on its annual pilgrimage to New York was a big event in motion picture circles this year. The organization left from the Santa Fe station the morning of June 28. About 200 persons connected in one way or other with the motion picture industry were on the platform to say good-by. There was a big delegation from The Photoplayers' Club and nearly every studio in Southern California was represented. This is the latest the Biograph company has ever gone back since it began coming to Los Angeles every winter. One of the things that detained the company beyond its usual leaving time was a three-reel spectacle which was completed only a day before. It is a picture of Biblical times called "Judith." The leading character is the Judith of the Scriptures. D. W. Griffith made it, which is another way of saying that it will be a thoroughly artistic production. It is said to be the first three-reel feature ever made by the Biograph company. Among the motion picture fraternity it has long been a subject of speculation what Griffith could do if he had three full reels in which to spread himself. "Judith" will give an answer to this question. What the cost of the picture will be probably has never been figured up, but the expenditures have been lavish. In one set, it is said, upward of 2,000 extra people were used and the cast called for practically the full Biograph organization, a thing that has never happened before. From the studio come bits of gossip about the picture, one, for instance, that Griffith has interpreted the racial character of the Jews with rare sympathy and understanding.

* * *

After a tour of the Orient and the South Sea Islands, the Melies organization is back on the Pacific Coast. The main company is at Santa Paula where the studio is located, but a number of the actors are scattered about between San Francisco and Los Angeles taking brief vacations. There is about to be a complete reorganization of the company, it is said. Gaston Melies, for so long the head of the company, and himself one of the pioneer producers of the industry, resigned from the position he has occupied on the day the steamer arrived in San Francisco. He has contemplated retirement from active business for more than two years and finally decided to put it off no longer. His son, Paul, who has assisted Gaston for a long time, will probably succeed to the vacant place. It is understood that for the time being the company will remain in this country making regular releases from the Santa Paula studio.

One of the men who returned with the company is Hugh C. McClung, of Los Angeles, who, for the last five months, was the principal producer under Mr. Melies. McClung joined as a camera man at the time the company sailed from San Francisco. Later he was put in full charge of the technical department and then was made a director. He resigned from the organization in Japan, but returned with the company. He has plans afoot for the formation of a producing and distributing company to serve a new market which he discovered while abroad and is said to have enough British capital behind him to assure a success in the undertaking. He is expecting to sail for China in a couple of weeks.

* * *

Aubrey M. Kennedy, formerly general manager of the Pacific Coast branch of the Universal company, is now in Calgary, Canada, as exclusive distributor of Universal films for all Canada. The agency is said to be one of the most valuable in the world and those who know something about the business say that his contract is one which will make him a large fortune within five years. The exchange business is one that he knows from the ground up. He was one of the pioneers in it in Chicago several years ago. J. W. Engel succeeded Mr. Kennedy temporarily as general manager of the Universal plant here.

* * *

W. Hanson Durham, scenario editor of the Western Vitagraph company—or, rather—companies, at Santa Monica, has returned to his desk at the studio after an absence of nearly three months. On March 8 he paid his first visit to the club rooms of The Photoplayers, and before he had been in the building five minutes he slipped on a steep staircase and fell down a flight of stairs. One of his knees was broken and for several weeks thereafter he performed his duties in a hospital room. To keep three active directors busy is no snap for a well man, but Durham managed to hold the job down without assistance during all the time he was incapacitated.

The adoption of a new constitution and by-laws made it necessary for The Photoplayers to elect four additional members on the board of control, making fifteen in all. There were nine nominations for the places—Henry Otto, Jack O'Brien, Allan Dwan, J. E. Le Saint, Al Filson, George Gebhart, J. A. Crosby, Marshall Neilan and Wilbert Melville. Mr. Melville withdrew because he has plans which will require him to be absent from the city for some time and the balloting resulted in the election of Otto, Filson, Crosby and O'Brien.

All of the members of the big Universal organization participated in a moonlight dance the night of June 19, when the new stage at the Hollywood studio, said to be the largest motion picture stage in the world, was dedicated. The stage was decorated with Japanese lanterns and bunting and there was a band of sixteen pieces.

About People.

Richard Willis, formerly scenario editor of the Universal company and more recently incumbent of the same position with the Powers organization at Hollywood, is now examining scripts for the Majestic company.

Ford Sterling, principal comedian of the Keystone company, was kept out of a couple of pictures because of severe burns on both hands. The accident occurred when a taxicab, which was being used in a scene, caught fire in the gasoline tank. Sterling was inside at the time.

Arthur Mackley, Essanay director, arrived safely in Scotland, judging by postcards which a number of his friends have been receiving.

Assistant Director Cabanet, of the Biograph company, who has been working under D. W. Griffith, is "assistant" no longer. Just before the organization departed for the East, Cabanet took out a company of 80 persons and made his first picture, which turned out to be a highly creditable production.

Bub Duncan was one of the Biographers who did not journey East with the company. He, too, is a director, having signed up with the J. A. Crosby Company to make split-reel comedies.

James A. Crosby, by the way, has the exclusive agency for Bell & Howell cameras and other devices in Southern California.

Joseph De Grasse, formerly leading man and later director with the West Coast Pathe company, has joined Melville's Lubin organization as a director.

Shirley Hull, formerly leading man with Billie Burke, has been engaged to play the lead in the Majestic six-reel production of "Sappho."

Lamar Johnstone, formerly with Eclair, is now a member of the Los Angeles Majestic company.

Bert Howard, the new player who appears with Fred Mace in the Majestic comedies, is a recent convert from vaudeville.

Tom Evans and Bob Ross, of the Powers company, attended; a Japanese auction at Venice. By careful team work they made such excellent use of the circumstance that the law requires articles to be sold after there have been two bids, that they purchased $800 worth of curios for something over $200. At least that is what they believe, although the artful Jap auctioneer believes they purchased about $40 worth of goods for something over $200.

Edwin August directed a picture a few days ago in which there were several scenes calling for a bunch of college boys. The extra people on hand did not look the parts and so several of August's brother directors, who were temporarily idle, volunteered to work for him. Among them were Bob Leonard, Allan Dwan, Jack O'Brien and Al Christie. August worked them like horses all afternoon until they were sick of their bargain and then paid them one dollar apiece.

Virginia Chester has finally recovered from a broken ankle and is again playing parts with the Pathe company.

F. G. Grandon, formerly a Lubin director and then for a few weeks with the Universal, is giving Selig a trial.

Gray Oliver, who worked in Kinemacolor pictures under Director E. J. Le Saint, is again working under him at the Selig studio.

It is reported here that the Kinemacolor company may resume operations in Los Angeles about the middle of August.

Director Henry McRae is at work on the first of a series of animal pictures which the Universal will issue, using about 100 wild animals which have just arrived here. McRae, it will be remembered, made several of the notable Selig animal pictures.

A NEW LEADING MAN FOR SELIG.

Clifford Bruce has been engaged to play "leads" with the Selig Polyscope Company at their studio in Chicago. He comes as a well qualified actor with six years' active and almost continuous experience on Broadway—"Sine qua non" of success in stage service. He was five years in the Frohman service in principal parts played with William Gillette in his farewell tour and succeeded Kyril Bellew in "The Thief," playing a leading roll three years. His last staring tour was in "The Virginian." A man of fine appearance and with keen dramatic sense he should be a very desirable addition in his new capacity to show the shadow for the substance.

THE SECOND FEALY FILM.

"Little Dorrit" after Dickens, has been selected by Thanhouser as the vehicle for Maude Fealy's second picture dip. It will be released late in the month, making with "King Rene's Daughter," two three-reel Fealy features in July alone. The Thanhouser Kidlet will play the title role in the early portion of the picture. In July comes "Tannhauser," a three-reeler after the opera, in which Marguerite Snow and James Cruze are principals.

EMPIRE PICTURES—A NEW BRAND COMING.

Beginning September 1st, the New York Motion Picture Company, which now produces Kay-Bee, Broncho and Keystone films, will release Empire films. This is a new brand which will be produced by the New York Motion Picture Company in accordance with its contract with the Mutual Film Corporation, made several weeks ago, by the terms of which the present output of six reels is to be increased to twelve reels.

"The Greed of Osman Bey."

An Edison Drama of the Orient.

Reviewed by Louis Reeves Harrison.

A dull story brightened by exquisite settings, marvelous costumes and acting that is up to the limited requirements of the roles. Gertrude McCoy, Barry O'Moore and Bigelow Cooper show that they are capable of much greater things by getting all there is to be had out of the parts assigned them, and almost altogether their personality and the care shown in production is responsible for what satisfies the eye. Most of the scenes are very pleasing, there is abundant art shown in the portrayal, but there is very little of live interest to portray.

Scene from "The Greed of Osman Bey" (Edison).

Osman Bey is supposed to be greedy and short of funds, when an individual supposed to be a "prince of the desert," Ahmet by name, arrives with his princely suite of one attendant. He promptly falls in love with Zulika, daughter of Osman Bey, and bribes his way into the garden only to find that she and he are two angles of the eternal one, the other being a rich rug merchant in high favor with pa-pah. Without the trappings, the same thing can be seen three hundred and sixty-five times a year at the picture shows. Ahmet is cautious enough to send his attendant back for his father's permission to marriage, and incautious enough to woo the unveiled young lady before the very eyes of his rival.

Scene from "The Greed of Osman Bey" (Edison).

Ahmet is cast into jail and walled up. The attendant returns in time for the master to catch his breath and brings news that Ahmet's father has died and left him a great fortune. Osman Bey promptly ejects the rug merchant and, in consideration of receiving a bag of money from Ahmet, turns his daughter over to the more fortunate suitor.

Exposition Huge Success.

Exhibitors at First Motion Picture Exposition a Unit in Declaring the Value of the Exposition—No Discontent.

WHATEVER comment may be in other directions, there were no two opinions as to the success of the Motion Picture Exposition, both as a means of bringing the advancement of the business more prominently before the public and in respect to the direct financial returns to those whose exhibits contributed to the instruction of the public.

A few of the general public who came in the expectation of seeing pictures being taken expressed mild disapproval until they had made the rounds and had realized the immensity of the entertainment offered them. Then even this slight discontent vanished; lost in a general admiration of the scheme as a whole.

It is rarely that a first undertaking is such a complete and satisfying exhibition and perhaps the most sincere compliment paid the management comes from C. C. Sweeney, of the United Electric Light and Power Company, a veteran exhibitor at expositions of all sorts, who declared the showing both as a display and as a business bringer, to be far ahead of the Electrical Show, which has been running for a number of years.

In varying degrees this opinion is voiced by all. A representative of the Moving Picture World spent the better part of the last day getting the opinions of the various exhibitors. It was not possible to locate them all in the turmoil of the getaway, nor always to find the highest authority at each booth, but all of those interviewed are well qualified to speak and their remarks represent the consensus of opinion and speak so strongly for themselves that they are given without further comment:

Bell & Howell—Frank M. Bryam—We are more than gratified with the results of the exposition, not alone in the volume of actual business transacted, but in the large number of prospects developed. We came into the exposition merely to show our goods and familiarize possible purchasers with their merits against a subsequent campaign, but we are taking home practically nothing but orders, as all of the machines on display have been disposed of, to say nothing of orders for duplication. Our only complaint is that at times the musical exhibits have made the transaction of business impossible.

Excelsior Drum Works—Sam Lapin—We did not expect to make many sales, but this is the only way to get your goods before the right people and we entered purely as an advertisement, but not only have we made wonderful progress in familiarizing theater owners with our effects machine, but we have made nine sales right here in the hall and one man, who visited early in the week, telegraphed back an order and followed it up with a check. We have had to get in our display at odd times while the organ just across the way was silent, but we have had a most satisfying week.

Automatic Coin Cashier Co.—J. H. Hibner—We have had a very good week indeed. We found a greater and more intelligent interest than we anticipated.

Koerting & Mathiesen—Joseph Brownstein—We are delighted with results. We came here to meet the out-of-town exhibitors with whom we want to get into personal touch. They were here in surprising numbers and from remote points. We have made sales as well as new friends.

Nicholas Power Machine Co.—Will S. Smith—The Powers Cameragraph is 6 A. The exposition is A-1. We are surprised at the intelligent interest. Next time we shall make an even more elaborate display.

Typhoon Fan Co.—Ernst Glantzberg—The feature to me is the intelligent interest shown by the visitors. The merely curious have not bothered us. On the other hand we have interested many beside theater owners.

National Cash Register Co.—Charles Knese—The exhibition has been entirely satisfactory. The interest shown in our new automatic ticket dispenser has been sincere and general.

Whyte-Whitman Co.—S. Baker—This more than meets our expectations. Every promise has been more than lived up to. We have sold one of the display cameras to Christian Leden, who will take it north of 71 degrees in an exploration of northern Canada for the Canadian government. Other machines on display have been sold to the National Cash Register Co., and our books show many large orders as well as prospects.

American Theater and Display Co.—George W. Armstrong—Business has been great. I am sorry for the man who stayed out of this. He missed a great opportunity to get business.

Zalmuz Disinfecting Spray—Sol. Hymes—We were a little late in getting here but even with that handicap we have done business and have met men from all parts of the country, to say nothing of visitors from Japan, Australia and Mexico.

Newman Manufacturing Co.—W. J. Newman—Business has exceeded expectations. Sam and E. R. Newman have also been on the ground and I guess we have met everybody here. Our novelties have attracted general attention and we have been not a little surprised at the familiarity shown with our general line.

American Seating Co.—L. J. Gaffney—When we can get orders from Mexico as well as points nearer home, you cannot expect us to complain. We are delighted with the results.

Rudolph Wurlitzer Co.—G. W. Skee—The exposition has more than met our expectation. We cannot well carry around the Unit Orchestra in a sample case and this has been a most excellent opportunity for the demonstration of the device.

Johns-Manville—W. W. Walker—The exposition has been a howling success not alone from a personal point of view, but as a spectacle.

United States Lithograph Co.—J. C. Trauth—Our only regret is that we did not take a larger space and make a complete showing. This is a mistake that will be corrected next year. We have closed about $150,000 in business, but, better still, we have come into personal contact with the man who actually uses our paper, and he has told us what he wants, and that information alone would be well worth the time and trouble. It is the theater owner who really knows what pulls business into his house and we shall be in a better position than ever to meet all tastes.

Spray Ozone Co.—Arthur H. Avery—We did not expect to do more than show what our spray could do, and we would have been content with that, but we have done a nice business besides.

Warner's Features—V. B. Johnson—One result of our display will be the creation of two exchanges in Canada to care for business across the border. We have completed the sales of "Theodora" in every State. We are tickled to death.

Ernest Boecker—I have been in personal charge of this booth the entire week, for it affords me an invaluable opportunity for getting into personal touch with prospects. It has been a great success.

Mirror Screen Co.—J. W. Barlow—The exposition has uncovered for us a volume of business entirely beyond our expectations. One feature of the week has been the inquiries and actual purchases of colleges and schools. For the use of schools and scientific societies the Mirror Screen is without an equal since such nicety of definition is required. We did not expect much of this business from the exposition, but we got it. The other big surprise was the universal courtesy of you New Yorkers, not alone in the exposition hall, but on the streets.

Novelty Slide Company—F. G. Wiley—We have done about three times the volume of business we anticipated. It is an absolute success in every way.

Picture Theater Equipment Co.—W. Brinkman—We have done splendidly. If I land a reasonable percentage of my prospects in the next three months, I'll lay off on my commissions until the next exposition.

Thomas A. Edison, Inc.—John Hardin—It has exceeded our fondest expectations and has shown the tremendous hold the pictures have on the general public. We have had a most successful week in every way.

Wyanoak Publishing Co.—Louis Blum—It could not well have been bettered. We have made a number of agencies and some contracts that are worth while.

Automatic Cash Register and Ticket Co.—D. Harold Finkelstein—It is a great scheme to show ticket machines under actual conditions. We have made many sales, including an initial order to Australia. That's going some.

Menger & Ring—Leopold Heubsch—We have no complaint to make. There has been a decided interest in our exhibit and many theater owners have made the discovery that brass is not the last word in frames, particularly where photographs are to be displayed.

Rex Film Renovator Co.—J. D. Weirich—We have developed some excellent prospects. Our machine does not appeal, save indirectly, to the theater manager, but we have shown them that there is no excuse for dirty commercials. This will help us in the long run to place our machines with the exchanges.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

IT is safe to say that no body of delegates that ever visited a national convention in this city returned to their homes better pleased and satisfied with their visit than those who attended the recent moving picture exhibitors' convention and exposition. It is claimed by those who undertook to note any comments that might be made by the visitors during their stay here, so that any oversights or errors in the arrangements for receptions and entertainments could be promptly rectified, that not one delegate gave any intimation of disappointment or dissatisfaction, and that if any of the delegates, or guests, had a grouch it was taken home under cover. It was certainly a great week and the results were as gratifying to the hosts as they were to the guests. The home people are entitled to all the credit and compliments that can be given them, for not a word of criticism has been heard at home regarding the arrangements for the reception and entertainment of the visitors, or the manner in which they were carried out. It was a big undertaking, the number of visitors was very large, the programme for their welfare was a big and varied one, embracing several trips on land and water, banquets and luncheons, tours to and inspections of moving picture studios, receptions at the exposition, and none in charge of the arrangements have been heard regretting that this thing or the other was overlooked. It was the first trip to the city for many of the visitors and they returned to their homes with a better understanding of why the old town is called "the great metropolis." One Western delegate said: "It is sure some place. What surprises me is that it has so few imposing picture houses in proportion to its size and other attractions. In that respect the West and Middle West have you beaten to a frazzle." He was told there has been so much tomfoolery in connection with ordinances applying to the construction of picture houses that people who could afford to erect the better class of structures hesitated about making the investments, but, thanks to Mayor Gaynor, an ordinance has been secured that will throw open the doors for investments. "Mayor Gaynor, eh?" was the Westerner's next remark. "Well, he sure is some mayor on the moving picture business. Why, I had to laugh when I heard him say in his speech at the convention that he had no notion he was known outside of New York. I guess the mayor doesn't read the Moving Picture World. Us outsiders know all about what he has done for you moving picture people and we have taken some good tips from it. But, aside from that, have you ever realized that we out-of-town folks know as much, and sometimes more, of what is going on in your city than your own people do. It's a fact. Why, when we come here and ask you to open your box of tricks and show us "the sights" you have to stop and think of where you will take us; but we can tell you right off the reel what we want to see. We remember what we read and you become forgetful of your surroundings."

* * *

The aggregation of moving picture exhibitors and friends touring about the city during convention week afforded food for reflection on the part of the people who have been making the rights of the moving picture people of this city a secondary matter to political considerations. They must have seen that the exhibitors and others connected with the "movies" form a very respectable part of the population of this and other states and cities, numerically and otherwise, and if forced by political persecution to strike back, they have the goods.

* * *

A band of crooks that had studied the programme for the entertainment of the visitors followed them all week like hungry sharks following a vessel. No serious losses were reported. The Vitagraph company got wise to the situation and had a number of plain clothes men scattered about the grounds when the 1,400 or more visitors arrived at the studios. Within an hour after the arrival, the sleuths rounded up a bunch of pickpockets before they could get in their work and marched them to the railroad station.

Although President Neff, in his annual report to the National Convention, recommended a special session of the body to discuss the censor question and he continues making the subject a hobby, personal talks with delegates outside the convention hall revealed a strong sentiment in favor of non-interference with the present system. The day before the final session there was a big distribution of badges reading "Down with censorship." Mayor Gaynor's statement before the convention that compulsory censorship has not at any time belonged to our free government was a clincher for those who had been thrown in doubt by the statement of ex-Governor Foraker, of Ohio, some time ago that he was not prepared to say censorship is unconstitutional, as he had not looked the matter up. Mayor Gaynor's declaration was positive and emphatic. A delegate remarked after the address, "Although I do not now live in New York, I know Judge Gaynor to be an able lawyer. I was one of those in doubt on the constitutional question, but now that I have the decision from Judge Gaynor's own lips my mind is made up."

* * *

A number of delegates seated in a hotel one night during convention week were discussing the persistent and unreasonable opposition to moving pictures that is still manifested on the part of some people, particularly by some people connected with religious organizations. A Brooklyn exhibitor had this to say: "I can see the time coming when these people will be forced to take a more conservative view of this and other public matters. They are steadily bringing on the issue by their own unreasonable actions. There is a church building in Brooklyn occupying an entire plot of 100 x 100 feet. It has been vacant for about two years. The congregation ceased to be self-supporting and consolidated with another congregation. The property is owned by what is known as "the home church," located in another part of Brooklyn. There is no picture house within four or five blocks of the site and no other church within three blocks. The property is for sale but repeated offers for it have been refused because "the home church" will not permit it to be converted into a moving picture theater. I claim this is a "dog in the manger" act and cannot be justified by any reasonable argument. Why, it is just such biased policies that will eventually prove a boomerang to those who practice them. Many people, myself included, have been giving the matter serious thought from a taxpayer's standpoint of view, particularly since discussions have recently come up about church properties being exempt from taxation, although the holders have become enormously wealthy and are increasing that wealth every year. They sell one church property that has greatly increased in valuation, buy another, and sell that when it increases. "What is good for the goose is good for the gander," as the old saying goes, and when a congregation goes into the real estate business it should not be allowed to indulge in the restraint of trade. A legitimate buyer for a legitimate purpose should have an opportunity to buy when he is ready to pay the asking price. That property I refer to is not used for religious purposes and should bear the burden of taxation with the rest of the property owners of the city. If the owners do not want to pay taxes then let them sell the property to those who will."

ESSANAY'S ITHACA STUDIO.

It will be news to most that Essanay has invaded the East and has a field studio at Ithaca, N. Y. Thomas W. Wharton is in charge with Francis X. Bushman as leading man, and they came down to the Exposition for Chicago night.

"I've had my eye on Ithaca for a long time," explained Mr. Wharton, "and this summer we decided to go there. We have everything but the ocean and that is not so far away. There is the lake, some seventeen waterfalls, all the way from fifteen to one hundred and fifty feet in height, woods, mountains, meadows and beautiful grounds as well as the handsome establishment of Cornell University. We expect to do some fine educational work in conjunction with the University, and we are having splendid success.

"Bushman doesn't like the waterfalls because we threw him over one of the lower ones the other day. He is all black and blue, but it made a fine scene. You want to watch for some of that stuff. It is going to be worth while."

Both Mr. Wharton and Mr. Bushman are as brown as berries from their outdoor work.

The Frese Camera

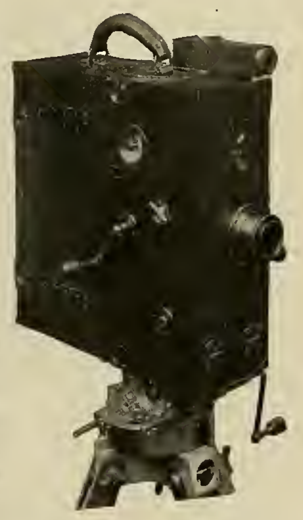
A Professional Instrument That is Built for Utility, With Several Improvements and Conveniences.

By Hugh Hoffman.

THE Frese camera is a modest looking instrument, without any frills or fancy brass work. It is built for taking moving pictures and every consideration of appearance has been made secondary to completeness of result. It is not a bad looking box by any means; in fact, it is a very neat affair, built of Japanese teakwood and trimmed with gun metal. There is nothing about it to tarnish, and the teakwood is weatherproof, for which reason it was selected.

At booth No. 323, at the recent Exposition in New York, Mr. J. B. Smith, one of the oldest and best known cameramen in the country, was in charge, representing Rice & Einstein, of Berkeley, Cal., makers of the Frese camera. Mr. Smith went over the camera and explained enthusiastically all its fine points, of which there are many.

One of the best features about this instrument is the mechanism, which is made to work both ways by merely reversing the direction of the crank. The gearing is so arranged that the reverse is entirely complete without changing the belt or anything else. The belt is continuous and operates both magazines at once, which makes film buckling practically impossible. As an added precaution the grooves of all pulleys over which the spring take-up belt passes are roughened or milled, like the edge of a coin. This prevents any slipping of the belt. All gears are brass of the best consistency and are skilfully made.



This camera has an adjustable aperture plate which can be shifted up or down for use in double exposure work without changing the position of the camera, or to make it agree with the focus of any other camera that may have been used on the same spot previously. The intermittent movement is of the claw or beater type and operates without a particle of noise. The aperture plate track is slightly countersunk in that portion that lies before the image. By this means the only friction that comes upon the film is at the sides by the perforations. It is claimed that this eliminates static entirely, or confines it to that part of the film that does not show on the screen.

The camera is divided into three distinct compartments. On the crank side a compartment extends from front to back, having a width of about two inches. The intermittent movement occupies the small forward compartment on the other side, and the magazines occupy the rear compartment on the same side, back of the intermittent compartment. By means of removable panels it is easy to get at any part of the mechanism on either side. The sides are all panels, any of which is immediately removable, and yet when in position they are light proof. On the crank side is an accurate film gauge. Also on this side is a perforating device that stamps a round hole in the middle of the film inside when a scene is finished. This perforation is of much help in the dark room in finding the end of the scene without delay. On the crank side also is something with which very few regular cameras are equipped. It is a single exposure crank for use in making trick pictures. One turn of this small crank gives a single exposure.

The selection of the lens is left to the purchaser if he has a preference for any certain kind, otherwise a high grade lens is furnished with the instrument, equipped with diaphragm and time gauge. There are two finders; one set in a long gun metal hood on the top of the camera, and the other on the off side near the front, that reflects at an angle from a point very near the lens. This side focus does away with the awkward method of focusing through a long tube from the back.

The tripod is a very substantial apparatus and is made with all the precision of a surveyor's instrument. It can be extended to an altitude of six feet and is equipped with a tilting and panorama gear. Another new point of great convenience is the absence of the old thumb-screw connection between the tripod and the camera box. This connection on the Frese camera is made by means of a long, wide, dovetail tongue and groove. The camera slides on horizontally, and is held rigidly to the tripod at the greater part of its bottom area, thus reducing vibration, and eliminating any fussing with an inaccessible thumb-screw.

The Frese camera comes in two sizes; the large size, for studio work, will take 400 feet of raw stock and the smaller size, for field work, will take 200 feet. The price of each of these sizes is the same, $350.00, for the reason that the workmanship on each is the same, the only difference in material being a little extra wood. The small size was designed for camera men who prefer a lighter camera for field work and traveling. The tripod is $100.00 extra and extra magazines are $7.00 and $8.00, according to size.

Generally speaking, it is a pretty fine instrument and is built for business. The money that might have been put into fancy trimmings has been put into higher efficiency for the camera man, who cares more about the inside perfection of his machine than he does about looks or outside finish.

THE LUBIN STUDIO AT LOS ANGELES.

The Western branch of the Lubin Manufacturing Company is located at 4550 Pasadena Avenue, Los Angeles, Cal. The studio is beautifully situated and combines with attractive environment, accessibility to a marked degree. The buildings are located upon a beautiful, well-kept plot of ground, 150 x 450 feet, which presents all the picturesque beauty and variety of coloring usually found in California Gardens. In the rear, a large stage, 80 feet square, around which is grouped commodious prop room, wardrobe room, scene dock, paint bridge, etc., supplies the facilities for the interior sets. Adjacent to this are the stables and corrals where the horses, saddles and equestrian equipment is kept. In front is a large and handsomely furnished building of the Colonial type which furnishes quarters for offices, dressing rooms, green room, etc. All in all, it is one of the most attractive and best arranged studios in Los Angeles, and the Lubin Company has been complimented upon its attractive and business-like arrangement. In the rear of the studio are the tracks of the Salt Lake Route. An attractive private station has been built there affording facilities for the arrival and departure of characters by train in the photoplays. The station has been named "Lowry" in honor of Mr. I. M. Lowry, general manager of the firm.

LITTLE RUNA HODGES ON THE ROAD.

The little four-year-old star, Runa Hodges, who is being presented in a series of Runa pictures by the Reliance Company, has been appearing in the larger moving picture theaters in Boston and several other New England cities.

Manager J. V. Ritchey has had so many requests from exhibitors to give their patrons an opportunity of seeing little Runa "in the flesh" that he allowed her a couple of weeks' vacation from the studio to accompany her mother on the present tour.

Much to everybody's surprise, Runa is not satisfied with merely making a bow to her audiences, but insists upon being a "regular actress."

A letter from Manager J. L. Roth, of the Olympic Theater, Boston, states that Runa walked out upon the stage like an old-timer and in tones that could be heard in the back of the house told the audience how glad she was to meet them.

Runa's appearance followed the running of the picture, "A Dream Home," in which she is shown on the screen in a boy's part with Edgena de Lespine, as the beautiful young mother.

WARNER'S FEATURE NOTES.

Well, it's over—the First International Exposition of the Moving Picture Art—but the memory of its big days and nights still lingers with us. A list of those exhibitors who called at our booth for particulars regarding Warner's Features would fill two of these pages; suffice it to say that they came from every State in the Union—boosting Warner's Features like the good fellows they are.

On Wednesday and Friday evenings, Miss Gene Gauntier and Jack J. Clark presided, assisted by the members of the firm. Miss Gauntier has lost none of her popularity since turning her entire attention to the production of three-reel features; indeed, she seems to have increased it fourfold.

Exhibitors residing within a radius of New Orleans, take note that our branch office in that city has removed to more commodious quarters at 151 Baronne Street. J. A. Nicoll continues in charge.

Keep your attention riveted on Warner's Feature Film Company from this time on; some big surprises are in store for you and they are going to be sprung very soon.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

We Pass.

THINGS do move, now and then. We have been advocating the formation of a League of Photoplay Program Publishers with somewhat discouraging success, but now comes Bertram I. Williams, of Ponca City, Oklahoma, to the point and with his usual breeziness of style. This is what Mr. Williams writes:

> I just received a letter from our friend, Jack Nash, of the Isis, in Trinidad, Colo. In it, he, among other things, says that he hasn't gotten out an Isis News for about two weeks, but that he will hit you on the side of the head with a new one about next Saturday.
>
> We have been corresponding about the organization of that "Photoplay Theater Editor's Press Club," which you advocated in a recent issue of the World. It seems to hit both of us as a peach of an idea, and we would like to go to work on it and see what we can do out in this section of the country on that proposition. Now, Friend Nash has about 128 names on his exchange list, and I have 146. We are going to boost in every way that we can, and would like to have you do the same.
>
> How about getting out membership cards, and having the different editors run a line in their editorial head acknowledging their membership. I can get out the cards here at no cost at all, and put up a pretty flossy article at that For a cooperative proposition and a help to the boys, I don't know as there could be a better idea. We noticed that you said that you didn't care to start it yourself, so please don't be mad if we butt in a little, because we both need help in that line.
>
> I know that you are an awfully busy man, but if you would just forego smoking that last cigar of yours along about 2:30 A. M., before you go to your downy couch, and drop me a line, giving me some pointers on your idea, I would very much appreciate it. You may, with my permission, draw on the "Club" treasury for your salary. It takes at least two weeks for us to hear anything through the columns of the World, and we want to get busy as soon as possible.

Mr. Nash, be it remembered, is the proprietor of the Isis Theater, Trinidad, Colorado, and published the Isis News until the printer raised the rates on him. He is now waiting for the printer to waken from his deep sleep and come to terms again. His last letter, as does his to Mr. Williams, hints that it will not be long before the publication resumes. We shall be glad, not alone because it feeds us material for this department, but because we enjoy reading the snappy little sheet. There are a lot of exhibitors who can turn out as good copy as regular newspaper men, not because they are newspaper men but because they do not try to be, but merely put their personality on paper. Of course, there are others like Mr. Williams, Mr. Nash, Mr. Smithers and whoever it is that gets out the Cameraphone Bulletins (we wish he would stick his head out of the water for a moment) who have had newspaper training.

Just Part of the Job.

Mr. Williams should have known better than to tell us to take first whack at the club treasury. This department, like THE MOVING PICTURE WORLD itself, is run for the good of the photoplay business. It is for the benefit of the exhibitor and we are not trying to create a "side line" in suggesting the organization of this league. It is merely that we want to see the houses get the most value for their money spent in advertising the houses, and we know that some national advertising can be gotten if the circulation can be offered in a lump instead of in fractions of the lowest unit of 100,000. This can be done only through combination and we have plugged away at the matter in spite of the seemingly slow response, because we believe that it will bring into being other bright publications that will not only advertise the house by which it is published but the photoplay business as a whole. Anything that tends to make fans and keep up their interest in the plays is good for the business and anything that is good for the business helps to pay this paper the money it pays us. We are at the disposal of the league, not only in its process of formation but at all times. We are heart and soul with the movement and we will be content with such honor as comes from being its god-father. We want to be an honorary member with the right to wear a badge and attend conventions, but we stop there.

Let Bert Do It.

We have received two offers to take hold of the matter, this from Mr. Williams and the other from Julian L. Solomon, Jr., of Philadelphia. We are more in favor of Mr. Williams as promoter for two reasons. In the first place he is a westerner and 90% of these publications are printed west of the Alleghenies. In the second place, Mr. Williams has had the greater experience. Mr. Solomon is in touch with some of the agencies handling the national advertising, but he lacks the all-round experience that Mr. Williams possesses. We do not urge Mr. Williams' candidacy, but he is already in touch with several of the live wires and seems to have made progress. He should line up with Benny Pulitzer, of New Orleans, and some of the others, now. As he points out, it involves considerable delay in handing matter through this department and he should be addressed direct.

What We Think.

We do not see that at the moment membership cards are important. The fact of membership is more important than the card, but we do favor the suggestion that each publication run a line to the effect that it is a member of the League of Photoplay Program Publishers. Membership might more properly lie with the publication than with the publisher, but this is not a very important question. The use of such a line would give dignity to the paper using it and help readers to realize that the paper was but one of a link. Many daily publications take pride in advertising their connection with the Associated Press.

While the obtaining of national advertising is one of the most attractive objects to be gained, we believe that this should not be the sole nor even the foremost aim of the league. Mutual assistance and improvement should be the chief object and this may be attained in many ways. In the first place there is the matter of copy. A great deal of matter might be prepared by the members and sent to the head office to be duplicated and supplied to the other members. It may not be feasible to send out such matter in matrix form since type faces and column widths of the different papers vary so greatly. Unless some uniform style could be arrived at—and this would not always be possible—the mat idea would not work. On the other hand most publishers would welcome short, snappy paragraphs of live interest, brief readers "boosting" the pictures in general, perhaps a series of personality sketches and similar material. This would help out the local material and reduce the labor of editing to a minimum.

Cuts and Other Matter.

Cuts, too, could be supplied at small cost in comparison with the prices charged at present for electros. It would not be feasible at the start to supply cuts of scenes from plays, but cuts of the players could be supplied at a very slight advance over the original cost to cover postage and mailing box, and a decided reduction might be effected in this direction. The fact that there must be three sets of cuts made of the Universal, Mutual and Licensed players would not figure for enough of each could be ordered at one time to effect a decided reduction and should a star play tag with the various interests as Edwin August has been doing of late, the cuts made of Mr. August in the belief that he was a Vitagraph player could be turned over to the Universal clients and perhaps sent the Mutual later on.

The cost might be further reduced by devising some system of exchange, the cuts being passed along, according to a regular schedule, to several members before their usefulness is destroyed by press work.

In the case of publications using covers, the combination of a dozen members to purchase a million lithographed covers would bring the cost down to almost what a plain cover paper would cost in small lots and a saving in white paper might also be effected where several theaters placed their orders at one time.

Primarily the suggestion was made for the editors of actual house organs rather than mere programs, but the greater benefits would be derived from a larger membership that included all publications issued at least once each week and carrying advertising matter.

There is a splendid opportunity here for the live wires to get together and galvanize into life the dead lines. We shall be glad to give space to discussion and comment and we hope that when the next convention of exhibitors is held the press men will come along for the press club convention.

Handling the Ads.

In obtaining the advertising, comparatively few persons must be dealt with since the bulk of the advertising is in the hands of a few agencies and these alone will have to be dealt with in arranging for advertising. Proof must be shown that the circulation is what it is stated to be and payment will be made in a single check, less the commission for the agent, since the agent's profit comes from the advertising and not from the advertiser.

Not all kinds of advertising may be had because there are classes of advertising and one may find the Saturday Evening Post at $15 a line a better medium than fifteen hundred publications at one cent a line each, though the aggregate circulation may be double the circulation offered by the Post.

At the same time much advertising may be had that goes into the theater program advertising, though this will be more or less of an uphill climb since some of the advertising used in the Motion Picture Story Magazine has given the big advertisers the idea that motion picture advertising will not pay because of the quality of the audiences.

It is not necessary to point out that for a publication to reach the homes of the moderately well to do the motion picture paper will make a more general appeal to the class desired than even the Saturday Evening Post, for in the towns that can support a house organ the "picture paper" is found of greater interest than even the well edited Philadelphia publication.

That's what we think about it all. It's up to the league.

Two Features.

Benny Pulitzer, who does the press work for the Pearce Theaters, New Orleans, sends a special four page folder gotten out to proclaim the fact that the Bijou Dream was showing two features on one bill. "The Vampire of the Desert" and "The Yaqui Cur." This is going plenty for the summer time and the bill is well done except that Mr. Pulitzer shut his eyes to the fact that three of the lines, the two titles and the name of the house are set on the front page in old English instead of some clear face. Apart from that and a cut the bill is good, being done in brown ink on pale green paper outside and blue ink on the inside. The cut for the Biograph feature was evidently intended for newspaper work. The screen is far too coarse to be used on a surfaced paper. It would have been better had the cut been discarded. A poor cut is worse than no cut at all and a 60 screen on a half tone paper does not belong. We would rather have good clean type work than cuts that have to be held at arm's length to show even half way decent.

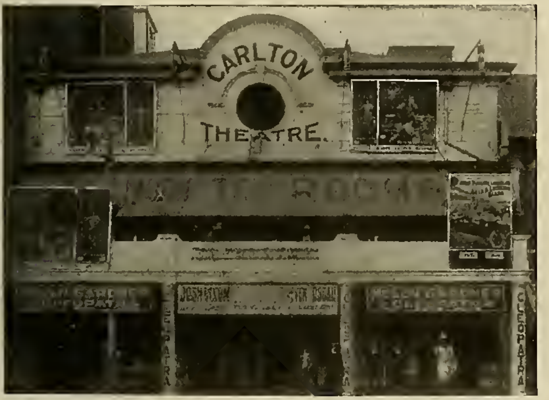
Possibly envious of Bert Williams' "motofilmic" Mr. Pulitzer goes into the word coining business and speaks of "vampirical" women. Gosh!

Another Coined Word.

We have nothing on our English cousins. We are in receipt of a Kinetradogram, published by the Kinetograph Trading Company, Ltd., of London. We'll get jealous one of these days and make some new language ourself.

From Jo'burg.

This picture doesn't look very different from others that have been used in this paper, but it is a photograph of the Carlton Theater, Johannesburg, South Africa, diked up for the Cleopatra pictures. Mr. L. H. Bloomfield, the manager, adds "I would be grateful if you would, through the medium of your valuable journal, get me into touch with the trade generally and more especially as to any novelties, etc., that may be given in advertising matter."



The request is passed along to the trade. We take it that Mr. Bloomfield must be coaxed with real novelties since it would not pay to import standard stuff.

Speaking of Novelties.

Speaking of novelties reminds us that the Kraus Manufacturing Company has issued a new series of licensed stars. Most exhibitors are familiar with their enamelled brown cards, but these are something much more artistic. The cards, which are 10½ by 14 inches, are done in a geletine-photographic process that gives virtually a photograph printed with ink instead of sunlight and nitrate of silver. It is not a half tone process but suggests rather a toned bromide photograph. They cost but little more than the browns, but are vastly more artistic. There are eleven in the set at present. We do not know of anything better for permanent lobby display, for the inside of the house or for a cumulative souvenir for a certain number of coupons. This is not an advertisement, it is a tip.

No. 2 Better.

We said that Bertram Williams would do better with his second issue of the Airdomeite, and he made good for us. Only two pages carry much rule and border ornamentation and these are so well done that we have to excuse him, while he runs two pages of text matter that really is bright. We think that he will expand as he goes along, but the second issue is plenty good enough. He starts off with a fable and turns to fact with this paragraph:

> A week ago Saturday night we had over a billion visitors at the Airdome. They were mostly composed of little fine bugs, intermixed with square green bugs and flying grasshoppers. There are only about three nights in the summer season when Ponca City is infested with these pests, and we've already had one of them. It's a cinch that we did our share in getting rid of them, for "Lucky" had a good half bushel scattered about his operating room, where they had been attracted by the brilliant light from the motion picture arc lamp.

Sunday evenings the airdome is turned over to a local minister for religious services. What's the matter with a series of "Union Services" so popular in the smaller towns if public sentiment will not let you run pictures Sunday? It's worth thinking about, and most of the ministers would be glad of three out of four Sundays off during the hot weather. To help along, get some religious pictures and run these without charge. Perhaps you can keep it up through the winter.

A Swatting Club.

Charles F. Kear, manager of the Minersville (Pa.) Opera House, has worked up a new angle for the swat the fly pictures. He ran the film for two nights, after getting a lot of press work in the papers and widely circulating a dodger declaiming against the fly and its 'orrid 'abits, he announced the formation of a Swat the Fly Club at the performance. Each child was given a card of membership, which is roughly reproduced below as to text. It is self explanatory.

MEMBERSHIP CARD TO THE MINERSVILLE

"Swat the Fly Club"

....REGULATIONS....

Five Dollars in Gold will be given to the boy or girl who delivers at the box office on or before August 1st, 1913, the greatest number of flies:—Every contestant must seal all flies captured, in a paper bag with his or her name written thereon not later than July 31st:—The winner will be announced from the stage on Friday evening, August 1st.

Membership Card Must be Shown at Box Office When Package is Left.

Get Busy. Help Rid the Town of the Fly Menace and Win Five Dollars in Gold.

CHAS. F. KEAR, Mgr. OPERA HOUSE.

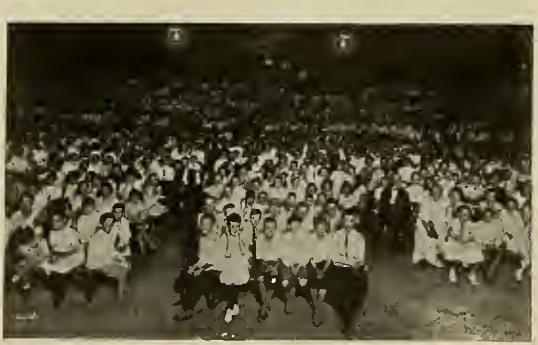
Swat the Fly crusades should be started in May or June, when the first of the insect pests begin to breed. Put this on ice until next summer. Don't put it away so carefully that you cannot find it again, either. Put it where you know it can be found. Here's an advertising scheme that can run for from one to four months, but if run longer than a month it would be best to offer a monthly prize. It is always a good plan, too, to offer a few consolation prizes in the shape of a varying number of tickets.

On the Right Line.

George C. Cacum, of Clarksdale, Miss., is not one of those who cuts his program down because it is summer. Here is a recent reading notice:

> Mr. Cacum, Prop. and Mgr., of Cacum's Airdome, has had so many people inquiring as to whether he would cut down his show. or keep it up to the standard.
>
> Mr. Cacum wishes to say that the idea has never entered his mind, and furthermore he has made a contract for still better service at a higher figure.
>
> Unlike the majority of managers, Mr. Cacum believes in the right way which, is to give the public just a little more than they pay for, whether there is competition or not, so the people of Clarksdale may rest assured that they will always have a first class show. as long as he remains in business.

And having read what Mr. Cacum has to say on the subject, here seems to be the answer:



Mr. Cacum writes that the photographer could not get all of the crowd within the angle of his lens and that about three hundred were left out, the actual paid attendance on that evening being 1,609. The preponderance of the kiddies is due to the fact that they have their own seats down front, close to the flash lamp. It is not a very good bit of photography, but the advertisement and photograph together supply an excellent object lesson.

Catch Lines.

Mr. Cacum has these photographs all over town, wherever a photograph may be lodged, with some catchline. He quotes a few:

> If you are looking for someone after eight o'clock go to Cacum's Airdome.
>
> Are you lonesome? Go to Cacum's Airdome. That's where the crowd went.
>
> An every night attendance at Cacum's Airdome. Just follow the crowd.

Mr. Cacum has lost his opposition, but that doesn't seem to him to be any reason for cutting down his performance. On the contrary, he betters it to make it a little harder still for the next opposition. That's the best way to fight opposition. Keep your show so good that when opposition comes no one will believe that the other show can possibly be as good as yours.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Still Ambling Along.

BECAUSE of the extra typesetting required by the convention number the composition work on the new Technique has been delayed, but the type has now been all set and it should not be more than four or five weeks before copies are ready for distribution. It is not yet possible to set an actual date, but it will not be long and the book will be worth waiting for.

Don't Stop.

Just because the weather is warm do not regard it as a sign to stop writing. Keep on and plug all the harder because it *is* hot and you do not feel like work. Even if your plays do not show the usual lift and spirit, keep on writing and, in the course of time, you'll get the trick of writing in all sorts of weather and at the same time you'll have a fine bunch of scripts to work over. Did you ever make the discovery that the story you cannot possibly make into a good one now will run much better six months from now. Don't try to keep shop with three or four scripts. Build up your string into a hundred and when one becomes shopworn put it down in the cellar and after a while fix it up and put it back on the shelf. This particularly applies to those who cannot, at the moment revise their scripts. Let them gather the dust until you have forgotten them and then take them out and do them over.

Song Publishing.

The other day the Post Office Inspectors gathered in a man who has been publishing songs for those foolish enough to pay him for printing a few shoddy copies, mostly from stereotype plates, but there are a lot left and if you have a song that someone tells you will make a great hit, don't pay them to print it. If it will make a great hit they will be glad to print it for you. If it will not sell, why try to get it done? This does not properly belong in this department, but many who try for photoplay also write song lyrics. If you are one of those save your money.

The Open Market.

Not many playwriters realize that the open market is very close at hand, and fewer still appreciate the influence this will have on the demand for photoplays. It is not probable that many more plays will be demanded; indeed there may be a slight drop in the number for a time, but the wholesale script factory maintained by the Universal, the narrow market of the Mutual and to some extent the purchases of the Licensed manufacturers will be changed.

The open market virtually means the abolition of the standing orders for release. It means that if a play is good it will sell and if it is not good it will not sell, but will be passed over in favor of something better. This means that a good script will be demanded and in turn this demand will result in a broadening of the market. No man or group of men can give a full program of proper diversity and to work along these lines is a mistake. The mistake is not yet fully realized because the fixed release date and the standing order is still in existence, but it does show in the quality of the plays and when the open market comes the man who at present writes practically all the scripts for one concern will become really an editor and select the work of others in preference to his own.

We know one man who has written the bulk of the plays for a certain Independent company ever since its inception. Good and bad alike must be used because he wrote them. In the new scheme he will write an occasional play, but he will not write a hundred or a hundred and fifty a year. Script factories, whether run by an individual or by a gang of writers, will be things of the past. Already many producers are complaining that they cannot obtain what they want from the factory. One producer the other day declared that of nearly a hundred scripts shown him not a single one was what he needed to suit the peculiar requirements of the company he directed. Another complained that no scripts were sent that could be used, and so it goes all along the line.

We must come to the point where the story is regarded as a story from the literary and not the price point of view. By that we do not mean the literary quality of the script but the quality of the story itself. The great handicap to pictures at the moment is the entrusting to one man the selection of plots for perhaps twenty or thirty productions a week. There is no variety to the product because it is all done from the personal point of view of this one man—and it does not always happen that this man is the most competent judge. It looks as though much better days were coming.

Two Men.

Lately we have had an unusual opportunity to observe the progress of two men who wanted to get ahead with photoplays. Both had been writing about the same length of time and both started on a certain definite campaign about the same time.

One of them spent about half of his time chasing a pull. He had been selling to a couple of companies pretty regularly, but in his effort to get in with other companies, he switched his style to suit each new editor with whom he came in contact. His work lost individuality and he hurried his script through because he was too busy going around to give proper time to his work.

He has an excellent acquaintance with editors and ex-editors, but his selling slips for May and June are not encouraging.

The other man started out to write good scripts. When he was asked to write stories of a certain phase of action, he went to the library and got a couple of books on the subject. He studied these and mastered them. Then he wrote his stories and the editor could appreciate the fact that he had studied because this fact was apparent in his scripts. In three months he had opened two profitable markets because he sought to write what these two studio editors wanted. Figure the moral to suit yourself, but it looks to us as though the real pull came with good work and not with acquaintance.

The Checked Rejection.

Several times lately we have printed letters from authors who complain that the checked rejection slip has been abolished by certain editors. We have explained that it is no part of the editor's business to instruct the photoplaywright and have added that these checked slips are more often a nuisance than a help since the value of the slip depends wholly upon the intelligence of the person making the checks. We are more in sympathy with this plaint from an author:

> It is not often that I lift my voice in protest against the methods of some of the film companies, because I find usually, that it is better to remain silent, and take what they hand you, and pray that none of them expire from enlargement of the heart—However, with the usual prospect of getting in decidedly wrong, I do wish to protest against the "marked beforehand," rejection slip.
>
> I am given to understand on good authority, that in one studio this practice is resorted to continuously, and from my own experience with this company, I cannot but believe. Out of 21 scenarios submitted in a period covering five months, 20 were returned marked "Idea has been done before"—One marked "Too Conventional"—Now before the editor of this page has a chance to remark that the said scenario editor knew what he was talking about, or that my submissions must have been very "rotten"—allow me to state that out of those 21 stories, 12 have sold since at good prices, and 4 are under consideration at present time. Now comes a Western company, to whom I sold two of those rejected by the first named company for reasons stated, and they have fallen into line with the "marked beforehand" slip. The last seven submissions have been returned with the same old moth-eaten excuse, the pencil mark on the slips nearly obliterated by daily handling. One must arrive at one of two conclusions by this marking: first, that some editors are so careless or disinterested in their work, that they are willing to accept stories, *that have been done before*, or second, we are led to believe that the editors in question are blithering idiots. We are all praying for success, and criticism is the keynote of success in the writing game, but does it stand to reason that any writer who is striving doggedly for that success, would willfully, negligently or otherwise deliberately use an idea that had been done before?
>
> You know what the ordinary rejection slip looks like, I have one before me with 17 reasons to be checked off why the scenario is returned, why, in the name of common decency, cannot they spare the tortured mind of the Will Be writer, and mark their old slip, not original, or not interesting, improbable, instead of attempting to force the writer into the belief, that he is a literary thief. If a rejection slip is to carry out the idea for which it is intended, let them mark it intelligently, or else go back to the form used by many companies, where no reason is given, this at least gives you three guesses, as to why, inspires you to send it out again until it either sells or reaches the "Pickling Vat."

We very strongly question the statement that the slips are checked beforehand, though the writer seems to prove at least the point that the editor complained of, lacks variety in his reasons, but we do believe that a number of the editors still using these slips check them indiscriminately and without real reason.

Just what "similar theme used before" means is more or less open to argument. Recently a story was sent a certain editor and returned with the remark that the company had produced one like it about a year before. And the ivory domed editorial person was unable to comprehend that it was precisely because the company *had* made one story along those lines that the second had been sent in. The central idea in both was about the same but the line up and incident were wholly different; vastly more different than three other stories released by the same company within two months. A person like that is not an editor at all nor even the possessor of average intelligence and a rejection slip checked by such an "authority" is misleading and worse than useless. We have never contended that all editors are persons of exceptional intelligence. Some are utterly incompetent and that is why we do not favor the checked rejection slip.

If any company does use its rejection slips with the slips already checked the practice should be stopped, but meantime writers will quickly learn those who can give the useful hints. The others they will ignore.

A Reward of Merit.

William H. Kitchell, who has been keeping uncommonly quiet of late, has compromised between his conscience and his love for baseball. When he has written a script he goes to a game and when he writes an unusually good one he goes to two games. The only trouble with this scheme is that it is apt to warp his judgment. When he wants to see two games and has no idea he decides that the last script is better than he thought it was at first, though why anyone should care to see Newark get licked by Jersey City again when we are playing real ball here in New York, is a mystery.

Doing You Best.

Do you always give the best that is in you to your work or do you tell yourself that you will write the $100 story *when* they give you $100 for a script?

We were surprised the other day to have one of the best known writers argue that an editor should not expect a properly developed script for $50, but that he should expect to pay $100 for hundred dollar work and not get it for $50.

When the argument was threshed out it amounted to this. Like all men who write for a living, this author hates the mechanical work of typing. He will spend eight or ten hours on the mental preparation of the script, but when he sits at the machine for the drudgery of getting the idea down on paper, he grudges every word he writes and his one idea is to get away from the desk the first possible moment.

As a result, his work is slipshod and undeveloped. His mental development of the idea is lucid and perfect, but he is too lazy to sit down to the machine and grind out the stint of words that will convey the idea to the director. His scenes run a line or two, his leaders are but half suggested and utterly unpolished and he turns from the machine with but half the idea on paper and offers that for half the price he thinks he should be paid.

We have a fellow feeling for any man who is chained to a typewriting machine. If there are typewriters in Heaven, we want to go to the other place and shovel coal instead of writing half reel comedies for the Angels, but since the use of a machine is part of our work, we conquer our aversion and do not begrudge the time that it takes to get the idea down on paper in full.

We aim at condensation not to save time but to make for lucid brevity and condensation does not mean the fewest possible number of words, but the fewest possible number of words that will adequately convey the full idea to the man who will make the story.

If we knew that we were to be paid but $10 each for ten scripts and had accepted that price, we should do our best to make each of those ten scripts as good in every way as anything we had ever done. We would not scamp the work because it was only a ten dollar job, we would not leave half the work undone for the editor or director to fill in. We would be just as careful, just as eager to please as though we were to be paid $100 for each of the ten instead of for all ten for the sake of our own credit and in the hope that the excellence of the work would lead to further orders at a better price.

If a script is worth doing at all it is worth while doing in the best you can without regard to the payment that will be made. The man who is going to write the hundred dollar script when they pay $100 for scripts is never going to work up to the hundred dollar mark because no one will give him the chance. If he cannot do a good job for $10 he cannot for $100. Ability is not a matter of price, it is a matter of accomplishment. You would be foolish to sell hundred dollar scripts for $10, but you would be still more foolish to write a ten dollar grade of script until someone coaxed you with an additional $90.

Do the best that's in you every time, no matter how hard the task and in time you will be advanced, but first it is necessary to prove that you deserve advancement.

Agrees With Hennessy.

This is from S. Walter Bunting, of Philadelphia, who agrees with George Hennessy that there is no money in a school theme if you try to play fair. Mr. Bunting was drawn into that Philadelphia "association" founded by Wright. He went over to the Literary Bureau, but found conditions there no more pleasant and started a school of his own. Mr. Bunting says:

> I noted with interest Mr. Hennessy's "Never Again" in your recent issue. I had much the same experience. The real ones, as a rule, do not want instruction and the others are a waste of time. I never made a bid for the business. Since the Literary Bureau failed, I have had several inquiries, three of which I answered and one of which I landed. He is almost through and when I have finished my contract with him it will be the last. Anyway, writing pays better unless you wish to hold out golden inducements which do not exist and also writing is more congenial work, for me, at least.

Mr. Bunting adds that he is developing into two and three reel stories some of his one reel scripts that were not passed because the ideas were too complex to be clearly handled in one reel form. Some of the old-timers might find it profitable to dig into their morgues for this sort of stuff.

Don't Make It Final.

Do not accept as final the judgment of the first studio to pass on a script. Here's the history of the sale of a comedy. The author writes:

> I first sent that script to the ————, and it was promptly and hurriedly returned with these objections checked:
>
> Too improbable.
> Lacks real comedy.
> Plot too slight.
>
> And then they added in lead pencil "would offend many Irish-Americans and few society ladies entertain washerwoman in their homes." If there was anything else wrong with the script they failed to mention it, but that was enough to hurt my feelings, because I had doped out the fact that it was a good, little story. However, I decided to send it out just once more "for luck," and my faith was promptly justified with a check for $20. Then last night I received a check for $25 from ———— for a story that had been rejected by twelve other companies.

And the funny thing about the last script was that it sold to a company that from the general style of production would seem to be about the last one to purchase the story. If you have faith in your story and do not think that you can get it into better shape, give all the companies a chance. If a company changes editors meantime, give them two chances.

Another Reason for Carbons.

Recently an editor complained that he could not seem to help a certain woman writer. She had promising ideas and in an effort to guide her to proper technique, he sent her the scripts from which her stories were actually made. He felt that by studying these and comparing them with her originals she would see wherein her handling and technical treatment of the plot had failed, but it seemed to be useless.

Having more time than the editor, we wrote the author that if she would bring over the scripts both of the original and the reconstruction we would go over them with her and show her how to study the changes. To our surprise—for she is a clever writer of short stories, as well as plays—she replied that she had no carbons of her original work but that when she had an idea she went to the machine, wrote it and shipped it off.

This seems almost unbelievable, but it explains her lack of progress. She has no carbons and probably but a hazy recollection of what she wrote. If she sees the produced script she may wonder that it came out so nicely, but she cannot discover her mistakes by the simple process of comparing her script with the perfect technical development of the studio.

Carbon paper is so cheap and its use is so extremely simple that there is no excuse for any author not retaining a copy of his work, not alone that he may compare it with produced work but that he may have a copy in case the original is lost or otherwise destroyed.

Get carbons that suit your paper and use them under every sheet of script that you intend to send out. If you use a soft surface paper get soft carbon, and hard carbon for hard paper, that you may get the best possible results.

LUBIN WANTS 'EM.

If you can write strong, virile two-reel scripts. They do not want merely two thousand feet of action. They want an idea that is worth two or three thousand feet of film. They'll supply the technique, if necessary, but they need the ideas. They will naturally pay more for the fully developed practical script, but they will pay generously for ideas not so perfectly developed, and "generously," with the Lubin Company, does not mean five or ten dollars.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

C. R.—Your question is too obscurely put to enable an intelligent reply. You simply take your incident and build a story around it. Plot evolution is very completely treated in the new edition of "Technique of the Photoplay," which will be out in about six or eight weeks. The process is too involved to be treated here. Simply build up.

W. R. B.—Miss Turner is in England playing. Mr. Booth appears to have dropped out of pictures. He played The Snapper Kid in "The Musketeers of Pig Alley." His given name is Elmer. There is a gradual tendency to break down the lines and it is not now unusual to find independent features on the same bill with licensed service. This is largely due to the fact that the licensed manufacturers release but three features a week. Later on there will be six or more multiple reels a week. The "Photoplay Magazine" has just been revived in the interests of the Universal Company.

E. E. N.—The person who talks about "unnecessary work" is never going to make a hit as a writer. If you offer a photoplay for sale offer a photoplay, and not merely a synopsis. Editors have no time to correspond with you about the matter, and cannot tell from the synopsis what sort of action you can write. If you are not willing to write and submit the plot in action, stick to Keystone comedies, which may be submitted in synopsis form, but if you are inclined to worry about too much work, you had better quit right now.

EDWARD—This paper will publish, in a few weeks, a new edition of "Technique of the Photoplay," which will give you all necessary information. Wait for it.

COLUMBUS—We have no list of states having local censorships, but about half the states have cities with local censorships more or less effective.

G. G.—William Mason was Phil March in "Phil March's Engagement."

L. V.—Marc Edmund Jones writes that he was the secret service man in "The Prophecy." Frank Dayton was the sheriff. The secret service man was not cast, as Mr. Jones is not a regular actor, but a photoplaywright. And if this comes under the observation of Jones, will he please give an address for the benefit of several New York friends. Chicago is not regarded as a sufficient address.

W. A. W.—Biograph made "Silas Marner," making him a shoemaker instead of a weaver, and Edison did the story with proper adherence to the story. We do not recall that "Little Lord Fauntleroy" has been done in photoplay. If any manufacturer wants to make it he will prefer to deal with the holder of the copyright, and not with you. You do not have to arrange with anyone for the rights to George Eliot's works, but you'll find it not easy to dispose of arrangements. They do these more intelligently in the studio. By "intelligently," we mean that the studio writer knows just how his particular company wants a story treated. You cannot sell technique. You must offer ideas, and your own ideas. In making arrangements from copyrighted works, it is necessary to arrange with the holder of the copyright, whether that be the author or publisher.

MRS. L. E. B.—"The Photoplay Author" is not the "Photoplay Magazine." It is published at Holyoke, Mass. The Boonville aggregation is apparently dead and buried. Monte Katterjohn is selling scripts.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above. Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY,
17 Madison Avenue, New York City.

Projection Department

Conducted by F. H. RICHARDSON

The Importance of Lining the Optical System.

IN the past, altogether too little importance has been attached to the proper alignment of the optical system of the projector, both by the operator and by the manufacturer of projection machines. As a matter of fact, practically none of the manufacturers have given this exceedingly important item much consideration, particularly as regards squaring the various lenses of the projector with one another.

The optical system of a projector ordinarily consists of six lenses, viz.: two condensing lenses, two lenses in the rear of the objective lens, and two in the front of the objective, the latter two usually being cemented together so that they form, to all intents and purposes, one lens. Attention has been repeatedly called, both in this Department and in the Handbook, to the importance of having the axis of the optical system in line throughout. Directions for accomplishing this have been given in the Department and are set forth fully on pages 227 and 228 of the Handbook.

However, even though the lenses be lined perfectly with each other, so far as their mechanical and optical center or axis is concerned, still it will readily be seen that the desired result has not been attained if the lenses set, in relation to each other, as shown in sketch A (Handbook), in which X is a line representing the optical axis of the mechanical center of the lenses. This sketch requires no argument. If the lenses set thus in relation to each other, they are not lined optically. Now, the squaring of the lenses with each other is a matter which should be very carefully attended to by the manufacturers of projecting machines, but there is no manufacturer at the present time who gives sufficient attention to this important detail. The lamphouse mount is more or less carefully made, due to the fact that the construction must be kept down in cost, since the exhibitor demands cheapness. As a matter of fact, the condenser mount should be carefully and accurately made and mounted so that each lens will set precisely square with the other, and the whole, mechanically and optically, in line with the aperture and the objective lens of the projector.

This squaring of the lenses with each other is a thing that must be attended to by the manufacturer himself. It is difficult, if not an impossibility, for the operator to accomplish it, and I am thoroughly convinced that much of the ghost trouble and other light imperfections are due to faults in the lining and squaring of the optical system.

As has before been pointed out by the writer, the projector is too cheap in price. It is an impossibility for the manufacturer to give these details the attention necessary in order to perfect them, and do it at a price enabling him to sell the machine at present figures. As a matter of fact, the projection machine ought to sell for $500. It would be a splendid thing to the exhibitor himself if such a machine were placed on the market. At this figure, the utmost care could be given all these various details and the machine could be made, as near as anything can be made, optically and mechanically perfect. I hope and sincerely trust that the time is not far distant when such a projector will be a reality. The price of projectors is rapidly advancing and the quality is advancing along with the price, which is but right and natural. Compare one of the modern projectors which sells, complete, for say $275, with the old machines that sold for $200 or a little more or less. Note the vast improvement that has been accomplished, merely by comparatively slight raise in price. But there still remains much to be done and it cannot be done at present figures. The exhibitor is, however, awakening to the importance of excellence in his projection machinery, and I think it will not be long when he will not only be willing, but glad, to pay even as much as $500 for a projection machine which will put perfect results on his screen and will outlast two of the present machines. In the last item, he will make up for the added expenditure and gain something besides.

The High-Priced Machine.

In conversation with a machine manufacturer who is contemplating the introduction of a new model of projector in the near future, I suggested to him the making of two grades of the new machine; one to sell in competition with present projectors, the other to sell for between four and five hundred dollars, preferably the latter sum. The idea was not received with any large degree of enthusiasm, though it was not entirely rejected, either. My view of this matter, as I have said before in these columns, is that it is utterly impossible for the manufacturer to put out the best possible projection machine for the price now prevailing. The thing simply cannot be done. There must be skimping somewhere.

I believe there are, at the present time, a limited number of moving picture theater managers who would be willing to pay a very substantial advance in price for a projection machine which would be mechanically and optically as nearly perfect as it is possible to make such a machine. A machine listing at four hundred and fifty to five hundred dollars could be built throughout of the very best material obtainable and be made to all intents and purposes, mechanically perfect. Its optical system could be built up of high-class lenses, thoroughly and completely lined and squared with each other, and with the aperture. Many improvements could be added, and I am sure that such a machine would, in the long run, be well worth the advanced price demanded.

The field for its sale, would, however, at the present time, be a limited one, but it would grow and, I think, that within five years from now, such a mechanism would very largely replace the cheaper make of projector. In fact, within the comparatively near future I expect to see a five hundred dollar projector on the market, and I also expect to see them come into general use. In this connection, let me say that I have been astonished at the way the business of manufacturing of moving picture projectors has kept up. It is nothing short of amazing where all these machines go. The Simplex factory is running to capacity and I understand the Motiograph is doing an excellent and perhaps a capacity business. The Nicholas Power Company has put out more than 10,000 No. 6 and 6A machines in about three year's time, and their factory is now run to its capacity. As to the Edison, I have not heard recently what they are doing, but I suppose they are getting their share of the business and the American Moving Picture Machine Company is putting out quite a lot of outfits. Aside from this, the Kinemacolor people are supplying their own machines, and there are a few other manufacturers who are putting out a number of projectors.

In view of all this, one naturally wonders what becomes of all these machines. Particularly is this the fact when one considers that there are today thousands of the old Power's No. 4 and No. 5 mechanisms, the Edison Exhibition Model mechanisms, and the earlier types of the Motiograph in use, some of them having seen service for as long as five to six years, and some even longer than that. Of course, the field is still developing. The United States Government is putting projectors on its battleships and using them for other purposes. Schools and colleges are adding projectors, and churches are doing the same thing. City departments are purchasing moving picture machines to be used by the various departments for various purposes. So that one is inclined to smile at the skeptic who still has the nerve to voice his belief in the transitory nature of the moving picture.

Four years ago, I said that the moving picture was still in its infancy. It has not outgrown its knickerbockers yet and I am beginning to think that it will not begin to go into its long pants for the next five years. Even manufacturing companies, railroads and steamboat lines are putting in moving picture machines to advertise their business. Just a few weeks ago Mr. J. C. Hemment was called upon by one of the trans-Atlantic steamship companies to take a series of films, showing the docking of one of the great liners in New York Harbor and, by the way, he got a magnificent film, too—a habit friend Jack has. In one of the scenes he shows sixteen tugs pulling at one steamship, and believe me, it is some sight.

Where will the end be? I do not know and neither does anyone else. It is a lead pipe cinch that the permanency of the moving picture is sufficiently well established and insured to justify the placing on the market of the very best projector that mechanical and optical ingenuity can devise.

From New Orleans.

Mr. Harry H. Finney, New Orleans, writes:

> In the issue of June 7th, you suggest that some one describe conditions in New Orleans. Well, I am not an operator, though I hope to be some day, but I read the projection department every week and will at least try to comply with your requests. On the whole, projection in this city is good. I visit most of the shows on Canal Street every day of my vacation, and only one out of the ten has poor projection. But in that one it is about as bad as it can be, though they show a Mutual program about six days old. This is my first trial, so do not blame me if it is not quite what it should be. I hope some one else will follow up and do our city justice. Also, may I try again some time?

You certainly may Friend Finney. It is a cinch you did not waste words anyhow. I am well acquainted with your city, having compiled a very complete guide to New Orleans several years ago. I can assure the New Orleans boys that we shall be pleased to hear from them at any time and if they cannot find the stub of a lead pencil we will cheerfully send one.

A Mistake.

There is one machine manufacturer whom I believe is making a serious error in that nothing about the outfit is standard. Every screw, rod and everything else is, as far as possible, odd size. The idea of the manufacturer is to protect himself against the use of inferior parts, but, while I sympathize with him and cannot blame him for trying to protect himself, still I think he does not quite realize what an infernal nuisance this is to the operator and manager. If they happen to break a screw, instead of being able to use a standard machine screw, secured from any hardware store, they must either wait until one is received from the factory, seldom or never a practical thing to do, else they must tap out the hole and make standard threads therein, or else force a screw in that does not fit. We all know that the use of spurious parts put out by manufacturers who are only interested in selling the part, and care nothing whatever for the reputation of the machine as a whole, is a genuine thorn in the side of machine manufacturers. But this manufacturer, in endeavoring to protect himself against this, is working a decided injustice against purchasers of his machine, and two wrongs do not make a right.

After Our Nanny.

Philadelphia sends in another cross-examination. Evidently the gentleman from the City of Brotherly Love has his lasso out and is after our William Goat with blood in his eye. However, since we received this second bunch of questions, we rented a room under the flag pole of the Woolworth Tower and have carried our goat up there and locked him carefully in. Here is the second bunch:

> (1) What is meant by an inductive type of rheostat? (2) When the carbons are closed, as when striking an arc, are the fuses and rheostat overloaded, or does the current only flow when the carbons are separated? (3) Can a projection arc lamp be connected to a series-arc system, if the voltage thereof be no greater than 220; for instance, outside of many motion picture theaters are two or more arc lamps connected in series. Can a projection arc lamp be connected in such series if wire fuses, etc., are large enough? (4) Is it practical to use 100 amperes of 110 volt current on a projection arc lamp? Could four 110 volt, 25 ampere rheostats be connected in multiple to get 100 amperes? If so, what would the voltage at the arc be? For instance, 110 volts through a 110 volt, 25 ampere rheostat, gives 25 amperes at 48 volts at the arc, which shows that the rheostat itself consumes 62 volts. Now how is this voltage drop at the arc figured in the multiple arrangement of resistance? (5) If a rheostat has a coil touching the casing (grounded as it is called), and the rheostat set on metal which had a connection with the earth, would I get a light at the lamp? (6) In case the insulation is defective in one or more coils of the rheostat, how can a test be made to find which coil has defective insulation? (7) If three fuses were to be put in cutout of Hallberg's Economizer, as the illustration on page 159 of the Handbook shows, what would be the result? (8) What is the difference between a transformer made for 25 cycles and one made for 60 cycles? (9) If I had a rheostat supplying 25 amperes to the arc when working on 110 volt pressure, but the capacity of the rheostat were 50 amperes, could I connect it to 220 volt lines and get 50 amperes on the arc? Would the higher amperage at the arc decrease the resistance, and would the carbons be farther apart, or in other words would I carry a longer arc than when using 25 amperes? (10) Does the law require the connection for the motor of motor-driven machines to be made to a circuit independent of the projection arc lamp circuit, or may it be connected to the switch under the machine baseboard? (11) Could two 220 volt Fort Wayne compensarcs be connected in multiple on 110 volts, and deliver the same voltage and amperes at the arc as would one 110 volt machine when working at 110 volt pressure? (12) Can choke coils be connected in multiple? Please do not publish my name.

Huh! I should not think that you would want your name published after handing me that bundle. Shame on you, man. Well, here goes. (1) properly speaking, there is no such a thing as an "inductive rheostat." Miles Bros. put out what they called an inductive rheostat, but it is no longer made. Such devices are in reality a type of choke coil. (2) When the carbons are brought together the resistance of the arc is eliminated, and this, of course, throws a heavier load on the rheostat. You will find this matter explained on page 48 of the Handbook. With 110 volt current and a 25 ampere rheostat the difference in amperage would be the difference between 110 divided by 4⅖, when the arc is burning with an arc voltage of 48, and 110 divided by approximately 2 when the carbons are frozen. That is the way it figures, but in practice the amperage would not increase so much as indicated, by reason of the fact that the heavier load on the resistance wires would instantly raise their temperature and increase their resistance, so that the figures really only represent the theory of the thing. (3) The circuit described is not a "series-arc system." In a series-arc system the voltage increases arbitrarily 50 volts to each added lamp in the circuit. No, you cannot connect into a series of lamps such as is described, for several reasons, one of which is the fact that the projection arc has a very variable resistance and this would effect the other lamps. Another one is that you would not get amperage enough. (4) Yes, and I understand that it is common practice in Australia to do so. Four 25 ampere 110 rheostats connected in multiple would give you 100 amperes all right, provided they delivered up to their rated capacity. Yes, they would "control things" all right. I do not know just what the voltage at the arc would be. You would probably have to use one inch carbons, or ⅞ inch at least. The arc stream (gases from the volatilized carbon) would be very heavy and would effect the resistance of the arc. Due to this factor I cannot tell you how to figure the actual resistance of the arc at various amperages. (5) You would get light unless the ground was strong enough to blow your fuses, but the ground would affect the light in more ways than one. Notably, it would rob the arc of some of its amperage. (6) There is no practical method that I know of for doing this. The only way I can suggest would be the testing of the voltage drop across each coil, using a very sensitive voltmeter, when the rheostat is operating at capacity, or, better still, when it is somewhat overloaded by freezing the carbons. (7) Only one fuse must be used. If more than one is used it would have the effect of forming a local short circuit in the primary coil, which would instantly blow one or both of the fuses. (8) A 25 cycle transformer must have approximately 100 per cent. more iron in its core than one made for 60 cycles. In other words the higher the cycle the less iron is needed and vice-versa. (9) Yes. I have already covered the second question. Yes, the carbons would be further apart with a 50 ampere arc. (10) such things are governed by local laws, therefore no general answer can be given. (11) Yes, though I do not think the amperage resulting from the multiple connection would be quite the same as it would be with one 110 volt transformer working at 110. (12) Yes.

In regards to highly technical questions; there are men who have made a life study and a specialty of electricity alone, who can run rings around me in that particular profession. There are professional machinists, opticians, chemists, engineers, inventors, orators and writers, each of whom could make me look like thirty cents if it came to a show-down in his own particular specialty. Now isn't it expecting a good deal to consider (as some do) that in my brief career I should have absorbed knowledge enough to be a professor of electricity, mechanics, optics, chemistry, engineering, physics, oratory and literature? I am a specialist myself. My specialty is Projection. Into that profession enter certain parts of other professions. The best that can be done, therefore, by a man in my position, is to learn only those parts of other professions which apply to projection, and let the rest go without any hope of ever soaring into the algebraic clouds that envelop the pinnacles of said professions. An expert writer on projection can be nothing more than a good all-around man.

A Little Trouble.

Ontario, Canada, wants help as follows:

> I am running a Power's "Six," which has been in constant use for a year and a half. There is considerable noise in the intermittent. The way I adjusted it is as follows: I set my small bushing with the oil hole matching the oil hole in the frame of the machine. I have tried other ways but this seems to give the best result. Then, loosening the set screw which holds the large bushing, I insert a small steel punch and, running machine meanwhile, turn the bushing back and forth until it is in the position where the machine runs most easily. If while running the machine I bear slightly on the sprocket teeth with my fingers it quiets the sound considerably, the same being true when the film is in, which would lead one to suspect worn bearings. This is not true, however, because I put in new bushing without it having any effect on the noise. It gets my goat, to think that a thing like this can get ahead of me, but, it has all right.

In the first place, Ontario, your letter was not signed, and unsigned letters very rarely receive attention. I do not publish names if you ask me not to, but all letters absolutely *must be signed to receive attention.* Now as to your trouble. In the first place you will find directions for adjusting intermittent movement of Power's "Six" machine under instruction No. 39, page 281, of the Handbook, a copy of which you should by all means have. Secondly, if that intermittent movement has been running a year and a half, it undoubtedly is badly worn. Suppose it only runs two hours a day, 365 days in the year. It acts 16 times each second, or 960 times a minute, or 57,600 times each hour or 115,200 times in two hours. Now if it runs two hours a day for a year it acts 42,048,000 times a year, or 63,072,000 times in a year and a half. What do you expect from steel and iron? You had better send that machine in and have a new intermittent movement put in. If you run it four hours a day then your intermittent movement has acted considerably more than a billion times already.

Salt Lake Is With Us.

Bob Worthen, Salt Lake City, Utah, writes:

> With regard to the I. A. T. S. E. locals co-operating with you in your most excellent scheme of propounding questions each week, you will certainly have this local with you, and anything we can do to make the scheme a huge success will be done gladly. Also would be glad to have any suggestions from you in regard to the same. I was waiting to see if any of our brothers were wide enough awake to grasp the fact that such a scheme would be of vast benefit to us, but, inasmuch as they were not I have taken the matter up myself, though I am not the secretary. I will put it before the local at our next regular meeting, June 16th, and we will no doubt follow the suggestion you gave to the Canadian local and hang up prizes. If you decide to attend the convention, kindly let us know the date you will arrive in Salt Lake City and we will do the rest.

I was quite sure Salt Lake would be with us, and was surprised that they did not get busy sooner. I will stop in Salt Lake City a few hours only, as my stops must be few and far between. I will notify friend Worthen of the time of my arrival, which will be on the return trip. In issue of July 5 will be found my itinerary, which is planned to consume the least possible time. I would like to visit every local on the way, but it is impossible. I have no suggestions to make, other than those already made to the Canadian local.

An Excellent Terminal.

Mr. H. E. Baumgartner, Osage, Iowa, sends in one of his new wire terminals for inspection. It is a simple little device, made of brass, or some metal which looks like brass. A hole through which the wire passes is about ¾ of an inch long, and something more than half of its circumference is lined with a U shaped bushing, which clamps the wire and acts upon it like a vise when the two set screws are turned down. Brother Baumgartner claims that the electrical connection will be so complete that no heat will be generated, and this is undoubtedly true. He also calls attention to the fact that, with the present tendency toward high amperage, there is great need for a perfectly tight contact, and in this he is also correct. I can recommend the device as thoroughly practical and efficient.

Young, Good Looking Operator.

Mr. Wm. Hallis, Atlantic City, New Jersey, arises to remark:—

> We are the proud possessors of a licensed lady operator, working in one of our new theaters. She is young, good-looking, and has been working at the business four years. It must be said that she is a good operator, but she does not belong to the union. There are four new picture theaters almost completed and business is fine.

Young and good-looking, eh! In New York the Johnnies used to wait at the stage door. I suppose in Atlantic City they now wait at the operating room door. Let us hear from you, young lady. Also get into the union and be a good union "man." There is no mistake this time, Cincinnati, the young lady is in Atlantic City, New Jersey, and while no bunches of grapes are mentioned, it seems that she is a peach. Huh!

New York Operators' License Fee.

For some time past, there has been complaint on the part of the New York Operators' Examining Board, and the Department of Water Supply, Gas and Electricity, that men who failed to pass the examination for operator's license, apply at the end of three months for re-examination and keep on applying, though they have gained practically nothing in added knowledge. Mr. Henry Thompson, Commissioner of the Department of Water Supply, Gas and Electricity, City of New York, has proposed to the Board of Aldermen, an ordinance calculated to discourage this practice. He proposes that a fee of $2.50 be imposed upon all applicants for examination, and that, if the examination be successful, another fee of $2.50 be exacted upon the issuance of certificate. He also seeks to impose a tax of $1.00 for all renewals of license. The Commissioner's letter to the Board of Aldermen, explaining the proposition, reads as follows:

> Gentlemen—I am enclosing a draft of proposed ordinance fixing a license fee to be exacted from all applicants for certificates to operate moving picture machines and for the payment of an additional sum upon qualifying in the examination and receiving a certificate of competency. In addition a fee of $1 shall be collected annually for each license renewed.
>
> This ordinance appears necessary by reason of the fact that at least two Examining Inspectors of the department are required to give their entire attention to the examination of applicants for licenses to operate moving picture machines. The results of these examinations clearly establish that a very small percentage of those applying for licenses are competent to operate moving picture machines with any degree of certainty in order to insure safety to those patronizing moving picture theaters.
>
> The department rule provides that upon the failure of a candidate to qualify he may not be re-examined for three months. Many who have failed present their application for re-examination at stated intervals of three months until they secure their certificate. The services of the Inspectors who are now continuously on duty examining candidates could be used to much better advantage in the interests of the City, and I believe that in demanding a license fee from these candidates they will not persist in filing applications for examination or re-examination until they are fully prepared to pass the test which the Department has prescribed and which the law demands each operator shall undergo before securing a license.
>
> Will you please submit this draft or ordinance to the honorable Board of Aldermen at its next meeting and urge its passage?
>
> Yours truly,
>
> Henry S. Thompson, Commissioner.

The proposed ordinance, which was referred to the Committee on Laws and Legislation, reads as follows:

> AN ORDINANCE to provide for examination and license fees for license to operate any moving picture apparatus and its connections in The City of New York.
>
> Be It Ordained by the Board of Aldermen of The City of New York, as follows:
>
> Section 1. Any person applying for a license to operate any moving picture apparatus and its connections in The City of New York shall, at the time of his application, pay to the officer authorized by law to examine the applicant and to issue the license, an examination fee of two dollars and fifty cents ($2.50), and if after such examination a license is granted him he shall pay in addition, upon the issue of such license, a license fee of two dollars and fifty cents ($2.50).
>
> Sec. 2. Every licensed operator of any moving picture apparatus and its connections in The City of New York shall pay an annual renewal fee of one dollar ($1) for each annual renewal of his license.
>
> Sec. 3. This ordinance shall take effect immediately.

At first, the editor of this department believed the proposed fee of $5.00 to be excessive, but he is assured by the Board of Examiners that they have figured the thing out closely, and it will but very little more than cover the actual cost to the city. This, however, might be questioned, in this way. If the re-examinations, of which the Department very justly complains, kept up at the present rate, the Board's claim might be true, but with a fee of $2.50 imposed for examination, there are not going to be anywhere near so many of them, and the expense to the Department will thus be largely reduced. Therefore, I think, with a $1.00 renewal fee, the proposed fee of $5.00 will be excessive, though possibly not unreasonably so.

It is a question, however, whatever the legal right may be, whether the city has the moral right to impose a fee for a license of this kind. We all abhor the idler, whether he be millionaire or tramp. The slogan of the world is work, and society demands that every man earn his daily bread. This being true, has society the right to turn around and prohibit a man from earning his daily bread, except he first pay a fee for the privilege of so doing? Nobody would seriously question the right of society, represented by the city or State government, to demand that the moving picture operator prove he is a safe man to be placed in charge of projection apparatus. But we can seriously question the right to compel the individual to pay for the process of producing this proof. Society wants something, viz: proof that the operator is competent. Well, society isn't any better than the individual, so long as he behaves himself (which society itself doesn't always do) and if I want a bushel of potatoes, or anything else, I've got to pay for it. It seems to me, therefore, that this being something that society wants, and the operator doesn't particularly want, it is up to society to foot the bill, or, at the very least, to charge only the exact cost of the service.

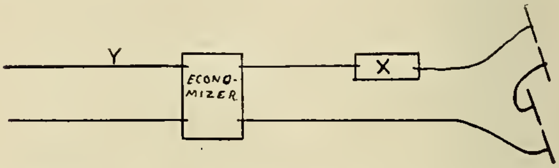
However, there is another angle to this thing which makes the matter of excessive charge uncertain, viz., there won't be very many $5.00 fees, though the crop of $2.50 ones will be large. Possibly with renewls, examination fees and license issuance fees, the whole thing might fall below the actual cost when you come to average it up, but this does not settle the question as to whether or not the operator ought to pay any fee at all.

A Problem.

Mr. W. E. Meyer, Los Angeles, California, writes:

> Pardon my interruption, but I cannot hold out any longer. I have a problem before me concerning which I want information. It is whether or not a rheostat and a compensarc can be used in series. The problem is: if I should cut out the neutral wire of a three-wire system, to which is connected two lamps, one taking current through a rheostat, and the other through a compensarc, could I use one or both lamps for projection purposes, using these same appliances? My own answer would be: connect the two leads of the neutral line and freeze the carbons of one of the lamps, which would throw the two resistance devices in series with each other. Could I do this and get good results?

I do not quite understand what you mean, friend Meyer, by "connecting the two leads of the neutral line and freezing the carbons of one lamp." If you were to connect a 110 volt compensarc on a 220 volt line, and wire as shown in the accompanying sketch, the thing would work, after a fashion, temporarily, provided there be sufficient resistance at Y to hold the amperage down. You could use one lamp by freezing the carbon of the other.



Incidentally, while we are discussing this matter who knows what evil effect there is, aside from the waste involved, in connecting resistance in series with the primary or secondary of a transformer? Also, who can tell us what the practical effect would be in the following: suppose I have a 110 volt economizer working on one side of a three wire system, and get orders to immediately connect to the outside wires which would, of course, mean 220 volts. I have nothing but the 110 volt economizer and a 110 volt 25 ampere rheostat. Now, supposing, I connect my rheostat into the line on the primary side, thus placing the resistance in series with the primary of the economizer. What would the net result be on the arc, and, aside from the waste, what would the objection be? If, on the other hand, I connected the rheostat into the line on the secondary side of the economizer, what would the result be? The question is an interesting one and involves quite a number of points; also it is a condition which an operator might be called upon to face at almost any time. When you all get through I will ask Mr. Hallberg, the pioneer in economizer manufacture, to tell us exactly what the correct answer is, as Mr. Hallberg is an expert and an authority in matters of this kind.

Wants a New Handbook.

Mr. L. H. Warner, Cheyenne, Wyoming, writes thusly:

> "Just a few lines from the wild and woolly west; but first please find enclosed money order for $2.50 for one of the new handbooks. I have been a "Knight of the Crank" ever since the days when the old "store" picture shows were few and far between. Think back with me to those good old days, and what we had to contend with. Who would have believed then that the film would ever run into a take-up, or that we could run two or three reels with one set of carbons, or pull our machines with electric motors? What an amazing improvement there has been in the moving picture game since then. Well do I remember when it kept us guessing as to where we would see the picture next, on the curtain, side walls or ceiling. Back here in Cheyenne we have four theatres. All run pictures, and the projection is good. The boys are all trying to outdo each other, but I have the advantage in the best equipment. My operating room is not so large, but it is right up to the standard. I enclose one of our theatre programs.

Yes, bother Warner, there has been an enormous improvement in the past few years. Some of that improvement is due directly, in one way or another, to the influence of this department. I am glad to know that projection is good in your City. I shall probably pass through Cheyenne on my way to the convention, but will not be able to stop off, much as I should like to. I note remarks on back of program calculated to reassure patrons as to fire danger, and that your wall shutters are "hung by a thin cord." Better hang them from a master cord arranged as per directions in handbook and then if you have a proper vent flue there will be no need to reassure the patron, for even should there be a fire he would know nothing about it until it was all over.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

Licensed

"A MILLINERY BOMB" (Vitagraph), July 9.—A laughable situation develops in this half reel, wherein John Bunny thinks his wife's new hat is a dynamite bomb and calls two big policemen in to help duck it in a tub full of water. The wife arrives just in time to pull her bedraggled and ruined bonnet out of the water. Good comedy.

"SOLITARIES" (Vitagraph), July 9.—Another very entertaining comedy. on same reel with above. The young man and girl, living in adjoining apartments, go out to buy an engagement ring for his friend. Mrs. Gossip spies them and starts a report that they are to be married. Later, of course, they decide this is the best way out of it. A good release.

"THE OUTER SHELL" (Essanay), July 9.—This picture follows along old lines, but is nicely handled and the story gets hold. The father, who will not let his daughter marry a poor man, goes back to his old home for a visit. Here fond memories return of his own early days, when his wife's father opposed him for the same reasons. His wife follows him back to the old home and there are some affecting scenes when they agree to the daughter's choice. The acting in this was very natural and pleasing throughout and the photography good.

"A HERO AMONG MEN" (Lubin), July 9.—A two reel offering, notable for its splendid spectacular fire effects and its unusually successful presentation of a factory strike. The story of the young hero was of a conventional order and there was never much doubt about what was going to happen. The second reel, however, gets up good suspense and holds it to the end. It was not shown very clearly how the girl came to know about the danger to the board of directors. The opening love scenes in the first reel were attractive. In this film, also, no apparent effort was made to put out the fire, and it seems absurd that the president should grant the increase of wages after the factory had burned. Entertaining, though not powerful.

"THE SCHOOL MA'AM" (Patheplay), July 9.—A story built around the situation of a young married woman teaching school to take care of her invalid husband. The school committee, not knowing of their marriage, decide to dismiss her. The school house takes fire, just as Black Pete has locked the teacher and children inside. The young husband comes to the rescue. His unexpected show of strength in this crisis, and also the fact that no attention was paid to the fire, were two weak features of the plot.

"HIS MOTHER-IN-LAW'S VISIT" (Edison), July 9.—A comedy of the quiet sort, by Mark Swan. The young wife is content to be neat and plain, till her mother comes and shows her how to look more attractive, much to the husband's delight. His friend Bill falls in love with the mother. Quite pleasing and well handled.

"THE REFORMATION OF DAD" (Selig), July 9.—Here is a very fair humorous conception, though rather drawn out. Dad is an old toper and in spite of the doctor's warning that he will soon begin to "see things" he refuses to quit. The son borrows an elephant, a camel, some monkeys and snakes from a visiting circus and gives the old man a scare which effects a speedy cure. The idea in this is amusing and entertaining.

"THE TREACHERY OF A SCAR" (Kalem), July 9.—In the opening scene the audience sees a burglar reflected in the looking glass, in the girl's room. This scene is well handled, but there was too much posing in the subsequent fire scene, when the burglar saves the girl. Many recent releases have made a fire a mere incident, with no effort shown to put it out, and no apparent attention to the gravity of the situation. This destroys all suspense, as it indicates that there is really no danger to anyone in the story. The later scenes, where the reformed burglar saves the bank from being robbed, were somewhat stronger.

"THE SPIRIT OF THE ORIENT" (Vitagraph), July 11.—Love story of a white man and an Oriental woman with a touch of Robert Hitchens' "Belladona" in the way it is developed. Egypt furnishes the backgrounds and the players are Maurice Costello and Clara Kimball Young in the leading romantic roles, supported by others of the Vitagraph travelers. It is an interesting picture, clearly photographed and makes a very fair offering; yet it cannot be called impressive.

"THE SIGN" (Essanay), July 11.—Called "a drama with a purpose," this picture gives, with a good deal of truth, a glimpse of what is even likely to happen to simple-minded foreigners in a strange land. It shows how Pietro's savings were jeopardized through his trusting a dishonest banker, also an Italian, and how his own simple Italian way of handling the matter rescued his little fortune. The moral is, perhaps, that when a man is unable to make use of the law, he will act in his own direct way. As an offering of entertainment, the picture has an interesting situation which it has clearly developed; but is a little weak on acting. E. H. Calvert, who plays Pietro, is not convincing in this particular role; he hasn't studied Italians enough, perhaps, for he is a competent actor. Dorothy Phillips, as his wife, and Frank Dayton, as the banker, are better. The photography is clear and the picture has much to commend.

"IN OLD DUTCH TIMES" (Edison), July 11.—There is a good deal of prettiness in this picture and the story, though not strong, is pleasingly fanciful. It is a sort of fairy story without the miraculous, and its heroine is a little girl of New Amsterdam, heiress to a great fortune in Holland, who has been kidnaped by a freebooter, claiming to be her father for the fortune's sake. She has been left in charge of a brutal innkeeper's wife and has a hard time, but makes friends and at length comes into her own. The especially noticeable figures in it are the benevolent-looking highwayman (Richard Neill), the heroine (Helen Coughlin), and Hans, the gooseherd (Bessie Learn). The script is by Richard Ridgely. The photography is only fair.

"PORCELAINS" (Patheplay), July 11.—We have seen many pictures of porcelain making, but there is more in this than usual and it makes a good offering.

"EXERCISES OF THE 23RD FRENCH DRAGOONS" (Patheplay), July 11.—On the same reel it shows this regiment bathing its horses.

"ON THE ROADS OF DAUPHINE" (Patheplay), July 11.—A hand-colored film giving views of some beautiful mountain scenery along a valley with villages and a stream.

"BUDD DOBLE COMES BACK" (Selig), July 11.—A race track melodrama that is full of the old quality and which, we believe, will make a popular offering; we find it very entertaining indeed. One of its features is a series of finely photographed pictures of race horses in the race. They were taken over the back of a motor car and bring out the frantic emulation of the losing horse when the competitor is passing him. In fact, the offering is full of horse nature and beautiful horses and this is just what is wanted in such a picture; we know that all who love horses will take great pleasure in it. It is safe to say that, on account of this, it is the best racetrack picture we remember. It has another feature, in that Budd Doble himself plays the leading role and drives the winning horse. He is perfect as a racing man, not a bit "camera shy" and gives a most convincing touch to it. Supporting him, is Bessie Eyton, as Rosebud Doble; George Gaffney, as Doble's driver; Frank Clark, as the villian; and Wheeler Oakman, as his son. The script, by Frank Clark, was produced by Colin Campbell and both deserve much credit. A good offering.

"ENTERTAINING UNCLE" (Kalem), July 11.—Uncle is a rich, old hypocrite and comes to visit Nephew and his wife, who like good things, but play they don't to please Uncle. The same situation was recently used in a Biograph farce; but here the development is freshly worked out. It is a bit better and makes a fair offering. Light and fairly laughable. The western comedy players made it with Ruth Roland, John Brennan and others in the cast.

"COSMOPOLITAN NEW YORK" (Kalem), July 11.—A series of interesting and clearly photographed views of corners and characters found in the great metropolis. It is fresh and worth while. This freshness is what we most commend in it. That Swedish clock seller, the view of the costumes seen on Fifth Avenue and other bits are very commendable.

"THE STATUE OF FRIGHT" (Eclipse), July 11.—There is something inhuman in the use that a father, an artist, makes of the body of his daughter in this picture, something quite unbelieveable. She had died of a broken heart, because she was jilted. The father finds a letter from the man and by chance meets him. It is the day before his wedding to another woman and the dead girl is lying on her bier in another room. The young man has seen a statue, by the famous artist, of Melancholy and doesn't know that his former sweetheart's father is the artist who made it. He wants to buy it and the artist, when he learns the name of the man, agrees to send it to his house. The young man's house is full of wedding guests and the father brings the corpse of his daughter to uncover instead of the statue. It is a two part subject; but the story is rather slow and, although well acted and graceful, would have been better in one reel.

"THE ENEMY'S BABY" (Biograph), July 10.—There are people in the world as careless as this mother, who leaves her baby on the straw in the back of the wagon and herself rides with her husband, the driver. In this case, the baby falls out and is carried, by chance, back to the man from whom the shiftless family is fleeing. This situation, once it is completely stated, is very human and has a comic tang that will be liked. It is a pretty, well made picture, though the photography is not perfect in all the exteriors.

"WHEN LOVE LOSES OUT" (Lubin), July 10.—A fat man and a lean man are at the same sanatorium and both are trying to get a good shape for the sake of love, who, as it turns out in the end, has a false shape. There was laughter and the audience seemed to be amused. The script is by Lawrence McCloskey and was produced by Joseph Smiley. Jennie Nelson plays the sweetheart and Robert Fisher is her fat lover, Arthur Mathews her thin.

"BUILDING A TRUST" (Lubin), July 10.—On the same reel with the forgoing, this farce comedy by E. W. Sargent and produced by Arthur Hotaling seemed to make a hit with the audience. The Chinese laundryman's getting the Irish cop to keep his rival on the other side of the fence, Mrs. Murphy by name (Mae Hotely), from splashing the clothes on his line with mud, gives a taste of the quality of the fun in this picture. The situation is changed several times as the plot develops, but there is enough truth and freshness everytime to get real laughter.

"THE MOULDING" (Vitagraph), July 12.—This gives a new turn to the story of the artist who marries a pretty young girl from the country. He tires of her, and because of this indifference, which is not very clearly shown, she goes to Europe with a woman of the world and becomes a leader in smart continental life. The social atmosphere is well rendered and some attractive gowns are shown. The husband, upon seeing his wife in Paris, falls in love with her a second time, but she does not return his affection until he has learned his lesson. We liked the girl in the lead, but thought she drew out her poses too long in places. A good release.

"BRONCHO BILLY AND THE WESTERN GIRLS" (Essanay), July 12.—The express office is robbed and the girls and their father call on Broncho Billy for aid. He and his cowboy friends help round up the desperadoes in characteristic fashion. Nothing particularly new about this picture, but it is well handled throughout.

"HER ONLY BOY" (Lubin), July 12.—The wayward son is turned out of his home by the indignant father. He goes West and quits drinking. His letter home is never opened by the father, who dies later. The mother finds the letter and answers it, but the waiting son has become desperate and finds her letter only after he has robbed the mails. He gives himself up, but asks that the letter be returned to his mother, so she will not know of his crime. This is a fair offering, without anything of special interest about it, though well photographed.

"ROUNDING UP THE COUNTERFEITERS" (Kalem), July 12.—The character of the detective work in this number is perhaps open to question; some of it is so open and aboveboard as to be almost ridiculous. Yet the observer follows with no little interest the developments of the story and rejoices when the young detective rounds up the makers of "queer" money. Incidentally he is in love with the cashier in the restaurant and, of course, weds her. Not strong, but quite entertaining.

"DYNAMITE, THE NEW FARM HAND" (Patheplay), July 12.— Another interesting demonstration of the manner in which dynamite is employed to cut ditches, blast out stumps, etc. Its use in planting fruit trees is also shown.

"A LITTLE TRIP ALONG THE HUDSON" (Patheplay), July 12.—On same reel with above. Some interesting views of the Palisades and fine homes along the Hudson river, as seen from a steamer. Views of West Point, Batterman Island, Poughkeepsie bridge, etc., are included.

"THE MISTAKE" (Biograph), July 12.—A western offering, in which the husband thinks his former partner is in love with his wife. He shoots the partner as he is attempting to rescue the wife from drunken Indians. It was not clearly shown where the settlers came from, and their appearance on the scene was not very well accounted for. This story does not vary greatly from former offerings of the kind and is somewhat unpleasant, but is quite strongly handled.

"THE DIAMOND CROWN" (Edison), July 12.—The first of a series of detective stories to be known as the Kate Kirby cases, written by J. Searle Dawley. Laura Sawyer appears as Kate. This first release is a very commendable one; the scenes in the home of Mrs. Wetherby carry a nice air of mystery and are well photographed. The girl, by use of a duplicate key, discovers Mrs. Wetherby in the act of robbing her own guest. Numerous complications are suggested, rather than worked out, but as a one reel detective story this is unusually good.

"A WILD RIDE" (Selig), July 12.—A two-reel number, with the scenes apparently laid in the African veldt. Chief in interest are the scenes where the women are rescued by the young English officer and his friend from the warring natives, the girl's ride for help on an ostrich across the open country, and the spectacular burning of the cabin. Help arrives just in time to save the whites from annihilation. The fighting was so clearly strung out in places that it did not create much suspense, but the offering has enough new features to insure its interest. A good adventure number.

"ON HER WEDDING DAY" (Lubin), July 11.—There is a good deal to the situation exploited by this picture, but it is not made very convincing here. There are scenes in it that recall another picture made by the Thanhouser company some months ago.

"HANNEGAN'S HAREM" (Patheplay), July 10.—A farce giving us a dream of an Irishman. In his sleep, he is made gardener of the sultan's harem; but is troubled by Biddy, who is along and objects to his new work. Such a picture will be popular in certain houses; for there is a good deal of competent acting in it and other elements are broadly popular without being offensive.

"HIS CHINESE FRIEND" (Melies), July 10.—The freshness of this offering is one of its chief merits; but it is a good picture for several reasons. It has, for instance, a Chinese player who is cheery-faced and who acts very creditably. The plot is clear, interesting and human; it has been made convincing by careful handling and, beside picturing life in unusual backgrounds, has itself been freshly thought out. It was taken in the Strait Settlements and gives us glimpses of business life in the East. The three leading players, two of them white, do natural and skillful work, and they, as well as the scenes in which they act, have been clearly photographed. A desirable offering.

"THE CARPENTER" (Vitagraph), July 10.—A mystical picture of Civil War days in which the central point of interest is a character who comes, a stranger, into a home distracted by fraternal war and brings help and peace. The script by Marguerite Bertsch has been produced by Wilfrid North. This character, played by Charles Kent, is dressed in modern clothing and seems just a kindly-hearted man, but by his attitude toward life and by the effect his character has on those with whom he comes in contact, he is made to resemble Christ. He should not have been called "The Carpenter" without more reason, for he looked not at all like a carpenter. The picture can only charitably be said to tell a story; but it does create an effect. The stranger is the picture's one fact and the feeling that it creates holds the spectator strongly, even with the simple, artificial (perhaps artfully careless) means used to bring it out. The author and producer have scored a decided success in this offering.

"A GAMBLER'S HONOR" (Biograph), July 14.—The situation with which this picture opens is so old that one is astonished at seeing it. The gambler, who, somehow, has foreseen the need of having the combination of the safe in the express office, cheats stolen money away from the express man, brother of the girl he loves, in order to return it to the safe. We commend the dash and suspense which develops as the action nears its climax. It is acted in a competent though commonplace way. There is much to commend also in the backgrounds and photography.

"A PAIR OF FOILS" (Edison), July 14.—A perfect fade-away scene carries William Wadsworth, who has stretched himself for a nap, out of a modern bedroom into a burlesque court in the days of chivalry. Here, in his street clothes, he finds himself surrounded by courtiers in the dress of Queen Bess's time. It makes a truly amusing picture and brought out much laughter; for the mixture of every day realism and romance, as set forth by these players, makes fun of both in a clever, wholesome way. One feels like complimenting the producer of such a picture first, because so much depends on him—it is one of C. J. Williams' productions. Yet the author, Paul McAllister, deserves good credit, too. Alice Washburn plays the queen and is one of the funniest figures in it. Edward O'Conner and Dan Mason make good councilors for such a monarch. Robert Milash is her chamberlain. The whole cast does excellently.

"THE LOST DIAMOND" (Kalem), July 14.—A detective story in which a crook, while robbing a house, loses a diamond which a detective finds. We are shown how the crook's efforts to recover the stone, working with the detective's trap, brings about the arrest. But the crook's expectations of finding the gem were hardly justified and this weakens the story. Dexter Reynolds, as the crook, sends Alice Hollister, as his book agent accomplice, to look for the diamond. James Vincent is the detective. It is a clearly photographed picture and the players fill their parts well.

"THE MERMAID" (Kalem), July 14.—A farce with a brand new and rather audacious idea. It made laughter in a small audience and, under better conditions, will, we feel sure, go very well. Irene Boyle, for a joke on a drunken fisherman, has herself wrapped up in a net by her friend (Harry Millard). The fisherman, a tip-top comedy character (J. Bates), thinks her a big fish.

"O'HARA AS GUARDIAN ANGEL" (Vitagraph), July 14.—Another of the O'Hara series, but not so good as the others. No series can hold up very long, and the astonishing thing is that W. A. Tremayne, the author, has found so many good stories for this character. A new character is introduced, Bob, played by Joseph Baker, who makes love to Aileen (Norma Talmadge), and O'Hara (Van Dyke Brooke) is on hand to save her from him. The other characters are the same, except that Beatrice McKay, a little girl next door, is also introduced. The plot is weak and rather illogical. The photography is fair. It was produced by Van Dyke Brooke.

"PATHE'S WEEKLY" (No. 32), July 14.—The usual good things include a picture of exercises at the University of Virginia when Champ Clark came there to make a speech.

"THE ONLY CHANCE" (Selig), July 14.—The producer of this picture, William Duncan, did better than the one who spliced it up. Everything that was needed for an exciting rush toward the climax is present; but the scenes are made to linger until there is no stir or vigor left. Freight and passenger trains are approaching each other and nothing can save a collision except a gasoline track car which is sent out to overtake the passenger train. The freight engine is shown puffing along; it looks like a rattlety-bang affair and, when we look at it for a whole moment, becomes almost laughable. Those scenes ought to have been cut short and shown oftener and the same is true of the passenger train scenes. It would have been better to have shown a picture of some sharp curve also, so as to suggest a point of danger at which the two might have come together. The scenes and backgrounds are full of fresh interest and keep the picture alive all through. The script is by C. Chester Wesley. William Duncan plays the leading role with Lester Cuneo, the man who let the trains get into danger. The photography is very clear.

"THE DIAMOND MYSTERY" (Vitagraph), July 14.—Special feature picture in two parts. The fine quality of the photography is the first thing that will be noticed in this offering. The acting of the players is thus given a perfect medium and both reels are filled with many admirable things, bits of character drawing, flashes of insight with the intelligent setting forth of situations that makes a story credible. The average spectator will like it very much; because there is no dragging in it; it is full of life from beginning to end and it is also full of big things, such as the crowded grandstand of a race track. Now and then, it shows carelessness in production. For instance, when Phelps (Herbert L. Barry) examines the bottles in the laboratory of Moore (Charles Kent), the inventor of the fictitious diamond formula, he is supposed to be calling on the girl (Leah Baird); but he never sits down—he comes in, examines the things while talking to her and then hurries out. Charles Kent's facial expression is at times wonderful. Mary Maurice plays his wife and shows how the situation bites her. Leah Baird plays a charming girl with creditable smoothness. Courtenay Foote fills with dignity a conventional part, the detective. The others, Earle Williams, E. K. Lincoln, Charles Edwards, Joseph Baker, Rogers Lytton and Frank Mason, deserve mention.

"SOMETHING ROTTEN IN HAVANA" (Essanay), July 15.—A farce written about a box of very bad cigars. It is rather crude and there was little laughter, but it has elements that will please some.

"WHERE IGNORANCE IS BLISS" (Essanay), July 15.—On the same reel is this very short comedy hit. It is well acted and amusing; but very slight indeed.

"THE TREE AND THE CHAFF" (Selig), July 15.—As an illustration of the text about the righteous that groweth like a tree and the unrighteous that, like chaff, the wind bloweth away, this picture may be of use to Sunday schools and the like. The first nine tenths part of it is very carefully thought out and effective. It is so well prepared and played that the old story becomes quite fresh and newly interesting, so that we enjoyed watching it. But that "home coming" to the old barroom is most unconvincing and weak and, after what had gone before, so is the method of conversion. We think that, if the opening of the picture had been the father's reading the text to his son, it would have been even stronger. Kathlyn Williams plays the girl; Barney Furey the man, and Al. W. Filson his father. The photography is clear in most of the scenes.

"DENIZENS OF THE DEEP, CRABS AND LOBSTERS" (Patheplay), July 15.—An interesting picture of these queer creatures with whom, as far as taste goes, nearly everyone is familiar. It is clearly photographed.

"HIS BETTER SELF" (Lubin), July 15.—In none of Arthur Johnson's pictures have we ever seen anything that was coarse or vulgar and we want to commend again the delicacy with which, in this picture, he handles a situation dealing with the border land between love and its darker counterpart. Of course, the author, George Terwilliger, deserves credit, too. The producer, in the role of a man of easy morals, has met a village girl (Lottie Briscoe), whom he has taken home to live with him without the ring. The girl becomes disgusted and leaves him: is found and protected by a charitable woman (Florence Hackett). It was necessary to bring the two together again and the author has stalked his climax like a sportsman. There is a little group of scenes at Florence's that run into each other as naturally as possible. The position of the girl is peculiar and we are made to forget its improbability by the fact that the author has recognized that this is so clearly, and implied it in his stage business. The outcome seems too simple to be foreseen, but is effective. There are some lovely sets and pictures, clearly photographed.

"IN THE GARDEN" (Edison), July 15.—A story of a misunderstanding and for the sake of human charity. In the opening situation, Augustus Phillips finds a young friend of his, Richard Tucker, in a garden and learns that he and his fiancee, May Abbey, have had a quarrel, so he tells him the tragic story of his own quarrel in the former generation. There are some beautiful scenes in the part that sets forth the first situation and also in the old man's story and the effect of the offering as a whole is pleasing, though not great; for Augustus Phillips doesn't reach his best work and doesn't strongly convince us. Gertrude McCoy plays the sweetheart whom Augustus had quarreled with and who had died.

"MY LADY IDLENESS" (Vitagraph), July 15.—A study of idle society women, the husband of one and their men friends. It shows the small jealousy and petty spiteful intrigue of idle folks and makes a good offering, for it was carefully thought out and develops strongly, except at the climax, where the ostentatious kiss misses the impression desired—an arm over the shoulder of the girl would have been more convincing. Eliza G. Harrel, the writer, deserves much credit and the producer, William Humphrey, has made most of it very effective indeed. Leah Baird plays the idle woman with often stunning effect. Dorothy Kelly is pleasing as her sister. William Humphrey makes a dignified husband. Louise Beaudet is the gushing friend and trouble-maker. Earle Williams is the artist and S. Rankin Drew, the baron.

Independent

"THE STRANGE WAY" (Reliance), July 19.—Steve is a wanderer on the open road; Edith is a favorite of fortune. She steps off a waiting train into a daisy field and he saves her from the hands of a tramp. The train moves away and she becomes unconscious. The love interest develops naturally and she refuses to go back to her former home, having found the Arcadia of her dreams. Rather a pretty story and worked out with a fair degree of strength.

"MARIA ROMA" (Reliance), July 23.—Rosemary Thebe appears in this as a Roman singer and Alan Hale as her American admirer. The manager becomes enraged at their marriage and vows he will have revenge. The principal scene is where the manager bribes a tenor, years later, and appears in the cast of Carmen for the purpose of stabbing the girl. Her husband springs from a box and saves her. Without being particularly strong, this is an entertaining number.

"BRETHREN OF THE SACRED FISH" (Thanhouser), July 20.—A very pleasing little comedy, in which the butcher is a "joiner" and is initiated into the new lodge in a very funny manner. A lot of good, clean amusement in this and plenty of action.

"IMPULSE" (Majestic), July 13.—The man and wife, in desperate straits, are about to rob the miser next door, when they discover a thief entering the room. The husband goes to the rescue, and saves the miser after a vivid encounter. This is one of the best hand to hand struggles we ever saw put on the screen; it holds the observer breathless from start to finish.

"ARMY MANEUVERS AT GOVERNORS ISLAND" (Majectic), July 13—This tail piece, on same reel with above, shows some interesting drill work on Governors Island.

"TANNHAUSER" (Thanhouser), July 15.—A three-reel production, following the story of the opera fairly well. Though carefully costumed, the chorus was too large to appear to the best advantage in the opening scenes, as it had a rather huddled effect. The woodland scenes were striking and attractive, but some of the barefooted nymphs were rather scantily clothed and not as young and slender as might have been expected. Marguerite Snow appeared as Princess Elizabeth, Florence LaBadie as Venus, James Cruze as Tannhauser and William Russell as Wolfram. The production holds the interest and should succeed very well, accompanied by the well known Tannhauser music.

"LOVE AND COURAGE" (Keystone), July 21.—Mabel's lovers become involved in a running fight. There are touches of vulgarity in this which might well have been avoided.

"THE PEDDLER" (Keystone), July 21.—This, on same reel with above, shows Ford Sterling as a peddler. The action is vulgar in this and it is scarcely the thing for a mixed audience.

"A HOSPITAL ROMANCE" (Reliance), July 21.—A very attractive story of two invalids, a poor girl dancer and a rich young man. He pays to have her operated upon by a famous surgeon and she is again able to dance. Later he protests his love for her in the theater, but she says she has given her heart to the man who aided her in the hospital. Later, when he reveals his identity, she accepts him. A pleasing number.

"THROUGH THE TELESCOPE" (Eclair), July 20.—This offering is built up around old situations, beginning with the discharged Mexican, who vows revenge on his successful rival. The girl saves her lover from being carried over the cliff, strapped to his horse. A familiar western offering, presented rather well.

"THE SACRED GAZELLES OF THE PARK OF NARA" (Eclair), July 20.—A very attractive film, on same reel with above, showing the tame gazelles in the Japanese park. They are seen feeding, bathing, etc. The animals will delight women and children.

"THE HALF BREED SHERIFF" (Frontier), July 19.—This western story has several strong situations and holds the interest nicely. The girl refuses him because of his unfortunate birth, but after repeated demonstrations of his heroism, changes her mind. The rounding up of Black Jack was much better than the average situation of this type.

"A POSSIBILITY" (Imp), July 14.—The title refers to what may come about in the course of fifty years if the suffragettes continue winning all along the line. The subject is treated seriously, and while, of course, at this period it will be construed as a burlesque, it is apparent such was not the intent of the makers of the picture. Jane Gail plays well the role of the city girl, sportily inclined perhaps, but certainly no more so than many young men of today. She is in love with a young man of the country, who also is loved by a husky girl of his own vicinage. The city girl lures to her home in the city the young man, who in rather feminine if not effeminate fashion attempts to repel the masculine advances of his admirer. There are many opportunities for comedy which in a keen house will be appreciated. There is much good acting, especially on the part of the man who portrays the father of the young man. The picture is in two reels.

"JUST IN TIME" (Rex), August 24.—An exciting, well constructed drama in one reel, written by Louis Weber. Phillips Smalley enacts the role of the detective. A dictagraph is used to overhear the plans of some dynamiters, who intend blowing up a railroad bridge when the railroad president and his family are crossing it in a train. A racing auto is employed to make a sensational run to head off the train, which is done successfully. While not very probable in certain respects this story moves briskly and arouses much enthusiasm. A good release.

"NIHILIST VENGEANCE" (Victor), July 18.—A story in which much attention has been paid to costumes. There is an absence of restraint in the acting, which is of the melodramatic sort. The plot is conventional. A man is condemned on forged documents, but is saved from death at the last moment. By reason of the subject, the picture should prove of special interest in Jewish or Russian communities.

"THROUGH STRIFE" (Rex), July 13.—This effort of the Smalley-Weber company, while not deficient in strength, at the same time is not as entertainment up to its usual standard. The "strife" is brutality on the part of a husband.

"FLOWER FESTIVAL AT PASADENA, CAL." (Rex), July 13.—On the same reel is this short review of a recent carnival.

"THROUGH MOUNTAINS MAJESTIC" (Gaumont), July 24.—A short scenic number, depicting a famous sight-seeing route across a region of mountains and waterfalls. The use of the illustrated map, pointing out the exact location of the train at different points on the trip, was helpful.

"WHEN THE CARDS WERE SHUFFLED" (Gaumont), July 24.—A brisk little comedy, enacted by a French company. The flirtation and subsequent quarrel in the restaurant were well handled; also the proposed duel and arrival of all parties at the home of the girl's mother. For good comedy movement and delicate treatment, this offering is very successful.

"IN DEATH'S SHADOW" (Crystal), July 15.—A melodrama in settings intended to be Mexican, but they lacked in convincing quality.

"COLLEGE CHUMS" (Crystal), July 27.—A bright and pleasing half reel, in which Chester and Belmont pretend to be injured, but the girls discover the deception. This is genuinely amusing.

"BELMONT STUNG" (Crystal), July 27.—The false friend changes the labels on the hair restorer and hair remover. Belmont becomes bald as a result and his girl grows whiskers. On same reel with above. A successful comedy number.

"THE LAST OF THE MADISONS" (Imp), July 24.—A story of love and a feud among mountaineers. It has been worked up originally and has some very strong scenes. The producer, Herbert Brenon, has taken it close to the camera and made much of facial expression, which often becomes deeply absorbing. Jane Fearnley, as Madison's daughter, and William Shea, as her beau, whose family her father hates, have the romantic roles, while Matt Snyder and Mrs. A. Walker, a vindictive old couple, play the girl's parents. There's another youth who is jealous and tells the old man that the lovers are meeting and they go out gunning for Shea. The outcome of it is the death of Madison and, following this, the picture has several weak scenes; does not reach its former strength again until the old woman, aiming to kill the beau, kills her daughter, "the last of the Madisons," in his arms. The old woman's face at this point is a very fine piece of work. The photography is clear and often perfect.

"LITTLE BUSTER" (Gem), July 14.—This picture, in which Sidney Golden plays the small or rather young boy, will make a little amusement of the broad sort at times. The photography is not of the best.

"THEIR LUCK DAY" (Nestor), July 25.—This number, picturing the adventures of two actors out of funds, proves quite amusing. With the exception of the bathing scene, which can be readily eliminated, there is nothing to object to in the film. It tells an entertaining story and ranks fairly well as a comedy production.

"THE OPERATOR AND THE SUPERINTENDENT" (Nestor), July 16.—Yellow melodrama. Girl operator, village villain, thug accessories, girl bound, sends over the wire a "help" call; carried to mountain cabin, pursuit, girl shoved down trapdoor, posse enter, just about to depart, girl kicks pipe with heel, signals in Morse code, rescue, villains arrested, lovers united, everybody happy.

"THE SMALLPOX SCARE AT GULCH HOLLOW" (Frontier), July 17.—Three or four scenes in this picture are so hideous and gruesome that they overshadow the good points of the offering. The people who can enjoy such a spectacle are very different from us; it made us itch just to see it.

"THE LAWBREAKERS" (Bison). July 22.—A two-reel story, with a renegade son of the judge in the leading role. The story is one of villainy throughout, and while it is exciting and interesting, the observer feels that it is not a picture of a very elevating type. There is a very realistic fire scene, a spirited horse race, a race riot, a threatened lynching, and to cap the climax the jail is blown to atoms by a bomb. From a purely sensational standpoint, this is a successful offering.

"THE HEAD HUNTERS" (Bison), July 12.—Perhaps the less said about these two reels the better. They are suited for those who want to see shooting, men falling, knives waving, women running. Juvenile followers of dime novels will unquestionably go into raptures over this film. The picture was seen in the rough; that may not have assisted the reviewer in trying to find out what all the story was about. He signally failed anyway. Good photography, fine backgrounds, big fields and many men cannot make entertainment these days for the average picturegoer. There must be an intelligible story .

"BEHIND THE GUN" (Nestor), July 23.—Behind the outlaw's gun was a man who at least knew what was decent. He had induced the sheriff's son, a weakling, to gamble with gold not his own and had won it from him. Later, wounded to his death, he is helped by the sheriff's wife and gives back the gold so that the boy's father never knows how near to being a criminal his son was. There is action all through the picture and it has several exciting situations. The players have done their parts well and, though much of it has been used before, it will make a serviceable offering. It is a picture that will be liked.

"THE AWAKENING" (Powers), July 18.—There is a strong situation in this picture that, not quite reaching the point of absolute realism, convinces us of its possibility and holds the attention. A very selfish, extravagant woman, commendably played by Jeanie McPherson, is neglecting her child to go speeding around the country in her high powered automobile. It is finally shown that, on starting out one day, she runs over her own baby without recognizing it. The child is brought home and, on her return, she finds a tragedy waiting for her. It is a well made picture with some good sets and is likely to interest.

"WHY RAGS LEFT HOME" (Powers), July 16.—Rags is a Scotch terrier and is taken by the pound man because his owner, Rocco, a little Italian newsboy, has no dog license. Rocco doesn't find it easy to save enough to get the license in time to keep his dog from going the way of all stray dogs. He has the money; but now he finds that a little newsgirl's mother is sick and needs assistance and the struggle in his heart is very well pictured. It is, indeed, a fine offering, for the story is sincerely acted and humanly true in its sorrow and cry for sympathy. It is sure to please everywhere. It was produced by Harry Pollard.

"THE MAGIC NICKLE" (Powers), July 18.—A pleasing picture in line with other stories of children by the Powers Company. It has the qualities of child likeness and is quite convincing. The author is H. C. Griffith and it was produced by Harry Pollard. The nickle is found by a kid who is in disgrace at school; he has not only been kept in, but has been laughed at. The possession of the coin changes affairs. The story that follows is mostly a dream in which the nickle becomes plenty of money and, in quality, the story is quite indescribable, but makes a delightful offering. A good picture everywhere.

"THE SLEEPING BEAUTY" (Venus Feature).—A state rights feature. A three-reel offering, effectively picturing the famous fairy tale named in the title. The costuming and setting are not lavish, but adequate, and carry the atmosphere of the fantasy very well. The story begins with the birth and christening of the princess. Then the witch predicts that she will prick herself on the spindle at the age of 16 years. This comes about, but instead of dying the princess sleeps 100 years, when the prince comes and awakens her with a kiss. The fairies appear in the fore part of the story. The production is one that will linger pleasantly in the memory

"THE LIFE SAVERS" (Gem), July 21.—A romantic comedy that is developed rather theatrically and jerkily; but its story is interesting. The leading man shows himself a competent actor; the others are only fair.

"THE HALLROOM GIRLS" (Crystal), July 20.—Pearl White has the skill to make such a picture as this charming. She is ably supported by Chester Barnett and others, and the offering is lively, if a little rough in places and should be very acceptable to most audiences. It is clearly photographed.

"HOW MEN PROPOSE" (Crystal), July 20.—On the same reel is this picture with a very slight story. It illustrates how men propose to the same girl and how she bags three the same evening and jilts them the next day.

"THE BROKEN SPELL" (Crystal), July 22.—Pearl White plays the city siren and Chester Barrett the country simpleton whom she was about to fleece. He saves the life of her idolized child and she sends back his check. It is an offering with ably directed scenes full of markedly pleasing quality and with a good deal of humanity in its story's action. The photography is of good quality and we think the people will like it very well.

"BARON BINKS' BRIDE" (Imp), July 26.—A farce of queer characters set in Jayville. It makes use of much rough work, but will be counted a funny picture in most places.

"HY MYERS' CARTOONS" (Imp), July 26.—This on the same reel adds a good deal to the value of the release as an offering to the people; it is very clever and amusing.

"HER NERVE" (Imp), July 17.—A melodramatic offering for the gallery; it won't please the critical. It tells a railroad story and its heroine (Violet Horner), saves not only the money box from the villian, but gets there on time to stop the passenger train that is roaring toward the burning trestle. The plot does not cling to what is logical, but it gives moments that thrill.

"THE YOGI" (Imp), July 21.—An amusing satirical comedy by Fay Wallace and produced by George Rohan Tucker and it does credit to both. The plot is closely knit and substantial; for it deals truthfully with conditions and with life as it is. We are shown the tricks by which fakers, yogis, and their like fool simple minded folk completely and get them in their power. It has plenty of laughter that is always sympathetic, it has a pleasing love story and the proper ending for such an offering, in fact, all the elements of the popular production. On the producer's side, we find the sets and scenes well thought out and the good team work of the players making the story effective. The camera man also did his part well. Charles Graham plays the faker very amusingly and consistently. Jane Gail takes the faker's hired accomplice and also has the romantic role opposite to Matt Moore, as the son of the rich widow, the faker's dupe, and both do their work in an artist-like manner.

"BINKS ENDS THE WAR" (Imp), July 19.—A Binks burlesque farce with lively and often comic action. Such offerings serve well as lighteners and on the same reel is one of Hy Myers' very clever cartoon series that is sure to be acceptable everywhere.

"MAROONED" (Victor), July 25.—The story told by this offering will be liked for its human things and these have been much heightened by the players. It is a well photographed picture of fisher folk set in front of sea vistas and on stony, shore meadows which are scenes that are fresh and pleasing. The acting is restrained and natural—James Kirkwood (also the producer), takes the role of fisherman in love with the daughter (Gertrude Robinson), of an old sea captain (Howard Crampton), and Fred Kelsie plays the "escaped crook" who appears in the village and makes trouble for a time. It is a very fair picture.

"THE ACTOR" (Rex), July 27.—Edwin August plays a strong part in this story of the actor who obtains a chance on Broadway only to have it withdrawn because of the fear of the manager that he cannot competently carry through the big scene. He stages a quarrel with a friend in the club in plain view of the man whose word means so much to him. (There is a wife, sick baby and an old mother back in the interior.) There is a shot and the friend falls. The manager is overcome. While the place is in an uproar the actor walks in smiling. The big scene is thrilling on the screen as well as for the manager, who, of course, re-engages the actor. Mary Charleson plays the wife and does well what little falls to her. There is excellent support, the picture is well staged, and holds throughout.

"PALMISTRY" (Gaumont), July 22.—A number that is sure to prove of general interest. It gives a very fascinating study of palmistry, showing its origin among the ancient priests of India, thousands of years ago. The development is traced by pictures into Egypt and then to Europe, and finally an illuminating series of palms are thrown on the screen and the different lines clearly described. Entertaining and informing.

"FATE AND THREE" (Rex), July 24.—Edwin August, playing the hero, is cast upon a rugged, picturesque coast and taken in by a fisherman and his daughter. He proposes to the girl, who accepts him. A second girl, flirtatiously inclined, tells the first girl he has made love to her. The fisherman's daughter loses her mind. This emotional situation impressed us as very much overdrawn and much too unpleasant for enjoyment. The pictures are well taken, but though the story ends happily, we should not class it as the best form of entertainment.

"HIS WEAKNESS CONQUERED" (Rex), July 20.—Edwin August produces his first picture on his return to the Powers company. He is supported by Mary Charleson, so long with the Western Vitagraph company. The story is of a man who from boyhood up has had a horror of a snake. The picture is well made, the scenes are snappy, gingery. The scene where Edwin discovers Mary, asleep by the trunk of a great tree, and crawling just above her head a great snake, is one to send a creepy thrill down the spine of the average man. That love of the woman conquers the fear of the reptile is natural, logical. The photography is excellent, the backgrounds are well selected. The acting is what is to be expected from these two players; they are competently supported.

"THE FALLEN ANGEL" (Rex), July 24 (2 parts).—There is a distinct punch at the finish of this well-made story. It is a tale of the regeneration of a woman living unwedded with a man of means. The husband of her sister, a burglar, is killed when the door of a safe falls on him. The widow spurns the offer of assistance for herself and her children tendered by her fallen sister. While the widow is at work the sister comes and ministers to the children. The latter fall in love with their visitor as she does with them. Finally the mistaken woman leaves the richly furnished home and starts life anew. How the man finds her and marries her makes a pretty story. Phillips Smalley and Lois Weber play the man and woman, and there is good support, especially from the youngest member of the cast, who is less than a year old, but a sure-enough actor-comedian. It is just such a baby as you have seen at your own table (or may hope to see) and he'll win the heart of every one who sees him.

"MENTAL SUICIDE" (Powers), July 25.—This is not a very pleasant type of story, and the photography is not the best in places, but it contains one very strong, well-acted situation, where the young contractor is caught in the act of accepting a bribe. The girl dies because there was no money with which to give her a change of climate, and this, of course, leaves a rather distasteful feeling with the observer. As a portrayal of conditions as they sometimes exist, it has considerable merit.

"A NOISE FROM THE DEEP" (Keystone), July 17.—This is one of the screamingly funny concoctions which made this company famous as a purveyor of nonsense. It begins with throwing pies and then Mabel and her lover go bicycling. Mabel falls into the lake and the lover flees for help. The fat boy, Bob, saves her. This is but the beginning of the fun. A hose is employed to gurgle in the water which makes everyone think Mabel is still in the lake. The police force come to the rescue on bucking bronchos. Very funny and free from coarseness of any kind.

"FLOTSAM" (Kaybee), July 25.—A two-reel number, nicely pictured throughout. It tells the story of a girl cast up by the sea and taken home by a sea captain. She grows up and he desires to marry her. But she has already fallen in love with an artist and the story is one of her struggle between love and duty. The scenes are laid in Ireland, probably, and the release is one of about average merit.

"THE STREETS OF NEW YORK" (Pilot).—There will be found in another page of this issue a review of this three-reel melodrama, adapted from the play by Dion Boucicault.

"UNMASKED" (Itala).—A special review of this state right subject will be found on another page.

Last Days of the Convention

(Continued from page 413.)

the reading of these resolutions the meeting adjourned to allow the visiting delegates to accept the invitation of the Vitagraph Company to visit its plant in Brooklyn, the meeting to continue until 10 A. M. the following morning.

Election of Officers and Formation of the New League.

From a number of titles submitted at the meeting on Saturday morning it was decided that the new organization be called "The International Motion Picture Association," with national headquarters at New York City. Appointments and elections were then in order and took place with the following results:

President, Chas. H. Phillips, No. 296 West Water street, Milwaukee, Wis.; vice-president, Judge A. P. Tugwell, No. 537 South Spring street, Los Angeles, Cal.; secretary, Harold W. Rosenthal, No. 136 Third avenue, New York City; treasurer, Dr. J. M. Rhodes, Sax Building, Indianapolis, Ind.

ROBT. R LEVY
VICE PRESIDENT of CHICAGO LOCAL AND CHAIRMAN OF ILL. DELEGATION.

Executive committee: Samuel H. Trigger, chairman, New York; J. B. Friedman, Buffalo; Wm. J. Sweeney, Chicago; Thomas Furniss, Duluth; Fred J. Herrington, Pittsburg.

National board of directors—temporary: Illinois, W. J. Sweeney, Inter-Ocean Hotel, Chicago; Indiana, Dr. J. M. Rhodes, Sax Building, Indianapolis, Ind.; New York, Jos. B. Friedman, Buffalo, N. Y.; Wisconsin, Chas. H. Phillips, No. 296 West Water street, Milwaukee, Wis.; California, A. P. Tugwell, No. 537 South Spring street, Los Angeles, Cal.; Pennsylvania, Fred J. Herrington, No. 25 Knox avenue, S. S., Pittsburgh, Pa.; Massachusetts, Frank Howard, Boston.

Committee on trade conditions: J. A. Koerpel, chairman, New York; Robert R. Levy, Chicago; A. P. Tugwell, California. Each to appoint two other men in their respective cities.

National board of directors: It was decided that the national board of directors shall be one from each state, selected by the state associations, these men to fulfill the same functions of the national vice-presidents of the other league.

It was moved and seconded that a number of designs be submitted for an association emblem.

Publicity committee: Frank A. Tichenor, chairman, New York; H. A. Sherman, Minneapolis; Fred J. Herrington, Pittsburgh.

A national organizer was provided for by vote, to be under the supervision of the national board of directors.

Legislative committee: Rudolph Sanders, chairman, New York; D. W. Chamberlain, Minneapolis, Minn.; Joseph Stearn, Newark, N. J.

National counsellor: W. B. F. Rogers, New York.

It was decided that the next national convention and exposition will be held in New York City during the week of July 6, 1914.

WHO HOLDS LUCKY NUMBERS?

Persons who hold Great Northern Feature Booklets bearing numbers that correspond with the following are requested to communicate with the Great Northern Feature Film Company, 42 East 14th Street, New York City: 8976, 6593, 5506, 678, 650, 3923, 648, 3633, 4099, 5508, 8941, 8790, 8971, 8954, 2104, 6283, 6049, 4575, 8959, 680, 6050, 8972, 649, 679, 985, 5503, 8943, 4561, 8939, 6051, 8940, 8942, 8973, 5594, 681, 6584, 8960, 6957, 425, 413, 511, 982, 720, 110, 45, 13, 12, 87, 93, 42, 79, 86, 99, 111, 313, 413, 1000.

PRESIDENT NEFF TAKES QUICK ACTION.

Suits Started in the Supreme Court of New York to Compel Division of Exposition Money With League as Agreed—Will Reorganize New York State League.

No time was lost by President Neff of the Motion Picture Exhibitors' League, to protect the interests of the National organization after the bolt of delegates from the convention last Friday. It was known that a considerable sum had been realized from the exposition. By previous agreement this sum was to be divided between the National League, the New York State League and the New York City Association. After the bolt occurred the members of the Exposition Committee, who were among the bolters, declared in unmeasured terms that they would not pay a cent of the receipts to the Motion Picture Exhibitors' League of America, but that they would hold it for the new organization they proposed forming.

Upon this information President Neff consulted his attorneys and caused suit to be brought at once to compel the payment as per agreement, which was to the effect that 25 per cent. of the net proceeds were to be paid to the National League. The summons and complaint in this action, which was brought against the International Exposition Company, operating the Grand Central Palace, was served on the officers of that corporation on Monday, July 14, together with the other parties to the contract. The action was brought in the Supreme Court of the State of New York. Lem S. Miller, of Cincinnati and Tobias A. Keppler, of New York, are attorneys for the plaintiffs. Assurances were given the plaintiffs that no money would be paid to any one until the suit should be decided. This will tie the proceeds of the Exposition up for some time.

It is also understood that similar action will be taken by the regular members of the New York State and City organizations who are not numbered among the bolters.

Another action is contemplated by Clem Kerr and L. R. Thomas, who have contracts with the Exposition Committee of the New York City Association entitling them to commissions amounting to about $2,000.

Call for New York State Meeting.

In line with the determination of the Motion Picture Exhibitors' League of America to discipline the bolting members the following notice has been sent to all members of the New York State League:

"Notice is hereby respectfully given that owing to the fact that there are four vacancies in the offices of the New York State Branch Motion Picture Exhibitors' League of America, which leaves the executive committee without a quorum a convention is hereby called to meet on Monday, August 11, 1913, at such place as may be hereafter designated for the purpose of electing officers to fill such vacancies.

"R. L. Macnab, Nat'l First Vice-President.

Approved.
"M. A. Neff, National President.
"Geo. H. Wiley, National Secretary."

MUTUAL NIGHTS.

The Mutual booths flew pennants with the Kay-Bee, Thanhouser, Reliance, Majestic, Keystone and other Mutual program trade marks. In addition were busts of James Cruze and Maude Fealy of the Thanhouser players, and photos of Miss Snow of the same company. Then there were large frames containing pictures of the entire American, Reliance and Thanhouser stock companies. Wednesday night was Thanhouser night and the acting staff of this concern distributed souvenirs to the crowds; the following night the members of the Reliance Company held a similar reception. The result of each "reception" was a broken railing on the side of the booth facing the crowds. The Thanhouser Kidlet was the star, of course, of the Thanhouser players' reception; and little Runa Hodges, of the Reliance affair. The Mutual concern itself gave out thousands of red carnations and the entire exhibit was an auspicious success.

GOLDIN MAKING SPECIALS.

Sidney M. Goldin has left for Mt. Clemens for a two weeks' vacation. For three months Goldin has been busy day and night preparing, producing and completing three extra features for the Universal. The first three-reel feature Goldin produced for the Universal was "The Sorrows of Israel," released on June 19th, and conceded to be one of the most stirring dramatic pictures released by this firm. Then came "Nihilist Vengeance," a two-reel Russian feature, followed by "The Heart of a Jewess." Upon his return, Goldin will commence a special Jewish three-reeler which promises to be a sensation.

Foreign Trade Notes

HUMORS OF FILM TAKING

American Players' Amusing and Other Experiences in Britain —King Baggot Unconscious from Blow by Spear.

(From Our Own Correspondent.)

IN the interest of readers of the Moving Picture World I visited historic Chepstow, South Wales, last Friday, and there saw the "American invaders," under the direction of Mr. Herbert Brenon, storm the ancient tower and town in the consummation of what is bound to be a successful film of "Ivanhoe."

So far as Chepstow was concerned, such a humorous touch has pervaded the whole production—due mainly to the facetious interference of a small group of London pressmen who would be in at everything—that it would be an unfaithful account that did not make reference to it. But reverting to the more serious side, whatever may be said of the production involving English scenes and settings, any possible animosity from either manufacturers or patriots, seems to have been dwarfed in face of the proclamation made in super-fatted type by one newspaper that: "Mr. Brenon, the producer of the Imp Film Company's 'Ivanhoe,' at Chepstow, is an Englishman, having been born in London and educated at St. Paul's and King's College." Yet to those familiar with matters kinematographic such an extraneous matter as the nationality of the producer can make no perceptible difference in the result and it would, indeed, appear a poor outlook for the industry on both sides of the Atlantic if a spectacle including such a galaxy of photoplayers of proved popularity as "Ivanhoe" does could not be accepted upon its intrinsic merits alone.

First we have Miss Leah Baird, formerly with the Vitagraph Company, as Rebecca; then Mr. King Baggot in the lead as Ivanhoe; Miss Evelyn Hope, late of the Aldwych Theater, London, as Rowena, and Mr. Scott-Craven as the Black Knight. The identities of the host of less important characters—Friar Tuck, Robin Hood and the rest of his merrymen—I have not yet been able to ascertain, beyond the mere incidental that four of the armored stalwarts hailed from Fleet street and that another was the representative of a newly formed trade journal.

To his remarkable insistence upon securing an absolutely perfect record no words of mine can pay too high a tribute to Mr. Brenon. For the great scene of the play, the assault on the castle, the whole of the ancient edifice, courtyard and grounds, with its beautiful prospect of the River Wye, were hired, lock, stock and barrel, from the Duke of Beaufort. Just try to imagine one of the many scenes that are the links in the chain of "Ivanhoe" that have been enacted here during the past fortnight. Two figures in a moss-grown archway, an agonized shriek and a flash of red as Rebecca, the Jewess, dashes past the cameraman.

"No, it won't do. Get the light full on your face this time and let your hood flow in the air," shouts out Mr. Brenon irritatedly from behind the cameraman, as he prepares to take again the same incident for the eighth time. Later I heard of him vociferously reproaching a doughty Saxon thane in Chepstow marketplace because he carried a sword a decade or two out of date.

One Fleet street scribe of my acquaintance has also very confirmed opinions of the thoroughness of Mr. Brenon. He came up to do a "special" for his paper and in order to be in the swim applied to the producer for a job. Mr. Brenon grasped the novelty of the situation and set him on to rehearse the part of the Norman valet who is thrown from the turrets by Ivanhoe. After an encounter with two Saxo-Norman-American knights riveted to the crown in armor, who were discovered practicing the jelly wobble in the courtyard, he hastened to the local drill hall to don his trappings. His first adventure was to be thrown from the battlements. He was hurled down five times before Mr. Brenon was satisfied, while (according to his own words), in his next great comedy scene, he was cast into the moat by a jester who did not seem to care how much film he used so long as he got his victim in with the right kind of splash. He was rescued by two colleagues, but he turned up again next day with his armor spick and span to lend a hand in the final attack on the castle.

Two hundred men were drawn up on the lawn below the battlements—recruited mostly from the local ironworks, which closed down for the occasion, and armed to the teeth with javelins and battleaxes. Some of the American players will have good and bodily reason to remember their encounter with the blacksmiths of Chepstow. In the midst of the fray King Baggot, who played Ivanhoe, was accidently struck on the head with a spear, but he managed to struggle on until he saw the others cease. Then he dropped senseless on the grass and had to be medically attended.

Then came the storming of the building by the ranks. The mob of carefully rehearsed ironworkers, including, of course, our friend the pressman, saddled their harness and charged the gateway.

"Fight like blazes, boys, and there's sandwiches and beer when you get through," howled Mr. Brenon down a megaphone. That did it. They entered into the spirit of the fight with an ardor that was more than real. In fact, judging by the rush for the local doctor a few minutes later, it is safe to say that those ironworkers were much too enthusiastic.

After this I left the scene to get my connection for London, lest the blacksmiths and ironworkers should decide to continue the fight on their own account. Of my Fleet street friend I heard no more beyond that he had been gently tapped on the skull with a crowbar in the grand slam.

BRITISH NOTES.

Mr. Seymour Hicks and Miss Ellaline Teriss are booked up in the day time now for the next five years with the Zenith Film Company, which is to produce six big films each year, featuring these artists. Dickens' "Scrooge" will be ready shortly, "Garrick" is on the carpet; then in a few months the two will set to work on a 5,000-footer entitled "Joan of Arc."

* * *

At the recent Booksellers and Stationers' Congress, held at Torquay, one of the delegates was noticed to bear a remarkable resemblance, facial and physical, to John Bunny. The man was extremely annoyed at being followed about by the crowd.

* * *

A literary friend of mine, while glancing through a list of recent American film releases, commented upon the frequent excursions made by American manufacturers into the realms of English literature. "Why doesn't some patriotic American exploit the works of Whitman, Cooper or Poe?" remarked my friend, who, by the way, is a litterateur of distinction. "Some of the stories of Poe are especially worthy of dramatization particularly for a public that revels in mystery and weird feats of imagination." He mentioned as likely subjects, "The Gold Bug," "The Black Cat" and "William Wilson," and I have no doubt that if an enterprising producer glanced through these he might find a theme for a photoplay that is absolutely original, despite its ghastliness.

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Mr. Frank Burlingham, a London photographer, has succeeded in recording a moving picture ascent of the Matterhorn in Switzerland.

* * *

Mr. Elwin Reame, a photographer best known for his artistic studies of women, has temporarily taken a studio at Esher for the taking of "La Cigale," with Miss Ivy Close in the lead.

* * *

Absolutely the newest billposting dodge is to post two bills on a hoarding, one of them being upside down. Over the reversed notice or picture is the wording, "For Aviators Only." Everybody stopped to read one, which advised airmen, after alighting, to make another flight to the —— Palace.

* * *

The Edison players in England are at present located in Devon and Cornwall, where they are producing a series of fisherfolk subjects. At one rehearsal in which Miss Nisbett was concerned the party were caught by the tide and had to rush for the rocks. Smuggling pictures in which the British coastguards are shown at work have also been made, while in every case the background and settings are constituted from the fine scenery to be found in the locality.

* * *

The Imp Film Company, of America, has already finished Scott's "Ivanhoe" and its next venture, I am told, will revolve around Mr. Grahame White's projected flight across the Atlantic.

* * *

The Leeds Watch Committee are threatening to take action against showmen offering sweets as an inducement to children to visit picture theaters.

* * *

Lady de Bathe (Lily Langtry, the actress,) says: "I am proud and happy to appear in a motion picture for contemporary audiences and future generations. To be enrolled in the famous Players Gallery of Artists is a distinction that will survive myself. I am immortal—I am a film."

* * *

Mr. Goldgraber landed in London this week-end from New York. He reports "good biz."

J. B. SUTCLIFFE.

MUTUAL TAKES NEW OFFICES.

The Mutual Film Corporation, now located at 60 Wall Street, New York, is about to move its general offices to the fourteenth floor of the Masonic Temple Building, 23rd Street and Sixth Avenue. It will also have space on the ground floor for the purchasing agent, J. N. Naulty, formerly of the General Film Company, and later of the Kinetograph Company, who has been appointed purchasing agent for the Mutual.

Among other things, the Mutual will have a handsome exhibition room in its new quarters, and the Empire Exchange will be located there.

NEW RELIANCE STUDIO.

General Manager Ritchey Closes Deal for the Purchase of the Home of Clara Morris.

The Pines, the home of Clara Morris, the well-known actress, has been purchased by the Reliance Moving Picture Co. as the site for its new studio. The estate, which was saved to her through the formation of a holding company that raised the money which prevented the foreclosure of the mortgage, comprises about four acres of high ground, overlooking the Hudson River at 262nd Street and Riverdale Avenue, New York City. The line dividing Yonkers from Manhattan passes through the grounds and will cut the stage of the new studio, so that it will be possible for a Reliance actor in New York to play a scene with an actor in Yonkers without any trouble.

In addition to the regular studio, which will accommodate several stage sets at the same time, a large open air studio will be erected with the idea of gaining scenic effects not possible on an ordinary stage.

Work on the new plant will be rushed so that it can be put into complete operation at an early date.

"HAWKSHAW, THE DETECTIVE."

Charles Streamer, manager of the Eagle Feature Film Company, 5 East 14th Street, New York City, is promoting a four-reel feature entitled "Hawkshaw, the Detective." He was busy during convention week boosting the sales and reports some results that are quite flattering.

PEARL WHITE TO TOUR EUROPE.

Pearl White, the charming and ever popular star of "Crystal Films," sailed for Europe on board the Olympic on Saturday, July 5th. Miss White will spend about six weeks on the continent, visiting all the principal cities and the studios of the foreign film manufacturers, and she will study the different methods of acting in all the studios abroad. Miss White will also appear personally at several photoplay theaters in England, France and Italy. After touring the continent Miss White will return to America and will resume her work in "Crystal Films." Miss White was given a great send-off by her many friends here, and several feet of film of both Miss White and the Olympic leaving her dock were taken and will be shown in the next release of the Animated Weekly of the Universal Program.

Pearl White (in center) and Party of Friends Bidding Her Bon Voyage.

At the Sign of the Flaming Arcs

By George Blaisdell.

THE first international motion picture exposition is at an end. It was a financial success—the number of paid admissions proves that. This fact of course concerns the promoters; it demonstrates that people will pay money to look at the appliances that enter into the making and exhibiting of motion pictures—that is, perhaps it does. It would be highly illuminating, however, to know the proportion of these paid admissions that were the result of a desire to see, in the first place, the pictures that were being shown in the four theaters; in the second place, to see in the flesh the actors and actresses with whose shadows on the screen picture followers are so familiar. It is probable that to the latter factor is to be ascribed the larger percentage of the attendance of the outside public.

But the real success of the exposition is not to be gauged by the measure of public interest aroused. Above all, it was a trade affair. So it is in the amount of actual business developed, of money turned over, with which the industry is concerned.

Of the highest value to the trade as a whole was the opportunity for getting together, for fraternization, for interchange of views as to what may best promote the prosperity and insure the stability of the motion picture industry. Who will say that this close association of the heads of the many allied interests of the motion picture industry may not predicate the formation of a National Kinematographic Board of Trade?

To be sure, the time for the organization of such a body is not yet. At present there are in the ranks of picture manufacturers, for instance, not only opposing, but antagonistic groups. Competitors may organize a parent body and remain competitors. There must be, however, as a condition precedent to the formation of that organization a community of interests, an absence of conflicting. That these differences of opinion—these antagonisms which mark the travail of an industry and which will continue during the transition period through which we are now passing—are bound soon to be ironed out is not only probable. It is logical.

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One of the last table parties to retire from the restaurant in the Grand Central Palace on the closing night of the exposition included "Pop" Rock, of the Vitagraph, and "Bill" Swanson, of the Universal.

* * *

A notable feature of the exposition was the class of people who thronged the aisles throughout the week. Not that the interested spectators were well dressed and prosperous looking. They were more. The great majority were cultivated and intelligent, easily comparing with any exposition crowd. The small minority comprised those extremely young persons who on Friday and Saturday evenings expended their misguided energies on the small horns distributed by somebody with more money than regard for general comfort. This reprehensible attempt to turn the exposition into an election night or New Year's carnival was the only untoward incident of the week if the crush about the General Film booth on Saturday night be excepted. The latter condition, which was due to overanxiety to get in on the good things being provided by the Essanay, Kleine and Selig forces, was promptly remedied. The horn-blowing was not stopped. It should have been.

* * *

Fred Beecroft, whose work lies more among advertising managers than pictures, was approached on Saturday evening at the hall by a gushing female who informed him she had so often admired him on the screen and that she just knew he was the Essanay sheriff. Her chief lament, however, was her inability to learn the name of her favorite. Would he please tell her? Fred stalled for a moment. He was disinclined to disappoint a real fan, but for the life of him he couldn't recall who did portray the famous arm of the law. There was only one name that "Bee" could bring to mind. Getting desperate, he murmured "G. M. Anderson" and fled.

Arthur Mackley, please note.

* * *

J. Stuart Blackton, vice-president of the Vitagraph Company, by his speech at the official banquet on Friday night, showed that in the ranks of the manufacturers there is an after-dinner speaker of real quality. One of the stories which caused the most amusement had to do with Mr. Blackton's recent trip abroad. The Vitagraph man was traveling on a train in Italy. In the compartment with him were "two Italian-looking gentlemen." Desiring to be sociable and also anxious to give a tryout to his recently acquired Italian—in the use of which he prided himself he was becoming very proficient—he addressed to his fellow-travelers a carefully thought out interrogation of polite interest. The Italian-looking gentlemen merely looked at him. Thinking he might have failed to make himself clear, Mr. Blackton tried again. The only response was a pained look on the faces of his companions. Somewhat ruffled, but not entirely discouraged, Mr. Blackton, as his train drew near a city, looked out of the window and, noting the fine scenery, remarked upon it in most carefully phrased Italian.

One of his fellow-travelers looked at his companion in deep disgust. "Ai saiy," he growled, "what beastly lingo these dommed dagoes talk!"

MAGIE JOINS UNIVERSAL.

Well Known Film Man Named As Special Representative To the Exchanges and Exhibiting Interests.

A newly created position in the Universal Film Manufacturing Company service is that of "special representative to the exchange exhibiting interests" to which Manager J. C. Graham has called Mr. George A. Magie, until recently general manager of the Pilot Company, which he founded.

George A. Magie.

The Universal is to be congratulated upon securing so capable and conscientious a gentleman for these important duties. During the five years that Mr. Magie has been identified with the film business, he has always held a commanding position in the industry. He organized the Solax Company, and represented that concern in the Sales Company. Later he helped to organize the Film Supply Company, and as previously stated, he formed the Pilot Film Company of Yonkers.

George A. Magie is a native of New York, but received his education in France. Returning to America, he entered the railroad business, and became an expert in railway management. In this connection, he made a trip around the world, reporting on railroad conditions. Later, he was called to London, and spent two years in the British capital in the construction of the underground railway system of the world's metropolis.

While convalescing from an illness, his attention was called to the motion picture business as a field of outdoor activity, and he embarked on his present successful career. He brought to his new pursuit the thorough practical training that he had employed in the highly specialized business of railroading, developing a high efficiency among his lieutenants. George A. Magie is a great fellow for charts, and by thus tabulating the activities of his enterprises, is able to ascertain at a glance its relative state of progress or decline.

PILOT NOTES.

"The Streets of New York," a three-reeler, from the famous play by Dion Boucicault, is now being sold by the Pilot Company on State Rights basis. Several territories have already been sold.

Miss Lottie Pickford, sister to "Little Mary Pickford," is spending a week's vacation at her summer home.

ALBERT W. HALE JOINS MAJESTIC.

Albert W. Hale, who has been making American pictures, has joined the Majestic forces, and is now located at the studio in Fairview Avenue, Los Angeles.

FLICKERS

VERNON R. DAY, general manager of the Essanay Company, was there with the usual smile and glad hand for all, though he endured some pain the entire week, caused by a poisoned hand and arm. What pleased Day most was the thought of how easy it is for two distinct, and unknown to each other days, to meet head on at high noon. Ask for an explanation.

* * *

If you are a lover of fiction, that real strong love stuff, ask Omer F. Doud, Geo. Kleine's publicity manager, to recite that beautiful poem, "Pretty Peggy." There is a heart throb in almost every syllable. It's good stuff, get it.

* * *

Ed. Mock, the "Goat-Man" from Chicago, with Mrs. Mock, were very much present, but on account of the very good natured way he allowed us to pull one or two over on him at the Moving Picture World dinner, I haven't the heart to say any more.

* * *

Being very much of a bachelor myself, I regretted the amount of work to be done at the convention, in sympathy with Stanley Twist, who, for the reason that he was kept constantly on the job, had no opportunity to don many of those breezy Western-cut togs he so thoughtfully brought with him. Forgetting the fact that he ignores the monocle in his make-up, he sure is some classy boy. By the way, did you get one of those fancy monogrammed cigs which represents a portion of his allowance?

* * *

I do hope that Don Meaney, the poultry expert, from Packingtown, will tell me the remainder of that "tale" he almost finished, on the night of the third day. Get me, Don? I'm sure interested.

* * *

Frank Hough, manager of Geo. Kleine's supply business in Chicago and one of the bunch that arrived for the big show, was appointed sergeant-at-arms of the suite at the Hotel Belmont, occupied by the "sleepless five" from Chicago. His duty was to preserve order among the fellows during the "at home hours" in the hotel. He had absolutely nothing to do.

* * *

One would never think Chicago was a soft coal town to see Mr. R. R. Nehls, the American Film Company's manager, when he appeared at the Convention Hall in a suit of spotless white flannel, unless he had it made especially for the occasion. If that be the case it is a shame, for it didn't last long. They took Nehls for a little joy ride, up the line, on the night of the second day, and he got all mussed up.

* * *

I think that Bill Kalem Wright was kidding us last week. Every time he appeared at the hall he wore a different suit, and I am positive he had a hat and shoes for each outfit.

* * *

Young McChesney was there all week, strengthening his popularity by no other means than his happy disposition. He has the best wishes of everybody that he succeed in his new position, as sales manager for the Edison film.

* * *

One of the biggest nights of the week was Thursday, when John Skarrett, manager of the Nicholas Power Company, and two of his lieutenants piloted a bunch of out-of-town exhibitors, and myself, along Broadway after dark. It is a cinch that Skarrett is not from Missouri. You can't show him anything in New York. The following verse, written by one of the party, while waiting for the water, coaxed the elusive smile and another nightcap from the Power's boss:

Here's to the Power's, so slick and clean,
Which projects the best pictures ever seen.
If you want a machine that will surely pay,
Go down tomorrow and buy a Power's 6 A.

—W. C. Quimby, Exhibitor, Janesville, Ohio.

* * *

An illustration of that well known title, "The Lion and the Mouse," was given, when Frank Dyer sat in at a table with Bill Swanson.

* * *

As usual, Eric Morrison was using his expense account very liberally.

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Charlie Feature Abrams was on the job every minute introducing the bear family. MAC.

"UNMASKED" (Itala)

IN this three-reel picture there are several sensational features. Perhaps the more thrilling is the flight from a mountain top down a cable. The escape from the customs officers to the valley far below of the man improperly detained makes a thrilling spectacle. The experienced film man may not be sure that the object swiftly moving down the lumber carrier is not a dummy, but to the layman the thought will not occur. Another thriller which in charity may be described as an "illusion" is the apparent trip down a mountain slope of the fugitive curled up inside of a giant snowball. The white sphere travels fast, its journey coming to a sudden end when it falls into a pool of water. Of course, the scene flashes and from under the water emerges the supposed traveler. It may be questioned if such faking really adds to the strength of a sensational story. Producers cannot exercise too much care in establishing beyond question the genuineness of striking situations. However, there is in "Unmasked" sufficient material of real merit to carry the picture and hold the interest throughout.

The story is of two engineers employed in an automobile factory. Both are in love with the daughter of the proprietor. To one, Rossi, is given for safe keeping plans of intended improvements. The other, Fleury, photographs the papers and sells them to a rival maker. Of course Rossi is blamed and discharged. He is compelled to go to another country to secure work. While arranging the correspondence of his new employer he comes across the photograph and a letter in the handwriting of Fleury. Immediately Rossi starts back to his native town, taking the incriminating papers with him. On his return he learns that Fleury and Beatrix, his former sweatheart, are to be married in twenty-four hours at the home of Fleury's uncle, on the other side of the mountains. He misses the conveyance that would enable him to reach the place on time. He determines to cross the mountain on foot. He struggles through the snow. He is arrested by a customs official. Being permitted to join the customs men in their sports he is seen excavating the snow from the trunk of a lay figure. Then we see the ball rolling down the slope, striking the water, and the man emerging. A mountaineer gives him dry clothing. When the officers reach the house Rossi jumps through the window, and on a cable with a pulley attachment swings rapidly to the valley below. As he takes a train out of the mountain hamlet there is shown the wedding party witnessing the legal formalities. Before these preliminaries are concluded Rossi enters and denounces Fleury. The wedding does not take place and the guests depart.

Scene from "Unmasked" (Itala).

The picture is well worth while. There are the usual Itala photography and Itala settings. There are fine views of snow-covered mountains. Also from a dramatic standpoint the picture is praiseworthy.

Otto Luedeking, one of the delegates of the Cincinnati local, is a prominent dry goods merchant of that city. He was accompanied to the national convention by his wife, and sailed for Europe when it closed. Mr. Luedeking is one of the principal stockholders in the Waldorf Amusement Company, of Cincinnati.

"Saunterings" of a Cheerful Liar.

By William H. Kitchell.

IT was pretty hot weather for interviewing a studio, but this was the biggest studio in the world. Mr. Harrison had missed it, somehow; and everybody else who could do interviewing was covering the exposition. Luckily, the writer had a friend who knew the office boy's brother. We got past the sign on the door by giving an affidavit stating implicitly that the name and location of the studio and the identity of its directors and publicity man—we had to make a special affidavit for the publicity man—should never be revealed. But we had to get inside somehow, in order to tell what happened.

The publicity man was the chaperon. He was as good-looking and unassuming as most of his tribe, and he was better educated than some. He had a neat little office, with one typewriter and several new ideas of how the publicity bureau of a moving picture studio should be run.

"Here are our releases for two months ahead," he began, bringing out a sheaf of neatly printed bulletins. "You will notice that we photograph the most absorbing moment in the most artistic scene as the subject for our illustrations. We take pride in writing a good synopsis—but we never exaggerate. The story is taken from the play as filmed, and not from the imagination of somebody who has never seen the production. We have fired seven writers who insisted in altering the plots in order to make better stories. Another man goes Saturday.

"Now for another novelty. You will note that our trade-paper advertisements and advance-sheets never state that our last comedy is 'the funniest laugh-maker' ever produced. Our dramas are not billed in circus-poster English as the last word in photoplays. If we have a release of exceptional quality, we say so frankly. If it is only conventionally good—and our 'conventional' stuff is better than the average 'feature' release—we tell the story simply without superfluous adjectives. If the production is not satisfactory it never gets as far as the publicity man. Extravagant praise of an average release kills the success of a 'feature.' I am the survivor of eleven publicity managers who tried to stretch the truth. Last month I used the word 'hilarious' in describing a comedy that was only ordinarily funny. I offered to resign, but the boss said he would give me another chance."

"This is the scenario department," he continued, opening another door. "A new editor is expected tomorrow. We have had eleven in two years. The trouble? Some were too fond of saving money for the boss. Most experienced men who come here arrive with the impression that all is needed in a story is a minimum of plot with a maximum of sensation, and that expense is the prime consideration. A story that gets away from the conventional means extra work all around. The backgrounds must be unusual, the story must be worked out with ingenuity, and additional care is needed to get the narrative 'over' with the actors. This is the cause of most studio failures. The actors are told in a conventional way what to do in a conventional way, and they act accordingly. We begin right in the scenario department by writing live plots, regardless of the few dollars necessary to work them out naturally. We get results.

"It isn't the 'story' so much as it is the 'work-out,'" he went on. "A brand new variation of a shopworn 'situation' is always preferable to the conventional production of a novelty. The brand new story is apt to be unnatural and unconvincing. This is the trouble with most revamped stories. There is one basic 'situation' that has been used within six months by seven manufacturers. The original story had the novelty of being both natural and unconventional. What was the result? It has been 'improved upon' six times, each with a striving after effect and sensation, and it was 'done' last as a three-reel. And the six revamps were horrors, not because of the story, but because they were revamped after the same model. Conventionality is the curse of photoplaydom."

The studio director who was interviewed next had the same opinion of the development of his art.

"We get our actors from the 'legitimate'—or the farm," he observed. "The average studio actor can swim and ride a horse and face a camera without gazing at the eye-piece. He can rescue a heroine from an imaginary locomotive, and write two-page letters with nine sweeps of an inkless pen. He can pose—but he can't act. Not for us, anyway. He's been brought up wrong.

"Sensation has ruined him. Can you imagine Richard Mansfield or Edwin Booth doing good work as a 'gentleman burglar' or an escaped convict? It was the moving pictures that drove out the Laura Jean Libby 'school' of melodrama, and it is the pictures that has brought in the same brand of 'Art' to a public that never wanted it again. There is merit in sensation, but when it is overdone, it becomes conventional, and worse. Our exchanges report that the studios which are following our example by eliminating the criminal brand of melodrama are making the biggest hit with photoplay patrons. Crimeless melodrama is bad enough!

"How can we tell a real actor from the imitation variety? There are many signs. One method of detection is the 'match test.' If our gentleman lead has to light a cigar at his first rehearsal, we furnish the cigar and watch the result. If he throws the match upon the studio floor—as most picture actors do—we hand him the blue envelop and inform him gently that we only hire day-laborers at night. If he strikes a pose for an inspiration and ejaculates between his teeth 'I'll do it!' we know he won't. A lead who has been overworked by a director who used to play villain parts along a one-night circuit will never be unconventional."

Just then the proprietor of the studio entered. He had been out studying the effect of his releases upon photoplay patrons, and he was visibly perturbed.

"If I can find the ignoramus who produced last Tuesday's story, I'll have him bounced!" he exclaimed. "Even if the character did die off-scene, he had no business to die at all in one of my productions. It never happened before, and it shouldn't have happened once!"

The director had his nerve with him.

"You passed it yourself, sir. A friend of yours gave you the script, and you left orders to produce the story without alterations. You said he was a particular friend of yours, and that his judgment upon art was infallible."

"I—I did!" admitted the proprietor, crestfallen. "And I was wrong. But I'll never do it again. I'll fire myself. I'll take a vacation for six months, and spend the six months in an Insane Asylum studying unconventionality."

If he hadn't been an imaginary proprietor talking to an imaginary director in an imaginary studio, he would have carried out his resolution.

"A HERO AMONG MEN" (Lubin).

This exciting photoplay is a revival of the melodrama of years ago, when melodramas were written by talented dramatists and were admitted to be the acme of dramatic art. It is a story of to-day and the characters are masters and men. The strike scene, which is a feature, teaches a beautiful lesson of moderation and proves that heroism will overcome passion, and that the one touch of nature makes all men kin.

Ethel, daughter of Richard Menton, president of the Imperial Arms Company, is tacitly engaged to Martin Bently, the secretary. For her health she goes with her mother to the country and there meets Harry Landers. They enjoy frequent outings and eventually fall madly in love. Harry proposes, but Ethel tells him she is engaged—she, however, being unable to combat her love, begs her mother to take her back to the city home. Some months later Harry is offered a position by Menton, which he gladly accepts. There he discovers that Martin is his rival. The men of the Arms Plant have made a demand for a 10% raise and, being refused, organize a militant strike. They attack the executive building and the officials barricade themselves in Menton's office. A drunken watchman has fallen asleep in the basement and dropped a cigarette stump in a heap of excelsior, setting the building on fire. Menton swoons of heart failure and Ethel, who is in the office, is in hysterics. Harry drags Menton down to the yard, instructing Martin to look after Ethel; he, however, is panic stricken and leaves her in the burning building. The packages of ammunition begin to explode. Disregarding this, Harry rushes into the building and brings Ethel to safety amid the cheers of the striking mob. Menton gives in to the demands of the men and gives his daughter to the brave man, who saves her life.

PATENTS COMPANY REDUCES LICENSE FEE.

A circular has been sent to exhibitors by the Motion Picture Patents Company announcing that it has reduced the weekly license fee from $2.00 to ninety cents, and that the fee will hereafter be paid by the exchanges. In the same circular exhibitors are advised that they are liable if they run independent pictures on a licensed machine, though it was not the intention of the Patents Company to cancel any licenses because thereof.

Manufacturers Advance Notes

"HOME, SWEET HOME" (Lubin).

Lubin has made a homely story that will appeal to the observers of parental love. There is a rich vein of comedy in the tale, but it is replete with the pathos of beautiful simplicity. The cast has employed four of the Lubin star players and is mounted with realistic scenery of the green lanes of New England. It is one of the sweetest stories ever given to a photoplay.

Success had come to John Barbour and his wife, Nell, the new home had been furnished luxuriously, when the happy couple conceived the idea of taking Ma and Pa away from their country cottage to live with them in the city. Ma and Pa did not like the idea, but were finally persuaded and the little country house was closed up and the furniture carted away to old Solo's second-hand store. Old Sal and the surrey were given to a neighbor and Ma and Pa went to town. John and Nell had fitted up their rooms beautifully, but the fine furniture did not fit. The old folks wanted the chairs and bed that had made them comfortable for over forty years. Presently John noticed that Ma and Pa made frequent trips to the old village; at last he became suspicious and determined to investigate. He saw Ma go into the second-hand store and buy Pa's old easy chair, when she came out Pa entered and bought Ma's rocker, to be kept until called for. The situation was clear, the old folks wanted the old home. "John," said Nell, "we are trying to make the dear, old couple happy and are just killing them." Next day John and Nell visited the second-hand shop, paid for the whole outfit and Pa and Ma were hustled into the home they had missed so keenly.

Scene from "Home, Sweet Home" (Lubin).

NOVEL TICKET SELLING DEVICE.

One of the very interesting exhibitions made at the new Grand Central Palace during the recent exposition, which attracted universal attention, was that of The Automatic Ticket Selling & Cash Register Company, which had its display adjoining that of the Edison Company.

The automatic ticket selling machine which this comoany is placing on the market, was invented by Mr. A. J. Meier, of St. Louis, who is also the inventor of the famous duplex adding machine, and he has certainly shown himself a genius in developing and perfecting this ticket selling machine, which is rapidly being adopted by the managers of the leading moving picture houses throughout the United States and Canada.

This machine, while simple, enables the operator to sell either 1, 2, 3, 4 or 5 tickets by simply pressing a button and pushing a foot lever, and each of the tickets as issued, no matter in what number, or how rapidly, is automatically registered. This enables the theater manager to serve his patrons from two to five times as fast as by ordinary methods, and at the same time he can keep an accurate record of the daily receipts, as well as to prevent any "leaks" in the box office, in the event that the employees are not strictly "on the square."

"MARIA ROMA" (RELIANCE).

Rosemary Theby, as Maria Roma, the beautiful, temperamental Italian opera singer, does some of the finest work of her career in this picture.

The film tells the story of a jealous Italian manager, Capucci, who, losing his greatest star through her marriage with an American, threatens to be revenged on both the girl and her husband. Maria, frightened for her husband's safety, runs away to America, where Capucci finds her singing in a cheap Italian theater and bribes the tenor to allow him to sing his role in the last act that night. The opera is "Carmen," with Maria in the title role. As the girl turns to the tenor, she finds it is Capucci, dagger in hand. He means to turn the stage tragedy into a real tragedy. Her husband, always searching for Maria, has dropped in to see the performance and leaps from his box to the stage in time to save his wife's life. Capucci, about to be taken away by the police, commits suicide.

Scene from "Maria Roma" (Reliance).

Alan Hale plays the husband, John Crimmins, Capucci, and Lawrence McGill directed the picture. The scenes showing a play within a play are exceptionally well handled.

"BOOK OF ESTHER" IN PICTURES.

George K. Rolands, special scenario writer for the Universal, has completed a scenario on the "Book of Esther," taken from the Old Testament, and submitted it to Mr. Paxton, director-in-chief of the Biblical and Historical Motion Picture Company. A feature of all Mr. Roland's Biblical scenarios is the fact that all sub-titles will be written in original Hebraic letters, with appropriate English translations.

"THE STREETS OF NEW YORK" (Pilot)

This strong melodrama, which is made in three reels, is an adaptation of Dion Boucicault's play. Travers Vail is the producer. There are present all the elements of an old-fashioned stage play. The cast is a good one. Old picturegoers will be interested in seeing Madge Orlamond, who for so long a time has done such fine character work in Arthur Johnson's Lubin company. Miss Orlamond here sustains her reputation for consistent acting. J. H. Roberts carries well the role of Captain Fairweather. Herbert Barrington, who plays Gideon Bloodgood, the crooked banker, has much to do. His work on the whole is good, although at times he inclines to the melodramatic. J. W. Hartman as the badger, the confederate of the banker, will please.

Scene from "The Streets of New York" (Pilot).

The story, a synopsis of which is printed in another column of this issue, is of a banker about to abscond, who finds his bank saved by the sudden death of a depositor of $100,000, the receipt of which falls into the hands of the intending defaulter. The witness of the crime, the confederate, is given money and goes West. Later, when down and out, the confederate returns to New York, and aids, owing to a series of contributory circumstances, in restoring to the starving wife and family of the depositor the money the banker had withheld. The interest is sustained throughout.

KINEMACOLOR OFFICE IN KANSAS CITY.

Felix Feist, author of "If Time Was Money I'd Be a Millionaire," and many other popular songs, who has since devoted his talents and enthusiasm to exploiting Kinemacolor, will make an extended tour through the Southwest in the interests of the natural color motion pictures. The recent Moving Picture Exposition resulted in so many applications for Kinemacolor service from that section of the country, that it becomes necessary to establish a new distributing station for prompt film service. Mr. Feist will open an office in Kansas City and thence tour Missouri, Kansas, Nebraska, Colorado, Oklahoma, Arkansas and Texas, inspecting theaters and installing Kinemacolor service in those States. Pianists and musical directors en route will please play "Senora," "Can't You See I'm Lonely" and "The Bullfrog and the Coon," just to make Felix feel at home when he hears his own songs so far from Broadway.

"FANTOMAS."

The Latest Gentleman-Crook.

The Cracksman vs. Detective field can by no means be described as "worked out" while such excellent productions as "Fantomas" are to be obtained. In this latest series, Gaumonts are said to have excelled all previous efforts in this range, and certainly the description of No. 1, entitled "Fantomas, Under the Shadow of the Guillotine," would lead us to suppose that we have here a truly remarkable melange of mystery and crime, whilst the ingenious manner in which Fantomas is enabled to escape the prison bars and the seemingly inevitable guillotine is something to be remembered. The acting of the play, intrusted to some of the finest living French artists, should leave nothing to be desired—we see the names of M. Navarre in the exacting title role, Mlle. Jane Faber (of the Comedie Francaise), as Princess Danidoff, and Mme. Renee Carll, Messrs. Breon, Melchior, Volbert and Naudier in the support. The Gaumont reputation for excellence of production and photography is an added asset. No. 1 of the Fantomas series will be released shortly.

Scene from "Fantomas" (Gaumont).

Hallberg Economizer at the Exposition.

Among the many interesting exhibits at the Grand Central Palace last week, none attracted more attention than the Hallberg A. C. to D. C. Economizer, in the booth of the United Electric Light and Power Company. Many of the exhibitors who had been reading about the wonderful results obtained on the screen by use of this Hallberg Economizer, availed themselves of this opportunity to witness a practical demonstration. Projecting the picture on a plain muslin screen, in a brilliantly lighted auditorium, with hundreds of incandescent lights burning in the very booth in which the picture was shown, the operator manipulated the controller of the A. C. to D. C. Economizer, showing the operation under varying amperes from 30 up to 60 amps. The unanimous verdict of all bears out every claim made by Mr. Hallberg for his A. C. to D. C. Economizer. This has already been amply proven by the number of orders booked for the device.

A NEW LINE OF FEATURES.

Charles Simone announces that he has secured the agency for a new line of feature subjects, to be known under the title of "Venus Features." These pictures are being made by a company under the direction of Thomas Evans, in Hollywood, Cal., and vicinity. The well-known directors, Messrs. Mathews and McDonald have been in charge of the actual work of production. These subjects are said to be of very fine quality. Among the players are Constance Crawley and Arthur Maude, celebrated English players, and Elsie Albert, and the well-known child actors Mattie and Earl. Two and three reel features will rule.

A Northwestern film exchange requires the services of a

COMPETENT BOOKER

Address in confidence, giving full particulars, E. F. G., Moving Picture World, Box 226, Mad. Sq. P. O., N. Y. City.

CORRESPONDENCE

NEW ENGLAND AND CANADA.

"THE Battle of Gettysburg" certainly packed the National Theater, Boston, while this five-reel masterpiece was being exhibited there. Speaking of the picture, Capt. De Witt C. Coffman, commandant of the Boston Navy Yard, said: "Every student of history, as well as every person with a spark of patriotism in him, should see it—its educational qualities are most essential to every person." Of course, such a strong statement, coming from Captain Coffman, was a big advertising point, and it was helpful to the National.

One afternoon last week about fifty Civil War veterans from the Soldiers' Home in Chelsea, Mass., journeyed to the National Theater, Boston, and witnessed the moving pictures of "The Battle of Gettysburg." It had been planned to give 200 inmates of the home an opportunity to enjoy these pictures, but, through some fault in the arrangements for providing automobiles to convey the old soldiers, it was possible to take only about fifty of them to the theater. Those who saw the pictures were most enthusiastic upon their return home.

Mayor John F. Fitzgerald, of Boston, is a true friend of motion pictures, and often expresses himself in no uncertain terms. His honor stated this week at a public gathering that he believes the school board cannot do better than to teach American history with the aid of moving pictures at the schools. As the mayor usually gets just what he wants, it is safe to say that his idea will be "put over."

Cortlandt Barker, manager of the Garden Theater, Waterbury, Conn., is showing the "Quo Vadis?" reels and reports that this picture proved itself to be a good business maker for him.

Waterbury, Conn., has a new theater now under way that should be ready for its opening by Labor Day, unless too many enforced delays come up to prevent. This theater is owned by J. J. O'Neil, but it will be operated by William Fox. The house is now well along, and Mr. Fox, together with his wife, and John Zanft, his general manager, visited Waterbury recently to look over the house. It appears that the question of exits from this theater is giving considerable trouble. Mr. Fox has taken decided issue with the demands of the local building inspector, a Mr. Chatfield, regarding the exits. Mr. Fox claims that Mr. Chatfield has no jurisdiction at all over any theater built to exhibit motion pictures. It is to Chief Egan, of the State police, that Mr. Fox intends to look as far as exits are concerned.

The Shamrock is the name Benjamin Hansdorf has chosen for his new moving picture theater, soon to open on Baldwin street, Waterbury, Conn. The house looks neat and inviting, and has a rather good location. Mr. Hansdorf will manage the Shamrock himself, and promises a good quality of photoplays.

Here is a story that is being told hereabouts: In the little town of Thompsonville, Conn., there are three small moving picture theaters, whose business has decreased as the temperature increased. Two of the houses reduced the admission price to five cents. The third house disdained this way of securing its lost trade and tried a novel scheme of its own. A large notice was posted in the lobby stating that for one week any boy or girl would be admitted free on presentation of fifty dead flies at the box office. The idea is novel and healthful, but the theater can't pay its rent and other expenses with dead flies!

The Opera House, St. John, Canada, a moving picture theater, is closed, and will not reopen until fall. D. H. McDonald, who had been manager of the Opera House, resigned recently to assume control of a new theater that is being opened at Sydney, N. S., by L. R. Acker. Mr. McDonald is very well and favorably known in St. John and he left there with the best wishes of his many friends. Kiernan Kelly will now have charge of the Opera House, which is owned by F. G. Spencer. Mr. Kelly formerly had charge of the Spencer Theater at Amherst, N. S. The new Acker Theater at Sydney, N. S., should be a winner, as Mr. L. R. Acker has a most prosperous theater at Halifax, devoted to pictures, and he has the reputation of being an astute promoter.

Joseph Lajoie, general manager of Sohmer Park, Montreal, Canada, died June 29, at his home. Mr. Lajoie was very widely known in Canadian theatrical circles. Mr. Lajoie's partner, Mr. L. J. Lavigne, died in 1909, and now this concern is no more. Sohmer Park rose to great prosperity under Mr. Lajoie and photoplays were a prominent part of the entertainment of late years.

Mrs. S. Schultz, who controls a string of houses in Maine, states that business is "not at all bad" these hot days. The Perry Theater, Presque Isle, seems to be doing especially well. All the Schultz theaters offer Mutual film service.

Charles E. Cook, manager of the Bijou Theater, Fall River, Mass., has inaugurated a new policy for the hot weather and is now offering stock company attractions, with a reel of moving pictures between each act. Business is only fair at the Bijou just now.

The Opera House, Milford, Mass., is now rapidly nearing completion. A fire-curtain is to be part of the equipment of the Opera House, as Manager Tompkins does not want another fire to put the theater out of commission. September 1 is scheduled as opening day by Mr. Tompkins.

Mr. Felix Wendelschafer, manager of the Opera House, Providence, R. I., has closed his house for the summer.

Bullock's Theater, Providence, R. I., devoted to vaudeville and motion picture programs, has closed for the heated term. Mr. Bullock intends to make extensive alterations and improvements in his theater in order to be ready for the strong competition next fall.

On June 28, Dominion Park, the great resort of Montreal, Canada, was visited by fire, to the extent of $20,000. Dominion Park is the Coney Island of Montreal. However, the damage will be immediately replaced. The moving picture interests of the park were not troubled by the fire.

W. J. Burrows, of London, Canada, has been appointed a delegate to the Theatrical Workers' Union of America for the twenty-first annual convention, to be held in Seattle, Wash. Mr. Burrows was appointed by the London Stage Employees' Union.

K. E. Finlay opened the new Francais Theater, Ottawa, Canada, to the public on June 23. A big bill of vaudeville and pictures is the policy. The house will give four shows daily; two matinee shows and two evening performances. The Francais is reported to be a modern, up-to-date theater and it has a prominent location. Mr. Finlay also manages the Family Theater of Ottawa, also a photoplay and vaudeville house.

On June 27 the single and married employes of Keith's Theater, Boston, played a ball game at the National League grounds. It was a fiercely fought contest and, when the smoke cleared, it was discovered that the single men had won—8 to 7—but it had taken them ten innings to carry off the bacon. Mr. Mel. Moore, pitcher for the single men, was in superb form, and batted hard.

William H. Patten, who has been the outside man for the Boston offices of the Mutual Film Corporation for the past few months, has received due recognition of his ability by his promotion to manager of the Waterville, Me., office of his company. Mr. Patten has the best wishes of the trade in his new duties, as he made many firm friends by his genial personality. Fred. V. Murphy, who had been making such good headway with the Waterville office, has been switched to the Mutual office at Springfield, Mass. Mr. Murphy is a real hustler and it was due, to a great extent at least, to his efforts that the Maine state branch of the Exhibitors' League was organized last week.

The Opera House, Providence, R. I., has contracted to exhibit the "North of 53" films, and it is hoped that such photoplay features as these will enable the theater to remain open over the summer, as the regular road attractions were found to be unable to turn the trick when the hot weather started in.

The Princess Theater, Hartford, Conn., is making a strong effort to attract trade these hot days, and offers photoplays of the grade of "Oliver Twist," "The Wandering Jew" and "The Prisoner of Zenda" as the bait.

His Majesty's Theater, Montreal, Canada, finds business very fair, the weather considered. The recent Derby race was the feature this week, and this topical film attracted much notice, according to reports.

Edison's talking pictures are being featured at the Loomer Opera House, Willimantic, Conn., much to the pleasure of the audiences. The Loomer hopes to be able to remain open this summer, although business is very quiet just now.

The Lawler Theater, Greenfield, Mass., is giving its patrons a big run for its money. Vaudeville acts of the better sort, Kinemacolor service and regular black and white films form the present programs.

The Colonial Theater, Haverhill, Mass., has closed for the season, but expects to reopen the first week in August. This house reports the season just past to have been quite satisfactory.

The Academy of Music, Haverhill, Mass., is now being rebuilt and will have its opening early in the fall. The theater has been leased by Henry Duncan, of New York, who expects to install a local manager instead of looking after the house himself. The policy of the Academy of Music has not yet been decided on.

The Star Theater, Dover, N. H., has closed for the season and extensive alterations and improvements will be made. When the Star reopens it will present an appearance that will be greatly changed, and for the better.

A recent incorporation is the Clinton Amusement Company, of New Hampshire. The company has a capital of $10,000, and is made up of the owners of the Scenic, Globe and Star Theaters, all of Dover, N. H., who have consolidated for mutual good. W. E. Greene has been selected as president of the new company. Mr. Greene, together with his partner, J. H. Woodhead, own the Globe Theater. H. Abrahams, part owner of the Globe, is also a member of the corporation, while Walter J. O'Toole, proprietor of the Star Theater, is treasurer. J. H. Woodhead, of the Globe, will be general manager of the houses. The object of this amalgamation is to avoid competition, and to make business better for all concerned. It is planned to eliminate the vaudeville and photoplay policy at the Star Theater and to inaugurate stock company attractions. In the smaller cities, like Dover, such a scheme as this really "listens well," and the idea will be watched with interest by the trade hereabouts.

The Covered Theater, Central Park, near Dover, N. H., has opened "for the season, and states that business is simply great."

The Opera House at Claremont, N. H., has closed for the season, and will reopen in August with a photoplay and popular vaudeville policy.

The Grand Opera House, London, Canada, found that stock company attractions could not draw in the trade during summer and has changed the policy to photoplays. Lyman Howe's Travel Talks are also offered as a feature. The theater will probably remain open all summer, thanks to motion pictures.

Both the Sherman and Star Theaters, Saskatoon, Canada, moving picture houses, closed several weeks ago for the season.

W. E. Greene, the well known film man of New England, has had good luck in boking "The Dread of Doom" and "The Fatal Grotto," two state right feature pictures, which he controls.

Another recent incorporation is the Clinton Amusement Company. Ten thousand dollars is the company's capital, and Philip J. Philbin, Walter J. O'Toole, Hiram Abrams and Walter E. Greene are the promoters. The two last named are very well known in New England moving picture circles.

Prof. S. Janelli, who is well known to the New England trade, due to his interests in the Majestic Feature Film Exchange, Boston, the Cosmopolitan Theater in Lawrence, Mass., and the Majestic Theater in Haverhill, Mass., has now returned home, after a very extended tour of the Continent. The professor reports that he has picked up a large number of moving picture features during his sojourn, and has some especially fine Italian features. Frank Boschetti is very happy now-a-days, as he was kept busy from morning until night looking after the professor's interests for the last few months. The Majestic Feature Film Exchange will have some real features for release very soon.

Hiram Abrahams, the big moving picture man of Portland, Me., was in New York recently, and has decided to handle the Vivaphone, singing and talking pictures, for New England. There is no man in this territory better able to handle this feature than Mr. Abrahams, who is interested in twenty odd New England theaters, all showing moving pictures. Associated with him in these enterprises is W. E. Greene, formerly the head of the W. E. Greene Film Exchange, which is now the New England Universal Film Exchange. The combination of these two men is a very happy one, and nothing save success seems to crown their efforts.

J. A. Eslow, manager of the Mutual Film Corporation of Massachusetts, with offices at 1106 Boyleston street, Boston, has resigned, and is now succeeded by W. H. Bradley, formerly in charge of the Mutual's office at Washington, D. C. George I. Appleby remains as assistant manager. It appears that Mr. Eslow could not see his way clear to remain with the Mutual people, due to some misunderstanding that came up. New England exhibitors were extremely sorry to see Mr. Eslow leave, who had worked up, not only a very large trade, but who, in so doing, had gained the friendship and loyalty of all his many customers by virtue of his square deal policy. In fact, the Mutual exhibitors were very persistent that Mr. Eslow remain, and signed a petition stating so, which was sent to the home office in New York. Mr. Eslow was gratified at this expression of the exhibitors' regard for him but could not change his decision to leave. After this exhibitors hereabouts felt that Mr. Appleby should take Mr. Eslow's place, as the former is a great favorite with the trade. In fact, it was due to Mr. Appleby's efforts, to a great degree, that the Mutual's Boston office is so busy. However, the home office decided to install Mr. Bradley in charge and it is believed that everything will continue smoothly under his direction, provided the same old square deal policy is continued towards the exhibitors. Mr. Eslow was presented with a very beautiful gold-headed cane, the gift of his office force, as a mark of their appreciation of his fair treatment. Mr. Eslow expects to go to Chicago in the near future.

The new Empire Theater, Winthrop, Mass., is doing a very nice business since its recent opening, and its 800 odd seats are often taxed to their capacity. A good quality of Mutual photoplays is one of the reasons.

Manager Bigley, of the Olympia Theater, Hampton Beach, N. H., reports excellent business at this summer theater. Mr. Bigley is owner, as well as manager, of the Olympia, which is a first class theater, devoted to motion pictures.

Ralph Ward is a mighty busy man these days, as he has full charge of the numerous summer parks operated by the Bay State Street Railway Company. All these parks give moving picture programs and Mr. Ward decided to use Mutual films this season and closed the deal with his old friend, George Appleby, of the Mutual's Boston office. Business has opened up very nicely thus far and Mr. Ward anticipates a good season.

Manager Izzy Greenburg, of the Gem Theater, East Boston, has cut out all the vaudeville acts from his programs and will give straight photoplay shows over the summer. The Congress Theater, of South Boston, has done the same. Both houses are doing very well, the season of the year considered.

Conn's Theater, Concord, N. H., is now giving a combination program of Mutual films and musical comedies. This will be continued over the summer unless business takes a sudden drop. Conn's Theater is the most up-to-date and attractive in Concord and usually does a capacity business.

The Colonial Theater, Nashua, N. H., closed for the season the first part of July. This moving picture and vaudeville house has had a satisfactory year's business, according to reports.
to reports.

B. F. Keith's new Imperial Theater, King square, St. John, Canada, is now well under way. Mr. Albert E. Westover, who designed this house, together with Mr. Benjamin Cates, inspected the Imperial this week and found everything proceeding smoothly. When completed the Imperial will have a total seating capacity of about 1,800, including the balcony. The house is modern and of strictly fireproof construction. Mr. Walter H. Golding is slated to manage the house, as he has been in charge of the Keith interests in St. John for six years.

Hamilton, Canada, has a new theater called the Royal, which is offering programs of photoplays and illustrated songs. Manager Cairns does not intend to use any vaudeville acts to induce trade. The Royal is a cozy theater, with a prominent location on King West, and should get its share of the trade. Hamilton is reported to be a good town for moving picture theaters, and the Princess, Gaiety, Empire, Savoy, Unique, Red Mill and Airdome Theaters are all bidding for business.

M. Griffin is becoming a very active Canadian exhibitor. At Woodstock, Griffin's Theater does a nice business with bills of motion pictures and vaudeville. Mr. Griffin announces that he has purchased a lot of ground in Woodstock, and intends to build another theater, which will be fireproof and modern in every way. The Griffin company also operates a theater at Stratford.

A. V. Vanni, manager of the Bijou Theater, New Haven, Conn., has decided to keep his house open during the summer with the regular programs of vaudeville and photoplays. The Grand and Hyperion Theaters of New Haven have closed for the season, leaving the Bijou in control of the local situation for a while.

S. Z. Poli decided to "close" the stock company attractions that had been offered at his Jacques Theater, Waterbury, Conn. The last performance was given on June 28. Mr. Poli has had plans made to remodel the theater. The house will be completely renovated and then will offer vaudeville and motion pictures instead of stock company shows.

At Brantford, Canada, Managers Low, Moyer and Symonds of the Gem, Apollo and Colonial Theaters, respectively, report satisfactory business. All three houses show motion pictures and the Gem and Colonial also use a small number of vaudeville acts. A new theater is now well under way at Brantford that will easily eclipse anything there. The new house will offer vaudeville and Photoplays.

On June 23 the Cape Theater, Cape Cottage, a summer resort near Portland, Me., opened for its regular summer season of musical shows and moving pictures.

Peaks Island, Me., is now in full swing and the Summer Pavilion and Majestic Rink are both giving moving picture programs. Business is opening up in good shape, according to reports.

Louis M. Boas has decided to keep the Savoy and Academy Theaters, Fall River, Mass., open indefinitely, but has closed the Premier Theater, and will not reopen it until fall.

The Alhambra and Premier Theaters, Lowell, Mass., are now showing straight picture programs only, having eliminated everything else for the next two months.

F. G. Spencer opened his Unique Theater, St. John, Canada, last week. The Unique has an entirely new front and lobby, and is much improved in appearance. Mr. Spencer now intends to close his Lyric Theater, in order to make some improvements and alterations. The new Empire Theater, now building, will be strong competition, which accounts for Mr. Spencer's activity. The Opera House, also a Spencer theater, at St. John, is closed for the season. All these houses show moving picture programs.

John R. Oldfield, the popular manager of the Nickle Theater, Lawrence, Mass., took a short vacation last week. Mr. Oldfield ran over to Fitchburg, Mass., to take part in the one hundred and twelfth anniversary of the Aurora Lodge, A. F. and A. M. Mr. Oldfield is a past master of this organization, and, truth to tell, he is also a pastmaster at the art of conducting a high-class theater, devoted to vaudeville and pictures.

The Massachusetts Realty Company, of Boston, Mass., operates far from its base, as it now expects to build a theater at Sioux City, Ia., which will cost $100,000, including the upper part, which will be made into offices. The Orpheum Theater of that city expects to lease the new house when completed. C. E. Wilder, manager of the Orpheum, is now in the East to arrange the deal.

William Fox, who now has quite a chain of theaters in New England, as well as in New York, announces that he intends to have a real press department for the benefit of his circuit. This scheme will be put into operation September 1.

Peter Griffin, of the Griffin Amusement Company, reports that his corporation has purchased land on St. Paul street, St. Catharines, Canada, upon which a first-class theater will be erected, to seat 2,500 people. Vaudeville and pictures will be offered.

The Union Square Theater, Pittsfield, Mass., has discontinued its vaudeville programs over the summer. In its place Kinemacolor films and Mutual Photoplays are offered. Manager Edward Hamilton states that this change of policy was "just what the doctor ordered."

The Empire Theater, Pittsfield, Mass., is now owned by A. J. Feil, of that city. A straight program of moving pictures is now the policy. Messrs. Schoolcraft and McDonald are managing the Empire.

William Murphy, manager of the Waterville, Me., branch of the Mutual Film Corporation, was in Boston recently, looking some special features up for his trade. Mr. Murphy seems to like Maine, and Maine exhibitors like him!

General Organizer Lou Thomas, of the Motion Picture Exhibitors' League of America, paid a visit to Portland, Me., last week, to attend the convention of Maine exhibitors in that city who formed a State branch of the league.

HENRY.

ILLINOIS.

THE school board of River Forest has authorized Principal Nida to give a moving picture show every Saturday night in the assembly hall of Central school.

The new Park Theater at Lake street and Austin avenue, in Austin, was opened June 28. The house is a large one and handsomely decorated. It has an excellent pipe organ. George M. Gatts, manager of the Warrington, will look after the new house. The other new place in which Mr. Gatts is interested, the Playhouse, on South Boulevard, near West avenue in Oak Park, opened July 4. The Playhouse, which seats 650 persons, has adopted a number of ideas from the Hippodrome in London, one of which is a skylight 15 x 30 feet, and which is not covered with anything. A cover operated by an electric motor, slides on and off this opening as ventilation is required. A concrete floor, which may be flushed daily, is another sanitary feature. The indirect lighting system is used. The alleys were paved so that side exits were made practical. The exterior is of tapestry brick and tile. Matinees are given Tuesdays, Thursdays and Saturdays, and three performances each evening. The policy of high class pictures will prevail at both the Playhouse and the Warrington until August 1, when the latter house will be closed for repairs.

Kadel & Swigart have opened an airdome on Meek street in Abingdon. A three-reel show is given.

F. H. Colver and son, Raymond, of Carlinville, have leased the opera house at Pleasant Plains for a picture show. Raymond Colver will act as manager.

Elmer Hawkins, of Mahomet, has opened a moving picture show at Fairmount.

The De Luxe and Liberty moving picture theaters in Peoria, gave from 500 to 1000 pounds of ice to the poor children of Peoria.

It is reported that a new moving picture house to cost about $15,000, will be erected some time this year on Water street in Decatur. Outside capital, as well as local business men, are interested.

Gary Adcock, formerly a cafe proprietor of Macomb, is said to be contemplating transforming one of his buildings in that city into a moving picture and vaudeville theater.

The moving picture side of the Scoville Roof Garden, in Decatur, will be in charge of Frank Owens. It will have a seating capacity of 500 persons.

D. L. Williamson of Cairo, is erecting a new theater at Jackson, Tenn., which will be used as a vaudeville house.

The Omar Theater Company of Chicago, has been incorporated with a capital stock of $5,000, to own and operate theaters, amusement halls and parks. The incorporators are: Sidney J. Chanock, Thomas J. Mullen and F. Ullrich.

The Rantoul Improvement Association of Rantoul, is giving free moving pictures in the open air every Thursday night in the summer.

A site has been leased on Garden street, near Adams, in Peoria, for the erection of a new moving picture theater, which will seat 500 persons. It will cost about $18,000.

Construction work upon the Palace Theater, the new vaudeville house in Rockford, is expected some time this fall and to be completed about February 1.

Kelly & Brown have opened a picture show in the Ancient Order of Hibernians' Hall at Ivesdale. Shows will be given three nights a week.

W. I. Flagg, thirty years old, proprietor of the airdome on North Adams street in Peoria, fell dead on the street in that city.

The Majestic at Belvidere, introduced a three-day all-picture and music show as a variation from the combination of pictures and vaudeville.

Charles Berkell has signed a year's contract to manage the Family and Barrymore theaters in Moline.

The directors of Piasa Chautauqua at Chautauqua, have decided to make moving pictures a regular feature of the program. Exhibitions will be given each Tuesday and Thursday night in the auditorium.

A number of improvements have been made in the Family Theater at Columbia, including lowering of the floor. The manager of the Grand and Star theaters, in Elgin, planned to take pictures of the Fourth of July parade and home coming celebration.

The Ouatoga Theater at Upper Alton, has been closed for the summer.

Manager W. G. Jones, of the Opera House, at Flora, has decided to give a feature film each Thursday night. Five dollars in gold is given away each Monday night.

T. F. Miller has sold the Grand Theater, and the airdome at Litchfield, to Peter Bioletto. A stock company will give a performance each night in connection with the pictures.

Joseph Ryan is singing at the Kelly & Brown moving picture show in Ivesdale.

The Cove system, in which the lights are sunk behind the side wall panels, is a feature of the new Drexel Theater, which has been opened at Joliet. The house has been thoroughly remodeled and a new pipe organ installed. The mayor, the members of the city council and other prominent citizens were guests of the management at a special show on the day of the opening. Carnations were given the women at the first performance.

S. E. Hurst, proprietor of the Gem Airdome at Hillsboro, gave an address before the Business Men's Association in that city.

Managers of the theatrical, vaudeville and moving picture houses of Moline and Rock Island, Ill., and Davenport, Iowa, planned an organization for mutual benefit.

Plans for the new Palm Theater in Rockford, which are now being prepared by Architect Frank A. Carpenter, calls for a departure from moving picture theaters in that city. The Arcade will have a soda fountain, a cigar stand and a candy booth. The operator and machine will be outside of the building, but opening into the auditorium. It is also expected to have a roof garden 20 x 95 feet over the auditorium. The building, which is now occupied by an electric company, will be vacated about the middle of July. The theater will be financed by an organization known as the Palm Amusement Company, and will have a capital stock of $25,000.

It was not a novelty in Illinois to have open air moving pictures as a safe and sane substitute for fire works and as an attraction for Fourth of July celebration. There was a good deal of this kind of entertainment this year, but the thing that has attracted attention among photoplay-goers was that in some instances the Illinois committee advertised the regular moving picture theaters as a part of the day's and night's program.

MIDWEST SPECIAL SERVICE.

INDIANAPOLIS.

ON the ground that there is no public demand for such a measure, the Indianapolis city council has decided to take no action at this time on a pending ordinance regulating the attendance of children at places of amusement and the location of such places. The ordinance forbids children under fourteen attending any place of amusement unless accompanied by a parent or guardian, or person over twenty-one, having the written consent of the parent or guardian for the child to attend. Children under fourteen are forbidden to participate in motion picture, theatrical, circus or other forms of entertainment. No place of amusement is to be located within 250 feet of any public school building.

The Capital City Amusement Company has recently been organized by A. W. Moore, Thomas F. Carson and R. A. Goldrich, and has been incorporated with an authorized capitalization of $15,000. A site has been bought at the southeast corner of Central avenue and Thirtieth street, and the erection of a motion picture theater has been started. This is to be a one-story brick structure, with a seating capacity of six hundred, and will cost $7,500.

A motion picture theater is being built at Talbott avenue and Twenty-second street by the Northside Amusement Company, and will be ready for occupancy in about six weeks. It is to be a one-story brick building costing $3,500, and having a seating capacity of about three hundred and fifty.

The Summer Mission for Sick Children, which has a large summer camp for sick babies and their mothers near Fairview Park, is erecting an airdome at Talbot avenue and Twenty-first street. It will be operated during the summer and fall and all proceeds, above expenses, will go toward the support of the summer camp.

L. C. Lambert, T. N. Stillwell, Fred Van Nuys, Jacob Schuster and Lewis Davis, have organized the new Crystal Theater Company at Anderson, which will take over the Crystal Theater. The company will be incorporated in a few days with an authorized capitalization of $10,000.

Mrs. F. L. Morgan is having plans prepared by an Indianapolis architect for a two-story building to be erected at Lafayette. There will be a storeroom and motion picture theater on the ground floor and offices upstairs. The building, which will be of brick construction, will cost $25,000. C. L. CUMMINS.

LOUISVILLE.

JOSEPH GOLDBERG is now manager of both the Olympic and Hippodrome theaters, of Louisville, succeeding Max L. Simons as head of the latter. Mr. Simons has entered the real estate business, and has little time for the management of a moving picture house. However, he retains his stock in both the Hippodrome and Olympic theaters, as well as continuing to fill the position of treasurer of both the Kentucky Motion Picture Exhibitors' League and the Louisville Photoplay Association. Mr. Simons will maintain an active interest in the photoplay business, and will probably resume the active management of one or more moving picture theaters in the near future.

Riordan & Freeman have taken over the Palace Theater, of Louisville, and will operate it along the lines which have made it a success. Universal service will be used, as heretofore. S. Switow, who owned the house until recently, will continue in the business with his uncle, M. Switow, who is now putting up a couple of new theaters in New Albany, Ind., and other towns. The Palace has a seating capacity of about 350. It is to be renovated throughout by the new owners. The consideration involved in the recent deal was not announced.

Irving C. Simon, president of the Princess Amusement Company, returned directly to Louisville, following the annual convention of the National Moving Picture Exhibitors' League in New York. The well-known exhibitor will spend the next six weeks in Michigan and around the Great Lakes, Judge W. Allen Kinney being in charge of the Princess during his absence.

The Grand Theater, now under course of construction at Twenty-seventh street and Portland avenue, will be put into commission about the first of August, according to present prospects. The theater will have a seating capacity of about 400, and will utilize straight moving pictures.

The deal by which the Central Film Service Company, of Indianapolis, took over the Cincinnati Buckeye Film Exchange, will have no effect on the Kentucky business of the former. A. F. Mayer will continue in charge of the Louisville branch of the Central, which will be conducted as formerly. While the Cincinnati Buckeye Film Service Company will be controlled by the officers and stockholders of the Central, its individuality is to be maintained, according to a recent announcement. The cash consideration involved in the exchange has not been disclosed. The Buckeye is one of the largest buying exchanges in the country. E. T. Lux, of Washington, has been appointed manager of the Buckeye, while J. I. Schnitzer, of the Central, will act as manager of the acquisition. The Buckeye is identified with the moving picture business of West Virginia and Ohio only, and Kentucky will be affected in no way.

Charles Olson, owner of the Lyric and Crystal theaters, of Cincinnati, was among the vanguard of exhibitors to get to New York for the annual convention. Mr. Olson left July 1, and spent several days in sightseeing in the national metropolis prior to the beginning of the convention proper.

A. F. Mayer, manager of the Louisville office of the Central Film Service Company, is back in the Kentucky metropolis after spending several days in Indianapolis. Mr. Mayer reported the business in Indianapolis holding up despite the intense heat. Conditions in Indianapolis and Louisville seem to be about the same, the hot wave being the factor against which exhibitors are forced to bend most of their efforts. However, by dint of plenty of electric fans and modern ventilating systems, the business in both cities is getting along nicely, holding its own against the attractions offered by the parks.

Edison's "Where Shore and Water Meet," held a big crowd breathless at the Majestic Theater, Louisville, recently.

The Independent Moving Picture Operators' Union of Kentucky, No. 1, Louisville, filed articles of incorporation recently. The following are the incorporators: Fred Hurst, Walter Brinkmann, William Kleburn, L. D. Deakler and Fred Schmidt. The organization has no capital stock.

The new Princess Theater, of Mayfield, Ky., has opened with a pleasing program. The Princess is one of the comparatively few houses in the interior of Kentucky which was designed especially for the amusement business. In point of beauty, it compares favorably with the majority in the Bluegrass State, and will provide a comfortable amusement place for the Mayfield public during the summer evenings.

Manager James Weed, of the Louisville house of B. F. Keith, gave Louisville people a view of themselves in moving pictures recently, having a cameraman snap some of the belles of Fourth avenue. Pictures of Mayor Head and his genial secretary, Charles Foster, were among those shown at Keith's, while other views of Louisville were presented. The lobby of the Seelbach hotel was shown, with the celebrities who make that point their headquarters.

G. D. CRAIN, JR.

SPRINGFIELD, ILL.

MOVING pictures of Governor Dunne, signing the Illinois Woman's Suffrage Bill, were taken for the Pathe Weekly.

The Vaudette Theater was especially decorated for the United Spanish War Veterans of Illinois who were in camp at Camp Lincoln, Springfield, the last week in June. Manager Fred Whitmer is a member of the organization, and issued a special invitation to the visiting soldiers. The Vaudette has begun the practice of issuing a weekly printed program, which has found favor among its patrons. Charles Sontiea of Springfield, has accepted a position as drummer at the Vaudette. Lou Harley, pipe organist at the Vaudette, has been taking a vacation, which he spent in Portsmouth, Ohio, and in Chicago.

The Vaudette Amusement Company has called in one set of pictures, "From the Manger to the Cross," and it will not go on the road again till next fall. At that time it will play many return dates and will also be shown in smaller cities near Springfield. The other set of films, in charge of Harry Thornton and lecturer Ben Francis Whitney, is still playing in Chicago and immediate vicinity.

The Lyric Theater has installed a new Grand piano.

L. C. Mann played a three-day engagement with the feature picture "Satan" at the Gaiety.

Elis Bostick, his mother, Mrs. Dora Bostick, and his sister, Miss Dorothy Bostick, have opened their new house "The Court," in Pekin. The house has been made very attractive, and it will probably adopt the slogan of "The House of Ventilation." A new Power's 6-A machine has been installed. A Chickering grand piano will be used by Miss Bostick, who is a talented musician. Mrs. Bostick was for several years connected with the office of Secretary of State, and will make an efficient manager.

George Riordan will continue as house manager of the Majestic vaudeville house in this city, although Charles Tackacs of Bloomington, has been made manager for both the Majestic and the Chatterton, which have been leased by the Fina & Heiman Amusement Company of Chicago.

The value of the moving picture in church and Sunday school work was impressed recently upon a representative of the Moving Picture World, when he was called upon to act as a substitute teacher in a class of small boys in a local Sunday school. Only three boys gave any sign that they realized the meaning of the crucifixion of Christ. Two of them volunteered the information that they had seen the Kalem feature "From the Manger to the Cross" at the Vaudette, and the third had witnessed "Satan" at the Gaiety.

MIDWEST SPECIAL SERVICE.

PHILADELPHIA.

THE United Gas Improvement Co. of Philadelphia, has planned lectures and a gigantic exhibit, which will be given daily at the Y. M. C. A., 1421 Arch street, to point out the value of safety methods to be used in reducing accidents. Moving pictures will be used to illustrate the lectures.

F. William Kamp, of the Calehuff Supply Company, of North Eighth street, is taking his vacation at Wildwood, N. J.

The Forrest Theater is having a most successful run with Kinemacolor pictures, and is running a continuous show, with admission prices of ten and twenty cents.

Tom Bible, of 1204 Race street, has just returned from New York City, where he purchased several more features for his service.

Gustave T. Krug, of the European American Feature Film Company, 1202 Race street, will look after the affairs of the late Fidelity Film Company until further notice.

The Vivaphone, which has been successfully introduced here, has proven a distinct improvement to all talking and singing pictures shown in this city.

George Davis, owner of the Bijou Dream Theater at Milton, Pa., and a frequent visitor in Philadelphia, has booked the Edison talking pictures for his theater for several weeks.

Frank Buhler, manager of the Bijou Dream, 1205 Market street, Philadelphia, is kept quite busy traveling between this city and Newark, where Mr. Boyd recently opened a new picture house known as the Family.

The Schenley Amusement Company, 419 Market street, recently became incorporated under the laws of New Jersey, with a capital of $75,000. The Dennis Amusement Company, also of the same address, was incorporated with a capital of $25,000. F. R. Hensell, of Camden, is head of the enterprises.

The opening of the Broadway, on June 26, the new motion picture theater at Broad and Race streets, was a great success. Harvey Ringler and L. Goddard, owners of the amusement house, were more than gratified with the attendance. The Broadway Theater is a model place, and its furnishings unique. The indirect illumination gives a beautiful effect to the frescoed walls and the old gold border lines. A Wurlitzer unit orchestra has been installed.

CONGDON.

Picture Theaters Projected.

Washington, D. C.—Appollo Amusement Company, M. M. Watson, secretary, have let the contract to A. B. Avery, 632 G Street, N. W., for the erection of a one-story moving picture theater, 144 by 56 feet to cost $16,000.

St. Louis, Mo.—D. N. O'Neil, George S. John, George Blackman and H. R. Weisels are financing a project under way in this city for the erection of a four-story theater, dance hall and tea-room to cost $5,000.

Washington, D. C.—Favorite Theater Company, 62 H Street, N. E., are to erect a moving picture theater, 24 by 100 feet to seat 350 persons and cost $9,000.

Philadelphia, Pa.—Peter Maguire is having plans prepared for a moving picture theater to be erected at 60th Street and Cedar Avenue to cost $12,000. The building is to be one-story brick, 75 by 110 feet, with a seating capacity of 975.

Chicago, Ill.—Leon E. Stanhope is preparing plans for a one-story theater and store building, 100 by 160 feet to cost $18,000.

Chicago, Ill.—F. S. Baker, 10 South La Salle Street is preparing preliminary plans for a one-story theater, 50 by 110 feet to cost $16,000.

Chicago, Ill.—Kussel & Harris, 30 North La Salle Street has prepared plans for a two-story theater, store and office building, 150 by 150 feet.

New York, N. Y.—Lewis Leiaing, Jr., 160 Fifth Avenue, has completed plans for a one-story moving picture theater, 20 by 95 feet to cost $12,000.

Brooklyn, N. Y.—Philip Kitchum, 82 Sixth Avenue, is taking sub-bids for the erection of a one-story moving picture theater, 25 by 105 feet to cost $6,000.

Brooklyn, N. Y.—Max Fogelson, 3305 Church Avenue, is taking sub-bids for the erection of a one-story open air moving picture theater, 50 by 100 feet to cost $2,000.

Brooklyn, N. Y.—S. Fromn, 57 Hope Street is to build a one-story moving picture theater, 40 by 100 feet.

Dover, N. J.—Essex Amusement Company, 207 Market Street, Newark, N. J., have received bids for the building of a one-story theater to seat 1,000 persons and cost $20,000.

Philadelphia, Pa.—Edward Fay & Sons are estimating on plans and specifications for a moving picture theater to be erected at Ridge avenue and Jefferson street. The owners are Mark Brothers.

Philadelphia, Pa.—Charles Rose is preparing plans for a moving picture theater to be built for Albert Friedman and Benjamin Bose, at Ridge and Montgomery avenues. The structure will have a frontage of 80 feet on Ridge avenue, and a depth of 96 feet. The cost approximates $30,000.

New York, N. Y.—David Lenton Holding Company, 68 Lenox avenue, have received estimates for a one-story moving picture theater, 21 by 120 feet, to cost $10,000.

New York, N. Y.—Braade, Papal Company, 3487 Broadway, have received sub-bids for the erection of a two-story moving picture theater, 50 by 80 feet, to cost $30,000. Lessee, M. Corne, Hamilton place.

Belleville, Ill.—Christ Evangelical Congregational Church, C. R. Hempel, pastor, have plans nearly completed for a two-story hall and club-house, 40 by 87 feet.

Peoria, Ill.—Seaver Amusement Company, have plans under way for a two-story moving picture theater and office building, to cost $70,000. The theater will have seating capacity for 800.

Peoria, Ill.—Seaver Amusement Co., V. C. Seaver, president, 229 South Adams street, have completed plans and will soon ask for bids for a three-story vaudeville theater and office building, to cost $75,000. The theater will seat 1,200.

Philadelphia, Pa.—The Cedar Amusement Co. is taking bids for a moving picture theater at 2615 South street, building to be 80 by 112 feet, of brick and limestone, and to cost $25,000.

Tamaqua, Pa.—A. J. Braslin, Summit Hill., Pa., has been awarded the contract for a theater to be erected for P. J. Boyle.

Philadelphia, Pa.—The S. E. I. O. O. F. Hall Association has been awarded the contract for the erection of a moving picture theater, 26 by 86 feet, on the west side of Broad street, south of Federal, at a cost of $27,000.

Philadelphia, Pa.—Philip Landow has obtained the contract for the erection of a moving picture theater, 74 by 32 feet, on the west side of Warnock street, south of Columbia avenue, to cost $6,000.

Chicago, Ill.—M. Lasper has plans under way for a two-story theater, store, office and flat building. The structure will contain nine stores on the ground floor.

New York, N. Y.—Alwald Realty Company, M. Alton, president, 111 Broadway, have received estimates for the erection of a two-story moving picture theater and store building, 42 by 140 feet, to cost $30,000.

Jamestown, N. Y.—Peterson & Wood, Gokey Building, have plans under way for a two-story theater with balcony, 75 by 120 feet, to cost $45,000. It will have seating capacity for 1,800.

Newark, N. J.—Manhattan Amusement Company are to build a moving picture theater to seat 500 persons.

Worcester, Mass.—Simon Friedman, 504 State Mutual Building, have plans under way for a two-story theater and store building, 68 by 150 feet.

Hartford, Conn.—T. Goldberg, 1109 Main street, has started plans for a five-story theater and store building, to have a seating capacity of 1,600 and cost $100,000.

Hartford, Conn.—N. Spector, 137 Windsor street, has plans under way for a one-story moving picture theater, 64 by 75 feet, to cost $15,000. It will have seating capacity for 1,200.

Hartford, Conn.—D'Avino and Marchetti, 75 Main street, are preparing plans for a one-story moving picture theater with a seating capacity of 700.

Ocean City, N. J.—H. H. Wehmeyer, Philadelphia, Pa., has been awarded the contract for a moving picture theater, to be erected at Ocean City.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JULY 21st, 1913.

BIOGRAPH—Pa Says (Comedy)......................
BIOGRAPH—While the Count Goes Bathing (Comedy)
EDISON—A Tardy Recognition (Drama)..............1000
ESSANAY—Tapped Wires (Special—2 parts—Drama).2000
KALEM—A Bolt From the Sky (Drama)..............1000
LUBIN—An Actor's Strategy (Drama)..............1000
PATHEPLAY—Pathe's Weekly No. 34 (News).......
SELIG—The Short-Stop's Double (Drama)............1000
VITAGRAPH—The Only Way (Drama)..............1000

TUESDAY, JULY 22nd, 1913.

EDISON—A Great Metropolitan Newspaper (Edu.).. 960
ESSANAY—The Rose of Sharon (Drama)............1000
LUBIN—The Benefactor (Drama)....................1000
PATHEPLAY—In and Around Scutari After Its Capture (Scenic)..................................
PATHEPLAY—In Weird Crimea (Scenic)............
SELIG—The Senorita's Repentance (Drama).........1000
VITAGRAPH—The Pickpocket (Comedy)............1000

WEDNESDAY, JULY 23rd, 1913.

EDISON—A Knife of Fire (Industry)............... 400
EDISON—At Midnight (Comedy).................... 600
ESSANAY—The Dance at Eagle Pass (Drama)......1000
KALEM—The Tenderfoot's Luck (Comedy)...........
KALEM—Historic Savannah, Georgia (Scenic)........
LUBIN—Home, Sweet Home (Special—2 parts—Dr.).2000
PATHEPLAY—A False Accusation (Drama).........
SELIG—The Unseen Defense (Drama).................1000
VITAGRAPH—An Error in Kidnapping (Comedy).....1000

THURSDAY, JULY 24th, 1913.

BIOGRAPH—The Mirror (Drama)...................
ESSANAY—The Browns Study Astrology (Comedy).
ESSANAY—Building the Chattanooga Light and Power Dam (Engineering)................................
LUBIN—Coffee Industry in Jamaica (Industry)....... 400
LUBIN—Zeb, Zack and the Zulus (Comedy)........ 600
MELIES—Javanese Dances (Manners & Customs)..1000
PATHEPLAY—Pathe's Weekly No. 35 (News)......
PATHEPLAY—Opportunity and a Million Acres (Ind.)
PATHEPLAY—The Island of Tonga (Scenic).........
SELIG—Two Artists and One Suit of Clothes (Comedy)
SELIG—In the Moro Land (Scenic)................
VITAGRAPH—An Old Man's Love Story (Drama)..1000

FRIDAY, JULY 25th, 1913.

CINES—Honor Thy Father (Special—2 parts—Drama).2000
EDISON—The Meadow Lark (Drama)...............1000
ESSANAY—Making Good (Comedy)..................1000
KALEM—Baffled, Not Beaten (Drama)...............1000
LUBIN—The Exile (Drama)..........................1000
PATHEPLAY—Vipers at Home (Zoology)............
PATHEPLAY—A Trip to the Grottos of Baume (Scen.)
SELIG—The Acid Test (Drama)......................1000
VITAGRAPH—The Tables Turned (Comedy)........ 850
VITAGRAPH—Scenes in Honolulu (Scenic).......... 150

SATURDAY, JULY 26th, 1913.

BIOGRAPH—The Coming of Angelo (Drama)........
EDISON—A Proposal from the Duke (Being the first story of "Who Will Marry Mary?"), (Drama)......1000
ESSANAY—Broncho Billy and the Schoolmam's Sweetheart (Drama)....................................1000
KALEM—The Moonshiner's Mistake (Drama)........1000
LUBIN—The Price Demanded (Drama)..............1000
PATHEPLAY—The Mad Sculptor (Drama)..........
VITAGRAPH—The Spell (Drama)......................1000
VITAGRAPH—A Prince of Evil (Special—2 parts—Dr.).2000

ADVANCE RELEASES.

MONDAY, JULY 28th, 1913.

BIOGRAPH—The Vengeance of Galora (Drama)......
EDISON—The Greed of Osman Bey (Drama).......1025
KALEM—The Girl and the Gangster (Special—2 parts—Drama)..1000
KALEM—The Flying Switch (Drama)................1000
LUBIN—The Widow's Wiles (Comedy............. 400
LUBIN—Rastus Among the Zulus (Comedy).......... 600
PATHEPLAY—Pathe's Weekly No. 36 (News)......
SELIG—The Stolen Face (Drama)..................
VITAGRAPH—Dr. Crathern's Experiment (Drama)..1000

TUESDAY, JULY 29th, 1913.

EDISON—The Bells (Drama)..........................1000
ESSANAY—The Call of the Plains (Drama)..........1000
LUBIN—The Call of the Heart (Drama).............1000
PATHEPLAY—Curious Sea Creatures (Zoology).....
PATHEPLAY—Daily Doings in Manila (Edu.).......
SELIG—Henrietta's Hair (Comedy)..................
SELIG—Borrowing Trouble (Comedy)...............
VITAGRAPH—The Troublesome Daughters (Comedy).1000

WEDNESDAY, JULY 30th, 1913.

EDISON—Grand Canyon of Arizona (Scenic)......... 400
EDISON—As the Tooth Came Out (Comedy)......... 600
ESSANAY—Bread Upon the Waters (Drama).........1000
KALEM—Birds of Prey (Drama).....................1000
LUBIN—A Dash for Liberty (Special—2 parts—Dr.)..2000
PATHEPLAY—The Haunted House (Drama).........
SELIG—The Taming of Texas Pete (Comedy)........1000
VITAGRAPH—The Sixth Commandment (Drama)...1000

THURSDAY, JULY 31st 1913.

BIOGRAPH—Those Little Flowers (Comedy).........
BIOGRAPH—Mr. Spriggs Buys a Dog (Comedy)......
ESSANAY—Tit for Tat (Comedy)....................
ESSANAY—Through the Cumberland Mountains, Tenn. (Travel)..
LUBIN—The Fatal Scar (Drama)....................1000
MELIES—It Happened in Java (Comedy-Drama)......1000
PATHEPLAY—Pathe's Weekly No. 37 (News).......
PATHEPLAY—The Call of the Blood (Drama).......
SELIG—Man and His Other Self (Drama)............1000
VITAGRAPH—When Society Calls (Drama)..........1000

FRIDAY, AUGUST 1st, 1913.

EDISON—The Red Old Hills of Georgia (Drama)....1000
ESSANAY—Such is Life (Comedy)..................
ESSANAY—His Wife's Friends (Comedy)............
KALEM—Hoodoed On His Wedding Day (Comedy)..
KALEM—The Wonders of the Briny Deep (Zoology)..
LUBIN—The New Gown (Drama)....................1000
PATHEPLAY—A Study of Bird Life (Zoology)......
PATHEPLAY—Monte Carlo (Monaco) (Travel)......
PATHEPLAY—The Springtime of Life (Special—3 parts—Drama)......................................
SELIG—Through Another Man's Eye (Drama)........1000
VITAGRAPH—Courage of the Commonplace (Drama).1000

SATURDAY, AUGUST 2nd, 1913.

BIOGRAPH—When Love Forgives (Drama)...........
BIOGRAPH—The Monument (Drama)...............
EDISON—The Robbers (Drama)......................1000
ESSANAY—The Tenderfoot Sheriff (Drama)..........1000
KALEM—A Virginia Feud (Drama)...................1000
LUBIN—The Message of the Rose (Drama)..........1000
PATHEPLAY—Where Clouds and Mountains Meet (Travel)..
PATHEPLAY—Colombo, Capital of the Island of Ceylon (Travel)......................................
VITAGRAPH—The Intruder (Special—2 parts—Dr.)..2000

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JULY 20th, 1913.
CRYSTAL—The Hallroom Girls (Comedy)
CRYSTAL—How Men Propose (Comedy)
ECLAIR—Through the Telescope (Comedy)
ECLAIR—Sacred Gazelles (Educational)
REX—His Weakness Conquered (Drama)

MONDAY, JULY 21st, 1913.
IMP—The Yogi (Drama)
NESTOR—The Ranger's Way (Drama)
GEM—The Life Savers (Comedy-Drama)

TUESDAY, JULY 22nd, 1913.
101 BISON—The Lawbreakers (2 parts—Drama)
CRYSTAL—The Broken Spell (Drama)

WEDNESDAY, JULY 23rd, 1913.
NESTOR—Behind the Gun (Drama)
POWERS—Bobby's Magic Nickel (Comedy)
ECLAIR—The Greater Call (3 parts—Drama)
UNIVERSAL—The Animated Weekly No. 72 (News)

THURSDAY, JULY 24th, 1913.
IMP—The Last of the Madisons (Drama)
REX—The Fallen Angel (2 parts—Drama)
FRONTIER—The Frontier Twins' Heroism (Comedy)

FRIDAY, JULY 25th, 1913.
NESTOR—Their Luck Day (Comedy)
POWERS—The Actor (Drama)
VICTOR—Marooned (Drama)

SATURDAY, JULY 26th, 1913.
IMP—Baron Binks' Bride (Comedy)
IMP—Summer Caricatures by Hy. Mayer (Novelty)
GREAT NORTHERN—The Governor's Daughter (2 parts—Drama)
FRONTIER—The Toll of the Desert (Drama)

ADVANCE RELEASES.

SUNDAY, JULY 27th, 1913.
CRYSTAL—College Chums (Comedy)
CRYSTAL—Belmont Stung (Comedy)
ECLAIR—He Poses for His Portrait (Comedy)
ECLAIR—The Third Thief (Comedy)
REX—The Actor (Drama)

MONDAY, JULY 28th, 1913.
IMP—The Stranger (2 parts—Drama)
NESTOR—The Proof (Drama)
GEM—Stars in My Crown (Drama)

TUESDAY, JULY 29th, 1913.
101 BISON—Robinson Crusoe (3 parts—Drama)
CRYSTAL—The Paper Doll (Drama)

WEDNESDAY, JULY 30th, 1913.
NESTOR—Comrades (Drama)
POWERS—While the Children Slept (Comedy-Drama)
ECLAIR—Soul to Soul (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 73 (News)

THURSDAY, JULY 31st 1913.
IMP—Lord Barry's Low Acquaintance (Comedy)
REX—The Power of Heredity (Drama)
FRONTIER—A Hasty Jilting (Comedy)

FRIDAY, AUGUST 1st, 1913.
NESTOR—His Friend the Undertaker (Comedy)
POWERS—Fate and Three (Drama)
VICTOR—In After Years (Drama)

SATURDAY, AUGUST 2nd, 1913.
IMP—That Chinese Laundry (Comedy)
IMP—Funny Fancies by Hy. Mayer (Novelty)
101 BISON—The Cave Dweller's Romance (2 parts—Dr.)
FRONTIER—A Brand from the Burning (Drama)

Mutual Film Corporation Current Releases

SUNDAY, JULY 20th, 1913.
MAJESTIC—The Pajama Parade (Comedy)
THANHOUSER—Brethren of the Sacred Fish (Com.)

MONDAY, JULY 21st, 1913.
AMERICAN—Jealousy's Trail (Drama)
KEYSTONE—The Peddler (Comedy)
KEYSTONE—Love and Courage (Comedy)
RELIANCE—A Hospital Romance (Drama)

TUESDAY, JULY 22nd, 1913.
MAJESTIC—The Mighty Hunter (Comedy)
THANHOUSER—When Darkness Came (Drama)

WEDNESDAY, JULY 23rd, 1913.
BRONCHO—Grand-dad (2 parts—Drama)
MUTUAL—Mutual Weekly No. 30 (News)
RAMO—The Silent House (Drama)
RELIANCE—Maria Roma (Drama)

THURSDAY, JULY 24th, 1913.
AMERICAN—Tom Blake's Redemption (Drama)
KEYSTONE—Get Rich Quick (Comedy)
MUTUAL—Does Gontron Snore? (Comedy)
MUTUAL—Through Turkey and the Black Sea (Travel)
PILOT—The Sure Tip (Comedy) 500
PILOT—The Bug Professor (Comedy) 500

FRIDAY, JULY 25th, 1913.
KAY-BEE—Flotsam (2 parts—Drama)
THANHOUSER—The Top of New York (Drama)

SATURDAY, JULY 26th, 1913.
AMERICAN—She Will Never Know (Drama)
MAJESTIC—Title not reported.
RELIANCE—The Higher Justice (2 parts—Drama)

ADVANCE RELEASES.

SUNDAY, JULY 27th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—Willie the Wild Man (Comedy)

MONDAY, JULY 28th, 1913.
AMERICAN—The Scapegoat (2 parts—Drama)
KEYSTONE—Just Kids (Comedy)
RELIANCE—Below the Dead Line (Drama)

TUESDAY, JULY 29th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

WEDNESDAY, JULY 30th, 1913.
BRONCHO—(Title Not Reported)
MUTUAL—Mutual Weekly No. 31 (News)
RAMO—(Title Not Reported)
RELIANCE—Rosita's Cross of Gold (Drama)

THURSDAY, JULY 31st 1913.
AMERICAN—Mission Bells (Drama) 1000
KEYSTONE—(Title Not Reported)
MUTUAL—(Title Not Reported)
PILOT—Loyal Hearts (Drama) 1000

FRIDAY, AUGUST 1st, 1913.
KAY-BEE—Banzai (2 parts—Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, AUGUST 2nd, 1913.
AMERICAN—Single Handed Jim (Drama)
MAJESTIC—(Title Not Reported)
RELIANCE—The Little Pirate (Drama)

Exclusive Supply Corporation Current Releases

MONDAY, JULY 21st, 1913.
DRAGON—Memories of Long Ago (Drama)

TUESDAY, JULY 22nd, 1913.
GAUMONT—Palmistry

WEDNESDAY, JULY 23rd, 1913.
SOLAX—That Dog (Comedy)
GAUMONT—Gaumont's Weekly No. 72 (News)

THURSDAY, JULY 24th, 1913.
GAUMONT—When the Cards Were Shuffled (Drama)
GAUMONT—Through Mountains Majestic (Travel)

FRIDAY, JULY 25th, 1913.
SOLAX—As Ye Sow (Drama)
LUX—Pat's Fancy Dress (Comedy) 492
LUX—You Never Can Tell (Comedy) 492

SATURDAY, JULY 26th, 1913.
GREAT NORTHERN—A Shot in the Dark (Drama)

ADVANCE RELEASES.

MONDAY, JULY 28th, 1913.
DRAGON—The Bride of the Sea (Drama)

TUESDAY, JULY 29th, 1913.
GAUMONT—A Hair-Raising Affair (Comedy)

WEDNESDAY, JULY 30th, 1913.
SOLAX—The Coat That Came Back (Comedy)
GAUMONT—Gaumont's Weekly No. 73 (News)

THURSDAY, JULY 31st, 1913.
GAUMONT—A Resourceful Lathorio (Comedy)
GAUMONT—In the Land of Dates (Travel)

FRIDAY, AUGUST 1st, 1913.
SOLAX—When the Tide Turns (Drama)
LUX—Oh! Wat'er Wet Day (Comedy)
LUX—The Girl I Left Behind Me—Comedy)

SATURDAY, AUGUST 2nd, 1913.
GREAT NORTHERN—Title not reported.

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AMERICAN	"The Adventures of Jacques"	Aug. 11
KAY-BEE	"The House of Bondage" (3)	Aug. 8
KAY-BEE	"Banzai"	Aug. 1
BRONCHO	"A War Time Mother's Sacrifice"	July 30
THANHOUSER	"Little Dorritt"	July 29
AMERICAN	"The Scapegoat"	July 28
RELIANCE	"The Higher Justice"	July 26
AMBROSIO	"The Missionary's Sister"	July 26
KAY-BEE	"Flotsam"	July 25
BRONCHO	"Granddad"	July 23
RAMO	"Man and Woman"	July 23
BRONCHO	"Old Mammy's Secret Code" (3)	July 16
THANHOUSER	"Tannhauser" (3)	July 15
GAUMONT	"With Honor at Stake"	July 15
AMERICAN	"Truth in the Wilderness"	July 14
RELIANCE	"Ashes"	July 12
KAY-BEE	"The Banshee"	July 11
KAY-BEE	"The Crimson Stain" (3)	July 4
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

LICENSED FILM STORIES

KALEM.

THE FLYING SWITCH (July 28).—James Burns, treasurer of the foundry, finds himself in financial straits and determines to secure the money for the payroll that is due on the two o'clock express. He informs two shady characters of his plan and they promise to aid him. One of the men boards the train when he sees the express messenger receive the money. Frank Kearney, the messenger, is in love with Helen, the Glen Road Station Agent's daughter.

Burns and the other accomplice take an automobile and ride to a small junction near Glen Road. They overpower the operator and bind him in his chair. Helen has relieved her father and suddenly hears a call for help coming in over the wire. The junction operator has managed to move his chair to the table and is operating the instrument with his chin. Without an instant's hesitation the brave girl boards a motor repair car and rides to the rescue.

As the express nears the junction Burns' confederate uncouples the express car from the rest of the train. The train thunders on and Burns quickly throws the switch, causing the express car to run in on a siding. Kearney is overpowered and the robbers flee in the automobile with their loot. Helen's car rushes toward the train and she slows down just in time to avert a collision. They quickly back to the junction and find the injured messenger. The robbers have been detained on a country road. An engine is sent in pursuit, and after a thrilling chase the criminals come to a tragic end.

BIRDS OF PREY (July 30).—When Jim, a young workman, is approached by two of his former companions, who propose a shady transaction, he informs them that he is now a father and that his son is going to have a clean name.

The doctor warns Jim that unless his wife is sent West there is little hope for her recovery. He writes his old mother, who gladly sends all of her savings, now that Jim is leading an honest life.

As Jim is cashing the draft he is seen by a stool pigeon, who goes to a crooked private detective with a proposition. A nefarious scheme to secure Jim's money is put in execution. The two men visit a pawnbroker, who is a notorious fence and by threats secure several stolen articles which are "planted" in Jim's house.

When Jim is arrested, Murphy, the detective, recommends that he engage Sloane, a "shyster lawyer," who has been made a party to the plot. Jim refuses, but Sloane visits the wife, who turns over the money that Jim may have a fair trial.

The money is divided among the three schemers and the trial is held. To the amazement of the plotters the pawnbroker settles an old score by exposing the plot. Jim, liberated, hastens home and learns the situation from his wife. Infuriated, he seeks the lawyer's life, but an unexpected incident stays his hand and Sloane makes restitution.

HOODOOED ON HIS WEDDING DAY (August 1).—Under the terms of his uncles' will, Harvey is to receive a large fortune, provided he is married within three days after the notification. His sweetheart, Isabel, is quite willing that the marriage take place at once. They secure the license and arrange for the ceremony on the following day.

When it is time for the marriage at Isabel's house, Harvey discovers he has left the license at home and returns for it. Meanwhile, Isabel's cook has taken sick and the doctor, declaring the case to be smallpox, puts the house under quarantine.

When Harvey comes back he is not permitted to enter and resorts to numerous schemes which lead to his arrest. Finally the doctor announces that he has been mistaken and as the quarantine is lifted, Isabel liberates the prospective bridegroom.

THE WONDERS OF THE BRINY DEEP (August 1).—Through the courtesy of the New York Zoological Society this most remarkable production has been made, showing odd sea creatures in their native habitat. We see the Seahorse, Spadefish, Cowfish, Trunkfish, Black Sea-Bass, Nassau Grouper, Filefish, Boxfish, Trigger Fish, Red Grouper, Sea Raven, White Grunt, Yellow-in Grouper, Porkfish, Spotted Moray, Angelfish, Red Hogfish, Rock Hind, Squirrel Fish, Red Wing, Sea Robin and Swellfish.

A VIRGINIA FEUD (August 2).—When Rose McDonald and Frank Mosby became engaged it appears that the deadly feud which has long existed between the families has come to an end. The betrothal is held at the McDonald cabin. All seem willing to forget past differences save McDonald, the bride's father and Joe, the groom's young brother.

The day of the wedding arrives. Frank prevails upon the family to leave all weapons at home. He sends them ahead. Joe has informed Frank that he no longer regards him as a brother.

It happens that Joe, while hunting, accidentally shoots his little sister. Frank on the way to the wedding discovers the little one's plight and takes her home, sending Joe to the McDonald cabin with an explanation. But Joe does not go, although he comes back and tells Frank that he has carried the word.

The guests become impatient. Old McDonald is not at all hospitable and contends that Frank does not expect to marry the daughter. One unfortunate incident follows another and the old feud is about to be renewed when the bridegroom learns of his brother's treachery and carries the wounded little one to the McDonald cabin. He arrives amidst a hot battle and, ending hostilities, takes his place by Rose's side while the minister performs the belated ceremony.

ECLIPSE.

A STATUE OF FRIGHT (Special—2 parts—July 11).—The sculptor, Homer Sargent, obliged to go abroad, entrusts the care of his beautiful daughter, Flora, to his old friend, Dr. Townsend. On the departure of Sargent, the doctor and his charge go to the seaside to pass the intervening weeks. One day while rowing, Flora loses an oar. Helpless, at the mercy of the waves, she is rescued by Robert Montenay, a wealthy young man spending his holiday at the seaside. From this incident, acquaintance ripens into love—genuine love on the part of Flora, but a mere passing infatuation with Robert. He soon tires of her and departs for home, leaving a farewell note behind him. This, Flora receives, and with a breaking heart, goes home with Dr. Townsend.

On his return, Sargent is struck with the melancholy beauty of his daughter's face and induces her to be the model for his new work. He completes his statue and calls it "Melancholy." Meanwhile Flora's health fails and she returns to die where she had loved. The broken-hearted sculptor and his friend make frantic search, finding her at the little sea-side resort, her cold fingers clutching Robert's farewell note. Sargent is inconsolable and the body is embalmed and taken home. Just at this time Robert Montenay becomes engaged to a famous beauty and with her one day visits the studio of Sargent. He is instantly struck with the wonderful statue and offers to buy it. Sargent refuses. Robert hands him his card and Sargent recognizes the name signed to the farewell note which Flora held when they found her. The thought of vengeance almost stifles him. He hastily agrees to exhibit the statue at the prenuptial dinner on the 'morrow. Sargent takes the dead body of his daughter to the home of Robert's fiancée. Amid a blaze of light, surrounded by scores of friends, the supposed statue is placed upon a divan. Then when Sargent holds the breathless attention of his audience, he suddenly tears the covering from the body of Flora, at the same time publicly denouncing the false Montenay. Covered with shame and horror, Robert flies from the room. Thus does Sargent obtain his revenge.

ESSANAY.

THE CALL OF THE PLAINS (July 29).—Bud Wheeler proposes to Jane Barton, who, because her father is an old, old man, tells him that she cannot marry just yet. Bud, thinking that it is not the real reason, goes West. Later, Jane sends Bud a letter telling him that she does love him, but the letter, through a trick of fate, is lost and remains so for twelve years. At last the letter is found, and with a heart overbrimming with love, Bud sends for her. And there, in the bosom of the West, are laid the final scenes of a beautiful love story that will linger long in the mind.

BREAD UPON THE WATERS (July 30).—Phil Raine rescues a little girl, Esther, from a brutal father. His wife will not bear to having the child, so he takes her to his old nurse. Later, Raine's wife deserts him and he sinks to the depths. Some years afterwards, broken and destitute, he returns to the home of his old nurse, and there sees Esther, now a grown girl. All the time she has worshipped him as "her hero," and, through a serious illness which Raine suffers, they are brought together. The doors of a new life open for them both. "The bread returned."

TIT FOR TAT (July 31).—The women haters are attracted by the chatter of the two roomers, who, never seeing the men, are naturally curious as to their looks. Under pretext of borrowing salt, one of the girls goes to the door, and there is greeted by the face of one of the men, disguised as a negro. Indignant, the girls complain to the landlady, who says she will make the men apologize. The girls, in their turn, play a joke on the men. When the negro girls come with their washing, they are made to take their place, and, when the men come to apologize, they are greeted by two buxom negro women. At last, all meet in the parlor and after explanations, the men are women haters no longer.

THROUGH THE CUMBERLAND MOUNTAINS, TENN. (July 31).—In this beautiful little reel the spectator is taken on a wonderful trip through the Cumberland Mountains, in the cab of a locomotive, and also views the marvelous scenic grandeur as though looking from the running board of a swiftly flying engine, dashing in and out of tunnels and fine panoramic glimpses from lofty trestles that span the Chattanooga River. Hundreds of tourists take this trip each summer and the picture, photographed in this novel way, should please both young and old.

SUCH IS LIFE (August 1).—Mr. Busyman is always in a hurry and always scheming to economize. On the contrary, his wife is inclined to be a woman of expensive tastes. Their different actions show us a touch of things as they are, and at the same time furnish many a hearty laugh.

HIS WIFE'S FRIENDS (August 1).—On their wedding anniversary, Mr. Carson plans to surprise his wife with theater tickets for that evening. Mrs. Carson informs her husband that it will be impossible for them to attend the theater as she has invited Mr. and Mrs. Kent to dinner. Mrs. Carson gives the tickets to Mrs. Smith, who in turn gives them to Mrs. Kent. The way in which the tickets change hands is the basis of an excruciatingly humorous comedy.

THE TENDERFOOT SHERIFF (August 2).—Snake, a notorious outlaw, robs the general store. True Boardman, the sheriff, and a posse starts out after him. Snake riddles the sheriff's hat with bullets and the sheriff and posse run under cover. Boardman resigns. The village trustees appoint a new sheriff. Snake writes a note saying he will be in Kelly's saloon that night. Then he goes to the sheriff's office, handcuffs him and takes his gun away from him. The new sheriff also resigns. The trustees place a notice in the general store, increasing the reward $1,000. Broncho Billy, out of work, captures the outlaw and the reward by a clever ruse.

LUBIN.

THE WIDOW'S WILES (July 28).—John Scott and Henry Carlton are old cronies, and it is their delight that young Jack Scott and Mamie Carlton are to be married some day. The Widow Bruce comes to town and both Scott and Carlton become infatuated. In their rivalry they forbid Jack and Mamie to marry. The widow discovers the trouble and has Jack make love to her. Carlton and Scott see and each withdraws his objection to the marriage of Mamie and Jack, thinking by this means to get rid of their younger rival. But Mamie has seen Jack's love making, too, and the widow has to square Jack there. This she does and when Scott and Carlton find out, they race for the widow's house, only to find that she has just become engaged to a younger man.

RASTUS AMONG THE ZULUS (July 28).—Rastus Johnson, a happy-go-lucky coon, after eating a large meal, lies down on the dock to take a nap. While he is slumbering three roughs happen along and see him, and knowing a sea captain who is in need of men to fill out his crew, they seize Rastus and shanghai him. He is placed aboard the ship and the voyage started. The vessel is wrecked off the African coast, and poor Rastus is the only survivor. While wandering along the beach he is seen by the Zulus, who immediately give chase. Rastus runs through the jungle, but is compelled to give up. They capture him and take him before their king, who orders him to be cooked. One of the women of the tribe, who happens to be present when Rastus is brought in, knowing the king's daughter is ambitious to be married to some man outside of her own tribe, runs off to tell her of the captive. Rastus is led to the royal kitchen, where the cook pot is prepared. They are just about to thrust him in, when the daughter pleads with her father for Rastus' life. This he grants on one condition, that Rastus must marry the daughter. This he tells to Rastus, and Rastus, after a good look at the daughter, decides to take to the cook pot. This enrages the king so that he orders Rastus to be seized and given a sound beating. They seize him and throw him on the ground and commence. They beat him so hard that he wakes up to find a policeman tapping him with his club. The blue coat orders Rastus to move on his way, which he does, little the worse for his terrible dream.

THE CALL OF HER HEART (July 29).—Paul Shields, a young minister, is in love with the pretty school teacher, Mary Holmes, who doesn't encourage him. Calling for her at the close of school, she is pleased to accompany him to a prayer meeting on board a ship. The minister preaches to the men as Jack Ames, the first mate, and Mary walk off on a tour of the ship. A week elapses and the friendship of Ames and Mary has ripened into love. A party is given the minister and Mary enters with Ames, presenting a bunch of flowers. They leave the parsonage and Ames proposes. Mary agrees and they return to the minister. The request she makes is like a death blow. Stopping all merriment, he performs the ceremony. As everybody leaves he reels in his chair.

A year later, Ames, having grown tired of life on land, secures a position as mate on a turpentine carrier. He tells his wife of his plans: she hesitates at first on account of their baby, but after a little persuasion by Ames, she agrees, as he has had little success on land. Shortly after an explosion occurs on board and the ship is enveloped in flames. Mrs. Ames, who has become uneasy at home, is at the water's edge looking out to sea. She sees the ship afire. A second terrific explosion happens, killing all on board.

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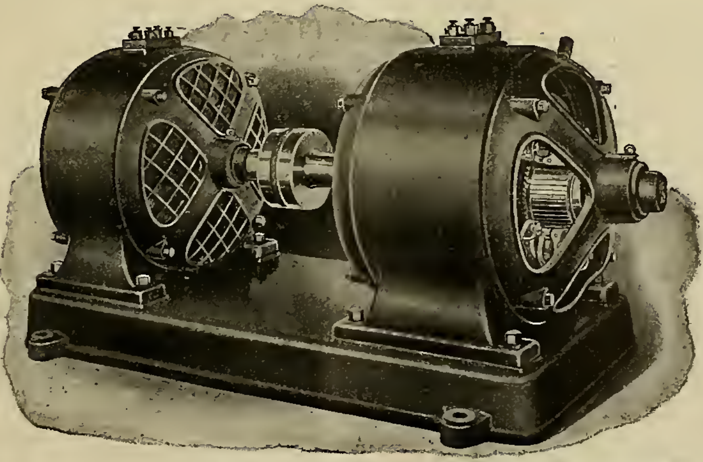

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The following day the minister calls upon Mrs. Ames and gently tells her of her husband's death. The following morning she begins to realize her lonely position in life, and looking through the "Want Ads," reads of a position as companion to a wealthy woman to travel abroad. Lost as to what to do with her baby, she thinks of her friend, the minister. Writing a note that her baby is in the way to her livelihood, and for him to take care of it, she pins the note to the baby's dress and carrys it to the door of the minister's home. His spinster sister discovers the baby and takes it into her brother's study. Seeing the note they read it. The minister decides to keep the baby. Mrs. Ames, who has witnessed this action from a window outside, leaves with a light heart. Applying for the position she is engaged and leaves for Europe. Five years have elapsed and Mrs. Ames, changed in her stylish attire, calls at the parsonage. The minister's sister fails to recognize her, but goes to her brother and tells him of the woman waiting him. Entering, he is surprised to meet no other than Mary, who immediately asks about her child. The minister realizes he is about to lose his companion, and refuses to give her up. Turning upon him in rage, she demands her baby, at which the minister retorts. She may have her child if she can identify her in the Sunday School. Scanning each baby face in the class of children, Mrs. Ames fails to recognize her child and returning to the parsonage, leaves heart broken. The minister returns to his class and dismisses the children. Mrs. Ames, who is seated on a bench near the church sobbing, is noticed by two of the Sunday School children, who, in sympathy, come to her. Mary asks one her name and the child is quickly clasped in her mother's embrace. The scene is witnessed by the minister, who comes to them, and, blessing both, goes to his study, where he kneels in prayer of thanks.

A DASH FOR LIBERTY (Special—2 parts—July 30).—John Field, head bookkeeper of the First National Bank, and in charge of the safe deposit vaults, was rather a rapid young man. His associates of a like calibre, have given him evil suggestions, and he, acting upon them, steals, not only from the bank funds, but from the deposit boxes, of which he secures duplicate keys. He attempts to cover up his irregularities, but it is found out by an old German customer who has a safe deposit box. He informs the president of the bank, who immediately sets the wheels of the law in motion to find out the defaulter. He secures Mary Ryan, an expert detective, who "ropes" the impressionable young man, and he, fascinated by her, informs her that he is leaving, that evening, and asks her to come with him. She agrees. They part to prepare for the journey. She immediately informs the bank president, who secures two plain clothes men. Field, coming to the station, sees them talking, takes alarm and seeing another engine standing on a siding, determines to make his getaway. In his youth his father was an engineer, and he learned how to run an engine. The female detective and the two plain clothes men, with the assistance of the bank president, give chase after discovering his departure and capture him. The feminine in the girl detective asserts itself after a strenuous jump from the engine and she realizes that she is going to faint, but first locks one handcuff on the captive and one on herself, and immediately afterwards falls unconscious. Field, the culprit, who has been knocked unconscious, regains his senses and realizes the situation. He carries the girl with him to what he deems a place of safety, but is overtaken by the plain clothes men and the banker, where womanlike, she comes to long enough to inform the bank president that she guesses she fainted, but she got him. The bank president, whose admiration had previously been strongly augmented, now shows his love for the girl and clasps her in his arms.

THE FATAL SCAR (July 31).—Ferro Cararo, a Mexican pagan in the hills of Mexico, has abducted two children in their youth and taught the older one to become a highwayman. Carlos, the older boy, a gentleman by birth, rebels against this life and at last determines to desert the old brigand. He divides his spoils with his teacher and departs for the States, taking his younger brother with him. Ten years later we find him well established in the community, having gained recognition by honesty and straightforwardness. He meets a beautiful girl through an accident to her brother. They become sweethearts. Ferro, the Mexican, finding it too hot for him in his native home, also departs for the States. An incident brings the teacher and the slave children together. Ferro recognizes the scar which he himself had made upon the wrist of Carlos. Ferro, fearing he would be recognized, determines to give Carlos up to the authorities, and inveigles the sheriff into running Carlos down and shooting him as a murderer and desperado. His sweetheart feeling something is wrong, arrives in time to take charge of the little brother as she sees her sweetheart dying.

THE NEW GOWN (August 1).—Nathan Biddle cannot understand the little whims of woman's vanity, or realize why his wife needs new gowns so often. The question of a new one comes up and Elsie, the wife, tells Nathan that she needs it badly. She even shows him the gowns she has been wearing for the past year. Nathan looks them over, and seeing no worn spots, concludes that they are still good, and refuses the request. Elsie gives up in disgust and writes her mother for advice. Her mother writes her that men are the same the world over, Elsie's father being the same. She concludes by telling her to be patient and enclosing money for a new gown as a present. That her mother should have to send her money to buy gowns that her husband should provide, galls Elsie, and she resolves that she will not make use of the money her mother has sent. On that morning, however, Nathan tells her that he will bring home Mr. and Mrs. Kirk with him to dinner, and to be sure and look her prettiest. How could she look her prettiest in gowns the Kirks have seen so often? Then it is that she remembers her mother's letter, and resolves to use the money. She makes a quick reply to Nathan's refusal, that "there is another who will buy it for her then," and Nathan gasps in amazement, and fiercely demands to know what she means; but Elsie will not say anything more and Nathan laughs at the absurdity of doubting her. After he has gone she goes downtown and buys the gown her heart is set upon, so that when Nathan and his guests arrive, she gains the admiration of the Kirks and her husband's displeasure. After the guests have left Nathan gives away to the suspicion and doubt he has held back and demands to know where she got the new gown. Elsie, seeing an opportunity to tease him, makes the most of it, and Nathan, losing his temper, makes an accusation against her. That he should dare to doubt her hurts worse than anything else and she concludes that there is but one thing to do—leave him. When she is leaving he again pleads to be informed, but she turns from him and in his hot temper he tells her to go and never see him again. Later he begins to realize that he was wrong. He goes to her room, finds the mother's letter and he hastens to Elsie with a penitent heart and receives the blessing of her forgiveness.

THE MESSAGE OF THE ROSE (August 2).—Alonzo, the timid, loves Ghula, a beautiful senorita of sunny Mexico. Enraptured by her charms, and not bold enough to personally declare his passion, he sends her a white and red rose, requesting that she wear the red rose that night if she returns his love, but if her heart belongs to another, to wear the white. Unconscious of his friend, Manuel, whose passion for Ghula is supreme, he intrusts him with the message and the roses. Manuel, seeing an opportunity to be rid of his rival, withholds the message and the red rose, giving Ghula the white rose to wear. That night, at the garden fete, Alonzo, seeing that Ghula wears the white rose, accepts it as his dismissal. The next day Ghula receives a message which she cannot understand, saying that Alonzo, since she could not give him her love, has given his life to the cause of the revolution, and when Manuel asks her to be his wife, she tells him her heart belongs to the one who has gone. Manuel's first impulse is to confess his duplicity, but realizing it is too late, he leaves to join his command in the Federal army, with his secret undisclosed. As the months go by, Ghula despairs of her lover's return and seeks solace in a convent. Taken as a prisoner of war by Manuel's regiment, Alonzo, along with other prisoners, participate in a lottery of death, wherein those who drew black beans are condemned to die and those who draw white ones are liberated. Drawing the black bean, Alonzo is condemned to death, when Manuel, thinking to right the past wrong, sacrifices his career in liberating him, and asking forgiveness, confesses his perfidy and expiates his crime by being courtmartialed and executed. On his return, Alonzo's dream of love is shattered when he finds that Ghula has consecrated her life to the church, his only possession being the message conveyed by the rose from the hand of his lost love.

VITAGRAPH.

DR. CRATHERN'S EXPERIMENT (July 28).—Being a man of wealth, Dr. Crathern, deformed from birth, spends most of his time going among the poor and administering all the aid possible. On one occasion he is attracted by a cry from a poor tenement and upon investigating learns that Hope, a poor blind girl, and the niece of Mrs. Marly, is being cruelly beaten by her. He intercedes in her behalf and proposes to the woman that he will be the legal guardian of the child. She agrees and after the legal formalities have been attended to, Hope is taken to the doctor's home and placed in the care of his housekeeper. Later she is sent away to a school for the blind, and after spending two years at this institution, she returns home, grown to a beautiful womanhood.

Believing that she will never see his deformity, Dr. Crathern proposes to her and is accepted. The wedding day has been set; but their plans are sadly interrupted by the appearance of a friend of the doctor's, an eye specialist, who, after examining Hope's eyes, makes the startling discovery that there is a possibility of restoring her sight. An operation is performed and it is successful. When she asks for Dr. Crathern she is informed that he went away, for fear that she would not love him when she sees his hideous deformity. Learning of his address she tells him that she would rather be blind than to live without him and requests him to return immediately. He does, and instead of turning away in disgust, as he thought she would, she runs into his arms.

TROUBLESOME DAUGHTERS (July 29).—Ruth Marsh tells her brother, Mark, that he will not be able to manage his daughters when they come home

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FOR SALE—500 reels of film with posters to match, all in good condition. Many subjects practically new. Address McINTIRE & RICHTER, 23 E. 14th St., New York City.

FILMS—$2 to $5. Features, $40 to $100. Machines, $50 to $100. Address INTERSTATE FILM & SUPPLY CO., 32 Nassau Bldg., Denver, Colo.

FOR SALE—500 single reels with paper to match. We also buy, rent and sell, two, three and four-reel features. Call, write or wire for our price list. Don't miss these bargains. Address ROYAL FEATURE FILM CO., 21 E. 14th St., New York City.

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THEATER—M. P. only. 300 seats. An honest house with established family patronage in a growing Chicago neighborhood. No competition. Beautiful, clearing $75 per week, favorable lease, $5,000. Open to rigid investigation. Owner built it. Address P. S., 428 S. Harvey Ave., Oak Park, Ill.

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THEATERS WANTED.

WANTED—To buy or lease, motion picture theater, preferably in Illinois or further West. Must be paying proposition and not exceed $1,000 to handle deal. Write full particulars. Address E. B. MAURICE, Hoopeston, Ill.

WANTED—To purchase, picture theater in suburbs or near New York City. Must be making money. Address M. B., care of Moving Picture World, New York City.

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COMMERCIAL REELS WANTED—500 commercials. Must be first class with posters and A-1 condition. Send list and lowest prices. Address F. W., care of Moving Picture World, New York City.

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from school, but he only laughs at her. The girls arrive and as a matter of fact they are rather timid and afraid of him. Things are getting along nicely. One day Mark, while out riding, discovers his daughters with their sweethearts. He invites the boys home and one of the girls begins to play the piano. Mark falls asleep, and taking advantage of the opportunity, the young people go into the garden, where they spoon to their hearts' content. Mark wakes up and drives the boys from the premises, with an injunction never to come near the house again. Before he goes on a business trip, Mark writes his sister to come and take care of the girls, as he is unable to manage them. Although the young ladies are afraid of their aunt, they soon observe that she is much less a termagent than their father. One day the aunt catches the girls with their sweethearts, and perceiving that they are nice fellows, invites them to dinner the next day. Whereupon the girls soon learn that their aunt is the dearest soul in the world.

THE SIXTH COMMANDMENT (July 30).—At a dance at the Silver King Hotel, one of the dancing girls, Ruth Chester, is rudely treated by Bill Williams, a gambler. Her part is taken by Jim Andrews. Jim escorts the girl away from the saloon, but is followed by Bill, who shoots him in the shoulder. Bill is hustled out of the way. Before he goes Jim threatens that if Bill ever crosses his path again he will shoot him on sight. Shortly after this Ruth and Jim are married and go to live at the shack on his ranch, where a child is later born to them.

A year later Bill Williams returns again to the town and gets into a poker game. One of the men detects him cheating and accuses him of it. Bill draws his gun and shoots down his accuser. Then, covering his retreat with his gun, gets out, and mounting his horse, rides out of town. The boys quickly form a posse and follow him. Bill manages to elude them by getting off his horse and climbing a tree. He then makes tracks across the country to a shack he sees in the distance. When he gets there he finds the shack to be that of Ruth and Jim, who is at that moment sleeping. Ruth tells him to go at once before Jim hears him or he will surely be killed. Jim, however, wakes and enters the room. He reminds Bill of the oath that he has taken to kill him and tells him that when the clock strikes he will fire. Ruth goes back into the bedroom and secures another of her husband's revolvers, and just as Jim is about to fire at Bill, she shoots Jim in the wrist, causing him to drop his gun. Taking possession of the weapon he has dropped, Ruth bandages her husband's arm, explaining that she shot at him to save her baby from becoming the child of a murderer. At this moment the posse rides up to the house and leads Bill away as a prisoner, that the law may take care of him.

WHEN SOCIETY CALLS (July 31).—Because her husband always has nightly engagements, Mrs. Bentley, in conversation with her friends, is advised to go and do likewise. This causes a separation between the couple, and a provision in the legal instrument calls for the abode of their child to be six months with the mother and the other six months of the year with the father. After living six months with her mother, Grace, the little girl, is glad to get away, for she has been out mostly every night and has not given her any care. But the child soon learns that her father is living the same life, and when she is taken suddenly ill and father and mother meet at the bedside, she sends them both away because they have not treated her right. She likes her paralytic grandfather. The parents, who have been outside, are attracted to the room by a loud groan from the old man and in the presence of her parents, grandfather and nurse, the little girl passes away. Through the invisible power coming from the old man's eye, father and mother, realizing that they have done wrong, are reunited.

COURAGE OF THE COMMONPLACE (August 1).—While ploughing his fields one day, John Cameron, a farmer, notices that his horse, Jerry, is evidently sick, so stops work and takes the team up to the barn. He looses Jerry and lets him go into a loose box, while the other horse, Jim, is put, as usual, into his stall. Cameron finds that the horse is in bad shape, and at once sets off to see a veterinary surgeon, who gives him medicine for the animal, but does not come to see what is the matter.

That same morning, Julia, his daughter, receives a reply from the principal of the School of Arts and Sciences to a letter she has written him asking the cost of a course she wishes to take. She has long hoped to get something better than a college education, and has been saving all the money she could make on her chickens in order to be able to afford it. Her elder sister, Bessie, who is rather of a frivolous disposition, already attends the school, but her parents, who have besides the two girls, several other younger children, cannot afford to send Julia as well. It is at the cost of much hard work and self denial that Julia has been able to save at all and she is now overjoyed to find that she has just enough to put her through.

That night the horse dies. Cameron is in despair, for Jim, Jerry's team-mate, is an old horse and is not strong enough to plough alone. Unless Cameron is able to get his seed into the ground and reap the harvest, he will be unable to meet the payment on the mortgage, due in the fall. Both he and his wife are greatly distressed, for it looks as if their work of years in improving the farm will all be wasted. Knowing this, Julia decides to forego her college course and offer them the money so that a new horse may be bought. This course is indeed difficult for her for she has long dreamed of what her new life would be. The sight of her frivolous sister, who does not seem to realize what opportunities she has, only makes it harder for her to bear. At first her father will not accept the money, knowing of the dream of his daughter's heart, but at length she persuades him to do so, all the time wearing a smiling face as though it means nothing to her. Truly it is such commonplace sacrifices as these that demand the highest courage.

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THE INTRUDER (Special—2 parts—August 2).—Part One—Gilbert Gray, already a wealthy man, inherits a small estate from his uncle. A farm on the estate is occupied by Henry Pendragon, a poverty-stricken old gentleman who has lived there for years rent free. He is much distressed when he hears that Gray is to visit the manor house, fearing that he may be dispossessed of the farm which he has come to regard as his own.

Nancy, his niece, who has lived with him since his son William's departure to seek his fortune in the Klondike, and who practically supports the family by the sale of her paintings, consents, at the suggestion of her proud old uncle, to play the part of maid, in order to conceal from Gray their extreme poverty.

Gray is much struck by the appearance of the pretty "maid," who admits him to the house, and after seeing her a few times he finds himself falling in love with her. The discovery of the state of his feelings causes him to decide to return to the city, as he is in no mind to marry a mere servant girl.

Part Two—William Pendragon returns from the Klondike penniless, and stays for a while with some disreputable companions in the city. He is seen there by Gray, who saves his life in a brawl over cards. The young man at length picks up courage enough to go home with his confession of failure and starts off on foot. Young Pendragon goes to the village inn and asks help of the innkeeper, Barker, who sends for his cousin, Nancy.

Meanwhile, Gray, unable to forget the "maid," has returned to the manor, intending to court her and win her for his wife. He sees Nancy enter the inn, and imagines that she is in love with Barker.

Following her one day, Gray meets William again, who tells him of Nancy's real identity. Without letting her know of his discovery, Gray seeks her out and wins her consent to be his wife, to the great delight of old Pendragon, who persuades himself that the whole affair had been brought about by his clever diplomacy.

SELIG.

THE NE'ER TO RETURN ROAD (Special—2 parts—July 19).—Becoming dissatisfied with his quiet old country home, Henry Clark, who has achieved the degree of mining engineer, goes to a mining town, where he soon becomes infatuated with Mrs. Chris Hanson. Their clandestine meetings begin to pall the woman and they later advertise themselves by being together in a dance hall. Hanson, who has returned home unexpectedly, discovers that his wife has gone and traces her to the delectable place of the dance. Explanations are unsatisfactory and Hanson kills the young engineer. Probably through the "unwritten law," Hanson was not executed, but he was sent to the penitentiary for life and the unfaithful wife drifts out with the tide of oblivion. The news of her son's death prostrates Mrs. Clark and she lives with a desire to be avenged.

Several years later Chris. Hanson and others manage to escape from jail, and after shifting around from place to place for several days with hardly anything to eat or drink, Hanson, who had been able to evade his pursuers, falls exhausted at the feet of the gray-haired mother of the murdered boy. Observing from his dress that he is a fugitive, she covers him with the gun left her by her husband before he joined the posse in search of the escaped jailbirds. The wretched condition of the convict excites her pity and, bringing down her rifle, she goes into the house for food. This brings the man to a sense of gratitude and as he is eating he sobs out his story. It then dawns upon Mrs. Clark that the murderer of her son lies at her feet and she again raises her rifle, but again she lowers it. In answer to Mrs. Clark's question as to why she is unable to kill him, the fugitive replies: "Because I told you of my mother in far away Sweden, or perhaps you have a son of your own." The motherly instinct dominates and she aids the man to escape to his native land—Sweden—before her husband and posse return.

THE STOLEN FACE (July 28).—A beautiful cabinet of carved teak, inlaid with ebony and ivory, and ornate with chiseled gold, used as ormulu—a real museum piece, an object d'art, one of the finest and rarest ever imported from the Flowery Kingdom—serves as the crux, about which is cleverly woven a story of originality—aromatic and instinct with that subtle sense of danger ever lurking in Occidental mysteries—is the new picture play, "The Stolen Face." Nothing is sacred from the profaning hand of the vandalistic tourist, and when Gray, an American artist, strays into the Temple of the God of Mercy, he covets the masking face of its beautifully lacquered idols. A Japanese

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general, who has been privileged to photograph this sacred symbol before departing to the wars, leaves his kodak in the temple while he goes out to get a tripod. Gray sees a chance to enter the edifice unobserved, goes in and takes the face from the idol. In his pilfering he steps upon the bulb operating the shutter of the photographic instrument and is unconsciously pictured.

The priests, discovering the loss of their sacred care, invest three young men as avengers to restore it. The general puts a print of the picture in the secret drawer of his cabinet, and then accidentally breaks the original plate. Eventually this cabinet becomes the property of a United States senator, whose daughter is wooed by Artist Gray. The avengers locate the cabinet and try to secure the photograph. The artist senses danger and tries to burn his now hideous and imminently tragic trophy. The girl finds the idol's face and he gladly gives it to her. She next finds the picture in the cabinet which shows her suitor as the thief. She dismisses him as altogether unworthy and restores the idol's face to the Japanese ambassador, indicating that she found it in a curio shop, which saves the cowardly but humiliated Gray from the yellow avengers.

HENRIETTA'S HAIR (July 29).—Husky Dan Keough, a button factory worker, is smitten with Lena Helmstaedter, a shy girl who works next to him, on account of her beautiful hair. This piques the scheming Henrietta Hendershot, who is anxious to get Dan for her company. She goes to a hair-store, and lays in Mary Garden coronets, Eames braids, May Irwin Bondinlets, and a lot of wavy puffs. This transforms her into a hirsute Hebe and catches the eye of the honest Dan. He deserts the loyal and loving Lena and takes up with the haughty, flirty Henrietta. The latter fails to pay for all her new headgear, and is sued for damages by the hair-dealer, as she not only did not pay for the "glory," but spitefully declared "the red was fading into dirty green." In court she is compelled to take off her hair in evidence, and Dan, who is present (unknown to her), is horrified to see the profusion of idolized hair reduced to a whispy nubbin. Henrietta is compelled to settle and Dan goes back to nature, or, rather, the lovely Lena, whose hair is only one of her beauties.

BORROWING TROUBLE (July 29).—Tom Harding and his chum, Dick Woods, lolling at ease in the smoking room of their club, recall the fact that they are both due at a masquerade party to be given by the mother of his fiancée. As time is pressing, they have no opportunity to get even dominoes, but hustle into conventional evening dress. Close to the entrance of the ballroom they are accosted by two hoboes, and it inspires Tom with a highly original and aromatic idea. He hustles the tramps to the club, exchanges clothes with them, and gives them the freedom of the club. The tramps, after enjoying their smokes, like monkeys, search their pockets. Finding the invitations to the ball, they decide to take advantage of their clothes and the credentials; so Tom and Dick are refused admission, as they are odoriferous and have no tickets, whereas when the hoboes come they are welcomed. Finally, Tom and Dick get in, and the comedy complications amplify with amusing rapidity. The conclusion is as ridiculous as it is satisfying.

THE TAMING OF TEXAS PETE (July 30).—Texas Pete, a gun-man, is "extra" bad when in liquor. This, however, does not terrify the ranch foreman, who discharges him for drunkenness. Pete laces on his hardware and lurches off, with the intention of shooting up the town where he pumped in his original trouble. On his way he comes across Baby Betty, the imperious pride of the ranch, who has strayed from home and is lost. She demands that he give her his gun, and he obeys her childish caprice. Then she orders him to take her home, and he obediently leads the way for further orders. When they arrive at the ranch she tells her father, the owner, that Pete is a real man and must be given work. The interest and astuteness of the child, tenders the tough westerner and changes him, so that he cuts out the liquor, and becomes a man again. When Baby Betty is abducted by a half-breed as revenge for some fancied wrong, Pete takes the trail like a blood hound, and rounds up the sneaking villain after a desperate fight. He returns the little girl to her parents, showing gratitude for his own reclamation as a respectable member of society.

MAN AND HIS OTHER SELF (July 31).—Jack Barnes, a young business man, reckoned as "a live wire" in the ranks of the Smart Set, is unfortunately addicted to the questionable pleasures of a great city. He holds a mortgage on Farmer Vale's property and he thinks seriously of foreclosing, but decides to run out in his auto and talk it over before acting. He stops by the district schoolhouse where Mary Vale is the teacher, asking directions as to the farm. Without revealing her identity, she gives him the information, and he is at once much attracted by her. At the farm, Barnes is so severely injured by a vicious stallion that he is put to bed at the farm-house. Mary, the daughter, whom he met at the school, volunteers to be his nurse. The presence of this fine, pure girl acts like a tonic and a benediction, and makes a deep impression upon the man's character. Eventually he returns to the city and the old, fast friends flock about him, magnifying temptations. Then begins the struggle between his mean former self, and the higher power that has been aroused within him. The two selves are shown arguing it out with him in the same room, and finally the better part triumphs, the meaner succumbs. He abandons his old, bad ways, looks toward the sunlight and goes forth into the pure air of the country to claim Mary Vale as his wife.

THROUGH ANOTHER MAN'S EYES (August 1).—Tom Norton is a lovable young fellow, but has a weakness for drink that eventually leads to his ruin. He is in love with Eunice Baily, who cares for him and does her best to break the fetters of a habit that becomes a vice. He has a friend, Wallace Elder, who secretly loves Eunice, but who lacks the personality of the dashing drinker, Tom. When they are passing down the street, Tom staggering along with his assistance, he tries to conceal the plight of the former when they meet Eunice. The sharp-eyed young woman sees the pair and has a better chance than ever to compare them. Wallace has an opportunity to recommend Tom for a position as night watchman in his uncle's factory. Tom accepts the situation, but burglars, hearing of his weakness, manage to get him drunk and then rob the office. The fruit of his folly manifolds itself to his befuddled senses, when he finds the safe blown open and the office littered with wreckage. Eunice sends his ring back and advises him to try life in a new city. He goes West and is implicated in a robbery, for which he serves time. His poor old mother lives to welcome him back home after five years. He finds things changed, as he determines to face about in life. He looks through the window of Wallace Elder's home, and the scene that reveals itself indicates what might have been for him—so he looks longingly into happiness through another man's eyes.

MELIES.

IT HAPPENED IN JAVA (July 31).—Aunt Mary is a distinguished archoeologist from America, visiting the ruined temples of Boro-Budur, on the island of Java, Dutch East Indies. She is accompanied by her two nephews, College boys. After passing the customs inspection, they proceed to a hotel, where the manager receives a telegram advising him to pay special attention to the woman and her two young companions. The telegram is misinterpreted and the police are called in on the case.

Fearing that their study may be interrupted, Aunt Mary and her nephews hurry to the ruins with the manager and the police hot on their trail. They make an interesting trip through the beautiful sculptured ruins, but are all the time trailed, until at last they are intercepted, only to find that in the first telegram there was a mistake in transmission, and that the police were seeking them to render aid rather than to interfere with the duties of their archaeological research.

BIOGRAPH.

THE VENGEANCE OF GALORA (July 28).—In her own outraged sense of injury Galora sought to bring the young express agent into the justice that men might give, while the other woman sought to save his life from moral disaster and won. So the vengeance of Galora worked for the common good—one man was saved in a moment of weakness, while through many thrilling adventures the real offenders were brought to justice.

MISTER SPRIGGS BUYS A DOG (July 31).—Mrs. Spriggs wanted a nice big dog. She gave Spriggs the clothes line to capture one, but with true housewife instinct, she demanded that he must not cut it. A maiden lady cried for her Nero, and Spriggs in the police station was accused of dog felony. It is needless to say there was no addition to the Spriggs' family.

THOSE LITTLE FLOWERS (July 31).—Quite harmless in themselves, but when Mrs. Ronald G. Saunders saw her faithless lord purchasing the innocent blossoms, she was for a divorce right away. Henceforth she would devote her life to charity. The fond one on whom the flowers were bestowed cast them forth. In her pursuit of uplifting the lowly, Mrs. Saunders found them, and the monster husband was at once transformed into a dear, kind, good one.

WHEN LOVE FORGIVES (August 2).—Bessie, the bookkeeper, and Harry, the confidential clerk, are sweethearts. Harry does not fully realize the strength of Bessie's affection, but later, on the eve of a false step, he is made to appreciate her devotion and grit.

THE MONUMENT (August 2).—A little newsboy buries his mother and longs to raise a monument to mark her resting-place. With a few pennies he has saved, he does so, sacrificing every indulgence and even life itself in the end.

PATHEPLAY.

CURIOUS SEA CREATURES (July 29).—There are millions of little creatures serving their particular functions in the scheme of things, but which are unknown to those who have not made a special study of them. The floor of the sea is the home of a great variety of these creatures and this film serves to bring them to our attention in a very interesting manner. Among the fishes studied are the Sea Cucumber, a delicacy of the Chinese table,

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worth about 35 cents a pound, which is found off the Malay peninsula; the Hippocampus, or Sea Horse, so called because of the remarkable resemblance it bears to a horse's head, and the Bonellia, which moves from place to place by the alternate inflation and deflation of its body.

DAILY DOINGS IN MANILA (July 29).—This film will satisfy the desire of Americans to see just how well the natives of the Philippine Islands are progressing under the rule of the Stars and Stripes.

THE HAUNTED HOUSE (July 30).—On the night she is to be graduated from school, little Violet Watts implores her father to accompany her, as she is afraid to pass a house which has long borne the reputation of being haunted. Jim Watts hesitates because he knows that his enemy, Pete Brooks, is gunning for him, but finally Watts starts for the commencement with his daughter. As they pass the haunted house a noise within is heard. Jim decides to investigate. Pete Brooks has been following Jim stealthily and continues after him into the house. In one of the rooms Watts comes upon his mother talking to Brooks' father. Jim and Pete demand an explanation. The old folks declare that they are old sweethearts and in order to be friends are forced to meet in the haunted house because of the feud between their sons. Their hearts touched by the pleas of the old lovers the two men agree to discontinue the warfare.

THE CALL OF THE BLOOD (July 31).—Thomas Gray arrives at a little Western town with a note from the governor of the state asking the sheriff to help the young man find his sister who, when a child, went West with her father, and has not been heard from for twenty-five years. One of the cowboys, when consulted, says the girl has been brought up by the Indians and is now living at their camp. Tom identifies his sister by a slight scar. He offers to take her back East, but the girl's Indian lover orders her to stay. The girl is undecided, but when the Indian wounds her brother for attempting to take her away by force she hears, for the first time, the call of the blood, and answers.

A STUDY OF BIRD LIFE (August 1).—Lovers of birds, and practically everyone is in that class, will sieze this opportunity to study a number of birds which are so uncommon that many of us have heard of them but never have seen them. The camera pays a visit to the home of the yellowhammer, the hedge-sparrow, the woodcock, arriving here just at dinner time, the owl, where twin owlets are proudly on exhibition, the beautiful hen-pheasant and her young at play, the linnet and her brood waiting for father, and a kingfisher that proves his right to the name by displaying a large fish which he has caught.

MONTE CARLO (MONACO) (August 1).—Monte Carlo is unquestionably the most beautiful spot in Europe and millions of persons journey from the four corners of the globe every year to see it. By means of this film the beautiful resort is brought before your eyes with all of its charm.

WHERE CLOUDS AND MOUNTAINS MEET (August 2).—There is a stage which daily makes a sixteen-mile journey through Yosemite National Park where natural and not artificial beauty reigns. The Pathe camera has taken the same route and as a result the verdant valley is transplated to the screen. On both sides of the beautiful valley are lined enormous peaks (one of them, Half Dome, a mile and three-quarters high) and entrancing waterfalls, Bridal Veil and Yosemite, the latter 2,600 feet high, Vernal and Nevada, spilling their sparkling streams into the turbulent little Merced River that winds its way like a silver thread through the Yosemite Valley.

COLOMBO, CAPITAL OF THE ISLAND OF CEYLON (August 2).—A jinricksha journey through this little town, showing all the scenes of interest, which are indeed many.

THE SPRINGTIME OF LIFE (Special—3 parts—August 1).—Little Gerta, when her mother dies, is brought to her father, Carl Von Seydling, a government official, who deserted his wife and child a few years before. Councillor Van Seydling found the child's presence in his household to be cumbersome and for that reason turned her over to one Sarah Anderson, a nurse. Although Van Seydling did not know it, the Anderson woman was a notorious fagin. She promptly sold Gerta to a beggar, who taught her to beg and to steal. One of her begging trips brings Gerta to the attention of a young man named Alm Stoddard. He becomes interested in the pretty child and upon learning her story is horrified. The police are notified. They arrest her supposed father, but Sarah Anderson escapes.

Little Gerta is adopted by Alm's mother and grows to be a beautiful young woman. Alm falls in love with her, but Gerta has lost her heart to the dashing Lieutenant Wiles. Through Alm's efforts the character of this man is shown to Gerta, and thus she is warned in time. Lieutenant Wiles challenges Alm to a duel and in the encounter Alm is wounded slightly. Gerta, frightened by the trouble she has caused, disappears, leaving a note begging the Stoddards to forgive her seeming ingratitude.

Some years later a grand opera star, Mlle. Hauser, has taken the public by storm. Among her admirers is Alm Stoddard, although he is too fainthearted to write to her or tell her that he knows her to be little Gerta. She, from behind the footlights, has recognized him but, fearing he has not forgiven her, makes no sign of recognition. Another man, in constant attendance at the opera, is Councillor Van Seydling, who has long since believed his daughter dead. By a strange coincidence Sarah Anderson is employed as Gerta's maid. She has not reformed any and when she steals Mlle. Hauser's handbag she extracts a picture of a very little girl. Looking at the picture Sarah suddenly realizes that Mlle. Hauser is none other than little Gerta.

That evening the audience is assembled when a fire breaks out. in the panic that follows Alm is the only one who remembers Gerta. At the risk of his life he brings the unconscious girl out of danger. At the corner drug store Sarah Anderson, mortally injured, is dying. She bares the story of her life and among the listeners is Councillor Von Seydling. The memory of his misdeeds strikes terror to his heart. Van Seydling hurries out and, finding his daughter in the arms of Alm, begs her to forgive him. The girl is mystified, but a little explaining clears the situation. Following custom, Alm asks her father for her hand. Von Seydling asks Gerta to decide and she, clinging to Alm, smiles her contentment.

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THE DREAM FAIRY (July 16).—Sylvia, the crippled daughter of Senator Burton, unable to romp and play like other children on account of her deformity, spends much time in reading fairy books and becomes a great believer in the characters. One day she meets Tim, a lame newsboy, who, on account of his infirmity, is not able to sell as many papers as his competitors. She purchases a paper and then offers him her story book. But Tim does not believe in fairies and declines to accept the book. Sylvia is so overjoyed by the news that her parents have engaged a great European specialist to cure her that she falls asleep and dreams that her fairy godmother gives her three wishes. Wishing to see Tim, the little girl finds herself transported to the little newsboy's wretched home. She then wishes that Tim would be cured of his lameness and forthwith the little newsboy throws away his crutches. The godmother then tells her that she has one more wish to make and that she should wish for her deformity to pass away; but being touched by the poverty of Tim's parents she wishes that they be given a lot of money. The little girl then wakes and tells her parents of her dream. The end of the films proves that there must be fairies, for every one of the dreams comes true and besides little Sylvia is cured.

TO ABBEVILLE COURT HOUSE (July 18).—Just before Mrs. Higginbotham dies she writes a letter to Colonel Grandson, her only relative, begging him to take care of her little son, Albert. She entrusts the letter in the care of Uncle Ranse, her faithful old negro servant. After the obsequies Uncle Ranse and Albert start out to the Abbeville Court House, where lives the colonel. Their scant supply of food is soon devoured and Uncle Ranse, touched by the pitiful call for food from the little fellow, leaves him and starts out to get a supply. Just as he is about to appropriate a bag of potatoes he is apprehended and taken to town. In the meantime Albert has been picked up by Captain Ransom, who happened to be passing along the road. The captain and Albert later meet Uncle Ranse and his captor and there is instant recognition between the old darkey and the little boy. Uncle Ranse's explanation releases him and the captain sends the pair on to the Abbeville Court House, where they are well fed for the first time in many days.

ON THE BROAD STAIRWAY (Second of the Kate Kirby Cases) (July 19).—On the eve of his marriage to Alice Osborn, Philip Morton realizes that he cannot marry her; he loves her sister, Marquerite, more than he does his bride-elect. Marquerite breaks down momentarily, but upon hearing her sister's voice, commands Philip to go where his honor calls him. She then goes to a lounge at the head of a stairway and writes a letter to Philip, telling him that while she loves him her little sister's happiness must have first consideration. Hearing the approach of some one, she hides the letters in the lounge.

Into the drawing room, where the guests have been assembled ready for the commencement of the ceremony, a maid rushes with the terrible news that Alice has been found dead upon the stairs with a stab wound in her back. The chief of police is given the case, and with a number of officers and Kate Kirby, the famous woman detective, he arrives at the Osborn mansion, where a rigid search is instituted. Kate finds the hidden letter, and this, together with the knife that is found to be the property of Philip, cause his arrest. Morton is put through a vigorous third degree and the chief, being unable to get a confession from him, leaves him alone with Marquerite, in the hope that he will confess to her. But he only protests his innocence. The whole matter is cleared, however, by Kate, who discovers finger marks upon the lounge.

A TARDY RECOGNITION (July 21).—Florence Aldrich is disinherited because she marries James Harrold against her father's wishes. Mr. Aldrich then gives all his money to his other children, John and Maud, who, after getting possession of it, neglect the old man shamefully. In the meantime and later, through the acquaintanceship formed by

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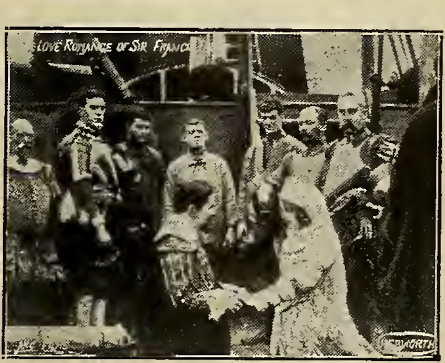
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their little daughter with an old man whom she always meets in the park, and who turns out to be the father, the estranged daughter and her husband are reconciled to their aged parent.

A GREAT METROPOLITAN NEWSPAPER (July 22) (Taken by courtesy of the New York Herald). —An absorbingly interesting series of pictures which follow the life history of the newspaper from the automatic typesetting machine to the hustling, pushing "newsies." From it we gain some idea of the clock-work precision which is necessary that we may enjoy our paper at the breakfast table.

A KNIFE OF FIRE (July 23).—Oxygen and acetylene form the "blade" of this marvelous knife which cuts through a piece of Krupp steel sixteen inches square in four minutes! Think of a man calmly cutting holes in a boiler with a compass! The days of witchcraft are at hand.

AT MIDNIGHT (July 23).—Crash! Aunty sat up in bed screaming, and the terrified family started on a burglar hunt. Papa tiptoed cautiously up stairs and sonny—slightly the worse for wear—knocked him down stairs with an Indian club, thinking he was the burglar. When the policeman arrived he found—a mouse.

THE MEADOW LARK (July 25).—Mamie Meers, who sings in the choir of a simple little country church, is courted by the Rev. John Wilbur. But she is cold towards him and only dreams of the fame that she might receive upon the stage in a big city. Urged on by the ever-present desire to become a great actress, Mamie leaves for the city and manages to get a position as a chorus girl. In her dressing room, as she is waiting to be called, the daisy, which she is holding, brings back the times when she and the reverend gentleman were together in the daisy field, and being so engrossed in her reverie she forgets to appear, and is discharged. After a hard struggle her fine voice secures a position for her in a vaudeville company. Mamie, tired and disillusioned with regard to her theatrical success, tries her best to sing, but being weak, is about to faint, when the minister, who had seen her name billed outside, jumps upon the stage from his orchestra seat, and catches her in his arms. They go back to the little country church, where they are married.

A PROPOSAL FROM THE DUKE (Being the first story of "Who Will Marry Mary?") (July 26). —Mary Cuyler (her real name) at her grandfather's death, was left in possession of a fortune of one hundred and twenty-two thousand dollars a year, representing his interest in the Silver Star Mine in California.

Upon visiting the office of the Trust Company, Mary is surprised and gratified to receive a visit from Mrs. Reed, wife of the president of the Occidental Trust Company and an old friend of her mother. She invites Mary to make her a visit at her country place in Maroneck and Mary accepts.

At the country house Mary meets a brilliant gathering of debutantes and young men. Among the latter are two New York society men, a Scotch nobleman, an Italian duke and Captain Justin Bradford.

The Italian duke, Leonardo di Ferrara, is in a distinctly impecunious state. Suffering from the insistent demands of indignant money lenders, he looks upon the recently arrived young heiress as a direct answer to his prayers.

Captain Bradford falls in love with Mary at his first sight of her, but as he has nothing to recommend him beyond good looks and a sterling character, he has at first little chance against the duke's glittering personality and Machiavellian methods.

The duke succeeds in becoming a hero in Mary's eyes by rescuing her from a fire in the stables, which has been started by a stableman bribed by the unscrupulous nobleman.

A little later, however, Mary is given a true insight into the character of her fond admirer. While she is sailing on the lake with the duke the motor boat is set on fire by the engine. The duke seizes the only available life-preserver and jumps overboard, leaving Mary to her fate. Bradford, who has been following the course of the motor boat with longing eyes, swims to Mary's rescue.

Afterwards when Mary attempts to find and thank her gallant rescuer, she discovers that he has been ordered to headquarters.

THE GREED OF OSMAN BEY (July 28).—Zulika, the beautiful daughter of Osman Bey, swore that no other woman would claim Ahmet, the son of the sheik, when her eyes fell upon him, and Ahmet entertained the same thought of Zulika. But Osman had different plans laid for his daughter—she was to be married to a wealthy rug merchant. When the wealthy suitor came and saw Ahmet in the garden with his arms around the beautiful Zulika, he went at once to Osman, who ordered one of his slaves to throw the intruder into a sealed prison, so that he would suffocate. The slave complied forthwith. Some time later Ahmet's father died and Osman, in fear, released the captive. Ahmet went at once in search of Zulika, whom he found with the merchant about to be made one. Ahmet cast gold and jewels at the feet of Osman, telling him that this should satisfy his greed. Osman, struck by the brilliancy of the jewels, dismissed the merchant and gave his daughter to Ahmet.

THE BELLS (July 29).—At the express wish of her father, Lucy Martin marries Leo Noakes, a stingy man and one twice her age. When they are at church one Sunday a fire breaks out and everybody manages to escape with the exception of Lucy, her husband and her former sweetheart, Walter. While Noakes sinks tremblingly upon the floor, Walter seizes Lucy and brings her to safety. Regardless of his many burns, he dashes back into the roaring flames and drags out old Noakes. But upon investigation it is discovered that he is dead. Even though he had been cruel and harsh to her, Lucy bewails his loss. Some time after the obsequies Lucy succumbs to the wooing of her former sweetheart.

AS THE TOOTH CAME OUT (July 30.)—Terrified at the sight of the dentist's forceps, his victim takes gas and dreams that he is in the clutches of demons. The extracted tooth grows as he gazes at it, and pursues him when he flees, but he awakens in time to escape disaster.

GRAND CANYON OF ARIZONA (July 30).—From the brink of the most famous chasm in the world we gaze across thirteen miles of space to the giant walls opposite. Then, descending 3,000 feet, we come to the turbulent river which has carved this mammoth bed out of solid rock. One of Mother Earth's great wonders superbly photographed.

Picture Theatres Projected

Philadelphia, Pa.—M. Raidman has been awarded the contract for a moving picture theater to be erected at Fifty-first Street and Baltimore Avenue for Charles Segall. Building to be one-story, 50 by 100 feet.

Philadelphia, Pa.—C. White & Bro. will have plans drawn in the near future for a moving picture theater at Parrish Street and Haverford Avenue. Building to be brick, one-story, 20 by 127 feet, and to seat about 300 persons.

Chester, Pa.—Graham & Champion, Philadelphia, Pa., are estimating on plans for a theater building to be erected at Chester, Pa., for L. E. Conness.

Chicago, Ill.—L. A. Cohn & Bro., 1118 South Canal street, have plans under way for a one-story theater and store building, 50 by 135 feet, to cost $40,000.

Rockford, Ill.—Bijou Theatrical Enterprise Company, W. S. Butterfield, manager, Battle Creek, Mich., are to build a two-story theater in this city to cost $100,000.

New York, N. Y.—Mr. Greenberg, care Weinstein & Co., 151 W. 30th street, is to alter an apartment building into a moving picture theater to cost $15,000.

New York, N. Y.—Knepper Realty Company, 19 Nassau street, has received bids for the erection of two open air moving picture theaters.

Brooklyn, N. Y.—Farber & Markowitz, 189 Montague street, have about completed plans for a one-story moving picture theater, 50 by 100 feet, to cost $15,000.

Philadelphia, Pa.—Dorsey & Smith have been awarded the contract for the erection of a theater building at 1632-34 Market street, for Daniel Dever. The work of tearing down the buildings at present on the site, pending the completion of the plans for the new structure, is under way.

Philadelphia, Pa.—William H. Hoffman is preparing plans for remodeling the residences 1334-36 Arch street, into a moving picture theater, for Albert M. Greenfield.

Philadelphia, Pa.—A moving picture theater is to be built at the northeast corner of Juniper and Market streets, to include one-half of the building formerly occupied by Showell & Fryer. The theater portion will be 144 by 42 feet. The remainder of the building will be retained for stores and offices.

Tottenville, S. I., N. Y.—W. W. Laird, Main street, has completed plans for a one-story moving picture theater. 40 by 86 feet, to cost $5,000.

Buffalo, N. Y.—G. Morton Wolfe, 638 Ellicott square, has completed preliminary plans and is now negotiating for a site for a theater building, 55 by 100 feet, to cost $65,000.

Buffalo, N. Y.—Charles Farrell, 238 Broadway, is preparing plans for a moving picture theater to cost $20,000.

Bangor, Me.—Graham Realty Company have completed plans for a one-story moving picture theater, 75 by 100 feet, to cost $25,000.

Plainfield, N. J.—Louis A. Sheinart, 194 Bowery, New York City, has plans about completed for a two-story moving picture theater to be erected in this city during the summer. The structure will measure 50 by 200 feet, have seating capacity for 800 and cost $35,000.

Lebanon, Pa.—George H. Boyer, 779 Cumberland street, is preparing plans for a two-story theater and lodge hall, 36 by 110 feet.

Baltimore, Md.—Huntingdon Theater Company, 223 W. 25th street, have completed plans for a one-story moving picture and vaudeville theater to cost about $20,000.

Cambridge, Md.—George W. Bennethum Co., Inc., 645 Penn street, have invited bids for a one-story moving picture theater, 47 by 116 feet.

Cleveland, O.—J. S. Jablonski, a photographer with a studio at 6122 St. Clair avenue, will build in the near future a one-story moving picture theater, 29 by 72 feet, to seat 226 persons.

Cleveland, O.—A. C. Wolf, 755 Rose building, is preparing plans for a two-story moving picture theater, 40 by 128 feet, with seating capacity for 1,000 persons and to cost $30,000.

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CRYSTAL.

THE PAPER DOLL (July 29).—George Clements and Alice Wilson are sweethearts. She is also admired by Eugene Raynor, who, calling while George is visiting Alice, is invited to attend a picnic with them the following day. At the picnic Charlotte Lillard, who admires George, induces him to take a stroll with her. Alice sees this and follows the couple. Charlotte places her arm around George and Alice becomes jealous and thinks that George is untrue to her. She, in return, pretends that she likes Eugene and he takes it seriously. George and Alice quarrel and part. The following day Alice is entertaining her little sister, Georgia, and shows her how to make a dress out of paper for the child's doll. The child is delighted and cuts paper until she is able to make dresses for her doll as proficiently as Alice. That evening Eugene calls on Alice and makes love to her. Alice listens to him and he proposes marriage. She still loving George, despite their quarrel, refuses Eugene's proffered love and he starts to go. Just then George calls and Alice refuses to talk to him. George blames Eugene and determines to get even with him. The following day George, desperate, takes his revolver and goes to Eugene's rooms, bent on killing him. After a struggle Eugene succeeds in overpowering him and takes the gun away and keeps it. The gun has George's name inscribed on it. Eugene, resolved that he cannot live without Alice, writes a letter to that effect to her and tells her that he intends killing himself. Just then Belmont, a friend of Eugene, calls and induces him to go out. The note to Alice, having been left on a desk, is blown out the window and falls near where Georgia is playing in her garden. The child cuts it up and makes a dress out of it to fit her doll. Later, Eugene returns and accidentally discharges the revolver, which causes his death. The police arrive and find George's gun. After investigation, George is arrested. Belmont having been told by Eugene of George's threats and attempted violence, informs the police. George is placed on trial for his life and the evidence against him amasses, until there is small prospect of his escaping the electric chair. Alice is sitting at home, lamenting, hoping for George's acquittal when Georgia happens to show her her doll's new dress. Alice takes it and reads Eugene's death message thereon. She rushes to court with it. The evidence in the case was presented on both sides and a sure verdict of guilty was looked for by everybody. The judge has just risen to give his final instructions to the jury when Alice rushes into the courtroom amidst great excitement and insists on seeing the judge. The judge reads the message and confers with the district attorney and counsel for the defense. Eventually the indictment against George is quashed and he is liberated. He thanks Alice for her timely arrival and they, forgetting all past quarrels and differences, acknowledge their supreme love for each other and fall into each other's arms.

WHAT PAPA GOT (August 3).—Pearl and Chester, her sweetheart, rehearse amateur theatricals so as to have an excuse for their lovemaking. As a result they incur the displeasure of Pearl's pa and he forbids Chester calling at the house. This Chester refuses to agree to and pa is compelled to kick him out on his next visit. The next day Chester writes Pearl a note asking her to meet him that afternoon in the park near her home. Pa gets hold of the note and devises a scheme to once for all get rid of the unwelcome suitor. He makes sure that Pearl intends keeping the appointment and then he hires a tough to beat Chester up as he waits in the park for Pearl. The tough that pa hired gets hurt in an accident and he induces his friend, another ruffian, to take his place and to give the waiting victim a very severe trouncing. Pearl is about a half hour late in keeping the appointment and Chester sees Pearl's pa waiting also, a little distance away. Chester sees that pa is on to the game so he strolls away just as the tough comes into view. Pa determines to wait until Pearl shows up and thinks that he will be able to cure her of her infatuation. The tough mistakes pa for the man he is supposed to beat up, and sets sail for him. He literally cuts the old man to pieces, when Chester happens to turn and see it. He rescues pa and takes him home. Pearl is just about leaving, but pa, thankful for his rescue, joins the young couple's hands and insists that Chester is a real hero and worthy of Pearl's hand.

HER LITTLE DARLING (August 3).—Balsam, a gay widower, courts the Widow Snow. She promises to marry him, provided he will always love her and her "little darling," at present at school. They are married, Balsam never suspecting that "little darling" was a cherub weighing two hundred pounds. Later, after the child, so-called, insisted on calling Balsam Papa and sitting on his lap, she is sent back to boarding school. Her mother dies, and Balsam, after the period of mourning is over, decides to take unto himself another wife. He courts the pretty Myrtle Minx, and his suit is successful. They are married, Balsam, of course, neglecting to mention "little darling." Unexpectedly, she pays her father a visit, just as Myrtle's father is visiting them. Balsam is in a quandary. He hides the cherub in another room and she falls asleep. Myrtle insists that she hears a noise in the other room, it being the snoring of the big girl, but Balsam lies out of it. The deception is continued for a while until Myrtle's pet dog jumps on the cherub's shoulder, causing her to awaken and let out a horrifying scream. She, of course, is discovered and Myrtle insists that the woman is not Balsam's aunt, as he lyingly contends. She rushes from the room, and Balsam follows her. Myrtle's father stays with "little darling" and they fall in love. They go away and get married. Returning, they inform the still fighting couple of what has happened, and when "little darling" informs Myrtle that she is her step-mother, as well as her step-daughter, all are in a state of collapse.

VICTOR.

IN AFTER YEARS (August 1).—In a double exposure scene, Gertrude is seen dying at the age of forty, and is seen playing her own daughter at the age of eighteen. She sends a letter to Jim, her old sweetheart, asking him to care for her daughter. When Jim gets the letter he sees a vision of his past affair with Gertrude. As boy and girl in the country they are in love. A city chap comes, and Gertrude is attracted to him. He is a drunkard. They arrange an elopement. Gertrude does not know of this. Gertrude passes Jim's house at night and he sees her. The city chap follows. Jim follows the city chap, arrives at the place where he and Gertrude are, and protests. The city chap strikes Jim over the head with the butt of a revolver and he and Gertrude elope. With the passing of years Jim grows prosperous. This ends the vision scene.

When Gertrude comes to Jim he is struck by her resemblance to her mother. He falls in love with her. Another city chap comes. He also is a drunkard. Jim forbids Gertrude from having anything to do with him, fearing she may share her mother's fate. Gertrude flirts with the chap and Jim is angry. The chap takes Jim's automobile and goes to a spot nearby, leaving a note for Gertrude. She follows, leaving a note where Jim finds it. The chap tries to force Gertrude to elope, but Jim comes on the scene and prevents it. He takes Gertrude home in the auto.

Arriving home, Jim is in despair over Gertrude's conduct. She pouts and pretends to be penitent. At the saddest moment in the scene Gertrude says to Jim, "I only went with him to make you jealous. You are so stupid I have to propose to you myself." Jim realizes that happiness has come to him at last.

ECLAIR.

THE GREATER CALL (3 parts—July 23).—A rich society woman, Mrs. Worthington, having received a telegram advising her that her mining interests in Northern Canada are involved in such a serious situation that unless she is prepared to spend a large amount of money in litigation she is likely to lose it all, again tries to persuade her recalcitrant daughter, Margaret, to accept Joe Morton, a wealthy young man, as her husband. But each time, however, the mother meets with a stern refusal, and on one occasion the daughter has an opportunity to show her mother how deeply engrossed Joe is in a game of billiards. Dick Worthington decides to go to their property to try to straighten matters out. He is accompanied by his sister, Margaret, who, after much persuasion, gains the consent of her mother.

While out riding one day, Margaret is seen by one of the two outlaws—Ray Rust and Steven Stone—and he follows her to her bungalow. These outlaws were formerly habitues of the Polka Holla Camp, some hundred miles from the Worthington bungalow, but were driven away for card cheating. Learning of the whereabouts of such a beautiful young girl, these two depraved creatures set out to kidnap her. Coming upon the bungalow when Dick is away, they begin to shake dice for her, but later decide to fight for her. Stone is the victor, and, after making a detour for a minister, forces her into marrying him. As they live together Stone finds his manhood asserting itself and he tries to make her comfortable. He tells her of his wealth and tries to have her return to civilization, where he will make her one of the wealthiest of women. But Margaret remains obdurate.

A child is soon to be born to them and she begs her husband to go away, as she does not consider him worthy to be known as the father of her child. He consents, and that evening as they are on their way they come upon Polka Holla Camp, where Stone observes a sign to the effect that he will be shot on sight for card cheating. The threat of the habitues of the camp would have been carried out were it not for the appearance of Margaret, who, realizing that he has been turning good, jumps in front of him, saying that if he is to be shot, that they must also kill her.

Brick-top Tillie comes to their rescue and takes them to her shack, where they spend the night. In the morning, Margaret will not leave him. Ray Rust, having learned of the camp incident, goes to the city, intent upon bringing harm to Stone, and informs the Worthingtons of the whereabouts of their daughter. Dick, who had long since returned, having given up all hopes of ever finding his sister, at once sets out in company with Ray, to Northern Canada. He takes the ailing Margaret back with him to the city, and Ray, who attempts to murder Stone, only wounds him. When he is convalescing, the would-be murderer is brought before him for identification. Ray is greatly surprised to learn that Stone will not recognize him as the one who tried to kill him, and his consternation is further increased when Stone presses into his hand a Bible that he had received from the camp chaplain.

Not long afterwards Stone receives a letter from Nance Worthington, asking him to come home and see his little son. When he arrives Nance and Mrs. Worthington are taken aback at the appearance of the handsome stranger. Margaret asks her husband to leave her forever, and as he is leaving, a realization of what he is about to do comes to him as he fingers his baby's shoe that he had unconsciously taken. Margaret, conscience-stricken, screams for her husband. The greater call—her child's right to its father—has sounded, and as though in answer, Stone returns to the house and Margaret throws herself in his arms.

UNIVERSAL.

ANIMATED WEEKLY, NO 71 (July 16).—Royalty at Windsor—King George and Queen Mary attend the ceremonies of the Order of the Garter at Windsor Castle, London, England.

Hydroplane Race—Many famous aviators enter the nine hundred mile hydroplane race from Chicago to Detroit.

Season's Fashions—Striking styles in summer gowns and Frocks. (Posed and shown by courtesy of The Ladie's Home Journal Pattern Company.)

Oxford Crews hold their eight oar race on the Thames, London, England.

Review of the Cuban Troops—The president of Cuba, Mario G. Menocal, reviews the Cuban Army at Columbia, Cuba.

Commencement Exercises held at the University of Michigan, Ann Arbor, Michigan.

Sensational Flying—The French Army aviators perform many thrilling feats at the Aero Club's Meet, Juvisy, France.

The Perry Centennial—Historical celebration in honor of the one hundredth anniversary of the Battle of Lake Erie.

Unique Parade—The Duchess of Albany distributes prizes at the Costers' Donkey Show, opened at the People's Palace by the Mayor of Stepney.

Ten Thousand Elks—The Benevolent and Protective Order of Elks attend the Forty-Ninth Annual Reunion of the Grand Lodge at Rochester, New York.

Royal Cavalry Review—The king and members of the Royal Guard review the Household Cavalry at Great Park, London, England.

Who's Who in Pictures—Little Mimi Yvonne (Universal).

BISON.

ROBINSON CRUSOE (3 parts—July 29).— Robinson Crusoe cannot overcome his great desire to cross the seas in search of adventure, and his parents are much distressed. One day he goes to them and begs to be allowed to ship aboard some vessel, but both his father and mother lecture him and appeal to him and he gives his promise to give up the idea. His desire proves too great for him to keep this promise, and one day he runs away to sea. He has qualms of consciousness as he gazes upon the receding shores and suffers other qualms of a physical nature very soon afterwards. The good ship arrives in the South Seas. A terrible storm arises and the vessel is soon a total wreck, and Robinson is the sole survivor. He reaches shore more dead than alive, and offers up thanks to God for his deliverance. That night, in mortal fear of wild beasts, Crusoe sleeps in a tree. The following morning Robinson sets to work to provision himself and swims to the wreck. He makes many trips and secures supplies and provisions, but what pleases him even more, is in securing a cat and a dog. Later Robinson builds himself a well-stocked and barricaded home and finds solace in hard work. The years pass and Robinson adds to his friends in the form of goats, parrots and other animals, and he repairs daily to his lookout platform in the hopes of seeing a friendly sail.

One day, while making the rounds of his island, he comes across footprints, which strikes terror to his soul and later he sees, through his telescope, the arrival of some canoes containing cannibals. He hurries to the shore and is in time to kill several cannibals, who are pursuing one man who has escaped, and who has been destined for a meal. The cannibals, terrified at the noise, and at seeing their companions fall without being struck, hurry away in their canoes and Robinson makes friends with his man Friday. For two years Friday is Robinson's constant friend and learns to talk his language. Again the cannibals visit the island

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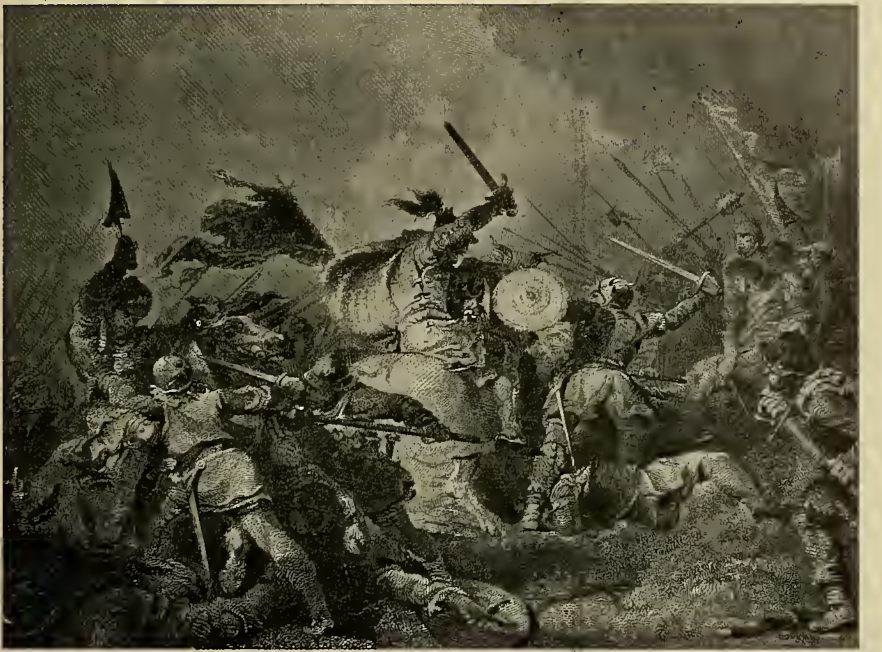

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and this time Robinson and Friday are enabled to rescue a Spanish cast-away sailor and an old Indian, who proves to be Friday's father. Together they make a happy family and Robinson almost forgets his long days of loneliness.

Their peace of mind is broken by the arrival of a small boat from the ship of Captain Hardy, who is rowed ashore, together with his beautiful daughter and bound and left on the rocks. Those members of the mutinous crew who have accompanied Capt. Hardy and his daughter are attacked by Robinson Crusoe and his Trusty Three. That night, while the mate and his companions are throwing dice in the cabin they are suddenly attacked by Robinson Crusoe and his companions, and after a terrific battle, both in the cabin, and later on deck, the crew are defeated. Many of them are only too glad to get away from their murderous companions and enlist under Robinson Crusoe's command. The others are placed upon the island and left there.

Robinson Crusoe and his companions embark on the ship. They are attacked by cannibals, who are repulsed, but in the fight poor Friday is killed by an arrow and is buried at sea, mourned by his father and Robinson Crusoe. On the long voyage back to Crusoe's motherland, his acquaintanceship with the captain's daughter ripens into love. He returns to his native town, where he is received with great rejoicing, and married to the captain's daughter. Robinson Crusoe and his wife live to a ripe old age and he never tires of the circle of children who surround him, clamoring for a recital of his stirring adventures.

REX.

THE POWER OF HEREDITY (July 31).—A young mother, the wife of a dissolute husband, a sailor, is deserted and goes back to service. The Delmars live in the country, and finding it difficult to keep servants, are glad to employ the young girl when she, with her baby, applies to them for a position. The young mother sickens and dies. A letter found among her effects, shows the Delmars it is useless to expect aid from her husband. They decide to adopt the infant and keep her birth a secret.

Eighteen years later we see the girl arriving from school. She promptly falls in love with the butler, thus proving the power of heredity. The butler proves to be a man of resources. He saves the young girl's life in a heroic manner, and she, confiding in her diary, declares, "I must have a yellow streak—I'm in love with the butler."

Later the old sailor returns. The sight of home scenes awaken his heart and he claims his child, Marie. After seeing her real father, she seeks the butler and introduces the men to each other. She then naively asks the butler, "After seeing him, are you afraid to ask me?" Class distinction may prove things not very commendable at times, but in this picture we aptly see that like begets like, and, while environment may change us externally, the unwritten law of heredity invariably asserts itself.

IMP.

THE STRANGER (2 parts—July 28).—John Howard and Jack Noble are business partners. Jack is the junior partner of the firm and is in love with Grace, Howard's daughter. The firm is in financial difficulties and to overcome this Grace is to marry Elbert Havens, a millionaire. Grace loves Jack—Havens loves Grace—Jack insists upon Grace marrying him, but she feels that she is duty bound to help her father and determines to marry Havens, though she does not love him.

At a reception given in honor of her engagement to Havens, the engagement is announced and the couple are recipients of hearty congratulations. Jack sees this and as Havens and the men leave to get refreshments, he takes Grace into the conservatory, where he implores her to elope with him. She refuses, but Jack takes her in his arms. At this moment Havens has returned to the reception room looking for Grace. He starts into the conservatory, but is halted by the sight of her in Jack's arms. Wild with rage he rushes from the house and walks the streets aimlessly. He comes to a moving picture house, and not knowing what he is doing, follows the crowd in.

The guests at the reception are enjoying themselves, and Havens, for the minute is not missed. Howard finally misses him and goes in search of him.

At the picture house the song "The Trail of the Lonesome Pine" is sung. This decides him—that is where he will go—away from sham and duplicity. He hurries home, has his servant pack his clothes, and then writes a note to Grace, telling her that he has gone forever. He then leaves the house, telling his servant he has gone for good and that there will be no need of anyone looking for him.

Grace receives the note after her guests have gone. Her father reads it and upbraids her. He goes to Havens' house—the servant can give him no information as to his master's whereabouts. Fearing that Havens contemplates suicide, Howard rushes to the police station and sends out a general alarm. A reporter, scenting a scoop, rushes to his paper and the next morning the papers are full of news regarding the mysterious disappearance of the millionaire.

The next day finds Havens taking a train from a suburban station for the mountains of Tennessee. He arrives at Stumpville. An old lady also gets off here; she smiles and bows to Havens, and recognizes him as the millionaire from the picture in the paper she has carried from the North. Havens finds his hotel, while the old lady is welcomed home by her husband, son and daughter, Jen. The next morning Havens starts out with his gun and comes across Jen on a bridge. She snubs him and runs away. Havens having made an impression upon the girl, she returns. The impression being mutual, Havens also comes back—the girl again snubs him and runs away, leaving Havens on the bridge watching her.

The next day Havens starts out on a fishing excursion and is attracted to the bridge, where he again finds the girl. He is very polite—his actions are noticed by Lem, the girl's mountain lover, who, after Havens has gone, comes to the girl and sarcastically imitates the city man. He seizes her. This angers the girl; she bites his hand to force him to let her go and runs away. Havens, from a distance, has seen this, and he goes to the girl. Lem, thoroughly enraged, determines to get even; so he informs Jen's father and brother, who are moonshiners, that Havens is a revenue officer. Havens and Jen, having become better acquainted, leave for Jen's home, where Havens meets Jen's mother, who immediately recognizes him. She shows Jen the paper with the picture in it and after Havens has gone she tears the picture part out of it and hides it in her bosom.

That night the mountaineers congregate in front of Jen's home and she overhears them plotting to do harm to Havens. She immediately rushes to his assistance. The mountaineers congregate at the hotel and Havens is hemmed in, but manages to escape. Then ensues a chase through the mountains, where Havens is finally overtaken. As they are about to do him bodily harm, Jen appears, proves who he is, and the mob melts away crestfallen. Havens gives the girl to her mother, telling her to take good care of her for him until tomorrow.

LORD BARRY'S LOW ACQUAINTANCE (July 31).—Lord Barry, is a collie dog of wonderful pedigree, and is owned by a mistress who fairly worships him. He has his own bedroom and private marble bath. His own servants, his private chef, etc. In stern contrast with the beautiful dog's luxurious life, there is shown the daily routine of little "Benny," a waif of twelve years, who is putting up a gallant struggle to keep his independence and make a bare living. Benny lives at 22 Mangen's alley. His home is a barrel in a protected corner, his bed straw, his bath a nearby horse trough.

Times have been hard with Benny, and he is forced to go seeking in refuse cans at back doors for something to stay the pangs of hunger, and fortunately for him, Lord Barry's appetite has been poor that morning, and Benny makes a glorious feast on some chops Lord Barry has disdained to touch. Later the dog jumps out of the automobile to chase a cat that has directed some insulting remark at him, from a near-by fence, and before his mistress can stop and get out of the car, she has lost her dog, and returns home weeping after a fruitless search.

Lord Barry falls into the hands of young rowdies, who tie cans to his tail, and chase him through the alleys of the town. He is rescued by Benny, who wages battle for the terror-stricken dog and finally takes him home to his barrel and shares roof.

Barry's mistress has finally gone into mourning for her lost pet, but picking up a fainting lad in rags on a street corner and taking him to the home, whose address he gives, she finds Lord Barry, who refuses to accompany her home without Benny.

Benny is installed in the luxurious home and a new life is opened for him. A new purpose and a broader view is given to Lord Barry's mistress by the ragged little boy, who exclaimed upon seeing Lord Barry's luxurious home: "Gee, it's great to be a dog."

NESTOR.

THE PROOF (July 28).—John Norton, a young miner, finds life in the West so big and broad and so filled with work that he has little time for loneliness. But one evening, as he is enjoying his after-dinner cigar he awakens to the fact that

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for some time he has been growing lonely. With this knowledge comes the determination to remedy this state of affairs, and a month later he returns to his mountain home, bringing with him a young and lovely bride.

Edith, the new bride, finds life in the mountains full of delightful days, and is completely happy. She superintends the work of the faithful chinaman who has always cared for John, and completely wins him over by her tender care of her husband. John, however, soon finds matters at the mine not working as smoothly as he wishes, and soon the mine takes up more of his time than during the first months following his marriage, and consequently he fails to show Edith the many little attentions that so pleased her.

It is the old, old story, of a heart hungry for attention and the ever-present temptation. In this case the temptation takes a very pleasing form. Dick Bainbridge, a friend of Norton's, comes for a visit. He is attracted by Edith's fresh young face, and when he finds that Norton is neglecting his wife, Dick's ardor is kindled anew.

Dick and Edith have many pleasant rides and excursions and on one of them Dick attempts to make love to his friend's wife. Edith, knowing Dick's youth, firmly but kindly repulses his advances, and tells him that she loves her husband. Norton, who has returned for a paper, sees the episode from a distance, and mistakes Edith's earnest conversation. He will not listen to an explanation, but orders Dick from his house. Dick attempts to tell Norton that Edith has been faithful in every respect, but Norton, crazed with jealousy, will not heed him. Dick, realizing that Norton is desperate, rushes for the one gun which is on a shelf in the cabin. Dick gets the gun, and pointing it at Norton makes him listen while he tells Norton that Edith repulsed him. Norton still will not believe Dick, and the latter plans a test. He fires the gun in the air, and Edith's great joy when she finds her husband is unharmed, convinces Norton that he still has his wife's love.

Edith, realizing that her husband has doubted her, and thinking he no longer loves her, prepares to take her departure, but Norton sees her from the window, and reaching out as she passes, draws her close to the window and through the open sash draws her into his sheltering embrace.

HIS FRIEND, THE UNDERTAKER (August 1).—Mrs. Newlywed leaves to spend a week in the country. Mr. Newlywed promptly arranges for one of his club friends to make his home his temporary headquarters. In the midst of their mirthmaking a telegram announces a month's visit from the wife's father and mother, they not knowing the daughter was away on a visit.

A small pox sign is being placed on the house next door by the attending physician and Mr. Newlywed conceives the brilliant idea that to offset the pleasure of the parents' visit, he will change the sign to affect his own house, thus insuring peace and happiness. This is done. The police quarantine the house, and later, through the window, Mr. Newlywed and his friend have the pleasure of seeing the parents make hasty retreat on viewing the dreaded sign. Relief by this expedient, however, is rudely marred by the wife, who believes her husband is pining away in loneliness. She cuts short her visit and starts to return home to surprise her husband.

Meanwhile, the boys decide on spending an evening at the theater, but run against a relentless barrier when, on attempting to leave the house, they are informed such a thing is impossible until the health department relieves them. Undaunted, they make many futile efforts to steal from the house, and it is then Mr. Newlywed becomes inspired with a scheme of having his friend, the undertaker, come to the house with a rough coffin and assist in effecting their escape under the pretense of death and the removal of the bodies. It is at this juncture, as the box is being reverentially placed in the wagon, that the wife appears. Horrified, she learns from the officers of the death (?) of two men in her house. Before she has an opportunity of fainting, the doctor arrives on the scene, having learned the sign as originally placed was tampered with. Mr. Newlywed, hearing his wife's voice, raises the lid and is detected as he is peering out. He and his companion are rudely withdrawn from the coffin and the doctor orders their arrest.

Mr. Newlywed, without realizing the effect of his excuse, pleads to his wife to assist them, explaining the telegram from her parents. This incenses her and she permits the arrest. Later, as the two culprits are serving a 30-day sentence, Mrs. Newlywed compels her husband to personally write a letter to her parents to make them a six months' visit, and he is forced to smile as he later bids them welcome.

POWERS.

WHILE THE CHILDREN SLEPT (July 30).—The long, hot days spent in ironing are nearly finished, and Bobby and mother leave to deliver the Reids' clothes. Their faithful old dog, Tige, Bobby's only plaything, is hitched to his soapbox wagon and with the clothes aboard they set out for the Reid mansion. On the lawn of her father's mansion, little Doris is having a tea party when the washerwoman and her child arrive. Little Bobby is left outside while the mother delivers the clothes. Doris spies him and, bribed by a piece of cake, Bobby takes her in the soapbox wagon for a ride.

The next day, Bobby, lured by the memory of cake and Doris, goes alone to the mansion and again meets his "angel." Mrs. Reid is issuing invitations to Doris' birthday party and Doris, taking one, gives it to Bobby. Bobby, knowing social etiquette demands a birthday present, sells Tige for a nickel to another urchin, and with tear-wet eyes invests the nickel in a candy heart for Doris.

His entrance to the Reid mansion is challenged by the butler, but Bobby's assurance and the invitation get him in. Although surprised, Mrs. Reid lets him remain and all goes well until Paul, who before had resented the plebeian, starts a fight in which Bobby's street training stands him in good stead. Peace restored, hide and seek is proposed, and the children all join in eagerly. Slim Jim, a burglar, decides to lift whatever he can get of value from the Reid mansion, and he places a ladder against the house to an upstairs room, during the afternoon. Doris and Bobby, seeking a hiding place, rush upstairs and hide in a closet. The stillness and darkness of the closet cause them to become drowsy, and the children fall asleep. The hide and seek game is interrupted by not finding Doris, and, a lengthy search being made, Mrs. Reid becomes hysterical and telephones her husband that Doris has been stolen. The guests, heartbroken, leave and hubby arrives. When evening comes and they are still unable to find any trace of the missing child, the father telephones the police station to send out some officers.

Meanwhile, Slim Jim crawls into the upper windows and his footsteps wake the children. Cautiously opening the closet door, Bobby noiselessly sneaks to the window and pushes the ladder away. His lusty yells for help, which Slim tries to stop, bring the police and father and mother, also Bobby's mother (whose search has led her to the Reid mansion) upstairs. Slim falls into the arms of the law.

Bobby accepts his congratulations royally and sneaks away with Doris. Alone with her, he gives her the candy heart, which the costliness of her other presents has caused him to conceal, and to its red letter interrogation, "Will you marry me?" Doris nods a shy assent.

FATE AND THREE (August 1).—After a storm at sea, Henry is washed ashore and rescued by Mary, her brother, John, and her mother. They take him to their shack by the sea and attend him. Henry recovers and becomes a member of the simple family, helping in their fishing expeditions. He falls in love with Mary, who returns his love. They become engaged. Alma, a woman of the village, also falls in love with him, but he refuses to have anything to do with her. John goes to town to get supplies. Mary and Henry are seated on the rocks and are seen by Alma, who comes on just as Mary leaves and returns to the house. Seeing that Mary is watching them, Alma throws herself into Henry's arms. She then goes on to the house, changing her ring from one hand to another, and tells Mary that she and Henry are engaged. Mary believes Alma and accuses Henry of unfaithfulness. Mary's mother, who has witnessed the scene between Alma and Henry and heard the argument between Mary and Alma, is overcome with excitement and dies of heart failure. Mary becomes crazed with grief and accuses Henry of causing her mother's death. While Mary is in the house brooding over her trouble Alma enters. She goes to Mary and gives her a knife. Mary determines to kill Henry, as Alma had planned. She leaves the house, followed by Alma. Mary comes upon Henry lying beside an overturned boat which he is repairing. Mary crawls over the boat from the opposite side and is about to stab Henry when John, returning from his trip, comes upon the scene, rushes to the end of the boat, lifting it and throwing Mary to the ground, thus saving Henry. Explanations ensue and Mary is brought to a realization of what she has attempted. Alma is driven from the village by the neighbors, and Mary and Henry are reunited.

MUTUAL FILM CORPORATION.

BRONCHO.

OLD MAMMY'S SECRET CODE (3 parts—July 16).—Jim Black, learning that his rival, David Durard, son of Colonel Durard, wealthy Southern wholesale grocers, has won the heart of Marion, plans to separate the lovers before war breaks out. Not long after war is declared and David is given the captaincy of a company. Before David leaves for the front, Jim takes an actress friend, Miss Gordon, into his plot and has a letter written to David asking him to call upon the actress at eleven o'clock if he wants to secure some valuable information. Another letter is written to Marion telling her to be around the house mentioned in the letter at eleven o'clock if she wishes to avoid an unhappy marriage and to learn of the unfaithfulness of her sweetheart. David arrives at the house at the stated time, and in accordance with Jim's plot, Miss Gordon suddenly becomes sick and falls into the arms of David, just as Marion appears. She observes the actress in her lover's arms, and, taking it for granted that he is only having her as a plaything, returns home and sends back their engagement ring with a note

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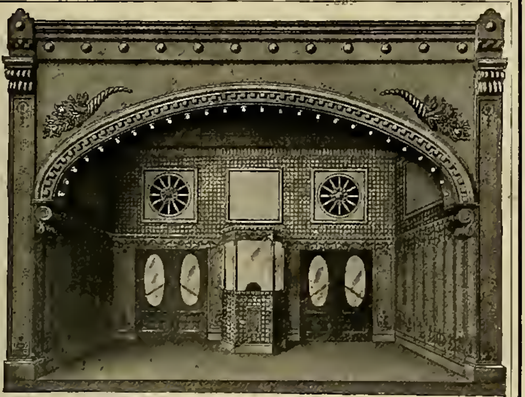

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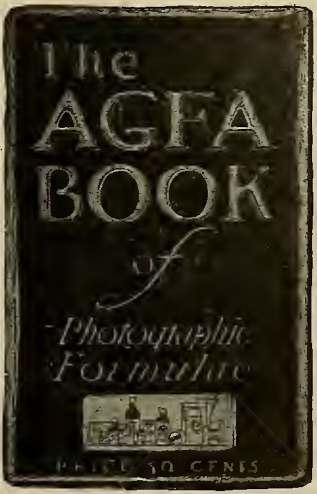

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that it is all over between them. David comes for an explanation, but Marion will not receive him.

Four years later David is instructed by General Lee, who has taken his headquarters in the Durard mansion in Petersburg, to gain information concerning General Grant's plan to wipe out his starving army. Following out their pre-arranged plan, Old Mammy, the Durard's old servant, is chased by some Confederate soldiers dressed as overseers into the Union camp. Informing the Union soldiers that she has run away from a cruel master, they take her to the officers' headquarters, where she is given work. She hears that Grant contemplates making an attack on the left wing of Lee's army, and bringing into play the secret code made between herself and the Confederate soldiers, hangs certain wearing apparel in certain positions along the clothes line. This is observed by the far away Southerners through their field glasses, and Lee makes a very successful attack.

Marion, whose home is near Petersburg, and which is within the Federal lines, has been entertaining some Union soldiers. On one occasion, when Nelson, a Union captain, was playing with her little sister, a note drops out of his pocket, which gives the information that Colonel Mosby's cavalry is coming to reinforce Lee's army. Marion makes a copy of the message and hurries to the Confederate lines. She reaches Lee, who forthwith details David with a despatch for Col. Mosby to hurry along. Unable to get to her home, Marion becomes a nurse in Lee's army.

In the meantime General Grant has held a secret meeting in order to discover the leak of information. Suspicion rests upon Old Mammy. their suspicions are confirmed when Old Mammy is caught reading her code. She is courtmartialed and shot. In order to deceive Lee, Grant has certain clothes placed in such positions on the line, which, when interpreted, convey the information that Grant is going to attack the left wing of Lee's army, when in reality he is planning to attack the right. Lee's army is being badly annihilated when Col. Mosby's cavalry arrives and drives the Unions back. Jim Black is badly wounded, and just before he dies makes a confession to Marion of how he estranged her and her lover.

The battle still rages and Col. Mosby mines the bridge. As darkness sets in, there is cessation in the hostilities. David is shot in the shoulder and is brought to the field hospital for treatment, where he meets Marion. He learns of Jim's confession and forgives Marion for her past actions towards him.

GRAND-DAD (2 parts—July 23).—Old Jabez Burr is shown with his little grand-daughter, Mildred. She receives a letter from her father that he is coming home with a new mamma for her, and telling her to warn grand-dad to hide his black bottle, as the lady is a great church worker and is opposed to liquor. Jabez is a veteran of the civil war, and has been wont to meet his old army cronies and fight again the great battles in which they took part, and his fast ebbing strength has been stimulated by liquor. Mrs. Burr arrives, and soon becomes a leader in the church work of the neighborhood. Grand-dad slyly hides his bottle. Mrs. Burr nags grand-dad frequently, and finally in an outburst of anger she tells him that he is contaminating Mildred.

The old man is crushed, and resolves to go away. That night, when all is still, he quietly kisses Mildred good-bye as she sleeps, and starts out. Mr. Burr hears him moving about, and thinks burglars are in the house. He finds his father and pleads with him to stay, but the old man is determined, and says: "Your wife must be considered first. I must not come between you. It is best that I should leave." Now, grand-dad is very old, and he cannot find work. He is finally compelled to seek refuge in the poor-house, where he is put to work in the field. A stranger comes to town, a man with martial tread and an empty sleeve. He is seeking Jabez Burr, and to the old soldiers in the tavern he tells the story (which is shown in the film), of how Jabez saved his life. The stranger is a Confederate colonel. The colonel, with shattered arm, was dying when Jabez Burr—his enemy—moved to sympathy, carried him off the field to the union hospital. Jabez was captured and hurried to a Confederate prison. After the war the colonel had made incessant search for his rescuer, and had finally traced him to his son's residence, where he was informed that Jabez had gone away. The ladies of the church, including Mrs. Burr, visit the poor house. Little Mildred is taken along, and in running about the grounds she meets grand-dad. A touching scene takes place, and Mrs. Burr is mortified when it is found that the old man is her husband's father. When they return home Mildred tells her father, and he is very angry and ashamed. He tells his wife very decidedly that regardless of anything, he is going to bring his father home. Early the next day he starts for the poorhouse. Poor old granddad is working in the field, when he is suddenly stricken by the heat. He is carried indoors, just as the colonel arrives. When Mr. Burr reaches the scene granddad is nearing the end. In his dying delirium he has a vision of the sunset gun being fired, and rising to a sitting position, he salutes the flag and falls back, dead.

AMERICAN.

THE SCAPE GOAT (2 parts—July 28).—John Fordyce and Alwyn Jasper are the two bank clerks who cannot resist the temptation of using their employer's funds in an effort to enrich themselves. Both young men are in love with Beauty Van Sant. John meets with favor. When by chance Jasper detects the defalcations of John, he works on the latter's sense of honor and pride so that the latter deems himself unworthy of the affections of the girl. Jasper makes good the shortage by further dishonest methods. John, on the other hand, confides to Beauty the crime he has committed and the noble spirit of Jasper in appreciation of which he breaks his engagement and allows Jasper to plead and win his cause. Jasper continues his dishonesty, but cleverly weaves a circumstantial case against John, so that when the exposure comes, John, feeling himself under obligations to Jasper, pleads guilty to the charge of forgery, and is sentenced to five years of penal servitude.

After four years of hard labor, John is paroled for good behavior. At Jasper's home the death of the only child and his indifference to home ties do not enhance matrimonial bliss. Jasper dies as the result of an accident, but on his death bed makes a confession completely vindicating John. Beauty seeks the prison warden in an effort to make amends to John, but he has already been liberated. Her life's occupation is now to find John, and because of her failure, attaches herself to a rescue mission, where, after patient waiting, her diligence is awarded by discerning in a veritable wreck the man who, because of his love for her had made such inestimable sacrifices. At her home later the two read the confession of Jasper, and both come to a stronger realization of the kindly hand of fate.

MISSION BELLS (July 31).—Wealthy Jack Worthington, an atheist, purchases a home in the beautiful mission town. He gets acquainted with Barbara Gordon, a devout church girl, and it is not long until the interest aroused by the first meeting develops into love. All seems to be going smoothly and Jack proposes. A vital question with Barbara is the religious attitude of her husband-to-be and she puts the question boldly. The couple is seated in a hammock and her question is acted out in a beautiful vision. The answer is seen in the frivolous look that spreads over the countenance of the atheist. Of course there is no engagement.

Jack, on a hunting expedition, meets with a mishap, is found by a monk who has him taken to a nearby monastery where he is given every attention. While here the atheist is converted and later renews his attentions to Barbara, who finally accepts his attentions upon the monk's assurance of her lover's sincerity.

SINGLE-HANDED JIM (August 2).—Jim makes a bet that he can stop the stage coach on two successive days, and this in spite of the fact that the sheriff boasts of his authentic record that no gun man has escaped him in his time of service. A little love element enters the story when the sheriff's daughter shows favor to Jim and disregards the deputy sheriff, an ardent admirer. Jim accomplishes the feat in a masterful manner. The deputy sheriff emulates the example in such a manner as to reflect on Jim, but his desire foils his plot and he comes under the strong arm of the law.

MUTUAL EDUCATIONAL.

FUNNICUS AT LUNA PARK (July 17).—Funnicus has made a futile endeavor all day to be cheerful, but conditions will not permit. Seeking forgetfulness, he took his despondent way towards Luna Park, and started to "do" the place thoroughly. An overplump dame was giving tense ear to the whispered warnings of a Gypsy sooth-sayer. An opportunity! Funnicus crossed the swarthy female's palm with much silver, and promptly slipped into her wrappings and place.

The overplump dame was then regaled with a series of disclosures concerning her future affairs of the heart which brought Funnicus an unexpected clump on the ear. Funnicus, to mete out counter-punishment to the saucy lady, proceeded to chase her over the zig-gag stairways, windy passages, electric railways, sea wave track, automobile armchairs, etc. At last, to escape retaliation, he borrowed an attendant's costume and the Tzigane band-master's baton * * * one, two, three * * * the syncopated sounds begin their infectious course and everybody finds himself tripping the light fantastic.

ECHINODERMS (The Starfish) (July 17).—Sea urchins, Holothuroidea and star fish are the most common species of the genus Echinoderms. The first two varieties are edible, and much esteemed by epicureans. All varieties are small in size. They live in salt water and have carnivorous tendencies. The name "Echinoderms" signifies bristling skin—a characteristic, another being that of symmetrical radiation in form—the starfish, you will remember, branching into five "fingers."

These invertebrates have a well-developed internal organization. There is a distinct blood-vascular system, a nervous system, etc. Their sense of touch centers in areas bearing rows of suckers which constitute the centres of locomotion, breathing and feeling. Mobile spikes, known scientifically as "Pedicellaria," which terminate in minute "forceps," are the means of securing food, fastening on adversaries, etc.

DOES GONTRAN SNORE? (July 24).—Ah, Solange, you charming girl! what a conquest you will make!"

Madame, the dowager countess, greeted her petite niece, Mlle. de Mousses enthusiastically, for her school days were now at an end, and Madame had to seek an eligible parti for the young heiress' espousal.

"I have it! Gontran! My child, do you remember tousle-headed Gontran, your playmate, my god-child?"

"Indeed and I do, dear aunt; is it him you wish me to marry? Then I sincerely hope he does not snore; for if he snores—pouf! I'll not be troubled by the thought of him a moment.

Madame the countess laughed at her quaint niece. Gontran came on a visit, overtired from his long journey. After a heavy luncheon, he apologetically droused off. Madame the countess was annoyed; Solange delighted, for shortly they could tell whether he snored or not. A turn round the garden and horrors! Bloodcurdling sounds smote the air with painful regularity. Solange wept bitterly. Madame the countess entered to wake the hapless youth.

But she found Anatole, her butler, in Gontran's chair, with incriminating liquor at his elbow. Gontran, returned after a refreshing sponge, explained that Anatole had disturbed him while clearing the table and he had left to freshen up and seek the ladies. Solange and he, already strongly predisposed towards each other, then and there exchanged a betrothal kiss, to Madame the countess' complete satisfaction.

THROUGH TURKEY AND THE BLACK SEA (July 24).—Fireside travelers are presented in this film to a series of views of the Black Sea, which is none other than the ancient Euxine Sea. It lies between Southern Russia and Turkey in Asia, connecting with the Sea of Marmora and the Mediterranean by the Bosphorus. During hard winters, it is a common occurrence to see an ice-coating on the Black Sea, in contrast with the Mediterranean, which is invariably warm.

The coast between the Bosphorus and the mouth of the Kouban is flat and indented by lagoons, generally shallow and unfit for the establishment of large harbors. The Asiatic Coast, contrariwise, is admirably suited to commercialization. Trebizonde, a fairly modernized town in Asiatic Turkey, shows interestingly the encroachment of the new on the old customs.

THANHOUSER.

BRETHREN OF THE SACRED FISH (July 20).—The butcher was a very large and muscular man. He was the town's champion boxer, and those who dared to contest his title always got the worst of it. The druggist was not athletic and he was timid. He loved a girl who read romantic novels, and who idolized the dashing heroes of books, who triumphed despite all obstacles. The druggist was not at all dashing. The girl knew it and despised him.

The girl was passing the butcher shop when she slipped and fell. The butcher rudely laughed, and the girl, her mind bent on vengeance, sought out the druggist and hissed, "Slay the dragon and I am thine." She referred to the butcher, and the druggist knew it. A hero of slender physique can thrash a 200-pound villain in a novel, but in real life—! The girl insisted that all was over between them unless the butcher was punished, so it had to be done.

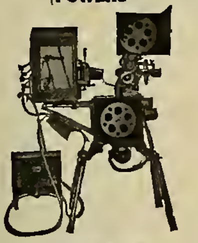
The vulnerable spot in this Achilles of the meat shop was that he belonged to all the secret societies in town, and prided himself that he could exchange salutations with the brethren of all organizations. The druggist, who had more brains than muscle, recalled this fact, and resolved to profit by it. In a day or two it was announced that a new secret society, "The Brethren of the Sacred Fish," had been organized, and the butcher tried to join it. The druggist, who was the grand master, apparently did not care to take any more members, but finally consented to accept the anxious butcher.

The meat dealer had a very strenuous initiation in the lodge room and then was taken in front of the drug store "to learn humility at the hands of our worthy grand master." The girl was present and breathlessly watched her champion pummel the unresisting butcher. She did not know it was "an initiation," and gladly consented to marry the druggist at once. It was not until the happy pair were safely on their honeymoon that the butcher learned that his new honor was an empty one, for "The Brethren of the Sacred Fish" was dissolved.

WHEN DARKNESS CAME (July 22).—The pretty little stenographer was the belle of the office, and was happy because all of the clerks paid her attention. Even her employer's son deigned to take notice of her, and took her on several delightful short trips in his automobile. There was one man, however, upon whom she never wasted her fascinations. He was the chief clerk, a shy, reserved, hardworking individual, who seldom paid her any attention, yet it would have surprised the girl had she known that he worshipped her in secret and longed for a chance to prove his love.

The chance came and he proved his worth. The girl's eyes had been bothering her, but she gaily disregarded the orders of her physician. One day while at work, her sight suddenly failed, and she was removed to her shabby room in a boarding

POWERS



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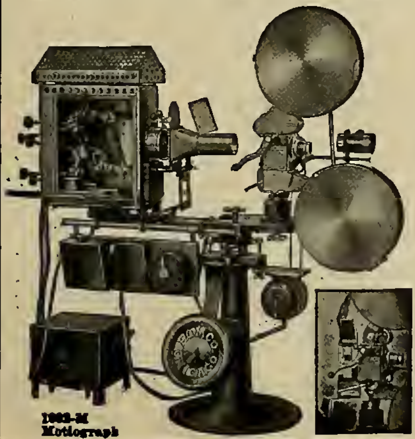

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house, practically penniless, and with the prospect of being long incapacitated.

The chief clerk was the first of her callers, and he heartened her up immensely. He told her that their employer, whom she had always regarded as a mean, stingy old man, had announced his intention of paying her doctor and nurse, and that her salary would be continued indefinitely. He brought her bouquets and fruit, which he said had been sent by certain of the other clerks, and managed to convince her that although absent, she was still the queen of the office.

It was some months before the girl was restored to health, and with joyful anticipation she repaired to the office to thank the ones who had been so good to her. Speedily was she disillusioned. Her employer gruffly told her that her salary had ceased on the day she was stricken, and he even refused to re-engage her now that she was well. The other clerks greeted her coldly, and she saw that their fickle attentions had been diverted to another stenographer as empty headed and pleasure loving as she herself had been.

Her doctor told her the real story after she had tearfully begged for it. The only man who had been kind to her was the chief clerk, and it was his money that had saved her from becoming an object of charity. She realized how great his love was, and it humbled her. He had meant to have kept it a secret, but she would not have it that way, and when he at last told her how he loved, she gratefully accepted the heart of gold which kind fortune had placed in her path.

THE TOP OF NEW YORK (July 25).—A dapper sergeant in the army won the love of a pretty young stenographer, and they had planned that as soon as his term of enlistment was up he would enter private life and marry her. The girl was employed by a firm who had offices in one of the tallest of New York's skyscrapers, and her sweetheart saw her there. She took him to her favorite observatory, the roof of the building, where he obtained a magnificent and uninterrupted view of the greatest city in the world. He, on his part, took his sweetheart to the army maneuvers, where she witnessed with delight the well drilled troops, but would not confess that there was one man among them who could not compare with the one of her choice. She was particularly interested in the signal corps, however, and at odd times the sergeant instructed her in the code until she had become fairly proficient in it.

One Saturday afternoon the girl repaired to her "observatory" and gazed longingly toward Governor's Island, for it was there that her fiance was stationed. In some way the door to the roof became closed behind her and as it was a spring lock, she found herself a prisoner. Beating on the door failed to bring her any help. The crowds in the street, many, many feet below, could not see or hear her, and she finally realized with growing terror that the relief would probably not come before Monday morning. Exposed to the elements all that night, she was on the verge of a breakdown the following morning, and knew that she could never stand another twenty-four hours of privation. Suddenly she thought of the signal code ~~which~~ she had laughingly learned from her soldier sweetheart. With her veil and a piece of wood she found on the roof, she improvised a rude flag, and facing Governor's Island, repeated over and over again the one word, "Help."

Fortunately for her, the sergeant had a visitor that day, a sea captain, and he pointed out to him the magnificent building where the girl of his heart was employed. The captain took a closer glance through his field glasses, caught the signal, and the man she loved was able to save the girl who, when he found her, was unconscious and rapidly nearing death.

MAJESTIC.

THE PAJAMA PARADE (July 20).—Tommy Thompson suggests to a number of fellow students that they have a pajama parade and serenade the girls. Slipping their pajamas over their suits, the boys dance the serpentine on their way to the girls' dormitory. Arriving, they are disappointed when the girls fail to appear.

Tommy, discovering a light in the window, places a ladder beneath it and investigates. The girls are having "High-Jinks," and a burlesque glove contest is in progress. Rev. Granger happens along and reproves the boys. They force him up the ladder. Seeing a girl in ballet costume imitate a Russian dancer, he refuses to come down.

Betty and three other girls, hearing the noise outside, leave the room, enter the one above, and drench Granger and the fellows with water. Running to the boys' dormitory, the girls "stack" Tommy's room, piling chairs, tables, etc., in the center. They are about to tub Cole, a Freshman, when the rest of the boys return, and the girls are obliged to leave.

Betty runs across the campus, pursued by Tommy, and both land in the arms of the watchman, who reports them to the Student Affairs Committee. The following day they are suspended from college.

While waiting for the train, Tommy, who is engaged to Betty, catches sight of Rev. Granger. The boys hold the Rev. while Tommy secures a marriage license. Rev. Granger is compelled to perform the ceremony, and the couple board the train, amid cheers and good wishes.

THE MIGHTY HUNTER (July 22).—Barnes has the reputation of being a daring and mighty hunter. His house is filled with souvenirs of his prowess with the gun. At a dinner to some of his club friends he tells them of some of his adventures, his hair-breadth escapes, hunting tiger and lion in the African jungle, elephants in India. In proof of the veracity of his tales he conducts them to another room and shows them his collection of guns and trophies, tusks and skins. He has one regret; he has never shot a bear. One of his guests, Tom, who has a ranch in Arkansas, invites him out there, where he can shoot bear to his heart's content—the woods are full of 'em. Barnes shakes hands and accepts.

On the day of Barnes' arrival Tom goes into the corral to catch one of his horses. He has a halter concealed behind him and takes from his pockets some sugar to coax the horse. He hitches up and drives to town. He looks at his watch and stops on the street to see an Italian organ grinder performing tricks with a trained bear. The Italian, after each trick, gives the bear a lump of sugar. Suddenly the bear becomes unruly and escapes. The Italian takes after him, but loses him in the nearby woods.

Tom meets Barnes at the depot and drives home with him. He shows him his collection of skins—bears of all varieties nearly. Then he gives him a gun and an old hunting coat that he had himself worn that morning when catching the horse. Barnes starts out. Once out of sight of the house his fears assert themselves. He starts at every noise and becomes more and more frightened, until, when a real bear appears, he fires in the air and takes to his heels. The bear chases him. Tom sees Barnes coming, takes in the situation and laughs heartily. Barnes, to conceal his embarrassment, shoots: "Tom, Tom, I'm bringing him home alive!"

It turns out that it is only the Italian's bear, and all the poor animal wants is the sugar concealed in the pocket of Tom's coat, which Barnes is wearing. Barnes is very much mortified.

RELIANCE.

A HOSPITAL ROMANCE (July 21).—From his private room in an expensive hospital, young John Gilbert, through a pair of opera glasses, sees a little crippled dancer in the window of a theatrical boarding house opposite. He becomes so interested in this girl that he sends his own doctor over to attend her. He learns that she has had an accident and will never be able to dance again. Daily he sends her gifts, flowers, books, etc. She receives them gladly, as they contain no card from the mysterious donor. Gilbert, on the way to recovery, meets a great surgeon from abroad. His first thought is—could he cure that girl across the way? After consulting with the doctor, the surgeon accepts commission from Gilbert to visit the girl. When she learns what he has done for her, she refuses to accept the assistance of a man she does not know, much as she would like to get well. But Gilbert sends her a letter stating that she has brought a new interest into his life and helped him recover and asks that he be allowed to do the same for her. She finally consents. The operation is performed successfully and the girl returns to the stage. Gilbert watches her and later meets her. After a long acquaintance, during which he never betrays the fact that he was the man who had helped her, he asks her to become his wife. She refuses him and tells the story of her unknown friend to whom her heart is given. Then Gilbert tells her the truth, and she, surprised, but very pleased, willingly accepts his ring.

MARIA ROMA (July 23).—Maria Roma, a beautiful Italian opera singer, while performing in the Grand Opera House at Naples, attracts the attention of Lawrence Malet, an American millionaire. He is introduced to her and a mutual attraction is the result. Maria and Lawrence become good friends, to the great jealousy of Capucci, Maria's manager. Seeing her enter the theater on Lawrence's arm, Capucci protests his love. She laughs at him. He forces his attentions on her until she, frightened and unnerved, refuses to go on that night. Lawrence, in his box, hears the announcement that owing to a sudden indisposition of the great soprano, there will be no performance that evening. Worried, he hurries around to Maria's dressing room, where she tells him the trouble. He wants to go after Capucci, but she refuses to allow this. Putting her cloak about her he insists that she leave the theater with him and be married at once. She consents. After the wedding, Maria and her American husband live happily in Naples until one day she receives a letter from Capucci stating that he will never die until he has found a way to be revenged on her and her husband. To avert this vengeance from her husband, Maria decides to leave him at once. During Lawrence's absence, his wife embarks on a steamer bound for America, where, under an assumed name, she sings in the cheap Italian theaters. Lawrence, finding Capucci's note, realizes why Maria left him. His detectives trace her to America, and in the hope of finding his beloved wife there Lawrence returns to his own country. Capucci also goes to America and discovers Maria in the cast of an East Side Carmen company. Seeing a chance for revenge, he goes to the tenor of this organization, who is an old friend of his, and prevails upon him to let him sing his role that night. Lawrence, wandering about the Italian quarters, also happens into the theater. Maria recognizes Capucci when he comes out on the stage, and seeing the dagger in his hand, realizes that he intends to turn the stage tragedy into a real one. As he advances toward her, knife in hand, she shrinks away. Lawrence, in a stage box, recognizes Maria and starts forward. Then he sees Capucci and, realizing his wife's danger, jumps over the box rail just in time to grab the Italian's dagger. Maria falls into her husband's arms and Capucci in the grasp of two policemen snatches a knife from the belt of one of the actors and kills himself.

THE HIGHER JUSTICE (2 parts—July 26).—Brice, a rich young college fellow, sees a pretty country girl driving with her mother. He bets that he will make her acquaintance. He does so by pretending his motorcar needs watering and stopping at her father's door. He seizes the first chance to make love to her, but her father sees this and orders him from the farm. She believes in Brice, however, and meeting him again, accepts his offer to go motoring. One of his friends, as a joke, turns his collar about, pretending to be a minister. This gives Brice an idea and the girl is tricked into a mock marriage. Brice disappears from college; the girl from her home. Detectives trace the young man, through his checks to a country hotel. His father goes to him and finding him with the girl, gives him a choice between leaving her and being disowned. Then Brice tells her the truth and she, stunned and heartbroken, sees him depart with his father.

Now is shown the world's attitude toward the man and the woman. The man meets the joke and the glad hand, the girl the raised sword of society. Hearing that he is about to marry another, she goes to him and tells him she is going to be a mother. She begs him to give the child a name. He refuses, while from another room the guests at his bachelor dinner sing, "For he's a jolly good fellow." A son is born to the girl, in poverty and disgrace. Later, a child is born to Brice's wife, who raises her son in luxury. Years pass. The poor girl's son rises step by step in the little office of a country lawyer and is at last admitted to the bar. Brice's legitimate son is sent to college and there follows in the footpaths of his father. Petted, spoiled and pampered, this son of wealth has never had a real chance. While his hard-working brother meets and falls in love with a simple country girl, he falls into the clutches of a female crook who takes all she can from him and is about to leave town with her pal. Young Brice follows them in his car, raises a quarrel with the man whom, in a sudden outburst of anger, he murders. The woman prevents his escape. He is taken to town and his brother, who, of course, does not know him, is designated as commonwealth attorney to try the case. He does try the case, smashing the defense all to atoms and breaking his brother to pieces on cross-examination. During the recess of the court, his mother brings him his lunch and there she finds the man who has ruined her, trying to bribe her son. The sight of this drives her mad and she denounces him. Allen finds it is his brother he is sending to the chair. But in his rage against the man who has ruined his mother, he goes on with the case. The pitiful sight of his brother moves him and he turns the trial on the father as the real criminal who bred his son in vice and drunkenness and is the main instigator of the crime. The son, during the excitement of the denunciation, springs up. His father tries to drag him back. The boy strikes him and falls dead.

Later, alone in the cell, bending over the dead body of his son, Brice realizes the Power of the Higher Justice which has spoken at last.

KAY-BEE.

BANZAI (2 parts—August 1).—Lieutenant Banks, of the United States Army, on special service in Japan, secretly courts Mirami, the daughter of a Samurai. Osaki, her brother, discovers the situation and warns his sister against the American. Banks is ordered back to America, and tells Mirami to be faithful and he will send for her. A year passes, and Lieutenant Banks marries an American girl, while Mirami still faithfully believes that he will return to her and her infant. She has been disowned by her father, and is living alone with a servant.

The United States Ambassador writes to Banks, telling him about the child, and he replies: "I was shocked and surprised to hear the news. I want to do all I can for the baby. Explain to Mirami the social barrier that prevented my marrying her. Beg her to send the baby to me that I may look out for his future. Cable me result." Osaki has been ordered to America in the secret service of his country, and he plots with his sister for revenge on Banks. She complies with Banks' request and sends the baby to him, but travels on the same boat, disguised as a man, accompanied by Osaki. In California Osaki secures employment as a fisherman, while Mirami is engaged by Lieutenant Banks as servant. Her face touches his memory, but in her disguise he does not recognize her.

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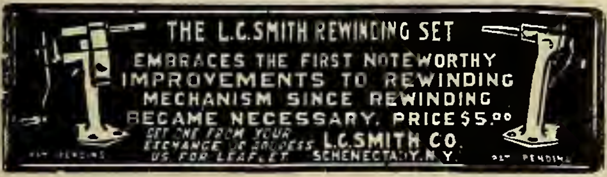

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great value, and Osaki seeks to recover them. In the dead of night Mirami enters his room and secures the papers, passing them to her brother on the outside, through a window. Banks hears a slight noise and sees the figures in the darkness, he fires and mortally wounds Miraim, while Osaki makes his escape. The dying girl is carried to a bed, and Banks learns her identity. His wife comes into the room, but Mirami has lapsed into the coma of death. Banks is alone with her as she expires, and falls to his knees by her side in a paroxysm of grief. Far away, safe from pursuit, Osaki destroys the papers he has traveled so far to secure.

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SOLAX.

THE COAT THAT CAME BACK (July 30).—Uncle John sews ten one-thousand-dollar bills inside the lining of his frock coat for safe keeping. Suddenly stricken and about to die, he hastily writes a will and leaves the coat to his nephew, John Clark. Clark receives the coat, but is unaware of the money it contains. He expected a fortune, and in his disappointment and resentment at receiving only a coat, he attempts to destroy it. His wife rescues it and pleads with him to keep it; but he wont, and orders her to get rid of it. She gives it away, first to the milkman, and then to a hobo, but in each instance it comes back—the milkman leaves it hanging on the fence, and the hobo returns it because its stylish appearance gets him into trouble with the police. Mrs. Clark hangs it on the clothesline in the yard. A sneak thief runs off with it, but an artist who is passing gives chase and rescues it. He brings it back to the house and returns it to Clark. Clark wont take it, and compels the artist to keep it. The artist, in need of money, sells it to a second-hand dealer. Clark, in need of a frock coat to attend a wedding, buys Uncle John's coat from the second-hand clothier, but does not discover its identity until he gets home with it. He resells it to the clothier. The clothier sells it to a preacher. The preacher, carrying it home done up in a paper bundle, leaves it on a bench in the park. Some boys find the bundle, and using it as a football, kick it about the streets. In their fun it lands in Clark's front yard. Clark picks it up, carries it into the house and discovers it is Uncle John's coat. Angered at the persistence with which the coat comes back to him, he starts to rip it to pieces, and in so doing discovers the money in the lining, and thus finally comes into possession of his fortune.

WHEN THE TIDE TURNS (August 1).—Disagreeable Brown, who also has a disagreeable family, receives word that old Uncle Pete is coming for a prolonged stay. Uncle Pete, a sunny-tempered old fellow, is poor and is shifted about from pillar to post among his ungracious relatives. The Brown family makes the old man's life so miserable that he loses all his buoyancy and grows sad and feeble. He has one stanch friend, however, the pretty Widow Allen, a neighbor of the Brown's. This lady is comfortably off, but in case she remarries, she loses her income. Uncle Pete puts up with conditions until ill-treatment and ridicule breaks him all up. At last, he creeps to his room in the garret, packs his grip and walks to the poorhouse. He sends the kind little widow a pathetic note, thanking her for her past kindnesses. The widow, upon getting the note, is very angry at the selfish relatives, and full of grief for the desolate old gentleman. After thinking matters over, she decides to take the old man to her home and defy "the speech of people." Her life has been exemplary, and she feels that the God she loves and trusts will understand. She writes the old uncle that she is coming for him. The old man deeply moved and his heart bursting with thanksgiving, goes with the old lady, and they take up their life under the same roof. But just at the critical moment a notice comes to old Pete, informing him that he is heir to a small fortune. Reading the news in the local paper, Brown and his wife change their tactics and go to bring dear old Uncle Pete back home. They get all they bargain for from the toe of Uncle Pete's boot. Pete marries the widow and the sunny-hearted old couple spend their remaining days in peace and tranquility.

GAUMONT.

THE TINY TROUBADOUR (July 17).—Tiny Tim's latest singing partnership is concerned with one "Singing Bird"—an itinerant Caruso of sparse build and erring locks, whose throaty voice is tinged with adenoids, and who warbles duets with Tim, to the latter's accompaniment on the beloved guitar. We discover this harmonious pair of strolling musicians in the back yard of a tenement block, when they have just concluded a rendition of "Poor Wandering One," and judging from the shower of pennies they collect, it would seem that they have a flourishing time. With sunset they return "Home" to a modest meal and well-earned repose. But "Singing Bird" is a grafter, and when Tim suggests a dividing of the day's receipts on a 50/50 basis, he is put off with a barefaced swindling proposition. Disgusted with this treatment, Tim decides to cancel the contract, and he makes his get-away in the dead of night, carrying the guitar with him. We see him picked up by a very undesirable acquaintance, taken to a rough saloon, and made to play and sing for the edification of a gang of hoodlums, but as no pecuniary reward is forthcoming, Tiny Tim creeps under the table and awaits his opportunity to escape. While he is under the table, he learns details of a burglary plot, and then hides himself in a big basket, which is to be used for carrying away the booty. The burglars carry Tim into the beautiful mansion they intend to rob, and hurriedly search the house for pelf. Tim's singing alarms them, they return but can see no one. On a repetition of the singing, the burglars are so scared that they escape from the house with all speed. Down comes the master of the mansion, armed with a big gun, and Tim's sweet singing just saves the boy from being shot. We leave the tiny one making explanations and receiving congratulations and presents.

PILOT.

THE SURE TIP (July 24).—Porgie, chafing under his duties as an humble clerk, has taken a flyer in Wall street on a "sure tip." On going home his wife disapproves, and he tells her to "wait until we see by the evening paper how the stock is selling." Now it so happens that their maid, a slattern, cleaning up the library and taking an accumulation of old newspapers out to the ash can in the street, drops a year-old evening newspaper at the foot of the front steps. This paper Porgie, in his excitement, finds and mistakes for the regular evening paper. From its Wall street report he triumphantly reads to his wife that his copper stock he bought that morning at twenty-five cents a share is now selling at $250.00 a share. To his wife's horror he sends the maid out with a dollar to buy "Four Romeo cigars, such as capitalists smoke." While the maid is gone he lies back in his chair and dreams, seeing himself handing in his resignation to his astonished employer; seeing himself the owner of a yacht, an automobile, and giving champagne dinners. But his dream has a rude awakening. On returning with the cigars the maid meets the newsboy delivering the regular evening paper. She takes it to Porgie, and he reads in it, to his horror and astonishment, that his copper company has failed, and finds that the paper quoting the stock at $250 a share is a year old. No Romeo cigars for him! He compels the maid to return the cigars and explain "it was a mistake—that he wanted a five-cent package of plug." When she returns with it Porgie gloomily fills his pipe with the cheap tobacco, swears never to speculate again; and the next morning we see him working at his desk, humble and deferential before his employer.

THE BUG PROFESSOR (July 24).—Professor Germicide becomes demented through too close study. His particular hallucination is that false hair worn by women so profusely nowadays is infected with germs of the black plague from China. He is sent to an asylum, where he creates a sensation by pulling down the nurse's hair, and examining it through a microscope. Later he attempts the same thing with some patients in the courtyard. They chase him. He escapes over the wall. As he is walking down the street he bumps into an old maid. He grabs a "false front" off her head and walks away examining it. He does the same thing to several other women he meets. They all join the old maid in chasing him. By this time his hands are full of false hair—braids, switches, etc., etc. In trying to avoid his pursuers he rushes into a hair dressing shop, interrupting the girl at work. He immediately makes a grab at the new false hair, and continues his examinations. The girl is so scared with his talk about germs in false hair she hands over to him switches, puffs, etc., she is wearing and so is left with just her own small pigtail. At this moment the girl's sweetheart enters, and seeing the girl he once admired, partly for her beautiful hair, he becomes very angry, and tells her she has deceived him. He is about to leave when the professor, who has been looking interestedly at his hair, lifts a toupee from his head, which shows him to be bald. The fellow is embarrassed, and the girl laughs at him as he rushes out, jamming down his hat on his now bald head. Finally the professor is captured by the keepers of the asylum, and the false hair thrown to the crowd of pursuers. They all make a wild scramble for their false hair. The two lovers agree to make allowance for the other's lack of hair and all ends serene.

LUX.

OH WAT'ER WET DAY (August 1).—Water is all right, provided you don't get too much, at any rate that is now the opinion of Octave Bernaud. Some time ago he fell in love with Rosalie, the only daughter of a widow. The latter was of a militant suffragette type, and when she made up her mind about anything, she either got what she wanted or made the place too hot to hold her. When Rosalie confided that she had the glad eye given her by a handsome young man, and added, with blushes, that she rather liked the gift, her mother started to ask awkward questions. The worthy widow had for some unaccountable reason decided that if she were to be blessed, or cursed, as the case might be, with a son-in-law, he must hold an official position. Rosalie was in despair, but luck was with the couple, and Octave obtained the coveted berth of inspector of village pumps. Octave is not in love with his job, but it is handy to enable him to slope off for a game of billiards. His mother-in-law gets suspicious and announces her intention of acting one day as his assistant. They start out together, but Octave does a guy, leaving the widow to struggle as best she may with a water pipe, from which she has incautiously removed the tap. She is discovered by the police, dragged to the station in a raving condition, and placed in the padded room, where she is subsequently treated to a thorough course of hydrotherapeutics, with the aid of a fire hose. When she is at last removed from durance vile, her ardor is so much cooled down that she quite welcomes her son-in-law's views, be they what they may, and among his very first is a prompt retirement from government service.

THE GIRL I LEFT BEHIND ME (August 1).—Seraphin was a country lad, and he loved a country lass. He came to London Town to make a fortune for his sweet Sally. All would have gone well, were it not for the fact that the poor fellow missed his sweetheart sorely, and at last went to the great Dr. Swankem and bought some medicine, which made him imagine that every lady he saw was his fair Sally. The poor Seraphin has a very unpleasant time of it chasing the mirage of the girl he left behind him.

FEATURES

PILOT.

THE STREETS OF NEW YORK (3 parts—State Rights).—The play takes place in New York City during the panic of 1907. Gideon Bloodgood, a prominent banker, is on the eve of absconding, owing to the affairs of his bank being in a precarious condition. At this juncture relief comes in the person of Captain Fairweather, who has sold out his interests in the Mercantile Marine Company, intending to retire from the active duties of his profession. Fairweather comes to Bloodgood's bank—it is after banking hours, but he prevails upon Bloodgood to accept his money, amounting to $100,000, as a special deposit.

News come that the captain who was to have taken command of Fairweather's ship has met with a severe accident and is unable to sail. His old employers prevail upon Fairweather to make this final trip. He is about to go on board when his attention is attracted by the newsboys shouting "Extra." He buys a paper and is horrified to discover that Bloodgood's bank is in a shaky condition. He rushes back to the bank and demands his money. Bloodgood and his assistant, Badger, who are dividing the money received from the captain, are startled by the entrance of the captain. He demands his money. Bloodgood tells him it is after banking hours, and to come the next day. The intense excitement brings on a fit of apoplexy, and the captain falls dead in the banker's office. They carry the body out on the sidewalk, and circumstances point to the fact that the captain dropped dead in the streets. Bloodgood prevails upon Badger to go out West and the captain's money saved the bank.

Several years elapse and Captain Fairweather's widow and children are in destitute circumstances. The boy, Paul, tries to make a living selling newspapers, and his sister, Lucy, selling flowers. Bloodgood discovers that they are living in one of his tenements and he gives orders to his superintendent to dispossess them. Bloodgood is rolling in luxury and the family whose money he has stolen are reduced practically to beggary. In the meantime, Badger meets with hard luck in the West and is broke. While the captain was lying dead in the office Badger managed to secure the receipt that Bloodgood gave him for the money. An idea comes to Badger to return to New York and sell the receipt to Bloodgood. Badger manages with great difficulty to make his way back to New York City, and arrives at Bloodgood's mansion. With the receipt as a weapon, he makes Bloodgood promise to pay him handsomely.

At this moment, Paul Fairweather, the son, in answer to an advertisement by Bloodgood for a servant on his estate, appears on the scene. Both Bloodgood and Badger discover that he is the son of the man they have robbed, and Bloodgood orders him from the house. Badger goes to a poor tenement, and in the next room by a strange coincident, lives the Fairweather family. Bloodgood follows Badger and discovers his abiding place, and being afraid that Badger will blackmail him owing to the possession of the receipt, determines to set fire to the house and thus destroy the evidence of his crime. Mrs. Fairweather becomes despondent over their unhappy situation and determines to end it all by asphyxiation. Her daughter discovers this and they determine to die together. The fire that Bloodgood started is now making rapid headway and Badger in his room is overcome by the fumes.

An alarm of fire is turned in and the fire department starts for the scene. Paul sees the flames and dashes into the house, resolving to save his family. With the assistance of a fireman, the women are carried out to safety. Passing Badger's room, Paul discovers there is someone inside. Bursting in the door he rescues Badger, who has managed to secure the receipt. Out of gratitude Badger tells Paul the whole story, and forces Bloodgood to make restitution. Badger is about to call in the police and hand his old partner into custody, when Paul, seeing the banker's great

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devotion to his only child, and thinking of the disgrace it would bring upon the girl, refuses to prosecute. The story ends happily with the Fairweather family in possession of the fortune their father left them, and Badger becomes a useful member of society.

GAUMONT.

FANTOMAS UNDER THE SHADOW OF THE GUILLOTINE (3 parts—State Right).—Princess Sonia Danidoff is staying at the Royal Palace Hotel, Paris, and withdraws $20,000 from the cashier's custody, placing the notes in a drawer in company with her magnificent rope of pearls. A few moments after a well dressed stranger steps from behind the curtains and, with the coolest of sang-froid, steals the valuables in the very presence of the princess, and with a polite bow hands her his card and makes a dignified exit. Upon the card the name "Fantomas" slowly appears.

The police are quickly upon the scene, but Fantomas, true to his nom de plume, has vanished. Inspector Robert Juve is the sleuth entrusted to track the mysterious marauder. But before Juve has time to move in the matter of the princess's jewels and cash, another escapade of Fantomas' is thrust upon him to investigate. Lord Beltham is missing. Juve calls on Lady Beltham, and in a man's hat finds the initial "G." With so slight a clue Juve tracks down "Gurn" (none other than the elusive Fantomas), to his lodgings and makes the ghastly discovery of Lord Beltham's dead body in one of "Gurn's" traveling trunks, and a packet of the special Fantomas cards establishes the connection between "Gurn" and Fantomas—they are one and the same man.

Three months elapse. "Gurn" has been tried and condemned to die by the guillotine. Lady Beltham's name has not yet appeared in connection with the case, and the story goes that the murder was the outcome of a violent quarrel between "Gurn" and Beltham, yet she is enamoured of the gentlemanly scoundrel and sets about seeking a method of escape for him. By means of liberal bribes, the aid of Warden Nibet is enlisted and he arranges an interview between the condemned man and Lady Beltham in a house overlooking the prison. That night a new play has been produced by a famous actor, Valgrand, who, acting the role of a condemned felon, adds a realistic touch by making up exactly to resemble "Gurn." At Lady Beltham's invitation, Valgrand, still made up as "Gurn," visits her at 2 A. M., and partaking of drugged coffee, is rendered incapable of action. Warden Nibet returns and takes back his prisoner—no longer "Gurn," alias Fantomas, but the unfortunate Valgrand, who goes through all the terrible preliminaries of a criminal's execution, aye, even to the point of being led to the guillotine, before Inspector Juve makes the startling discovery that Fantomas has once more eluded him. Henceforth it is to be a fight between a clever, scheming, mysterious rogue on one hand, and Inspector Juve, Chief of the Detective Dept. of Paris, on the other.

UNION FEATURES.

THE DAY OF JUDGMENT (3 parts—Feature Release).—Through the contemptible powers of a scheming woman secretary, Mr. Bernal, a highly respected citizen and president of a bank, is persuaded to issue the sale of stock in a bogus mining company, even though Lucien Marlow, a mining engineer and fiancé of his daughter, who had been sent out to determine the value of the property, reports that gold is deficient. When Marlow arrives, Claire, the daughter, learns of her father's illegitimate business and goes at once to his office, where a heated argument takes place. This is heard by the editor of a newspaper, and, in order to have this man keep the news from becoming public, Bernal is compelled to pay him hush money at stated intervals. Then the crash comes. Bernard, getting tired of always being obliged to pay, refuses, and forthwith the editor prints the facts. There is a run on the company, and General Delort, a friend of Bernal's, who had been made president of the company, and who had been kept in ignorance of the status of his firm, learning the true state of affairs, kills himself. Before the crowd has time to leave the room where the suicide had been perpetrated, Delort's wife appears and vows that she will trace the ones who inveigled her husband into a swindling game. Bernard and his secretary manage to escape before the maddened crowd reaches them. They make their way to a hotel, where they are discovered a few days later by the Widow Delort, who then places them in the hands of the authorities.

KINETO.

THE LOVE ROMANCE OF SIR FRANCIS DRAKE (3 parts—Feature Release).—Sir Francis Drake's first meeting with the beautiful Elizabeth Syderham takes place outside the gates of the city, on his triumphant return from a foreign expedition. Determined to win her, he forces an entrance to the grounds of the rambling old home of his heart's desire and follows her to a quiet, secluded spot. She does not favor Drake's impetuosity at first, but, relenting, gives him a full red rose as a token of her regard. Another aspirant for Elizabeth's hand is Sir John Doughty. He, a friend of long standing to Elizabeth's father, says he will brook no interference from a "common sailor." Doughty comes to woo Elizabeth, but meets with scant encouragement. Thus embittered, he plans to rid himself of his rival by foul means. Obtaining assistance from roughnecks, he instructs them to lie in wait and assassinate Drake. Meanwhile the latter is summoned upon a special mission by Queen Elizabeth, and he persuades his beloved to secretly wed him before he sails. Everything is arranged. Elizabeth, faithful to her tryst, steals away from her home under the protection of her bold lover. Their footsteps are dogged by Doughty, however, who, at a quiet spot near the quay, signals to his band of assassins and with drawn swords they attack the "common sailor." A sharp, exciting fight ensues. Drake clashes steel with his would-be murderers, one of whom soon falls before his trusty sword. A cowardly and one-sided battle ensues, but eventually Drake wounds another one of his assailants. Mad with rage at this unexpected reverse, Doughty lunges furiously at his hated rival and succeeds in disarming him. Quick as a flash, Drake bodily picks up the wounded and helpless assassin and wards off the onslaught of the other two. Seizing his only opportunity, with mighty strength, he hurls the limp form at Doughty, who, panicstricken at meeting such brave and stout resistance, flees for his life. Drake's ship is reached at last and a picturesque scene is shown of the wedding on board. The ceremony over, Elizabeth returns to her home, unknown to her father, a bride.

On the day of departure, Queen Elizabeth inspects Captain Drake's ship and, to wish him God speed, presents him with a sword, saying, "Take the sword, Master Drake, and we do account that he that striketh at thee, striketh at us." He departs.

Time passes. Sir John Doughty is insistent in his advances. Elizabeth's father favors his suit. Intercepting a letter from Drake to his bride, he descends to further depths of villainy by forging a letter conveying false news, that the venturesome seaman has been killed in a hard encounter on the high seas. Heartbroken by the news, Elizabeth cares not what becomes of her and under pressure from her father at last consents to marry Doughty. The wedding eve approaches, but Drake unexpectedly returns victorious and triumphant and is greeted by the populace with unbounded enthusiasm. Calls of love and loyalty force him to realize that his first duty is to his queen, at whose command he proceeds, with yearning heart, to the Royal Palace. Soon, with pomp and splendor, the magic words are spoken, "Arise, Sir Francis Drake." His honors thick upon him, he can think only of his loved one, and he rushes off to seek her, who, unknown to him, is, with ever deepening despair, preparing for the wedding with Sir John Doughty. Breathless, but happy, he arrives just on time to find the fair Elizabeth about to sacrifice her youth and beauty at her father's behest. Thwarted and humiliated, Sir John is forced to see the all-conquering Drake claim his well-won bride and placate her father before beating a hasty departure.

MISCELLANEOUS

KINEMACOLOR.

HIAWATHA (2 parts).—The story is of the famine, and fever lurks among the tents deep in snow. Into Hiawatha's tent come these dread visitors, seizing Minnehaha. Out into the forest rushes Hiawatha, gathering here and there a twig for firewood. Dying Minnehaha calls for her beloved, and in the desolate forest Hiawatha hears this call and hurries homeward. Watched over by her husband and his old grandmother, Nokomis, Minnehaha dies.

Truly wonderful and thrilling is her burial. Covered by a robe of ermine, in his arms, Hiawatha carries his beloved, followed by all the wailing Indians, they push their way through the snow to an Indian bier of tree branches, on this is laid Minnehaha. Funeral services are held and the grave is filled with snow. The Indians leave, and Hiawatha is shown alone, a huge fire sending crimson flames against the sky to light Minnehaha to the "Land of the Hereafter."

IN SEARCH OF BACCHUS.—Ned Patterson, who has been devoting his energies to increasing the importation of wine, is brought home by his pals in spectacular style. His head is wreathed with grape leaves, and he is draped with a white table cloth, on which is painted the legend: "I am Bacchus—God of Wine."

Father finds him in this state, and considers that the joke has gone far enough. So the next morning Ned finds the following note:—

"Inasmuch as you seem wedded to Bacchus, you had better use enclosed check in taking a reformatory honeymoon. Stay until I tell you to return.....Your Father."

Ned is banished to a fishing beach in a "dry" county, and in throwing away his last flask, he encloses the following farewell note:—

"I am sinking with a schooner on the bar. To the finder of this I bequeath the fortune I have left with Bacchus. Ned Patterson."

The flask floats out to sea, where it is caught in a fisher's net. The unsophisticated old fisherman goes to the city to find Mr. Bacchus and claim the fortune, leaving his daughter to tend the nets,—in which Ned is speedily entangled. That she is a good fisher of men is proved by the telegram Ned sends to his father:

"I have divorced Bacchus and married the daughter of a fisherman. What shall I do?"

To which father replies:

"Bring her home and make a living for her."

Picture Theatres Projected

Portsmouth, O.—Grand Theater Company have about completed plans for the remodeling of their theater to cost $10,000.

Rochester, Minn.—Frederick Schuster and J. M. Rowley are interested in a new stock company formed for the purpose of erecting a theater some time during the summer.

Emporia, Kan.—United Commercial Travelers, O. H. Wilbite, secretary, have plans under way for raising funds for the erection of a brick and stone theater and lodge building to cost $50,000.

Okmulgee, Okla.—Masonic Order here contemplates during the summer to erect a three-story theater, lodge and store building, to cost $50,000.

Chicago, Ill.—A. Hallgen, 4190 No. 53rd avenue, has been awarded the contract for a one-story theater to cost $5,000.

Des Moines, Ia.—J. Miloslowsky has awarded the contract to J. C. Mardes Company for the erection of a modern theater building.

Kansas City, Mo.—H. M. Green, 631 Campbell street, has been awarded the contract for the remodeling of a business structure into a one-story moving picture theater, 50 by 100 feet, to cost $7,000.

Kansas City, Mo.—Orpheum Theater and Realty Co., Martin Beck, president; M. Lehman, manager; Ninth and May streets, have awarded the contract for the erection of a two-story theater building, 100 by 142 feet, to cost $250,000.

Syracuse, N. Y.—Mrs. A. Van Wagner, 109 Lincoln Avenue, will build a three-story theater and amusement parlor, 52 by 152 feet, to cost $20,000. The building will include, according to present plans, club rooms, dance hall, bowling alleys, billiard rooms and three stores on the ground floor. The theater will have seating capacity for 600 persons.

Maybrook, N. Y.—J. W. Sweeney has plans under consideration for a two-story theater and lodge hall, 40 by 100 feet, to cost $600. Theater will seat 500.

Atlantic City, N. J.—Frank Roffer is contemplaing building a three-story theater and apartment house, 46 by 150 feet, to cost $50,000.

La Fayette, Ind.—Oliver W. Pierce, Jr., 216 No. 3rd street, has let the contract to O. D. Kashner, 322 Lutz avenue, who will build, by days' work, a moving picture theater and office building.

Baltimore, Md.—Mrs. Phillip Wagner, 511 So. Third street, has let the contract to Isidore Buchel, 3413 East Pratt street, for the building of a three-story theater and store building, 65 by 150 feet.

Erie, Pa.—William Kenieh, East 6th street, has let the contract to Kerchner Bros., for the erection of a one-story moving picture theater, 41 by 50 feet, to cost $12,000. It will have a seating capacity of 800.

Turnlock, Cal.—W. H. Weeks, 75 Post street, San Francisco, Cal., is preparing plans for a syndicate which proposes to erect a two-story theater and office building on Main street, to cost $45,000.

Rockport, Mo.—G. L. Walter and H. G. Cooper have plans about completed for the building of a moving picture theater, one story, 36 by 120 feet and to cost $6,000. The theater will have a seating capacity for 500.

Des Moines, Ia.—J. Miloslowsky, 2 Marquardt block, will soon take bids for alterations to his theater to cost $10,000.

Minneapolis, Minn.—Rose Reinforced Concrete Co., 742 Plymouth Bldg., have prepared plans and specifications for a two-story theater building, to cost about $35,000. It will have a seating capacity for 800.

Milwaukee, Wis.—Isaac Miller, 321 Third street, is to build a one-story theater, 25 by 150 feet.

Milwaukee, Wis.—Edward J. Wagner has plans under way for a one-story theater, 80 by 120 feet.

Bay City, Mich.—G. E. Oppenheim, 2909 Center street, is to remodel three buildings into a two-story hall and store building.

Kokomo, Ind.—F. D. Miller, 104 North Main street, will build by days' work, a one-story moving picture theater and store building, 100 by 132 feet. There will be five stores on the ground floor. The theater will have a seating capacity for 600.

East Youngstown, O.—George W. Vaughan, Diamond Bldg., Youngstown, O., has prepared preliminary plans for the erection of a three-story theater and club house, 25 by 139 feet, to cost $16,000.

Lancaster, O.—Edward Mithoff will build a two-story theater, 180 by 21 feet, to cost $25,000.

Toledo, O.—Broadway Amusement Company, 315 Maumee street, will build, by days' work, a two-story moving picture theater, 40 by 150 feet, to cost $15,000. A. R. Prentice, of the Amusement Company, will superintend the erection of the building.

Tarentum, Pa.—Mr. Herkovitzky, a fur dealer in this town, will branch out into another enterprise. He is to build a three-story theater, store and apartment building, 40 by 125 feet, and to cost $30,000. Besides the theater, there will be

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one large store on the ground floor and eight apartments on the other floors.

Bloomfield, N. J.—Joseph Green will soon receive bids for the building of a two-story moving picture theater, 50 by 164 feet, to seat 1,500, and cost $40,000.

Newark, N. J.—Dr. L. Widman will build a one-story moving picture theater, 46 by 100 feet, to cost $16,000.

Newark, N. J.—Joseph Stern, 174 Belmont avenue, will build a one-story moving picture theater, 40 by 100 feet, to cost $12,000.

Endicott, N. Y.—J. J. Feoderson has received estimates for the erection of a two-story theater, 66 by 127 feet, and a seating capacity of 700.

Buffalo, N. Y.—Martin Plenthuer, 737 Chamber of Commerce Building, is to build a moving picture theater, 47 by 95 feet, to cost $15,000.

Buffalo, N. Y.—C. Howard Crane, 2325 Dune Bank Building, Detroit, Mich., has prepared plans for a theater, store and office building, 120 by 170 feet to cost $100,000. The theater will have seating capacity of 1,600.

Indianapolis, Ind.—Manhattan Theater Company, Frank Rembusch, manager, have let the contract to Frank Retmier, 421 Lemeke Building, for the remodeling of their theater.

Akron, O.—Mrs. E. E. Benson, 248 Wooster avenue, has let the contract to A. W. Morrette, 116 Rose avenue, for the erection of a one-story moving picture theater, 30 by 82.6 feet to cost $6,000.

State College; Pa.—J. P. Hagman has received estimates for the building of a three-story theater, store and flat building, 48 by 130 feet, to cost $20,000.

Lancaster, Pa.—Meyers & Esbensbade have let the contract to Jacob Stumpf & Son, 638 South Time street, for the erection of a three-story moving picture theater and apartment building.

Jeannetta, Pa.—Mrs. M. C. Guy has let the contract to J. E. Meyers, Pennsylvania Station, Pa., for the erection of a two-story moving picture theater and apartment building, 40 by 100 feet, to cost $10,000.

Greensburg, Pa.—James Strauss has awarded the contract for the building of a three-story moving picture theater and store building, 26 by 100 feet, to cost $15,000.

Wichita, Kans.—L. M. Crawford, Topeka, Kans., care New Crawford Theater, has not yet formulated definite plans for the building of his proposed theater, hotel and business building in this city, in place of the one recently destroyed by fire. The new structure will measure 88 by 145 feet.

St. Louis, Mo.—Richard Barrett and associates, have plans under way for the building of a two-story theater and rathskeller, 100 by 160 feet.

Philadelphia, Pa.—Samuel Schultz is preparing plans for a moving picture theater to be erected at 1412 and 1414 South Broad street.

Hartford, Conn.—Pasquale M. D'Esopo is to build a handsome new theater. When completed, same will be leased to S. B. Poli.

Newark, N. J.—Morristown Realty Company, Morristown, N. J., Mr. Marinaro president, will build a one-story moving picture theater and store building at the corner of Springfield avenue and Eighteenth street.

Greencastle, Pa.—George Heilman is excavating for foundations preparatory to erecting a one-story theater and skating rink, 45 by 100 feet, to cost $6,000.

Baltimore, Md.—Isadore Hirschberg, 581 North Gay street, has plans under way for a one-story moving picture theater.

Baltimore, Md.—Chautauqua Association, Rev. John Roach Straton, superintendent, 9 West 29th street, and H. T. Dulaney and E. B. Jeffrey, committee, have plans under consideration for a theater, hotel and pavilion, to cost $100,000.

Baltimore, Md.—C. C. Nashkey, 223 North Howard street, has plans under consideration for the remodeling of a three-story store building into a modern moving picture theater.

Toledo, O.—Seiss Realty Company, Dorr street, have completed plans for a one-story moving picture theater, 110 by 40 feet, to cost $15,000.

Springfield, O.—Augustus Sun is to build a three-story theater and business building, to cost $35,000.

Caldwall, O.—Bailey & Alter have received estimates for a one-story theater, 32 by 80 feet, to cost $5,000.

Detroit, Mich.—Orpheum Theater Company, 301 Free Press Building, have received sealed bids for the erection of the Orpheum Theater, to contain parquet, balcony and gallery, 99 by 130 feet.

Detroit, Mich.—William F. Klatt, 1106 Union Trust Building, has plans under way for the three-story Regent Theater Building, to contain stores, offices and dance hall. The structure will measure 110 by 220 feet, and cost $100,000. The theater will have seating capacity for 3,000 persons.

Grand Rapids, Mich.—United Theater Company, 322 Monroe avenue, are taking bids for the remodeling of the Idle Hour Theater, to cost $10,000.

St. Joseph, Mich.—James C. Caldwell, Lafayette avenue, is to build a two-story theater and store building, to cost $20,000. The theater will seat 700.

Waukesha, Wis.—George Frellson, 339 Broadway, contemplates building, during the summer or late in the fall, a modern theater building.

Fort Worth, Tex.—Ft. Worth Chamber of Commerce, is to build a two-story auditorium, 40 by 80 feet.

Philadelphia, Pa.—Anderson & Haupt are preparing plans and specifications for alterations and additions to the building, 205 South Fifth street, for a moving picture theater.

Philadelphia, Pa.—J. Sims Wilson Company, are estimating on plans and specifications for a moving picture theater, stores and garage, at York road and Luzerne street, for S. Allinger.

Philadelphia, Pa.—Hoffman and Hodges are preparing plans for a moving picture theater to be erected on Main Street, Manayunk, to seat 2,000 persons. Estimated cost $100,000.

Newton, Kan.—Bethel College, J. H. Langenwalter, president, have plans about completed for a one-story auditorium with stage and gymnasium, 122 by 65 feet, to cost $15,000.

Tulsa, Okla.—M. C. Cross, 18 Nebraska Building, is preparing plans for a three-story theater and office building, 65 by 140 feet, to cost $60,000.

Jackson, Tenn.—Jackson Theater Company have started plans for a two-story theater, 45 by 125 feet.

Venice, Cal.—C. H. Russell, 928 Security Building, Los Angeles, is preparing plans for a moving picture theater, 50 by 96 feet, to cost about $15,000.

Chicago, Ill.—A. W. Hannah, 120 West Madison Street, has awarded the contract to McCarty Bros., 10 South LaSalle Street, for a one-story moving picture theater.

Clinton, Ia.—Hart Bros., P. D. Hart, manager, 537 Seventh Avenue, have awarded the contract to H. Morgan, 223 Third avenue, who have started work on the erection of a two-story moving picture theater to cost $10,000. It will have a seating capacity for 600 persons.

Philadelphia, Pa.—Samuel Schultz is estimating on plans and specifications for a moving picture theater to be erected at Fortieth Street and Wyalusing Avenue for Margolio & Block. Building to be one-story brick, 35 by 85 feet.

Picture Theaters Projected

Philadelphia, Pa.—Irwin & Leighton are estimating on plans and specifications for a moving picture theater to be erected at Mt. Airy, Pa., for H. J. Moyer. Seat 500; cost $12,000.

Philadelphia, Pa.—Borzner & Wood are preparing plans and specifications for a moving picture theater, to be one-story brick, 40 by 100 feet.

Philadelphia, Pa.—A moving picture theater to seat 2,000 persons, will be erected at Susquehanna avenue, Germantown, avenue and Marshall street. The lot is 80 by 100 feet. The owners are a syndicate, of which Adam Shaffer, 2135 North Sixth street, is the president.

Philadelphia, Pa.—Michael Kirschner has been awarded the contract for the moving picture theater, 903-5-7 North Sixth street. Building to be 45 by 90 feet, of brick and marble. Seating capacity, 500.

Philadelphia, Pa.—Nathan Raidman has obtained the contract for the erection of a one-story brick moving picture theater, 40 by 92 feet, at 5026-28 Baltimore avenue, for Charles Segal, to cost $10,000.

Washington, D. C.—William J. Palmer, Warden Building, is preparing plans for a one-story moving picture theater, 50 by 80 feet, to cost $12,000.

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Chicago, Ill.—W. A. Ziles has plans in preparation for a one-story theater building, 72 by 100 feet.

Chicago, Ill.—E. A. Rysdon will build, as soon as plans and specifications are prepared, a theater and store building. There will be three stores on the ground floor. The theater will have a seating capacity of 894.

Mt. Carmel, Pa.—Mr. Stitzer, Ashland, Pa., contemplates building, in the near future, a moving picture theater in this city.

Buffalo, N. Y.—Claude Weill, Brisbane Building, is negotiating for a site upon which to erect a $30,000 theater building

Philadelphia, Pa.—The old McDowell residence, at 45 West Chelten avenue, Germantown, directly opposite the Orpheum Theater, now under construction, has been sold to interests which control the Fifty-second Street Theater, at 52nd and Sansom streets, for a consideration reported to be close to $35,000, the price at which the property was held. Its assessed valuation is $15,000. The property occupies a lot 85 feet on Chelten avenue, with a depth of 142 feet, and adjoins the church building and parsonage of the First Presbyterian church of Germantown. The lot will be used as a site for a moving picture theater, with a seating capacity of 1,500. The theater will cost about $50,000. Two theaters are already under construction within a block of Germantown and Chelten avenues, the Orpheum, on Chelten avenue, and the $250,000 theater which is being built by Fred G. Nirdlinger at Germantown and Maplewood avenues.

Philadelphia, Pa.—J. Richard Jackson has been awarded the contract for a moving picture theater to be erected at Belgrade and Auburn streets, for James W. Owens. The building will cost $10,000.

Syracuse, N. Y.—William Cahill, Franklin and East Washington streets, will build a $75,000 theater in the rear of the new Cahill block now under construction.

Somerville, Mass.—City and Suburban Associations will erect a one-story theater with balcony, 70 by 125 feet.

Newark, N. J.—A. Pendola has plans under way for an up-to-date moving picture theater to be built some time during the summer.

Mt. Carmel, Pa.—Loyal Order of Moose, P. H. Kiley, secretary, are to sub-let the contract for the building of a three-story moving picture theater and hall building, 40 by 60 feet, to cost $4,000.

Beaumont, Texas.—Thames & Weber are planning a $16,000 moving picture theater. The lessee is J. F. Good.

Philadelphia, Pa.—Lam Building Company are estimating on plans and specifications for a moving picture theater to be erected at 40th and Poplar streets for Percy Pelser. The building will be one-story brick, 35 by 100 feet.

Philadelphia, Pa.—Sauer & Hahn are preparing plans and specifications for a one-story and basement moving picture theater, 30 by 130 feet, to cost about $15,000. Materials are to be brick, bluestone and ornamental terra cotta.

Philadelphia, Pa.—A. E. Westhover is preparing plans for a moving picture theater, to be erected at Second and Noble streets, for Ogden D. Wilkinson. The building is to be one-story brick, 60 by 70 feet, and will have a seating capacity for 500.

Mankato, Minn.—American Amusement Company, D. Chamberlain, manager, Minneapolis, Minn., have awarded the contract to J. B. Nelson Construction Company, 503 Belgrade avenue, for the erection of a two-story theater, 50 by 130 feet, to cost $50,000.

Somerville, Mass.—James Hodder has awarded the contract to Davis, Haines & Davis, 91 Willow street, Lynn, Mass., for the erection of a one-story theater with balcony, 98 by 114 feet, to cost $40,000. The theater will have a seating capacity for 1,300.

Boston, Mass.—Wilber Theater Trust, E. D. Smith manager, have awarded the contract to Haynes Construction Company, 178 Devonshire street, for the erection of a two-story theater, 75 by 125 feet.

Geneva, N. Y.—Temple Theater Company, has awarded the contract to W. H. Frantz for the erection of a new stage, to cost $8,000.

Syracuse, N. Y.—Acme Amusement Company, has awarded the contract to C. & J. Howell, 217 Livingston avenue, for the building of a one-story moving picture theater, 30 by 110 feet, to cost $10,000. The theater will have a seating capacity for 560.

Tulsa, Okla.—John Haver, 408 South Houston street, will build a two-story theater, to cost $25,000.

Carthage, Mo.—J. M. Luke contemplates remodeling a business building into a modern and commodious theater. The new building will be two-story and measure 100 by 100 feet. It is to have a seating capacity of 1,100. The work will not commence before the end of the summer or early fall.

Jackson, Minn.—Matuska & Skolicky, will erect, by day's work, a two-story theater, 50 by 82 feet, to cost $12,000.

Ashland, Wis.—Henry Gotiez, 211 Beaser avenue, has plans under way for a one-story theater building 25 by 140 feet, to cost $8,000. It will have seating capacity of 450.

La Fayetta, Ind.—Arc Theater Company, Louis A. Klene manager, 425 Main street, are planning to make extensive alterations to their moving picture theater building.

Philadelphia, Pa.—J. Rose & Son have been awarded the contract for the new moving picture theater to be erected at the northeast corner of 25th and Ridge avenues, for Freidman & Rose. The theater will have a seating capacity of 600.

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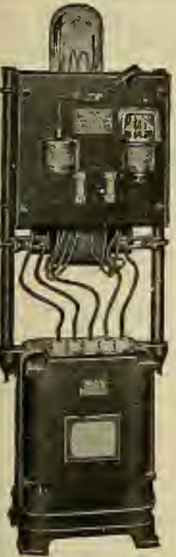

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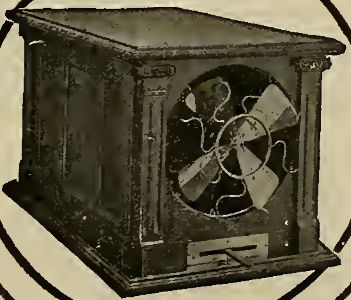

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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS.......... 420
ARMS AND THE FILM.......... 404
"ASHES" (Reliance).......... 406
AT THE SIGN OF THE FLAMING ARCS.......... 434
"BANSHEE, THE" (Kay Bee).......... 408
BANQUET, THE.......... 411
CALENDAR OF LICENSED RELEASES.......... 442
CALENDAR OF INDEPENDENT RELEASES.......... 444
CHICAGO LETTER.......... 414
COMMENTS ON THE FILMS (Lecensed).......... 427
COMMENTS ON THE FILMS (Independent).......... 429
DOINGS AT LOS ANGELES.......... 415
EXPOSITION HUGE SUCCESS.......... 417
FACTS AND COMMENTS.......... 403
FLICKERS.......... 435
FOREIGN TRADE NOTES.......... 432
FRESE CAMERA, THE.......... 419
"GOOD LITTLE DEVIL, A," SHOWN.......... 407
"GREED OF OSMAN BEY, THE" (Edison).......... 416
HUMORS OF FILM TAKING.......... 432
ILLINOIS.......... 440
INDIANAPOLIS.......... 440
INDEPENDENT FILM STORIES.......... 458
INDEPENDENT RELEASE DATES.......... 476
INTERNATIONAL ASSOCIATION.......... 413
INQUIRIES.......... 423
LAST DAYS OF THE CONVENTION.......... 409
LOUISVILLE.......... 441
LICENSED FILM STORIES.......... 446
LICENSED RELEASE DATES.......... 478
MANUFACTURERS' ADVANCE NOTES.......... 437
NEW ENGLAND AND CANADA.......... 439
OBSERVATIONS BY MAN ABOUT TOWN.......... 418
PHILADELPHIA.......... 441
PHOTOPLAYWRIGHT, THE.......... 422
PRESIDENT NEFF TAKES QUICK ACTION.......... 431
PROJECTION DEPARTMENT.......... 424
SAUNTERINGS OF A CHEERFUL LIAR.......... 436
SPRINGFIELD.......... 441
STORIES OF THE FILMS (Licensed).......... 446
STORIES OF THE FILMS (Independent).......... 458
THEATRICAL FEATURE PLAYS.......... 405
"UNMASKED" (Itala).......... 435
VITAGRAPH COMPANY ENTERTAINS.......... 412

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E.......... 481
KIEWERT, L. C.......... 482
REISINGER, HUGO.......... 482

ELECTRICAL & MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO.......... 480
BENDER, GEORGE.......... 456
CALEHUFF SUPPLY CO.......... 481
CHICAGO M. P. SUPPLY CO.......... 448
DETROIT ENGINE WORKS.......... 485
FAIRBANKS MORSE.......... 463
FORT WAYNE ELECTRIC CO.......... 460
GENERAL ELECTRIC CO.......... 473
HALLBERG, J. H.......... 477
HOKE, GEO. M.......... 448
KLEIGLE BROS.......... 485
LAVEZZI.......... 475
PICTURE THEATRE EQUIPMENT CO.......... 465
SCHNEIDER, E.......... 454
SMITH, L. C. & CO.......... 467
STRELINGER, CHARLES A.......... 460
WESTINGHOUSE ELECT. MFG. CO.......... 456

MISCELLANEOUS FEATURES.
ALMO F. F. CO.......... 452
AM. KINETO CO.......... 455
AMBROSIO F. CO.......... 475
ECLECTIC FILMS.......... 453
FEATURE FILM CO.......... 462
FULLER'S, CHAS. L., DISTRIBUTING CO.......... 451
GENERAL FILM CO..........394-95
GT. NORTHERN SPECIAL F. F. CO.......... 457
ITALA FILM CO.......... 484
KINEMACOLOR CO.......... 467
MOORE, F. E.......... 481
NEW YORK FILM CO.......... 465
ROMA FILM CO.......... 460
SUPREME F. F. CO.......... 485
UNION FEATURES.......... 469
VIVAPHONE CO.......... 483
WARNER'S FEATURES.......... 482

FILM BROKERS.
WESTERN FILM BROKERS.......... 448

FIREPROOF APPARATUS.
TRAINER, C. W.......... 454

FILM EXCHANGES.
BRADENBURG, G. W.......... 481
EXCLUSIVE FILM SUPPLY CORP.......... 389
FULTON, E. E.......... 448
GUNBY BROS.......... 485
HETZ, L.......... 448
LAEMMLE FILM CO.......... 460
McINTIRE & RICHTER.......... 452
M. & M. FILM SERVICE.......... 484
MUTUAL FILM CORPORATION.......... 445
NORTHERN FEATURE FILM EXCHANGE.......... 450
SOUTHERN FILM CO.......... 454

INDEPENDENT FILM MANUFACTURERS.
AMERICAN.......... 387
BRONCHO FILM CO.......... 386
GAUMONT CO.......... 392
KAY-BEE.......... 386
KEYSTONE.......... 386
MAJESTIC.......... 486
N. Y. MOTION PICTURE CO.......... 469
PILOT FILMS.......... 461
SOLAX.......... 388
THANHOUSER.......... 382
UNIVERSAL FILM MANUFACTURERS..........384-5

LICENSED FILM MANUFACTURERS.
EDISON.......... 398
ESSANAY.......... 383
KALEM..........397-402
LUBIN..........399
MELIES.......... 487
PATHE FRERES.......... 396
SELIG.......... 393
VITAGRAPH..........400-401

LENS MANUFACTURERS.
GUNDLACH MANHATTAN CO.......... 482

MISCELLANEOUS.
AMERICAN CINEMATOGRAPH CO.......... 452
AUTOMATIC TICKET CO..........390-91
BOSCH & CO.......... 471
BERLIN ANILINE WORKS.......... 463
BUSHMAN, FRANCIS X.......... 481
CANTON METAL CEILING CO.......... 463
CLASSIFIED ADVERTISEMENTS.......... 449
CLEVELAND, W. S.......... 467
COMMERCIAL M. P. CO.......... 454
CORCORAN, A. J.......... 477
EASTMAN KODAK CO.......... 480
ITALIAN POMPEII F. CO.......... 459
KEYSTONE PRESS.......... 454
KRAUSE MFG. CO.......... 450
McKENNA BROS. BRASS CO.......... 452
MARVELOUS TALK. CO.......... 471
MOTION PICTURE CAMERA CO.......... 485
NATIONAL M. P. CO.......... 481
NATIONAL TICKET CO.......... 476
NATIONAL X-RAY REFLECTOR CO.......... 467
ONE DROP OIL CO.......... 448
OZONE PURE AIRIFIER.......... 473
PARISIAN MFG. & FILM RENOVATING CO.......... 448
PHYSIOC RAY.......... 467
RAW FILM SUPPLY CO.......... 481
REYNOLDS & CO.......... 484
RICE & EINSTEIN.......... 456
SARGENT, E. W.......... 450
SPANG, JOHN P.......... 481
STEBBINS, C. M.......... 448
SVINNING, C. R.......... 450
THEATER BROKERAGE CO.......... 481

MOVING PICTURE MACHINE MANUFACTURERS.
EDISON.......... 398
ENTERPRISE OPTICAL CO.......... 465
POWER'S CAMERAGRAPH.......... 488
SIMPLEX.......... 443

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO.......... 454
DEAGAN, J. C.......... 480
SINN, C. E.......... 450
WURLITZER, RUDOLPH.......... 475

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO.......... 484
ANDREWS, A. H.......... 484
BENNETT, A. H.......... 484
HARDESTY.......... 484
STAFFORD, E. H.......... 484
STEEL FURNITURE CO.......... 484
WISCONSIN SEATING CO.......... 456

POSTERS & FRAMES.
A. B. C.......... 474
AMERICAN SLIDE & POSTER CO.......... 478
EXHIBITORS' ADV. & SPECIALTY CO.......... 442
GENERAL FILM CO.......... 479
NEWMAN.......... 485
THEATER SPECIALTY MFG. CO.......... 454

PROJECTION SCREENS.
AMERICAN THEATER CURTAIN CO.......... 480
GENTER, J. H.......... 483
MIRROR SCREEN CO.......... 483
SIMPSON SOLAR SCREENS.......... 452

SONG & ADVERTISING SLIDES.
ERKER BROS.......... 484
THOMAS, A. G.......... 467
UTILITY TRANSPARENCY CO.......... 467

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO.......... 485

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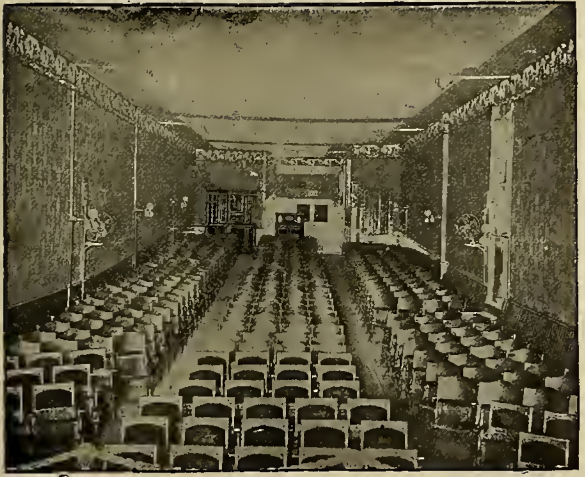

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INDEPENDENT RELEASE DATES

AMERICAN.

July 14—Truth in the Wilderness (2 parts—Drama) 2000
July 17—To Err is Human (Drama)....1000
July 19—At the Half-Breed's Mercy (Drama)..1000
July 21—Jealousy's Trail (Drama)....
July 24—Tom Blake's Redemption (Drama)...
July 26—She Will Never Know (Drama)......
July 28—The Scapegoat (2 parts—Drama)......2000
July 31—Mission Bells (Drama)....1000
Aug. 2—Single-Handed Jim (Drama)....1000

AMBROSIO.

May 17—A Maid of Honor (2 parts—Drama)..
May 24—The Yellow Man (2 parts—Drama)...
May 31—An Unruly Father (2 parts—Drama)
June 7—The Sold Title (2 parts—Drama)....
June 14—The Girl of the Hidden Spring (2 parts—Drama) ....
June 21—Loves Shadow (2 parts—Drama).....

BISON.

July 8—The Powder Flash of Death (2 parts—Drama)....
July 12—The Head Hunters (2 parts—Drama)..
July 15—The Picket Guard (2 parts—Drama)..
July 19—When Sherman Marched to the Sea (3 parts—Drama) ....
July 22—The Lawbreakers (2 parts—Drama)..
July 29—Robinson Crusoe (3 parts—Drama)...
Aug. 2—The Cave Dwellers' Romance (2 parts—Drama) ....

BRONCHO.

July 2—All Rivers Meet at Sea (Drama......
July 8—Heart Throbs (2 parts—Drama).....
July 16—Old Mammy's Secret Code (3 parts—Drama)....
July 23—Grand-Dad (2 parts—Drama).........

CRYSTAL.

July 15—In Death's Shadow (Drama)....1000
July 20—The Hallroom Girls (Comedy)........
July 20—How Men Propose (Comedy).........
July 22—The Broken Spell (Drama)..........
July 27—College Chums (Comedy)............
July 27—Belmont Stung (Comedy)...........
July 29—The Paper Doll (Drama)............
Aug. 3—What Papa Got (Comedy)..........
Aug. 3—Her Little Darling (Comedy).........

DRAGON.

June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama)....1000
June 30—Our Future Heroes (Topical)....1000
July 7—The Ticket of Leave Man (2 parts—Drama)....
July 14—The Organist (Drama)............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

ECLAIR.

July 6—The Trail of the Hanging Rock (2 parts—Drama) ....
July 13—It is Hard to Please Him (Comedy)..
July 13—The Catholic Mission (Educational)...
July 16—For the Man She Loved (2 parts—Drama) ....
July 20—Through the Telescope (Comedy).....
July 20—Sacred Gazelles (Educational)........
July 23—The Greater Call (3 parts—Drama)...
July 27—He Poses for His Portrait (Comedy)..
July 27—The Third Thief (Comedy)..........
July 30—Soul to Soul (2 parts—Drama).......
Aug. 3—Grease Paint Indians (Comedy)......
Aug. 3—Holy Cities in Japan (Educational)..

FRONTIER.

June 26—The Squaw Man's Reward (Drama)..
June 28—An Eastern Cyclone at Bluff Ranch (Comedy)....
July 3—The Secret of Padre Antonio (Drama)
July 5—A Rose at Sixteen (Drama)..........
July 5—A Cactus at Forty-five (Comedy).....
July 10—The Frontier Twins Start Something (Comedy)....
July 12—The Line Rider's Sister (Drama).....
July 17—The Small Pox Scare at Gulch Hollow (Comedy) ....
July 19—The Half-Breed Sheriff (Drama)......
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Drama)......
July 31—A Hasty Jilting (Comedy)..........
Aug. 2—A Brand from the Burning (Drama)

GAUMONT.

July 3—Tricks In All Trades (Comedy)......
July 3—Production of Wine in France (Industry) ....
July 8—His Master's Double (Drama)........
July 8—The Making of Tapestry (Industrial).
July 9—Gaumont's Weekly, No. 70 (News)...
July 10—The Trombone Marathon (Comedy)...
July 15—With Honor at Stake (Drama)......
July 16—Gaumont's Weekly, No. 71 (News)..
July 17—The Tiny Troubadour (Comedy)......

GEM.

June 30—Mistaken Intentions (Comedy).......
June 30—Teak Wood (Scenic)................
July 7—Billy, the Wise Guy (Comedy)........
July 14—Little Buster (Comedy).............
July 21—The Life Savers (Comedy-Drama)....
July 28—Stars In My Crown (Drama).........

GREAT NORTHERN.

June 21—Shanghaied (Drama) ....
June 28—Cupid's Score (Comedy).............
July 5—Winning a Prize (Comedy)...........
July 5—The Trondhjem Railway (Scenic).....
July 12—The Jolly Recruit (Comedy).........
July 19—A Country Cousin (Comedy).........
July 26—A Shot in the Dark (Comedy).......

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)....

IMP.

July 17—Her Nerve (Drama)................
July 19—Binks Ends the War (Comedy).......
July 19—In Cartoonland With Hy Mayer (Novelty) ....
July 21—The Yogi (Drama)..................
July 24—The Last of the Madisons (Drama)..
July 26—Baron Binks' Bride (Comedy)........
July 26—Summer Caricatures, by Hy Mayer (Novelty)....
July 28—The Stranger (2 parts—Drama)......
July 31—Lord Barry's Low Acquaintance (Comedy) ....
Aug. 2—That Chinese Laundry (Comedy).....
Aug. 2—Funny Fancies by Hy. Mayer (Novelty) ....

KAY BEE.

June 27—The Seal of Silence (Drama)........
July 4—The Crimson Stain (3 parts, Drama)..
July 11—The Banshee (2 parts—Drama).......
July 18—The Red Mask (2 parts—Drama).....
July 25—Flotsam (2 parts—Drama)...........
Aug. 1—Banzai (2 parts—Drama).............

KEYSTONE.

June 30—For Love of Mabel (Comedy).........
July 3—Rastus and the Game-Cock (Comedy)..
July 7—Safe In Jail (Comedy)...............
July 10—The Telltale Light (Comedy).........
July 14—Love and Rubbish (Comedy).........
July 17—A Noise from the Deep (Comedy)....
July 21—The Peddler (Comedy)..............
July 21—Love and Courage (Comedy).........
July 24—Get Rich Quick (Comedy)...........
July 28—Just Kinds (Comedy)...............

LUX.

July 11—The Train on Fire (Drama)....1000
July 18—Fate and the Man (Drama).... 987
July 25—Pat's Fancy Dress (Comedy).... 492
July 25—You Never Can Tell (Comedy).... 492
Aug. 1—Oh! Wat'er Wet Day (Comedy)..... 535
Aug. 1—The Girl I Left Behind Me (Comedy) 436

MAJESTIC.

July 12—The Ingrate (Drama)...............
July 13—Impulse (Drama)...................
July 15—A Japanese Courtship (Comedy)......
July 19—His Way of Winning Her (Comedy)..
July 19—Gold Creek Mining (Engineering)....
July 20—Th Pajama Parade (Comedy)........
July 22—The Mighty Hunter (Comedy)........

MUTUAL WEEKLY.

June 4—Mutual Weekly, No. 23 (News).....
June 11—Mutual Weekly, No. 24 (News).....
June 18—Mutual Weekly, No. 25 (News).....
June 25—Mutual Weekly, No. 26 (News)......
July 2—Mutual Weekly, No. 27 (News)......

MUTUAL EDUCATIONAL.

June 26—Through the Land of Sugar Cane (Travel)....
July 3—Funnicus Attends a Fair (Comedy)...
July 3—Japanese Gardens (Travel)..........
July 10—Funnicus' Mother-in-Law (Comedy)...
July 10—Saigon (Travel)....................
July 17—Funnicus at Luna Park (Comedy)....
July 17—Echinoderms (The Starfish) (Zoology)
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....

NESTOR.

July 18—The Tale of a Hat (Comedy)........
July 18—When His Courage Failed (Comedy)..
July 21—The Ranger's Way (Drama).........
July 23—Behind the Gun (Drama).............
July 25—Their Luck Day (Comedy)..........
July 28—The Proof (Drama).................
July 30—Comrades (Drama) ....
Aug. 1—His Friend the Undertaker (Comedy).

POWERS.

July 11—Morgan's Treasure (2 parts—Drama)..
July 16—Why Rags Left Home (Comedy-Drama)
July 18—The Awakening (Drama).............
July 23—Bobby's Magic Nickel (Comedy)....
July 25—Mental Suicide (Drama).............
July 30—While the Children Slept (Comedy-Drama) ....
Aug. 1—Fate and Three (Drama)............

PILOT.

June 26—An Innocent Conspiracy (Com.-Dr.)..1000
July 3—The Code of the U. S. A. (Drama)....1000
July 10—Sanitary Gulch (Comedy)....1000
July 17—Granny (Drama)....1000
July 24—The Sure Tip (Comedy).... 500
July 24—The Bug Professor (Comedy)........ 500
July 31—Loyal Hearts (Drama)....1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama)........
July 2—I'm No Counterfeiter (Drama).......
July 8—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Comedy)..........
July 23—The Silent House (Drama)..........

RELIANCE.

July 12—Ashes (2 parts—Drama)...............
July 14—The Fisherman's Fortune (Drama)....
July 16—Her Rosary (Drama)................
July 19—The Strange Way (Drama)..........
July 21—A Hospital Romance (Drama).......
July 23—Maria Roma (Drama)................
July 26—The Higher Justice (2 parts—Drama)

REX.

July 10—Beauty and the Beast (3 parts—Dr.)..
July 13—Through Strife (Drama).............
July 17—The Wrong Road (Drama)...........
July 20—His Weakness Conquered (Drama)...
July 24—The Fallen Angel (2 parts—Drama)..
July 27—The Actor (Drama).................
July 31—The Power of Heredity (Drama).....
Aug. 3—Civilized and Savage (Drama)........

SOLAX.

July 18—The Intruder (Drama)...............
July 23—That Dog (Comedy).................
July 25—As Ye Sow (Drama).................
July 30—The Coat that Came Back (Comedy)..
Aug. 1—When the Tide Turns (Drama).......

THANHOUSER.

July 6—(No Release this Date).............
July 8—For the Man She Loved (Drama).....
July 11—An Errand of Mercy (Drama).......
July 13—A Crepe Bonnet (Drama)............
July 15—Tannhouser (3 parts—Drama)........
July 20—Brethren of the Sacred Fish (Comedy)
July 22—When Darkness Came (Drama)......
July 25—The Top of New York (Drama)......

VICTOR.

July 4—A Shifting Fortune (Drama).........
July 11—A Modern Witness (Drama)..........
July 18—Nihilist Vengeance (2 parts—Drama)
July 25—Marooned (Drama).................
Aug. 1—On After Years (Drama)............

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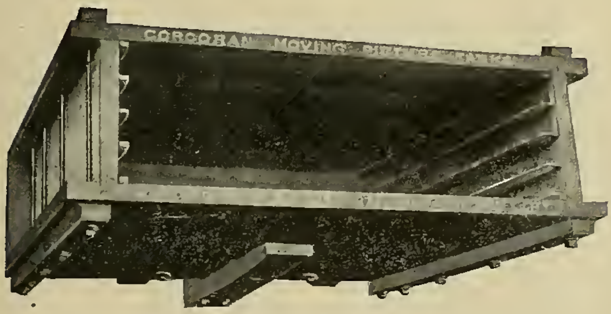
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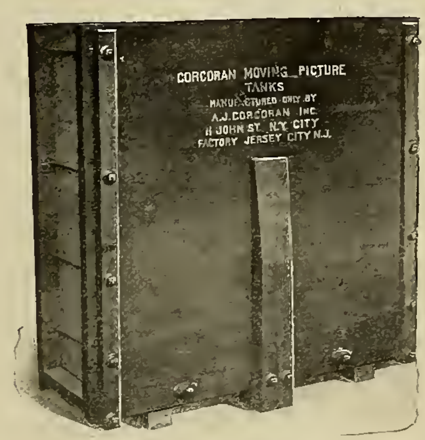
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RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

June 26—In Diplomatic Circles (Drama)......
June 28—Her Mother's Oath (Drama)........
June 30—A Gamble With Death (Drama).....
July 3—Faust and the Lily (Comedy)........
July 3—An Old Maid's Deception (Comedy)..
July 5—The Sorrowful Shore (Drama)........
July 7—A Sea Dog's Love (Comedy)..........
July 7—The Noisy Suitors (Comedy)..........
July 10—The Enemy's Baby (Drama)..........
July 12—The Mistake (Drama)................
July 28—The Vengeance of Galora (Drama)...
July 31—Those Little Flowers (Comedy)......
July 31—Mr. Spriggs Buys a Dog (Comedy)...
Aug. 2—When Love Forgives (Drama)........
Aug. 2—The Monument (Drama).............

EDISON.

July 4—A Gentleman's Gentleman (Drama)..1000
July 5—The Signal (Drama)..................1000
July 7—Over the Great Divide in Colorado (Sc.).
July 7—Winsome Winnie's Way (Comedy).....
July 8—Scenes of Other Days (Scenic)........1000
July 9—His Mother's-in-law Visit (Comedy)..1000
July 11—In the Old Dutch Times (Drama).....1000
July 12—The Diamond Crown (Being the first of the series of "Kate Kirby's Cases") (Drama) 1000
July 14—A Pair of Foils (Comedy)...........1000
July 15—In the Garden (Drama)..............1000
July 16—The Dream Fairy (Drama)...........1025
July 18—To Abbeville Court House (Drama)... 900
July 19—On the Broad Stairway (Drama—Second of Kate Kirby's Cases)...........1000
July 21—A Tardy Recognition (Drama).......1000
July 22—A Great Metropolitan Newspaper (Edu.) 960
July 23—A Knife of Fire (Industry).......... 400
July 23—At Midnight (Comedy)............... 600
July 25—The Meadow Lark (Drama)..........1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary?") (Drama) 1025
July 28—The Greed of Osman Bey (Drama)...1025
July 29—The Bells (Drama)...................1000
July 30—Grand Canyon of Arizona (Scenic).. 400
July 30—As the Tooth Came Out (Comedy)... 600
Aug. 1—The Red Old Hills of Georgia (Drama) 1000
Aug. 2—The Robbers (Drama)................1000

ESSANAY.

July 8—The Daughter of the Sheriff (Drama)..1000
July 9—The Outer Shell (Drama).............1000
July 10—A Flurry In Diamonds (Comedy)......1000
July 11—The Sign (Drama)...................1000
July 12—Broncho Billy and the Western Girls (Drama)..............................1000
July 15—Something Rotten in Havana (Comedy)
July 15—When Ignorance is Bliss (Comedy)....
July 16—The Great Raymond (Novelty).......1000
July 17—The Heart of a Gambler (Drama)....1000
July 18—Every Thief Leaves a Clue (Drama)..1000
July 19—The Two Ranchmen (Comedy-Drama).1000
July 21—Tapped Wires (Special — 2 parts — Drama) 2000
July 22—The Rose of Sharon (Drama).......1000
July 23—The Dance at Eagle Pass (Drama)...1000
July 24—The Browns Study Astrology (Comedy)
July 24—Building the Chattanooga Light and Power Dam (Engineering).........
July 25—Making Good (Comedy).............1000
July 26—Broncho Billy and the Schoolmam's Sweetheart (Drama) 1000
July 29—The Call of the Plains (Drama).....1000
July 30—Bread Upon the Waters (Drama)....1000
July 31—Tit for Tat (Comedy)................
July 31—Through the Cumberland Mountains, Tennessee (Travel) ....
Aug. 1—Such is Life (Comedy)...............
Aug. 1—His Wife's Friends (Comedy).......
Aug. 2—The Tenderfoot Sheriff (Drama)......1000

KALEM.

July 1—The Raiders from Double L Ranch (Drama) ....
July 2—Historic New York (Scenic)..........
July 4—A Victim of Deceit (Drama).........1000
July 7—A Stolen Identity (Drama)...........1000
July 9—The Treachery of a Scar (Drama)....1000
July 11—Entertaining Uncle (Comedy).........
July 11—Cosmopolitan New York (Typical).....
July 12—Rounding Up the Counterfeiters (Dr.).1000
July 14—The Lost Diamond (Drama)..........
July 14—The Mermaid (Comedy).............
July 16—A Thief in the Night (Drama).......1000
July 16—The Fight at Grizzly Gulch (Special—2 parts—Drama)....................2000
July 18—What the Doctor Ordered (Comedy)..
July 18—The Concrete Industry (Comedy)......
July 19—The Smuggler (Drama)..............1000
July 21—A Bolt from the Sky (Drama)........1000
July 23—The Tenderfoot's Luck (Comedy).....
July 23—Historic Savannah, Georgia (Scenic)..
July 25—Baffled, Not Beaten (Drama)........1000
July 26—The Moonshiner's Mistake (Drama)...1000
July 28—The Girl and the Gangster (Special—2 parts—Drama) 2000
July 28—The Flying Switch (Drama).........1000
July 30—Birds of Prey (Drama)..............1000
Aug. 1—Hoodooed On His Wedding Day (Comedy) ....
Aug. 1—The Wonders of the Briny Deep (Zoology) ....
Aug. 2—A Virginia Feud (Drama).............1000

GEORGE KLEINE.

June 16—The Rival Engineers (Cines—Spec.—2 parts—Drama) ....
June 27—A Villain Unmasked (Eclipse Spec.—2 parts—Drama) ....
July 11—The Statue of Fright (Eclipse Spec.—2 parts—Drama ....
July 25—Honor Thy Father (Cines special—2 parts Drama)........................

LUBIN.

July 10—When Love Loses Out (Comedy)...... 400
July 10—Building a Trust (Comedy)........... 600
July 11—On Her Wedding Day (Drama).......1000
July 12—Her Only Boy (Drama)..............1000
July 14—The Apache Kind (Drama)...........1000
July 15—His Better Self (Drama).............1000
July 17—The Wiles of Cupid (Drama).........1000
July 16—The Hidden Bank Roll (Comedy).... 400
July 18—When Mary Married (Comedy)....... 600
July 19—Jim's Reward (Drama)..............1000
July 21—An Actor's Strategy (Drama)........1000
July 22—The Benefactor (Drama)............1000
July 23—Home, Sweet Home (Special—2 parts —Drama) 2000
July 24—Coffee Industry in Jamaica (Industry) 400
July 24—Zeb, Zack and the Zulus (Comedy)... 600
July 25—The Exile (Drama)..................1000
July 26—The Price Demanded (Drama)........1000
July 28—The Widow's Wiles (Comedy)........ 400
July 28—Rastus Among the Zulus (Comedy).. 600
July 29—The Call of the Heart (Drama)......1000
July 30—A Dash for Liberty (Special—2 parts —Drama) 2000
July 31—The Fatal Scar (Drama)............1000
Aug. 1—The New Gown (Drama).............1000
Aug. 2—The Message of the Rose (Drama)...1000

MELIES.

June 19—The Lure of the Sacred Pearl (Drama)
June 19—Diving for Pearl Oysters at Thursday Island (Educational) ....
June 26—The Sultan's Dagger (Drama)......1000
July 3—The Rice Industry in Japan (Industrial) 1000
July 10—His Chinese Friend (Drama).........1000
July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)..............................1000
July 31—It Happened in Java (Comedy-Drama) 1000

PATHEPLAY.

July 1—The Miracle of the Roses (Drama)...
July 2—The Missionary's Triumph (Drama)..
July 3—The Joy Ride (Comedy)..............
July 3—Pathe's Weekly, No. 29 (News)......
July 4—Consecration of a Boddhist Priest (Manners and Customs)...........
July 4—Pisa (Italy) and Its Curious Monuments (Travel) ....
July 5—A Modern Garrick (Drama)..........
July 5—The Miner's Destiny (Special, 2 parts, Drama) ....
July 9—The School Ma'am (Drama)..........
July 7—Pathe's Weekly, No. 30 (News).......
July 8—The Airman's Bride (Drama).........
July 10—Pathe's Weekly, No. 31 (News).......
July 10—Hannigan's Harem (Comedy)..........
July 11—Porcelain (Industrial)................
July 12—Dynamite, the New Farm Hand (Ind.)
July 12—A Little Trip Along the Hudson (Sc.)
July 14—Pathe's Weekly, No. 32 (News)......
July 15—Denizens of the Deep (Zoology)......
July 15—Port of Marseilles, France (Scenic)...
July 16—The Snowy Egret and Its Extermination (Zoology) ....
July 17—Pathe's Weekly, No. 33 (News)......
July 17—Easy Money (Comedy)...............
July 18—Jiu Jitsu (Sports)..................
July 18—Beautiful Catalogne (Scenic).........
July 18—The Secret Formula (Special—2 parts —Drama) ....
July 19—The Friendless Indian (Drama).......
July 21—Pathe's Weekly, No. 34 (News)......
July 22—In and Around Scutari After Its Capture (Scenic) ....
July 22—In Weird Crimea (Scenic)...........
July 23—A False Accusation (Drama).........
July 24—Pathe's Weekly, No. 35 (News).......
July 24—Opportunity and a Million Acres (Industrial)..........................
July 24—The Island of Tonga (Scenic)........
July 25—Vipers at Home (Zoology)...........
July 25—A Trip to the Grottos of Baume (Sc.)
July 26—The Mad Sculptor (Drama)...........
July 28—Pathe's Weekly, No. 36 (News).....
July 29—Curious Sea Creatures (Zoology).....
July 29—Daily Doings in Manila (Educational)
July 30—The Haunted House (Drama)........
July 31—Pathe's Weekly, No. 37 (News).....
July 31—The Call of the Blood (Drama)......
Aug. 1—A Study of Bird Life (Zoology)......
Aug. 1—Monte Carlo (Monaco) (Travel)......
Aug. 1—The Springtime of Life (Special—3 parts—Drama) ....
Aug. 2—Where Clouds and Mountains Meet (Travel) ....
Aug. 2—Colombo, Capital of the Island of Ceylon (Travel) ....

SELIG.

July 2—Arabia and the Baby (Drama)........
July 2—The Sultan of Sulu (Educational)....
July 3—In God We Trust (Drama)...........1000
July 4—Sallie's Sure Shot (Drama)..........1000
July 7—The Trail of Cards (Drama)..........1000
July 8—Old Doc Yak (First of the Seligettes Series—Comedy)........................
July 8—A Jolt for the Janitor (Comedy)......
July 9—The Reformation of Dad (Com.-Dr.)..1000
July 10—Made a Coward (Drama).............1000
July 11—Budd Doble Comes Back (Drama).....1000
July 12—A Wild Ride (Special—2 parts—Dr.)..2000
July 14—The Only Chance (Drama)...........1000
July 15—The Tree and the Chaff (Drama).....1000
July 16—Sweeney's Dream (Comedy).........1000
July 17—Put to the Test (Drama)............
July 18—Granny's Old Armchair (Drama).....
July 21—The Short-Stop's Double (Drama)....1000
July 22—The Senorita's Repentance (Drama)..1000
July 23—The Unseen Defense (Drama)........1000
July 24—The Artists and One Suit of Clothes (Comedy) ....
July 24—In Moro Land (Scenic)...............
July 25—The Acid Test (Drama).............1000
July 28—The Stolen Face (Drama)...........1000
July 29—Henrietta's Hair (Comedy)..........
July 29—Borrowing Trouble (Comedy).........
July 30—The Taming of Texas Pete (Comedy).1000
July 31—Man and His Other Self (Drama)....1000
Aug. 1—Through Another Man's Eyes (Drama).1000

VITAGRAPH.

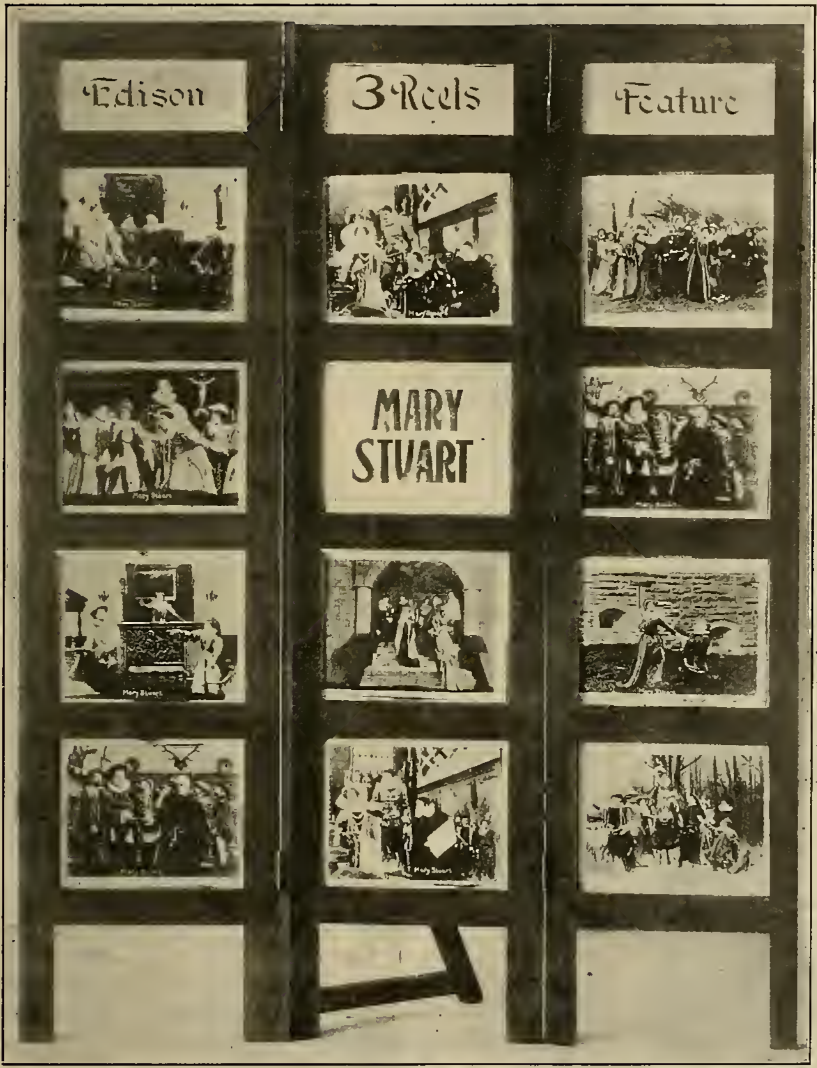
July 2—The Song Bird of the North (Drama).1000
July 2—The Tiger Lily (Special, 3 parts, Drama) 3000
July 3—Sweet Deception (Drama)............1000
July 4—An Unwritten Chapter (Drama)......1000
July 5—Love's Quarantine (Comedy).........1000
July 7—The Glove (Drama)..................1000
July 8—Count Barber (Comedy)..............1000
July 9—Solitaires (Comedy)................. 600
July 9—A Millinery Bomb (Comedy)......... 500
July 10—The Carpenter (Drama)..............1000
July 11—A Spirit of the Orient (Drama)......1000
July 12—The Moulding (Drama)..............1000
July 14—O'Hara as a Guardian Angel (Comedy-Drama) 1000
July 14—The Diamond Mystery (Special — 2 parts—Drama) 2000
July 15—My Lady of Idleness (Comedy-Drama).1000
July 16—The Master Painter (Drama)........1000
July 17—Hubby's Toothache (Comedy)........ 500
July 17—Sandy and Shorty Work Together (Comedy) 500
July 18—The Yellow Streak (Drama).........1000
July 19—The Taming of Betty (Comedy).....1000
July 21—The Only Way (Drama).............1000
July 22—The Pickpocket (Comedy)...........1000
July 23—An Error in Kidnapping (Comedy)....1000
July 24—An Old Man's Love Story (Drama)...1000
July 25—The Tables Turned (Comedy)....... 850
July 25—Scenes in Honolulu (Scenic)......... 150
July 26—The Spell (Drama).................1000
July 26—A Prince of Evil (Special—2 parts—Drama) 2000
July 28—Dr. Crathern's Experiment (Drama)..1000
July 29—The Troublesome Daughters (Comedy).1000
July 30—The Sixth Commandment (Drama)...1000
July 31—When Society Calls (Drama).......1000
Aug. 1—Courage of the Commonplace (Drama).1000
Aug. 2—The Intruder (Special — 2 parts — Drama) 2000

Wonderfully Attractive Announcement Slides
Handsome and Most Practical Poster Frames
Everything to Advertise a Moving Picture
American Slide & Poster Co., 1st National Bank Bldg., Chicago

"We have what you want when you want it"

MR. EXHIBITOR We want to impress on you that GOOD ADVERTISING is just as essential towards the success of your house as good films

LOBBY DISPLAY FRAMES



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Another detail of the advertising helps we offer exhibitors, and a popular one, too. Striking photographs, 8 x 10 inches in size, of principal scenes from the film, for practically all multiple-reel features. They are great business-getters, because they show actual scenes in the picture.

Set of eleven, with title cards	$2.00
Mission finish oak frame, with fifteen openings and glass front, made to fold in three parts, like a Japanese screen. Each	$9.00

Everything for Advertising a Picture Show

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(Formerly Photoplay Advertising & Specialty Co.)

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A UNIQUE THEATRE ATTRACTION

***Is a Set of* DEAGAN'S ELECTRICAL BELLS**

Operated by electricity—played from keyboard, like piano

IT IS A WORTH-WHILE INVESTMENT, Mr. EXHIBITOR
WHY NOT INVESTIGATE? IT COSTS YOU NOTHING

Send for Illustrated Catalogue "F"

J. C. DEAGAN, 1770 Berteau Ave., Chicago, U. S. A.

The convincing demonstrations at the New York Exposition of

The Radium Gold Fibre Screen

proved conclusively that all we require is an opportunity to show exhibitors everywhere throughout the country its merits in order to prove that the screen they will eventually buy is

The Radium Gold Fibre Screen

American Theatre Curtain & Supply Company
105 N. Main Street, Sole Manufacturers, ST. LOUIS, MO.

G. H. CALLAGHAN, 1465 Broadway, New York
GEORGE BRECK, 70 Turk St., San Francisco, Cal.
DISTRIBUTORS

EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

LOOK—HAVE YOU OUR NEW COMPLETE CATALOG?

EVERYTHING FROM SCREEN TO BOOTH—UNDER ONE COVER.

MONEY BACK, if not satisfied, with every purchase you make from us. That's OUR GUARANTEE. We specialize in all makes of moving picture machines. GENUINE REPAIR PARTS, and everything new and modern that can be used in the Moving Picture Theatre.

Our Second-Hand Machine Department is a new departure, in that we guarantee every machine to be exactly as represented or Money Back.

Did you read about "Motorcycle Mac"? Well, he is dead, so far as a Motorcycle is concerned. He could not carry enough supplies in a side-car attachment to his motorcycle. Mr. McAuley will soon call in his new AUTOMOBILE. He leaves July 5th to cover Illinois. Hold your orders.

Come on now—LET US HAVE A CHANCE—to prove our claims

THE AMUSEMENT SUPPLY COMPANY, 160-A North Fifth Avenue, CHICAGO, ILLINOIS

FRANCIS X. BUSHMAN

COMING RELEASES

The Hermit of Lonely Gulch
Sunlight
For Old Time's Sake

Theo. W. Wharton
Managing Director

The Whip Hand
The Way Perilous
The Woman Scorned (com.)

Archer McMackin
Director

ESSANAY (Ithaca Company)

M. P. CAMERA WANTED

Urban, Gaumont, Warwick or other good standard outfit. Give price, make, condition, particulars, etc. John P. Spang, 405 Hartford Bldg., Chicago, Ill.

For Rent—FILM—For Sale

Do you want good service cheap? Write today.
NATIONAL MOVING PICTURE CO.,
Ellsworth Bldg., Chicago, Ill.

WE BUY, SELL and RENT

Moving Picture Machines and Films.
Theatre Brokerage Exchange,
440 S. Dearborn St. Chicago, Ill.

"Agfa"

MOTION PICTURE FILM

Used by Makers of Quality Films

WRITE FOR PRICES

Sole American Agents

Raw Film Supply Company
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Biograph
Carbons
Made Expressly for
Motion Picture
Machines

SIEMENS & CO. manufacture but One Grade of Picture Carbons.

These are Imported and sold under our mark as

"Biograph Brand"

All 12" Carbons are double-pointed.

Packed only in Cartons, as shown.

L. E. FRORUP & CO.
232 GREENWICH ST. NEW YORK

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These films, in splendid condition, are offered for sale subject to being unsold on receipt of inquiry. Send cash with order and avoid disappointment. Lithographs for every feature.

Spectre of the Sea	2250	Messter	$120
The Gypsy Girl	2000	Eiko	70
Hypnotism, or Dark Power	3200	Savoia	150
Vengeance of Edgar Poe	1800	Lux	75
For Her Love	3200	Savoia	80
Sent Adrift	3200	Deutche Biog.	120
Red Rose of the Apache	2750	Pasquali	75
Frontier Child	2000	K-B	60
Child of War	2000	Broncho	100
Altar of Death	2000	K-B	100
The Fire Bug	3000	Dausk	100
Life's Game of Dice	2800	Messter	60
The Diamond Miniature	1950	Pathe	60
Kings of the Forest	1800	Selig	80
Great Mine Disaster	2000	Eclair	50

2,000 reels, first-class films, no commercial quality, all complete from title to tail piece, sprockets unimpaired.
Everything in stock from a camera to a bottle of cement.

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(Incorporated)

50 North Eighth Street, Philadelphia, Pa.

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Machines Repaired by Expert Mechanics. Genuine Parts Only Used

SPECIALTIES

Mirror Screens
Chairs
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Pianos
Bio & Electra Carbons
Special Gundlach Lenses
Condensers
Edison Transformers
Ft. Wayne Compensarcs
Asbestos State Booths
Asbestos Wire
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Branch General Disinfectant Co.
Scenery, Stage Effects
Theaters Bought, Sold, Rented

CHAS. A. CALEHUFF, Pres. and Gen. Mgr.

WIRE NOW! ONLY A LITTLE TERRITORY LEFT! WIRE NOW!

The Indian Passion Play **HIAWATHA** **In Four Parts**
4000 Feet

Remaining territory will be sold regardless of value so that my exclusive attention may be devoted to the out-of-door production now playing in New York

A COMPLETE LINE OF ADVERTISING AND ACCESSORIES

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ASK FOR 16 PAGE BOOKLET OF VIEWS AND REVIEWS

WARNER'S FEATURES

—PRESENTING—

A notable list of three-reel productions—the finest that money and brains can assemble and distribute to discerning Exhibitors

? *Have You Booked* ?

THEODORA

SPECIFY

GUNDLACH Projection Lenses

when ordering new machines

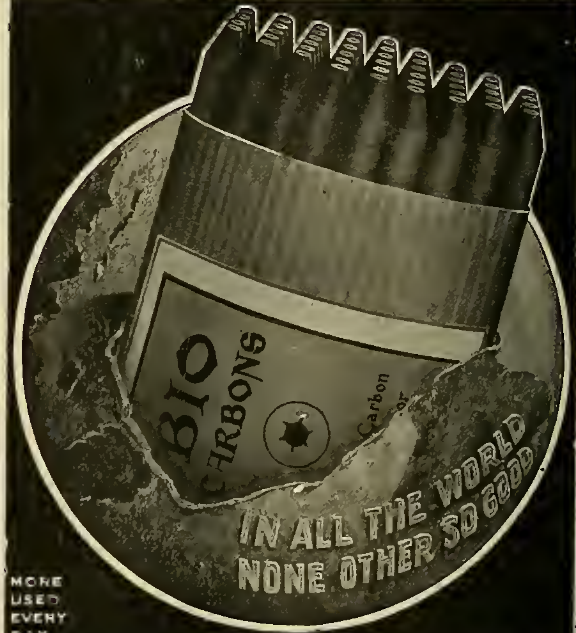
You may as well get the best lenses, with the machine as to buy them later.

Supplied to order with Powers Cameragraph, Motiograph, Simplex, Standard

Gundlach-Manhattan Optical Co.

808 Clinton Ave., So., Rochester, N. Y.

ITS ALL IN THE LENS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Carbon
IN ALL THE WORLD NONE OTHER SO GOOD

MORE
USED
EVERY
DAY

BIO CARBONS

CHARLES L. KIEWERT CO.

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MILWAUKEE 114 Huron Street
SAN FRANCISCO 19 Sutter Street

AND ALL LIVE FILM EXCHANGES AND SUPPLY DEALERS

THE CARBON FOR PERFECT PROJECTION

ELECTRA

HUGO REISINGER, 11 Broadway NEW YORK

THE VIVAPHONE

SINGING AND TALKING PICTURES

A SUCCESS EVERYWHERE

THE GREATEST OF THEM ALL!

See article Moving Picture World, Page 1347, Issue June 28, 1913

Simplicity, Perfection and Cheapness Our Chief Points

Remember This and Get in Touch With Us.

For State Rights Apply

VIVAPHONE & FILMS SALES CO.

INCORPORATED

110-112 West 40th Street, New York City
Phone 3095 Bryent ROOM 1803
A. Blinkhorn, Sole Agent U.S.A. and Canada

Richardson's Handbook

For Managers and Operators of Moving Picture Theatres.

The Best Book of the Kind
$2.50 per Copy
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Moving Picture World
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What do you sell your patrons?

Why, PICTURE LIGHT. That's all. PICTURE LIGHT.

Now, just think about it. The more Picture Light you sell your patrons, the more money you will get.

That is the difference between a good and bad showman, between prosperity and bankruptcy.

PICTURE LIGHT means the most that any Screen can reflect. A light that is brilliant, but not blinding, soft but not dull, sharp and no haze and no eye-trouble.

The catalogue of our new SNOW-WHITE finish will explain it to you. Write for one TODAY.

MIRROR SCREEN CO., SHELBYVILLE, IND.
F. J. Rembusch, Pres.

The Screen That Made Daylight Pictures Famous

MIRROROIDE

PATENTS PENDING

The Original, The Only Rough or Matte Metallic Surface Finish

MIRROROIDE

is sold under a positive 5-year guarantee. It can't turn black, it can't peel or crack.

200 per cent. more brilliancy at one-half the juice expense

MIRROROIDE

absolutely eliminates that hazy, out-of-focus effect so peculiar to other metallic screens.

MIRROROIDE can be washed with soap and water. It stands any climate because we use a metallized glass coating.

We don't mind competitors' knocks, but the tale we have adopted is the unsolicited endorsements we publish every week in trade papers.

Toledo, Ohio, June 24, 1913.

J. H. Genter Co.,
Colden Street,
Newburgh, N. Y.

Gentlemen:

We opened our new theater, The Alhambra, about three weeks ago, and have not had time up to the present to write you regarding the Mirroroide curtain you installed in this house. We are very much pleased with your new flesh-tinted curtain, as we are getting a marvelously clear and beautiful picture on same.

Very truly yours,
L. W. BETTIS.

MIRROROIDE

is endorsed the world over, the world's best, bar none.

That MIRROROIDE is it, is proven in the fact that we manufacture our entire product and have the only complete equipment in the world for so doing.

Then again, we show you by sending absolutely free, large MIRROROIDE samples.

Test any way you desire, against any screen or curtain in your town.

We also make metallized glass in any color you desire. It's ready to use. Stands a 2200 heat degree test.

By Mail

½ pint Sample, 90 Cents. Pints, $1.75

See You at Space 307 Coming Exposition, New York City, July 7 to 12. Ask about our Announceoscope.

THE J. H. GENTER CO.

NEWBURGH, N. Y.

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All ITALA and ECLAIR Releases. Write, phone or wire for complete list. Booking now for Wisconsin, PETROSINO in 4 Parts.

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Telephone, Franklin 4021.

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Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write today for circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio, U. S. A.

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STAFFORD Chairs excel all others.

Heavy Five Ply
seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG
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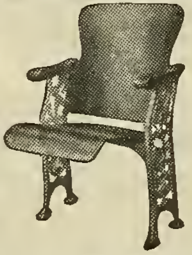
E. H. STAFFORD MFG. CO.
CHICAGO, ILL.

Send for our prices before buying

OPERA CHAIRS

Latest in Seats



Best in Seats

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STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-door use. Address Dept. W.

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THEATRE SEATING

WRITE TODAY for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

American Seating Company
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OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
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Branches in all Leading Cities

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WRITE TODAY FOR OUR NEW SUPPLY CATALOGUE. IT WILL INTEREST YOU. JUST OFF THE PRESS.

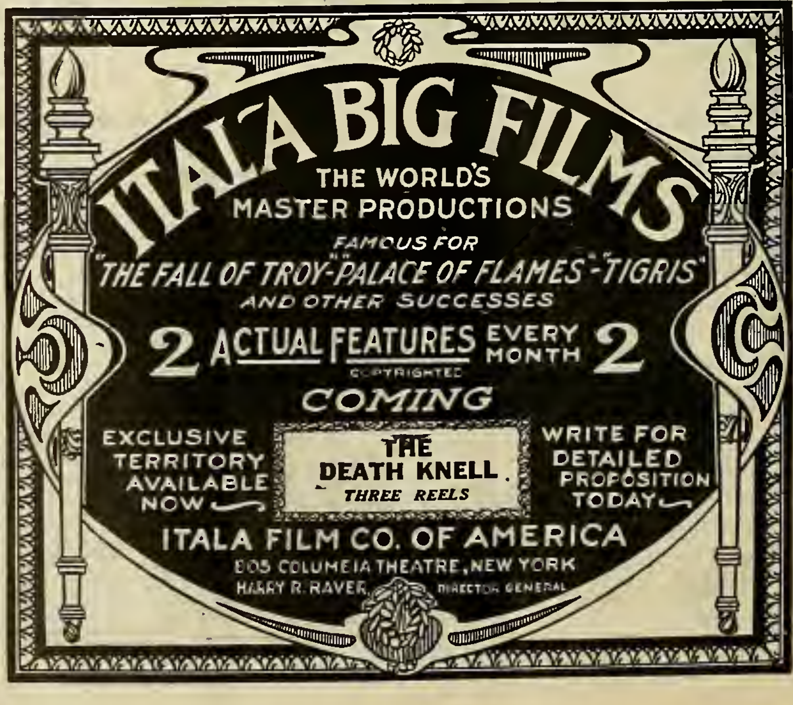
ERKER'S 608 OLIVE ST. **ST. LOUIS**

Pardon The Delay
We'll Not String You Any Longer Than Can Be Avoided.

HOW ABOUT *VENTILATING Your Theatre?*

Our system of single heat transmission, the most economical in first cost and operation. We manufacture and install complete heating and ventilating equipments in accordance with the most rigid ventilating laws.

B. F. REYNOLDS & CO., 412-14 Dearborn Ave., Chicago, Ill.


ITALA BIG FILMS
THE WORLD'S MASTER PRODUCTIONS
FAMOUS FOR
"THE FALL OF TROY"-"PALACE OF FLAMES"-"TIGRIS"
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
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THE DEATH KNELL
THREE REELS
EXCLUSIVE TERRITORY AVAILABLE NOW
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO. OF AMERICA
605 COLUMBIA THEATRE, NEW YORK
HARRY R. RAVER, DIRECTOR GENERAL

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The most wonderful WAR PICTURE ever produced

Thousands of soldiers and horses

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Our Ideal Motion Picture Camera

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Motion Picture Camera Co., Inc.
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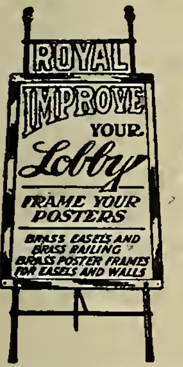
Make Your Lobby Display Attractive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IMPROVE
YOUR
Lobby
FRAME YOUR POSTERS
BRASS EASELS AND BRASS RAILING
BRASS POSTER FRAMES FOR EASELS AND WALLS

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Write for Catalog.

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THE NEWMAN MFG. CO.
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Cincinnati, O.

Established 1882

KLIEGLIGHT ARC LAMP

Universally recognized as the best light producing apparatus for taking motion pictures.

Universal Electric Stage Lighting Co.
Kliegl Bros., Props.
240 West 50th Street - - New York

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LET US DO YOUR
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Write to-day for Bulletin 101. It is a mighty interesting booklet.

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To Solicit Bookings For
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THE SUPREME FEATURE FILM CO.
64 East 14th Street, New York

NEW MAJESTIC Scores New Victories! Now It's the Capture of FLORENCE ROBERTS (Herself) in Her Celebrated Version of SAPPHO!

New Majestic must go ahead! New Majestic must do EVEN BIGGER THINGS than before. "SAPPHO," one of the best known and most sensational of plays, is one of those bigger things we are doing—"SAPPHO" WITH HER BEST KNOWN DELINEATOR, FLORENCE ROBERTS. We spent a great deal of money and time before we could induce Miss Roberts to put this on for the camera. We spent a great deal of money and time PUTTING IT ON. Ten thousand dollars would be a conservative and truthful estimate. We wanted the film "Sappho" to surpass the stage one and Miss Roberts, on her part, INSISTED ON IT.

So You Needn't Be Afraid to Invite Comparisons Between the Local BIG THEATRE'S Production of Florence Roberts in "Sappho," and YOUR OWN. The Picture Production is Better.

For the new week, New Majestic announces a COMEDY CARNIVAL—just what you like and what the average patron likes. SUNDAY, JULY 20, it's THE PAJAMA PARADE, wherein some hilarious fun grows out of the attempt of a crowd of college boys to serenade some college girls. TUESDAY, JULY 22, it's THE MIGHTY HUNTER, who isn't so mighty after all, though he is depicted by one of New Majestic's best comedians. SATURDAY, JULY 26, it's JUST SKIRTS and THE ADVENTUROUS GIRLS, a Fred Mace comedy "split" that can be featured. Run all three of these releases and you will understand how New Majestic caused the swamping of "Mutual Service" offices with new business.

A Comedy Carnival in July Makes an Ideal Release Week. Be sure to secure every New Majestic funnyfilm released that week!

"NEW MAJESTIC"

Business Offices: New Rochelle, N. Y. All-Year-Round Studio:
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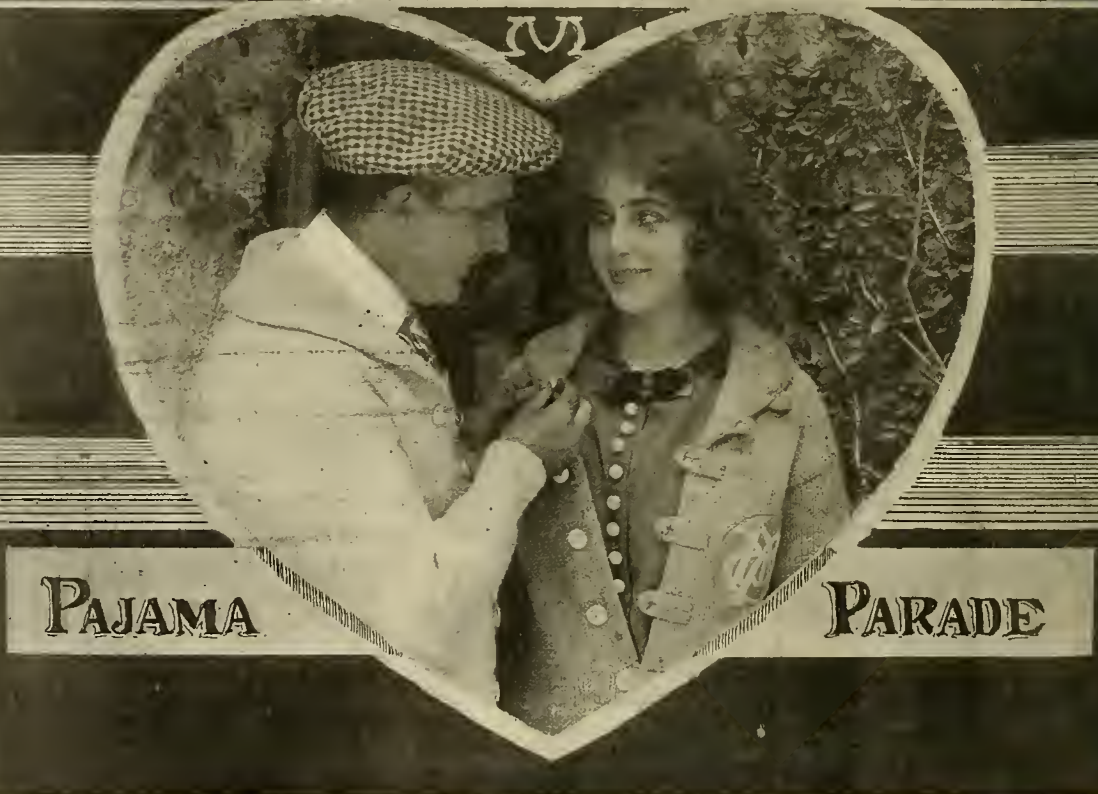

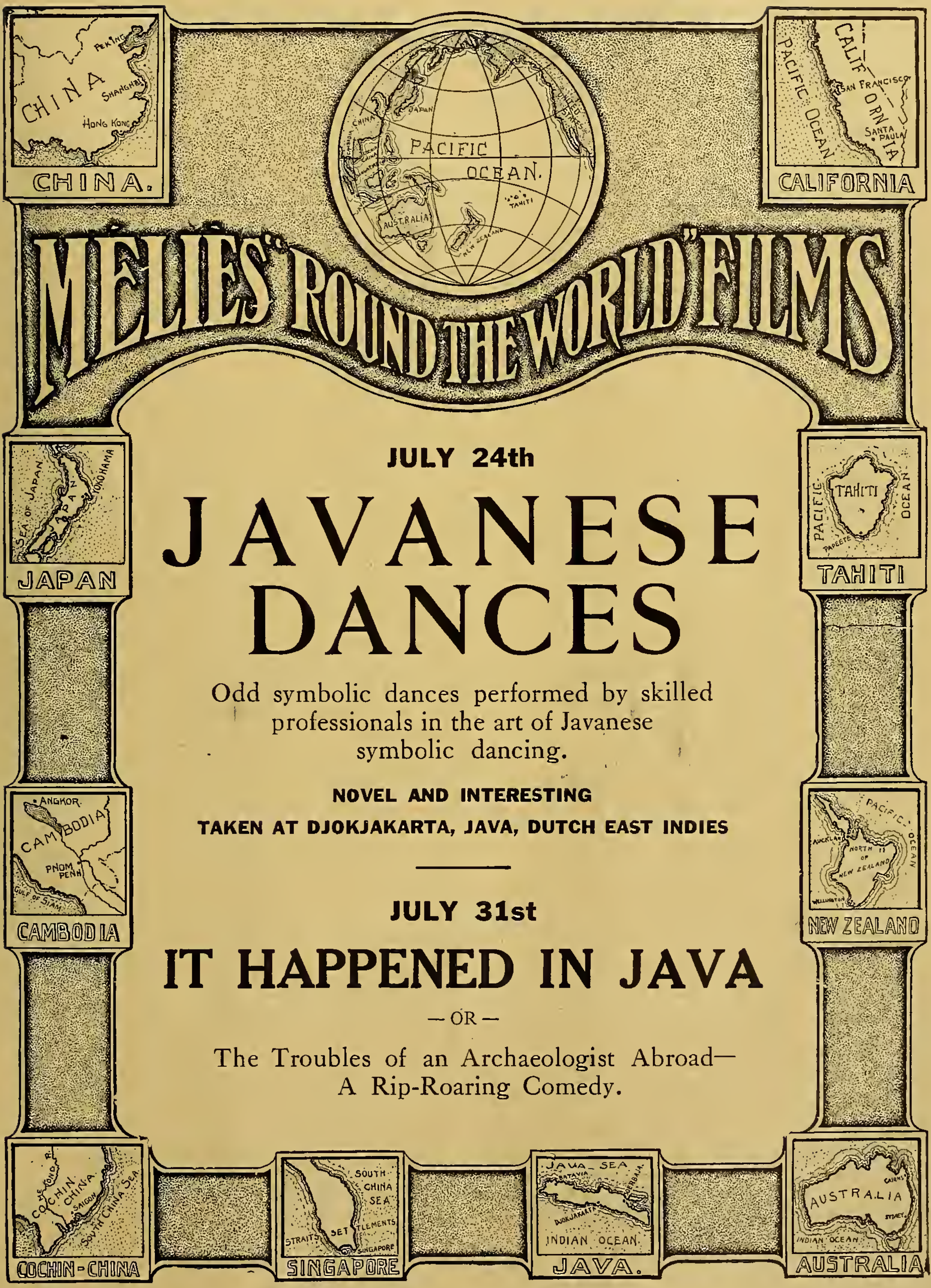
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JAVANESE DANCES

Odd symbolic dances performed by skilled professionals in the art of Javanese symbolic dancing.

NOVEL AND INTERESTING

TAKEN AT DJOKJAKARTA, JAVA, DUTCH EAST INDIES

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IT HAPPENED IN JAVA

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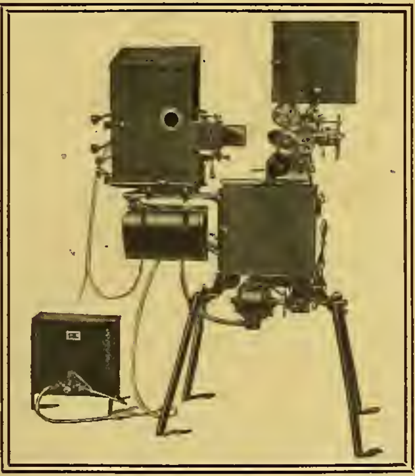

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We hope you were there. If not, let us send you Catalogue G showing the vital exclusive features of this PREMIER PROJECTOR.

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Vol. 17. No. 5 August 2, 1913 Price, 10 Cents

H. F. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Comrades" (Nestor).

17 Madison Avenue
Telephone Madison Square 3510

NEW YORK

Post Office Box 226
Madison Square Station

LITTLE DORRIT

THE THANHOUSER THREE-A-WEEK

PRESENT

MISS MAUDE FEALY in LITTLE DORRIT. (2 reels. Tuesday, July 29)

Again you can give your house Broadway "class" with this Broadway star who has never acted in photoplays before. Remember, Miss Fealv has a following in every town and city in the country. Play up the fact that you have her to the "best" people in your section. Publicize with one, three and six sheets, Scott and Van Altena slides, Hennegan and Schreiber heralds, Kraus lobby photos and Standard Engraving cuts.

WILLIE THE WILD MAN. (Sunday, July 27)

It was a shame to take the money—and the girl—Willie did it so easy! Her father was too soft to be true, and so the wild man costume got Willie quick results—by changing it at the correct time.

IN THE NICK OF TIME. (Friday, August 1)

A man and his wife have differences and separate; their child goes to live with her mother. In her mother's home the child comes upon a great peril. The woman is powerless to help her, but the father does, and a reconciliation follows.

Thanhouser Film Corporation

New Rochelle, N. Y.

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Coming! A staggering list of THANHOUSER CLASSICS in two and three reels and featuring such stars as Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson, Muriel Ostriche, William Russell, Harry Benham, Riley Chamberlain, the Kid and the Kidlet.

Coming! Sunday, August 3, "Proposal by Proxy." A Benham-Anderson-Mrs. Marston comedy that will teach young men to go very carefully about the pop-the-question thing.

CURRENT THANHOUSER FEATURES. Marguerite Snow and James Cruze in **TANNHAUSER.** After the opera, 3 reels, Tuesday, the 15th. Maude Fealy in **LITTLE DORRIT.** After Dickens, 2 reels, Tuesday, the 29th.

AUGUST THANHOUSER FEATURES. Maude Fealy in MOTHS. Flo La Badie and James Cruze in THE WARD OF THE KING. William Russell in THE MISSING WITNESS

FIVE-A-WEEK

Essanay

FRIENDS ROMANS AND COUNTRYMEN

Hearken Unto Me

"KING ROBERT OF SICILY"

(In Two Parts).

Released Monday, August 4th

A STUPENDOUS AND BEAUTIFUL PRODUCTION OF LONGFELLOW'S WONDERFUL POEM. SPECIAL HERALDS NOW READY. $1.50 A THOUSAND. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM YOUR EXCHANGE OR DIRECT FROM US.

Released Tuesday, July 29th.

"THE CALL OF THE PLAINS"

A gripping melodrama of the West that stirs the temperament of any human. A western drama that holds the interest and makes you beg for more.

Released Wednesday, July 30th.

"BREAD UPON THE WATERS"

A dramatic attraction showing "bread cast upon the waters will return." A story well told and beautifully photographed. Demand this.

ESSANAY COMEDIES PAR EXCELLENCE

Released Thursday, July 31st.

"TIT FOR TAT" Through the Cumberland Mountains, Tenn.

An excellent ESSANAY comedy, the kind that out-rivals them all, and a splendid educational feature, worthy of headline honor.

Released Friday, August 1st.

"SUCH IS LIFE" "HIS WIFE'S FRIENDS"

Two excruciatingly funny ESSANAY comedies from the home of PERPETUAL comedy hits. Impossible to lose on ESSANAY comedies. Book them all.

Released Saturday, August 2nd.

"THE TENDERFOOT SHERIFF"

A thrilling Western drama with a sparkle of humorous mirth, featuring the world's most popular photoplayer, G. M. ANDERSON.

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(That's What You Will Say When You See)

"'ALKALI' IKE'S GAL"

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A MERITORIOUS SIDE-SPLITTING WESTERN COMEDY WITH AUGUSTUS CARNEY, "THE GIBRALTAR OF FUN." THE OPPORTUNITY OF A LIFE TIME TO "CLEAN UP." SPECIAL HERALDS NOW READY. THEY WILL BOOM YOUR BUSINESS. DROP US A LINE TODAY. TAKE ADVANTAGE OF THIS FEATURE COMEDY SENSATION.

Released August 15th.

THE PUBLIC ARE WISE—DEMAND NEW CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

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MR. KING BAGGOT as "IVANHOE"

IVANHOE

UNIVERSAL DE LUXE

A gorgeous interpretation of the world-famous tale of the wars in Merrie England has just been completed at Chepstow, England. KING BAGGOT, as Ivanhoe; LEAH BAIRD, as Rebecca; EVELYN HOPE, as Rowena, and one thousand extras, under the direction of Herbert Brenon, have produced a most magnificent, gigantic, pictorial reproduction of Sir Walter Scott's most wonderful story.

All the stirring war scenes were staged in and around Chepstow Castle, England; the British Museum ransacked for arms, armor and other properties to make this stupendous production historically correct.

Excitement and romance are so cleverly interwoven that there is not a dull moment from start to finish.

Don't Lose a Minute's Time! Wire or Phone Your Exchangeman for an Early Booking and Keep After Him Until You Are Sure You'll Get It

WAIT A MOMENT! WE ARE NOT THROUGH YET!

Look Over a Few of the Big Money Getters Almost Ready for Release

Robinson Crusoe	Three Reel 101 Bison
Soul to Soul	Two Reel Eclair
The Cave Dweller's Romance	Two Reel 101 Bison
The Death Stone of India	Three Reel 101 Bison
The Honor of Lady Beaumont	Two Reel Eclair
The Heart of a Heathen	Two Reel Powers
Thirst for Gold	Two Reel Eclair
The Beaten Path	Three Reel Eclair
Soldiers Three	Two Reel 101 Bison
Robespierre	Three Reel Imp
The Great Circus Catastrophe	Two Reel Great Northern
Heart of a Jewess	Two Reels
Uncle Tom's Cabin	Three Reel Powers
A Bride from the Sea	Two Reel Victor
Wandering Folk	Two Reels
The Diamond Makers	Two Reel Rex
Pelleas and Melisande	Three Reel Powers
The Stolen Love	Two Reel Imp
The Wall of Money	Two Reel Rex
The Oath of Conchita	Two Reel Indian
The Snake	Two Reel 101 Bison
Campaigning with Custer	Two Reel 101 Bison

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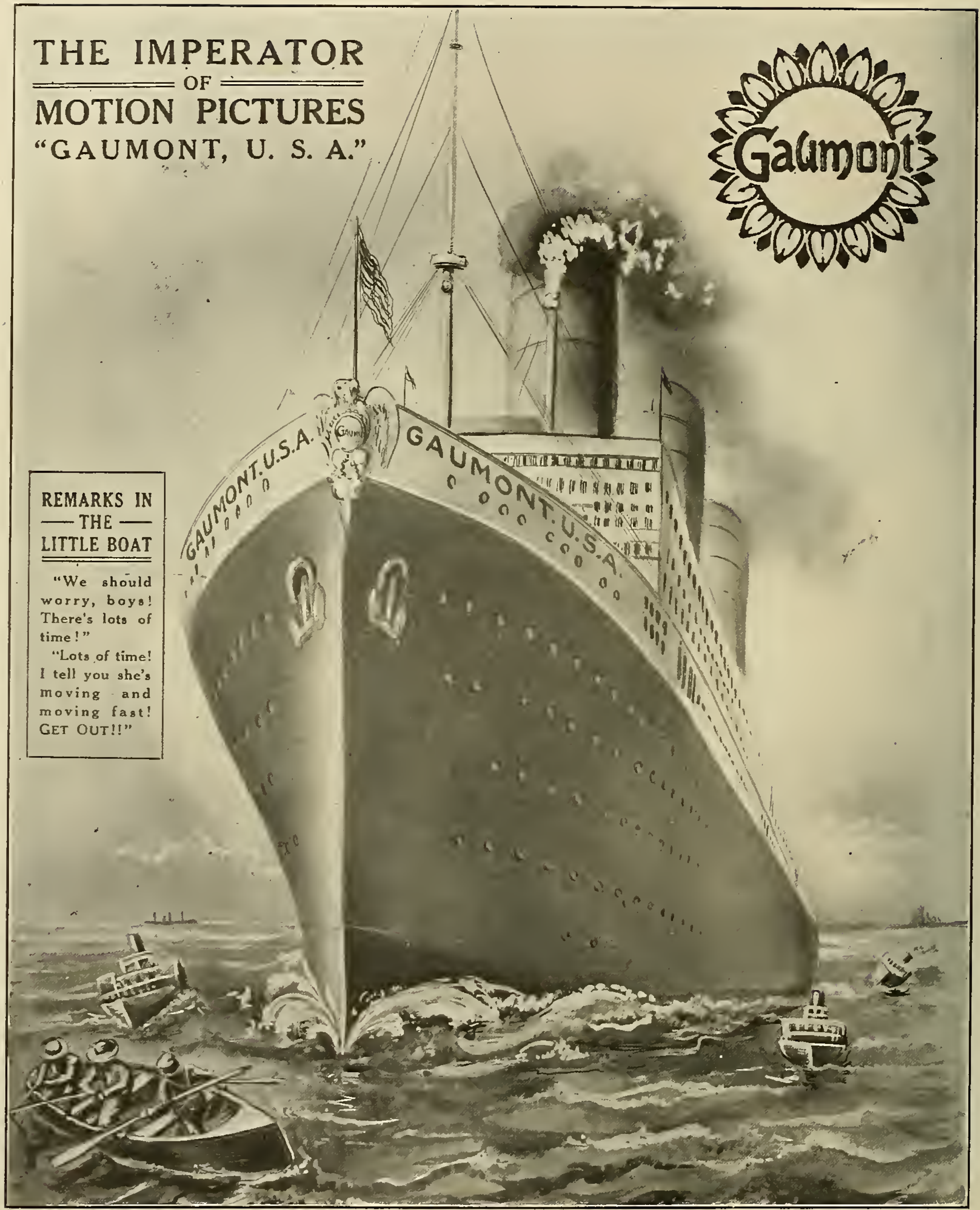
MISS LEAH BAIRD as "REBECCA"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REMARKS IN
THE
LITTLE BOAT
"We should worry, boys! There's lots of time!"
"Lots of time! I tell you she's moving and moving fast! GET OUT!!"

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IN NATURAL COLORS
IN EVERYTHING

Scenes from HIS SISTER LUCIA

SEE AMERICANS FIRST

SUPERB ACTING, GORGEOUS NATURAL SETTINGS AND EXQUISITE STEREOSCOPIC PHOTOGRAPHY

When Chemistry Counted

An intermingling of love and intrigue.

One and Three Sheet Posters **Monday, August 4th, 1913**

Golden Gate Park and Environs

Produced under personal direction of S. S. Hutchinson, President of American Film Mfg. Co. Nature in her most alluring attire, the mecca of tourists the world over, gorgeously reproduced.

One and Three Sheet Posters **Thursday, August 7th, 1913**

His Sister Lucia

A love drama teeming with heart interest.

One and Three Sheet Posters **Saturday, August 9th, 1913**

AMERICAN FILM MFG. COMPANY

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IN THE REGULAR SERVICE

THE SMUGGLER'S CHILD

TWO REELS **Released Friday, August 22nd**

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A dainty, spectacular, and dramatic production. Wonderfully staged and big scenic effects.

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A screen adaptation, visualizing all the virility, vitality and gruesome forcefulness of

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"At The Foot of The Scaffold"

A Poignant Story of Intense Human Interest.

How an Innocent Man was Nearly Hanged on Circumstantial Evidence.

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"THE LOVE ROMANCE of SIR FRANCIS DRAKE"

Story of Elizabethan times

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NEW YORK CITY

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"LET US HEAR FROM YOU"

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Broncho Headliners

Jo Hibbard's Claim

1 reel, August 6

Jo Hibbard becomes a "bad man," but his career is short. After his death his old mother comes to meet him, ignorant of what has occurred. The miners tell her Jo was killed in an accident at the mine, and secretly make a collection among themselves, presenting her with a considerable sum which they make her believe was left by Jo.

A War Time Mother's Sacrifice

2 reels, July 30

A sensational war story, replete with thrills and sensations. A young Southerner becomes entangled in the clutches of a Northern spy, who makes him believe he is a murderer. He thus forces information from the Southern youth. The boy's father learns of this through the arrest of the spy. The boy commits suicide on the eve of a great battle, and his mother places his dead body among a heap of dead soldiers the following day, making it appear that he died a hero. The father finds his son, and thinks the spy—who has escaped—lied, and that his son was brave and honorable.

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

Prof. Bean's Removal

1 reel, August 7

Prof. Bean and his daughter are enthusiastic cornetists, to the distress of the neighbors. Their efforts to have the noise stopped meets with no success, as Prof. Bean and Mabel put them all to rout. The landlord takes a hand, accompanied by police, but Prof. Bean and his trusty gun convinces them that discretion is the better part of valor. The other tenants threaten to move, and in desperation the landlord places the house on automobile trucks and moves it away in the dead of night. The Professor and Mabel are awakened by being thrown out of their beds by the jolting of the house and, rushing to the door, find themselves moving rapidly down the street.

Cohen's Outing

1 reel, August 4

The Riot

1 reel, August 7

KEYSTONE FILM CO.
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MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

The House of Bondage

3 reels, August 8

A Drama of Puritan Days, in Which a Girl Is Charged with Witchcraft, Escapes from Prison, and Returns to the Settlement to Give Warning of an Indian Attack, Losing Her Life in the Ensuing Battle.

DURING THE GREAT STORM AT SEA A MAN IS HURLED FROM THE TOP OF A MAST TO THE DECK

Tense and Dramatic Situations
Thrilling Battle Scenes

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Helen Gardner in The Wife of Cain

A Romance of The Primal

In Three Parts

Written and Directed by
CHARLES L. GASKILL

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"The Wife of Cain"

Fanciful but of absorbing interest. Dealing with conditions as they existed following the creation. Its perfection of detail shows the impress of a master hand. Exhibitors, now is your opportunity to secure a great picture. A few states still left.

Helen Gardner
in
"A Sister to Carmen"

A brilliant story of Carmen plus. Ready to deliver now

The Wife of Cain

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THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

SELIG'S

Summer Time Selections

WHOLESOME SEASONABLE SENSATIONAL

The Third Annual M. P. E. L. Convention is a thing of the past, with pleasant memory freighted with fraternity, desirable for quickening, bettering the business. Honors are even and everybody is happy. But now it is back to work after play-time, and the passengers of "the ship of laziness on the sea of dreams" are out of sight, while the hustlers are humping to the front. One way to get to the front—one way to keep to the front—is to secure the Selig line, and make it a popular permanency. Summer finds no let-up in the merit of its output, in the variety of its interest, in the attractiveness of its product.

August 4th. "THE GRANITE DOLLS." In the wonderland of Arizona. On the same reel with the amusing pictorial version of "The Devil and Tom Walker."

August 5th. "A MANSION OF MISERY." Tapestried walls may a prison make, for the home is where the heart is. A thrilling drama of throbbing heart interest.

August 6th. "THE STOLEN MOCCASINS." A thrilling play with a heroic rescue. An episode of the wilder West.

August 7th. "THE GALLOPING ROMEO." A breezy Western story—a good health comedy. On the same reel with "The Grocer's Revenge." An amusing episode of a stingy man, who is made to "loosen" through the aid of butter as a lubricant.

August 8th. "MISS ARABIAN NIGHTS." An interesting comedy drama, full of fine sentiment and wholesome surprises.

Secure the Entire Line for Reel-Winners

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

Released Saturday, August 2

"The Intruder"

AN old man has lived with his niece rent-free upon a farm included in the estate inherited by an already wealthy young man. Fearing they will be dispossessed, he persuades the girl to pose as a maid so that their extreme poverty may not be known. But the new owner falls in love with the maid—and then things hum. This is a Vitagraph picture in 2 reels.

"Every Picture

That's what a man said the other night

"You often see one or two good pictures at any old show," he went on,
That was typical of what the public thinks of General Film Service.
that wonderful program. But you know it. You know it's the unifor
crowd, and brings it back the next time.
We call your attention to the multiples, because they illustrate the exce
tise here.

GENERAL FILM

200 FIFTH AVENUE,

Released Monday, August 4

"King Robert of Sicily"

A REMARKABLE presentation of Longfellow's poem. The vain monarch refuses to believe that he owes allegiance to God or man. An angel king mounts his throne. Still he insists that he is the king. He is turned into the court jester, thrown into prison and finally learns the frailty of a human monarch. This impressive picture is magnificently presented by the Essanay players in two reels.

Released, Wednesday, August 6

"Shipwrecked"

THE central figure in this intensely interesting picture is a valet who believes in "The Equality of Man." When the yacht of his employer sinks and the party establishes itself upon a desert island, the true fibre of the shipwrecked people becomes evident. It is the valet who rules the community and convinces a girl of high station that there is something in this world besides money. It's a Kalem in 2 reels.

Was a Good One"

when he left a house served by General Film

"but every one of these was a ten-strike. We must come here again." Perhaps that man didn't know that he had General Film to thank for m superiority of the single reels, as well as the multiples, that holds a

llence in this week's forty single reels which we haven't room to adver-

COMPANY, (Inc.)
NEW YORK

Released Friday, August 8

"The House of Mystery"

AN exciting detective story of a gang of pickpockets and a girl who drops into their life because her fiance happens to buy her a hat like those worn by the women of the gang. An ingenious touch is an approach to the thieves' house through a phone booth in the store next door. Action? Lots of it in this two-reel picture by Kleine-Cines.

PATHE FRERES

WISH TO ANNOUNCE THAT IN
THE NEAR FUTURE THEY WILL

RELEASE
EVERY FRIDAY
A MULTIPLE
REEL FEATURE

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REEL RELEASE. THIS MEANS

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FOR YOU EVERY WEEK WITHOUT FAIL

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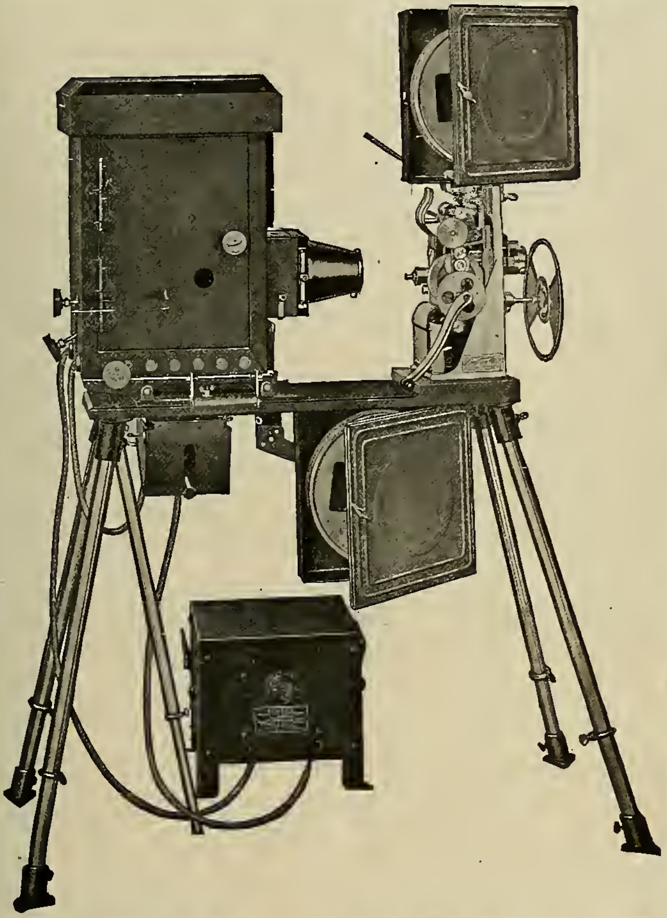
FOR THESE BIG FEATURE

PATHEPLAYS



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1913 MODEL

The machine that will outwear any other projector on the market

HARDENED tool steel in all parts of the intermittent movements and the extra heavy construction of the mitre gears give long life to the Edison. Mechanical simplicity makes it easy to operate. All metal baseboards, floor sockets and extra heavy legs give steadiness. The large lamp house and lamp, permitting the use of a 12" upper and 6" lower carbon, ¾ of an inch in diameter, spell economy.

There are many other points explained in Form 2397. Ask for it.

Price, with 25-40 ampere grid type rheostat--$250

CURRENT EDISON RELEASES

**The Substitute Stenographer

A Detective Story.

Drama (1000) Released Monday, August 4th.

Somebody in Clark Brothers' office is steadily robbing the company of small amounts. The stenographer is discharged—supposedly under suspicion—and a girl detective takes her place. She catches the thieves easily, but nearly loses her heart to one of the firm.

* Dolly Varden

From a portion of Barnaby Rudge.

Drama (1000). Released Tuesday, August 5th.

A stirring tale of love and adventure in London during the Lord George Gordon riots. The fickle Dolly does not realize the true worth of Joe Willets until he has twice rescued her from the clutches of brutal ruffians and has saved her father's life.

* The Romance of Rowena

Comedy (1000). Released Wednesday, August 6th.

In rejecting the written proposal of Sir Harry, whom she has never seen, Rowena declares her husband must be romantic. Sir Harry, disguised as a highwayman, stops her coach and carries her off on his horse. His appearance at a masked ball reveals his secret and Rowena surrenders.

* His Greatest Victory

Drama (1000). Released Friday, August 8th.

Lieutenant Blake, wounded in battle, loses his memory and his young bride believes herself a widow. Crane, his chum, wins the girl only to recognize Blake among the enlisted men. With magnificent self-sacrifice he succeeds in restoring Blake's memory and reunites husband and wife.

* By Fire and Water

Drama (1000). Released Saturday, August 9th.

Pride drives a young wife to scorn her husband's motor boat and go out on a handsome craft crowded with young folks. The boat catches fire and she is left alone on board with her little son. Her husband rescues her and she realizes her folly.

* The Treasure of Captain Kidd

Drama (1000). Released Monday, August 11th.

The great pirate lands at Corlear's Hook to bury his enormous treasure. Repulsed by a young girl who loves one of his crew, Kidd draws his cutlass to kill her, but the brave, young lover defies his brutal master and saves her life.

*One sheet poster. **One and three sheets by the Morgan Lithograph Co., Cleveland, O.

TRADE MARK

Thomas A. Edison

Thomas A. Edison, Inc.

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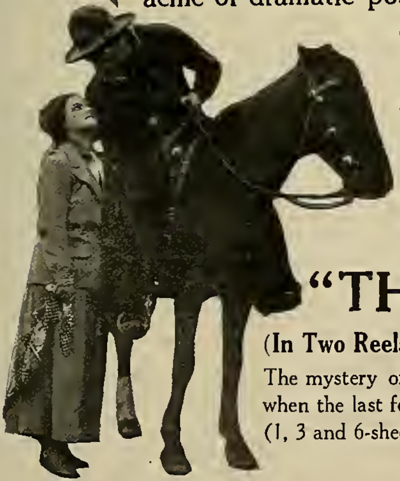

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The index for this issue will be found on page 576.)

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Saturday, August 2, 1913

Facts and Comments

MUCH has been said, and much more might be said, about overloaded programs. The feeling seems to be general among exhibitors that programs are too long and the price of admission too little. We do not believe that any hard-and-fast lines can be laid down for the proper size of a program. It all depends on the ability of the exhibitor to balance his program and give it the right proportion of variety. One exhibitor may be able to make a six-reel program seem short and delightful, while another man may crowd a load of dullness into three reels. The latter program will be the shorter in the matter of the reels actually shown, but it will seem much longer than the interesting and varied program of six reels. The feature has become the backbone of the present-day program. Striking an average of fifty features, we will find the ordinary length of a feature considerably in excess of two thousand feet. The exhibitor whose offering consists of a three-reel entertainment has some difficulty in providing a proper balance for such a program. Unless his feature is good and holds the interest of his audience from start to finish, it is a distinct burden and much depends on his other reels. Unless the latter are exceptionally meritorious, the program, though but four reels long, is tedious and tiresome. On the other hand, if his feature is strong and interesting and is run without long intermissions, an addition of two or even three fairly good reels will be entirely welcome to his audience.

*

The vital question involved is not the length of the program, but the price of admission. A first class program of five or six reels, with a real feature included, is worth more than ten cents. The poorest theaters in the poorest countries of Europe get ten cents and more for a mediocre program. It is preposterous to say that Americans are unwilling to pay a good price for a good show. Where all the elements of a good entertainment are present, such as good music, good projection, competent management and well-selected pictures, nothing less ought to be charged than twenty-five cents, with a goodly number of reserved seats at a higher price. Such a show need fear no competition from the cheaper show around the corner intended for a different class of patrons. Eventually the length and quality of the program will bring a just price of admission. There will always be amateurs in the business who imagine the quick road to prosperity lies in showing much and charging little. These men will, to a limited extent, hurt others, but they will always hurt themselves most.

* * *

WE can quite understand, and to a certain extent sympathize with, the "old showman's" plea that loud and lurid paper is needed to get the public inside. The excuse that the promise of horrors held out in the lobby is not fulfilled on the screen, has a certain air of plausibility about it. We feel very sure, however, that the methods of the old days are antiquated and that the exhibitor of motion pictures is or ought to be a new kind of showman working with tools of his own. A large and lurid poster bedaubed with a gruesome picture has no longer the drawing power it had twenty and thirty years ago. Such posters have lost in drawing power and have gained in repelling power. The number of people to whom the lurid poster is the same as a barred gate is very much larger today than it ever was before. The show business has advanced with the world in general, and the truest exponent of the modern amusement standard is the exhibitor of motion pictures. That's why he is the first to discard lurid and exaggerated methods of advertising.

* * *

QUITE a number of exhibitors have been heard lately to complain of the "in and out" and "up and down" performances of certain feature companies. A splendid feature is put forth today and a reputation is achieved. The next feature comes and is absolutely wanting in merit. The producers have trusted to their reputation to cover glaring defects of the second or third feature. It is a poor way of doing business, injurious both to exhibitor and to producer. While the immediate loss falls on the trustful exhibitor, it is quite certain that a severe loss will likewise be sustained by the producer. His products will be viewed with suspicion and he will find too late and to his cost that it is much easier to establish a reputation than to lose and regain one.

* * *

Two canons in England have broken forth into lamentations about the path of ruin which the motion picture leaves behind. One canon says it destroys the child, while the other, in an even greater access of pessimism, thinks it will destroy the entire race. We respectfully suggest that they communicate with our own Brooklyn Canon Chase and hold a mass meeting in imitation of the famous three tailors of Tooley Street.

Taxing Education

By W. Stephen Bush

A PROBLEM with which the recent National Convention of exhibitors might have concerned itself to the great advantage of the industry at large is the threatened taxation of moving picture theaters. There is an obvious distinction between the granting of a license and the imposition of a tax. From time immemorial a fee has been exacted for the privilege of conducting a place of amusement. This has always been looked upon as a necessary and justifiable regulation. Persons who were desirous of keeping a place of amusement have all the more willingly submitted to the payment of a license, because the latter conferred certain rights or privileges.

We do not believe in the justice of any licensing system as applied to motion pictures. Time was when the licensing of the press was recognized as one of the legitimate and necessary functions of the State. It has taken more than three centuries to establish the liberty of the press from governmental regulation of any kind. We feel confident that the motion picture will be free and independent of any licensing control on the part of the government in much less than a decade. The complete enfranchisement of the motion picture is only a matter of time. Even at this time there are hundreds and thousands of intelligent men and women who realize that the picture is fully as useful as the book and the newspaper, and that the privileges bestowed upon the printing press ought to be shared in the fullest measure by the kinematograph. Persistent agitation and growing enlightenment will do away with the licensing system. Our emancipation will come slowly but surely, and no violent changes will be necessary.

A foe more dangerous than the present licensing system is the growing desire of legislators to impose special taxes upon the motion picture. Here is an evil that must be faced at once. Every independent political community, from the village to the State, has the power to tax places of amusement. It is entirely possible to have the motion picture exhibitor oppressed by special and separate taxes imposed by the town, the county and the State. Now we are not disposed to deny that the place of amusement is a fair subject for taxation. The presumption of the lawgiver is that the man who wants to go to a theater is indulging in a luxury, and luxury is best able to bear taxation. It would, however, be wrong in fact and unjust in practise to class the motion picture theater as such a place of amusement. The visit to the motion picture theater is not a luxury or a sign of bursting wealth in the visitor. Thus one great reason for taxing the motion picture in addition to the levy of a general license is disposed of.

The motion picture theater, however, bases its claim to be exempted from the oppressive taxes upon the educational character of its entertainment. This privilege of exemption from special taxes has been recognized by the government of Italy, which has given its support to a measure providing that all exhibitions of an educational character are not to be touched by the new tax about to be imposed on moving picture houses. Nor is the definition of the word "educational" in the proposed statute narrowed down to its strict and primary sense. Any program which consists of pictures with an educational value is entitled to the exemption. It is reasonable to say that every picture has an educational value with the exception of the farce comedies and the cheap melodrama. A good drama dealing in a forcible way with social or ethical problems is possessed of a high educational value. It need not necessarily point out a moral or teach a lesson, if it calls attention to some striking features in our modern life and if it makes the spectator think it has a distinct educational value. The world has been taught much of its wisdom by the playwrights. Screen adaptations of the great masters of fiction and poetry and the drama have given to the millions what before the invention of kinematography had been the property of but a chosen few.

It is plain, therefore, that the motion picture theater is to a very large extent an educational theater. It differs from the speaking stage in the variety of its entertainment, in the price of admission, in the size of its audience. All these facts ought to make for the exemption of the motion picture theaters from any kind of taxation. We might just as well try to tax the school and the church and the library. In all ages except the dark ages, and in all countries except Russia, the State has encouraged education. This country of ours owes not a little of her wealth and strength and national spirit to its public schools and to its efforts to help education and to spread knowledge as widely as possible. In this respect, at least, American statesmanship has made no mistakes. It is inconceivable that it will tax the greatest educational force in the world today.

It is not enough, however, to fortify ourselves with these arguments and to applaud them. We must use them where they will do the most good. Taxation is inclined to follow the lines of least resistance. If exhibitors sit down idly, the tax gatherer will find them nodding. Each State organization should be on the alert in this matter and watch every effort of the legislators, whether in city, county or State. They must be prepared to fight. Wherever the issue is sharply defined and the educational value of the picture pointed out, the victory is very likely to be with the exhibitors. Happily this is a free country, governed by public opinion. In other countries, where the spirit of the government is autocratic, whatever its form may be, the tax gatherer stands in the box-office, counts the cash and takes away ten or twenty per cent., and sometimes even more. If exhibitors here do not want to play percentage with the government after this annoying and confiscatory fashion, they must put their shoulders to the wheel and agitate for the exemption of the motion picture theater on the grounds hastily set forth in this article and on many other grounds which will occur to every thinking mind.

Here is a splendid chance for the National League to give a practical demonstration of its usefulness. Let it furnish the exhibitor with proper literature, which need not be voluminous or expensive. No more is necessary than an array of good and persuasive arguments and hints as to the best and most effective methods of agitation.

I believe that the different State organizations will be quite willing and able to do the rest. I have no doubt that they will know how to enlist the aid of the press, which has always and everywhere been the friend of education. It will be in the power of each single exhibitor to impress his audience in favor of any legislation for the benefit of educational programs. He can work through his screen or through personal appeal. The number of exhibitors who are on good enough personal terms with their patrons to do this effectively is uncommonly large. This agitation cannot begin too soon, for the subject is of the highest importance, both to the exhibitor and to the industry at large.

Picture Sense

By Louis Reeves Harrison

THERE is a certain likeness between advertising placards, such as are placed in front of motion-picture theaters, and the half-tone illustrations which accompany the printed review of an important release—the ostensible purpose of both being to excite curiosity or to quicken interest in the whole product of which they represent a part. Both are made from what is distinguished in this business as "still" pictures, and it cannot be said that the majority of them err on the side of portraying action, or even suggesting such a thing. They fall down as hard as the average screen presentation from lack of a convincing punch.

Among still pictures examined at the various studios for the purpose of illustrating reviews I find very few that mean anything. In the best studios there is always a fine camera ready during last rehearsals, after the drama is acted or during its movement—what is lacking is the eye of an artist. There is little unity in the composition, and it is so dull or so complicated that it conveys nothing. It should be intelligible at a glance. Few will spend time to unravel the significance of such a photograph or examine it in detail, hence it should have what might be called an epigrammatic snap to it, something interesting and happily represented, to be of poster or illustrative value.

In the composite production of moving pictures two important factors are among the last to attract recognition—genius in the scenario and picture sense. The stimulus to production, that of making money, very naturally attracted those of commercial instinct rather than of artistic perception, but now that quality is beginning to count and those who attend the photoplay houses are beginning to weary of what is without originality or marked individuality; there is an audible call for the finer intelligence of the well-informed. Competition promises to open the field to those capable of creating great screen presentations and those both gifted and trained to set them forth in impressive and beautiful form. There must be something of live interest to portray, and the eye of an artist will be found a tremendous factor in its portrayal. Listen for a moment to what a great critic has to say of Millet's painting, "The Sower":

"In the twilight sky, as in the deep-shadowed foreground, we see that the Sower works late; in the sweat and dust on his face and the hat crowded over his brow we see that he is weary of toil; in the serious eyes looking out from their deep sockets we see the severity of his fate; yet the strong foot does not flinch, the swinging arm does not falter, the parched lips do not murmur. His life is a struggle for bare existence, a battling ground against odds, but how noble the struggle! A type of thousands in the humble walks of life, bearing patiently the burdens laid upon him, though the world has long neglected him, and fame has never honored him, yet he is no less a man, a brave man, a hero."

Here is past, present and future without titular explanation. It is a picture *felt* by thousands who could not even outline their impressions. It is a powerful appeal, not because it is theatrical, but because it is intensely human. An artist *perceives* where most of us dimly glimpse character revelation. No attempt need be made in the ordinary still picture to give a full realization of the story told, but it should at least contain a suggestive impression of what is to be more fully presented on the screen, and in order to do that it must be effectively composed.

There is always *one* central point of interest—there could not very well be two or more—and that central point constitutes the apex of dramatic action. I once favorably reviewed a photodrama in which an accomplished actress in the leading role so dominated every scene in which she appeared that all other movements converged upon the wondrous grace of her own. She held enthralled attention of the eye so that other critics were inclined to define her support as decidedly inferior. There was really nothing the matter with the support she received, but there was so much to delight the mind in her flow of movement and in her forcible presentation of all that was passing in her thoughts that she dwarfed all other action as well as scenic effect—she was one continual center of interest.

The woman was a veritable artist. Through instinct or training, or both, every motion of her body and limbs led to an attitude of significance. She possessed picture sense to such a marked degree that her performance was a constant and charmingly varied character revelation. She may not have been responsible for choice of backgrounds and groupings in the pictured drama, but her artistic sensibilities overcame the prescribed limits of small and large scope in the portrayal so effectively as to transport us from the world we were living in to that in which she was making believe. The unyielding "V" in which moving pictures are taken was apparently transformed by picture sense from a disadvantage to a blessing.

Now that the screen presentation bids fair to become as much a question of psychology as of photography, that it is progressing from an interpretation of literature to that of human nature, it should not recede behind the frame of artificiality, a freakish form of cheap entertainment, because it seems ultimately destined to rouse the curiosity and interest of cultivated people quite as well as of minds primitive. It can always appeal to the latter, no matter how beautiful or profound the idea involved, because photographic success depends largely upon the soul through the eyes without any mystifying intervention of words.

In very simple illustration, it is more effective to point to the door than to tell a man to get out, to touch the lips with one finger than to drag a man across the stage and shout, "Be silent" so that every one in the house can hear it. The Photoplaywright of creative imagination will indicate what the actor is to do rather than to say, and it will be up to the actor to interpret in motion and attitude as well as in gestural and facial expression and give the character forcible personality besides. Still all may fail unless the director is equipped with what is here defined as picture sense.

The chaotic effect of mediocre pictures is due to a lack of this sense, the ability to give proper place to persons, objects, lights and even colors when they come to be used. The production of an artist-director will not only reveal natural beauties but will unite these to the poetic, romantic or dramatic ideas of the playwright instead of, as at present, rarely setting forth either in form to delight the spectator.

A FRAUD ON VITAGRAPH.

Information has been given the Vitagraph Company that a young man named Joseph Leclerc is going about representing himself as a camera man in the employ of that company for the purpose of securing favors. The Vitagraph Company requests the Moving Picture World to advise its readers and the trade that no such person is in its employ and that all should beware of him. When last heard from Leclerc was in Canada.

A Trio of Fine Vitagraphs.

"Under the Daisies," Two-Reel; "The Flirt" and "Better Days."

Reviewed by Louis Reeves Harrison.

IT is an unusual experience for the critic to find more than one worthy production at a studio exhibition, and he is only too glad to find that one good enough for a special review. To come upon three is intellectually intoxicating. It happened this way. While waiting for a private showing of "Under the Daisies," two-reel feature, I sat watching Mr. Blackton's final and severely critical inspection of some one-reel pictures and became so strongly attracted by two of them that I inclined to use them instead of the feature. As the latter was ready, however, I decided to have a look at it and found myself more deeply interested than ever. It will certainly hold the attention of an audience throughout, and all three have modern motives, fine exposition and a punch.

"Better Days."

"Better Days" is one of those intensely human plays mislabled "simple" because nothing extravagant is done. The motive in it is one of the most beautiful known to enlightened people, a warm and impulsive act of kindness springing straight from the hearts of those who had reason to let their suspicions run away with their judgment. Such generous acts are done by thousands—they help materially to make the world habitable for those whose wandering steps lead them into dark paths—yet I heard a spectator whose face I could not see express a self-revealing doubt if there was any such milk of charity in the human breast. The spectator has a lot to learn before he can aspire to sit in judgment on his own kind.

A little boy, a real one, a splendid little fellow, chuck full of vigor, is the central figure, and as the part is taken by a Master Sidney Cummings, a newcomer, I take pleasure in saying that he is one of the most attractive tiny replicas of manhood I have ever seen on the screen. Sidney is left to play with his bucket and shovel and makes the acquaintance of a poor, old outcast, whose one tendril of affection is the memory of just such a child he has lost. The action is gently led to the little fellow's playroom, where the old man's pent up tenderness is poured out in amusing frolics with his fascinating little companion. His presence in the house is logically shown to be a menacing one, though without real intention of evil, and he is on the edge of suffering undeserved punishment when the situation is saved by all that is sweet in him and the boy, and he is sent on his way rejoicing. The entire atmosphere of this production is exquisitely natural and refined.

"The Flirt."

Quite as natural and much more artistic is the story of a volatile and giddy, young wife given to discorded fancies and dangerous conduct in "The Flirt," very decidedly of to-day. Much in the delightful personality of Miss Dorothy Kelly seems to eminently qualify her for the tilte role. She makes it a fascinating one. We can not blame her husband, in this case the versatile Mr. Humphrey, for loving her in man's own way, loving himself first, but she is so intensely feminine, so susceptible to the influence of other interesting men than her husband, so delighted by their artful appeals to her almost artless and childlike vanity, that the characterization is a spell-binder. She engages in amatory pastime as though it was the object of her life.

No question is involved as to whether or not married men make good husbands. Humphrey makes a considerate and highly intelligent one, such as may be found in real life rather than on the stage. He treats his capricious and altogether charming young wife with generosity and thoughtful appreciation, with a great deal of large-minded toleration of her faults up to a certain point, and then he asserts his manhood in a scene of great strategy and power. A very few details of this high scene are forced, but they are excusable in view of the effect and lesson conveyed. He traps his wife and the pretentious lover where the former must be branded with ignominy or the latter with a crime that will destroy his career. The situation is well devised and worked out with an unusual amount of high tension. He forgives neither and places both under eternal obligations by a masterly stroke, then deftly builds the foundation for a finer relation with "the flirt" by steadying her weak character in the end. The settings if this photodrama are exceptionally appropriate and pleasing to the eye, additional evidence that the production is a work of art.

"Under the Daisies."

There are many things to admire beside settings and acting in the feature play "Under the Daisies," and perhaps the foremost is the affecting poem on which it is based. It chiefly concerns the bad conduct of a dramatic critic—it is about time his villainy is shown up on the screen—who starts on his downward path by cynical observations on the agonizing efforts of an unsuccessful playwright.. As nearly all well-known dramatists of to-day have found their way into one of the most trying of professions through channels of criticism, the selective taste of one serving to determine how much and what kind of creative work of the other will be suited to the tastes of a mixed audience, the playwright in this case is of a theatrical kind, one who uses a pen or pencil in writing and gazes at vacancy in search of inspiration. A very large proportion of authors in real life do nothing of the kind. Perhaps that is why the dramatist in the story failed to make a hit.

The critic in this case receives a large conditional inheritance at the age of thirty—he gets it if he does not wed before the age of thirty-five. The first logical consequence of this ban on his freedom of action is his falling in love with a country girl first seen in a field of daisies. He lures her to the city under promise of marriage but defers that formality after arrival for obvious reasons. When the time comes for him to keep his promise, he has enjoyed the sweetness of the girl's youth and it has lost flavor. He discards her in a beautiful and touching scene at the end of the first reel.

The girl drags wearily back home, sits down among the "daisies for remembrance" and writes her last letter to the man who elected to destroy all that was left of her bright dream and her final communication is directed by force of circumstances into the hands of the playwright. He reads that,

"Thus forever throughout the world,
  "In love a sorrow proving,
"There's many a sad, sad thing in life,
  "But the saddest of all is loving."

He displays sagacity in using this information and writes

Scene from "The Flirt" (Vitagraph).

Scene from "Better Days" (Vitagraph).

a successful play on the theme of the unfortunate girl's love. The critic sees it and perceives for the first time the ignominious role he has performed, or possibly realizes that he has lost a valuable asset in the death of a woman's devotion, and the dramatist he criticized to the latter's ultimate advantage becomes an unconscious and indirect instrument of retaliation.

The ends of justice may be served so far as the critic's conduct towards the girl is concerned, but there is some cloudiness about the ends served between man and man. Appearances strongly indicate that the dramatist was theorizing his way to continued failure when the critic drove him to actual life for a theme and its presentation. Then, while the actor may dearly hate a critic, the man who does creative intellectual work is usually modest enough and wise enough to seek from critical sources such information as may better his product. The honest truth is that the supposed antagonism between playwrights and critics is a myth. Men of mark in both professions have usually worked in both; there exists a decided readiness among them to assist one another; one of the most agreeable phases of literary and critical work is a cordiality and helpfulness of relation. If there is any real enmity it is that of the "perfesh" for any and all critics.

Scene from "Under the Daisies" (Vitagraph).

On this account—I usually praise actors—I will not let the gentleman who impersonated an author in this play know how little he looked like a man occupied in tremendous intellectual concentration, such as is required by this review, nor the gentleman who impersonated a critic that it is not the proper thing to give out an opinion by facial expression or otherwise in advance of publication, because both of these actors are entirely capable of doing anything they understand, capable of doing it so well that they do not hesitate to admit it. If, by way of creative criticism, I could benefit other actors by a few suggestions, I would show how the interpreters of this play might have made it more effective, but as performers rarely have time to read anything that does not pertain directly to themselves my helpful spirit would be dissipated on desert air.

No one who has not been long engaged in critical and creative work, who has been heartsick hundreds of times over weak, stale, pointless, forced, artificial, theatrical productions, the other fellow's or his own, can appreciate what a pleasure it was for me to watch three interesting screen presentations in succession. Work that used to be spiritless toil is now becoming a pleasure, thanks to the intelligence and good taste of such leaders in production as the Vitagraph company.

VITAGRAPH NOTES.

Miss Mary Charleson, of the Vitagraph Players, has recently come East from the western studios and is now at the Vitagraph studios in Brooklyn. She is staying with her aunt, Mrs. Kate Price, at her home at Brighton Beach. Miss Charleson will be seen soon in a two-part feature, "The Intruder," the first play in which she has taken part since leaving the West.

Wilfrid North, the well-known Vitagraph director, is a golf enthusiast of the most pronounced type. He was recently playing at Lenox, Mass., where he gave a splendid demonstration of the difficult points of the game. He is a frequent visitor to Dunwoodie, New York, and is the holder of three golf cups given by the Dunwoodie Golf Club.

The advantage of types in motion pictures was very positively emphasized during the production of the Vitagraph Life Portrayal, "The Curse of the Golden Land." Miss Florence Radinoff, who impersonates the wife of the Russian immigrant, "Wolf Salzman," was obliged, in the performance of her part, to take her little boy through some of the crowded streets of the Hebrew quarters of New York City. She was frequently stopped on her way by the Russian Hebrews of the district and asked whom she was looking for or where she was going. Fortunately, Miss Radinoff, who was formerly a Russian actress of note, was able to speak the Russian tongue and allayed their fears that she might be lost in a strange country, by stating clearly, she knew exactly where she was going and would not need their services in guiding her to her destination. They were so eager to show their readiness to help one of their own country people, they asked her when she had landed, where her husband was and whether she had friends here. She convinced them by her intelligent answers that she was well able to care for herself. She never betrayed who she was or the nature of her business and there was no knowledge of her real identity, so perfect was her make-up and glib was her tongue. The point that this incident enforces is, that the selection of the right type of player for the right character, is very important. It carries conviction to an audience, making them feel that they are witnessing a real insight into the life of those whom the story and the picture, "The Curse of the Golden Land," concern.

Miss Ada Gifford, one of the latest additions to the Vitagraph Stock Company, is a well known favorite in many stage productions. She joined the Vitagraph players six weeks ago and already her personality has ingratiated itself upon the screen in a very marked way.

BOOKING "FROM THE MANGER TO THE CROSS."

Harry F. Grelle, of Dersheimer & Grelle, Pittsburgh, Pa., was a caller at the office of the Moving Picture World during convention week. His firm has secured the Pennsylvania rights for the Kalem feature "From the Manger to the Cross" and is now arranging bookings for exhibitions to begin in the early fall.

Miss Ethel Grandin Playing Leads with the Universal Gem Company.

"The Higher Justice"

A Reliance Two-Part Feature with Good Situations and Plenty of Action.

H. C. Judson.

FORREST HALSEY, the author of "The Higher Justice," has little liking for the dull and slow. This, like many of his other pictures, and the Reliance people have found it profitable to use a good deal of his work, will be far more likely to seem less than two thousand feet to the spectator than more. It is not quite up to his best; for it lacks the intellectual interest of one or two of his; but it does show the wakeful liveliness of mind and the interest in his own picture that makes situations come readily so that there is no padding and no need of it.

The picture's central theme is a discussion of two very closely related facts of human experience and these are set forth in the lives of two half brothers. One brother is born of a woman of good instincts, who has been deceived by a fake marriage; he is illegitimate and has been brought up on a farm, healthily. The other, his half brother, is legitimate, but has had the misfortune of being brought up by his father.

Scene from "The Higher Justice" (Reliance).

At the climax, all three are brought together in a dramatic scene. The illegitimate son has been elected district attorney. The other son has lived a foolish life and, in an ungovernable fit of rage, has killed a man. The district attorney makes an able prosecution and the jury goes out to consider the case. Here, and not very strongly from a dramatic viewpoint, the father tries to bribe the district attorney. Was it not too late at that time after the youth had confessed? But the mother enters the lawyer's office and recognizes her betrayer so that, now, the father knows that he is talking to his son and tells the attorney, who has refused the bribe, that he is working to convict his own brother. We now have a strong speech to the court, given on the return of the jury before the verdict has been announced, and in this the lawyer accuses the old man of being the real culprit rather than the weakling whom he has ruined. At this juncture, the culprit falls dead at his father's feet, and this outcome, while dramatically of some value, does not appeal to the mind. It is emotional, but it keeps the picture from arriving at a definite and clear-cut conclusion. The result is therefore not instructive.

As an offering, the picture has high quality; it interests strongly. In the early part of the story, the author, in shaping its course, presents many situations, each of which would be big and substantial enough to furnish "the big scene" of an ordinary offering. Some of these scenes, by contrast, are a bit weak; but the poorest of them carries its part of the story and is hurried away into the forgotten past by the swift growth of the action.

In giving the "punch" to these situations and scenes, the work of the players counts greatly. As the picture opens, we find Earle Talbot playing the part of an unscrupulous college youth who meets Irene Hunt, as an unsophisticated country girl. Her father drives him off the farm and there is a runaway marriage, or the girl thinks it is. So far, we watch only in hope; but when the boy's father learns that he has been absent from college and finds him with the girl, our attention is caught and held to the end. The scene of this meeting of father and young people is finely acted. The boy is made a perfect cad in his repudiation of the girl before the father; one wants to hiss him. Following, come the contrasting pictures of the rich youth's marriage to a society woman and of the poor young mother's plight. The society scenes are not so natural as the farm scenes; but the producer, Oscar Apfel, has made the story most smooth. The things that happen are convincing even when, only once in a while, the acting seems unnatural. As the boys grow up, Irving Cummings takes the role of the poor lad and makes a very impressive district attorney, while Harry Spingler takes the other boy. It is a rather hard role, but he carries it well. He is especially strong in the scene in which he kills the foolishly brutal man who tantalizes him, even in our eyes, almost beyond endurance. The act is wholly unpremeditated, is done in a blind wrath and at its most insane moment, and seems, for a second, almost worthy, so strongly do we sympathize with him just then.

The outcome of the story can be foreseen too early, though it remains alive and interesting. We know that the character who is to be "brought to book" is the old father, the man who had so wronged the girl of the opening scenes, and when the son commits the crime and the other son has been elected district attorney, we suspect that the father will make some sort of plea and that he will be answered worthily. To reach what is called poetic justice, the guilty son had either to be acquitted or die, as he did. We believe poetic justice is not needed and that the people don't want it; but prefer actual life and think this picture would have been stronger if the son had suffered for his crime by going to prison for a long term and the father, after the papers had printed the district attorney's scathing speech, had been despised by all the world. Harking back to the early part of the story, we find another weak point that lessened the value of the ending. Once, when the father came in to remonstrate with his son for his fast living, the son asks him, "What kick have you got—I'm a chip of the old block." The father seems pleased with this and drinks a glass of wine with him. It was strange so soon after a remonstrance, and shows the father as incapable of the suffering that is his due at the end of the story. A man has to have some brains in order to be able to suffer.

Scene from "The Higher Justice" (Reliance).

There is much that is lovely in the photography and in the scenes. One among many pleasing scenes is that in which the poor mother is seen working in a field with her son, and the scene following gives a taste of the human quality of the offering. For the rich man's automobile has broken down just outside and the two half brothers play migs, but don't know each other.

NEW INDIANAPOLIS CONCERN.

Incorporation papers have been filed by the Hyde Park Amusement Company with the Secretary of State of Indiana. The company will have its headquarters in Indianapolis and expects to open a high-class picture theater at Illinois and 30th Streets, that city, about September 1. The incorporators are E. Hardy Linwood, president; Alvin C. Ostermeyer, vice-president; Henry S. Davidson, secretary and treasurer. It is the purpose of the company to build and operate other houses as rapidly as sites can be obtained and buildings completed.

Making "Ivanhoe" in England.

The Filming of the Great Scott Classic Receives Much Attention in the British Press.

THE making of Scott's "Ivanhoe" in England by the representatives of the Universal Film Company, of this city, aroused a great deal of attention in the press of Great Britain. The interest was not confined to the trade papers, but extended to the general press as well. A writer on the Daily Express of London went so far as to obtain an opportunity to appear in the picture in order that he might the better describe the stirring events about the old walls of Chepstow Castle. The castle, by the way, had been leased for a month by Herbert Brenon, director for the Imp, under the brand of which the film is now being shown in England. It will be regularly released there September 11. Mr. Brenon, besides directing the picture, played the role of Isaac of York. King Baggot, the leading man of the Imp Company, played Ivanhoe. Arthur Scott Craven was King Richard. Miss Leah Baird, who went to England for the purpose of playing opposite Mr. Baggot, was Rebecca. The role of Lady Rowena was sustained by Miss Evelyn Hope, an English actress. Mr. Calvert was Gurth; Mr. Norman, Wamba, and Mr. Bosco, Cedric. It is said that the picture will be released in the United States some time during September.

Leah Baird as Rebecca.

King Baggot as Ivanhoe.

Evelyn Hope as Rowena.

During the making of the picture the natives of the town of Chepstow lost interest in all the ordinary things of life. According to one writer, so anxious were the townspeople for the success of the filming of the great story that they would have waited upon the Duke of Beaufort to ask that Director Brenon be given permission to do anything he liked with the castle and its grounds, even if it had been necessary to destroy the castle in the final onslaught. The castle, by the way, is a famous fortress of the thirteenth and fourteenth centuries. It has high walls and massive, cylindrical towers. There are four interior courts. The town is situated on the River Wye, in Monmouthshire, thirteen miles northwest of Bristol. The population is about 3,500.

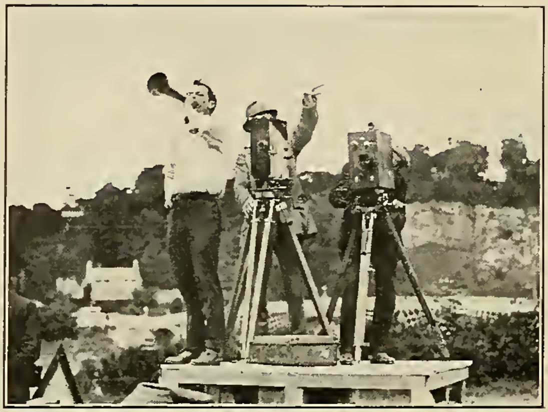
It was in the week beginning June 23 that most of the scenes were taken. The big work came on Friday and Saturday, however. It is to these days that the writers devote their attention. Low Warren in the Kinematograph and Lantern Weekly thus describes the scenes about the castle:

"Betimes next morning the serious business of the day commenced. It was a wonderful experience. Within and without the castle walls was gathered a strange and motley crowd. Red Cross Knights in shining suits of steel mail, astride gaily caparisoned horses; swarthy Saracens of evil mien; courtly knights of the shire, bearing great cross-handled swords; goodly friars, in gray habit, and woodmen of Robin Hood's band in green, each armed with bow and arrow. Here a king and there a banner bearer; hundreds of fighting men, serfs, vassals, and horses. All the colors of the rainbow seemed to move in kaleidoscopic confusion upon the grassy sward. Overhead an enormous walnut tree, said to be hundreds of years old, and without its peer for size, which is such that its spreading branches seem to shade one-half the great quadrangle. On all sides the massive gray walls of the once great castle of Richard de Clare, Earl of Pembroke—better known in the pages of history as Strongbow. Every coign of vantage occupied. The good people of Chepstow seemed to be there to a man; and as the whole population was there so were the police!

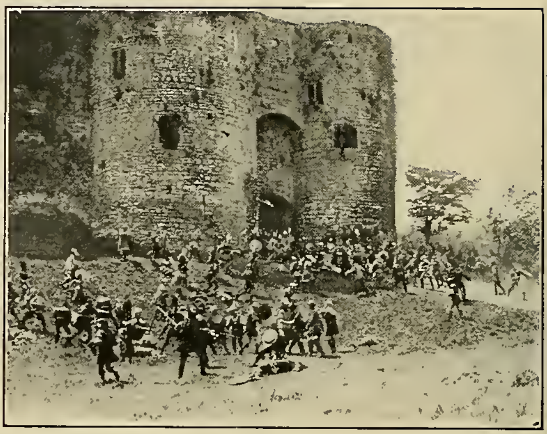
"In the midst of this great throng stood a man in his shirtsleeves, and upon his words centered the attention of all the gaily dressed crowd. Here was the mainspring of all movement—the directing brain of this vast army, at whose word they moved in this direction and that, and performed most wondrous valiant deeds. The man in the shirtsleeves was Herbert Brenon, upon whose shoulders rested the responsibility of producing a great silent drama, at which picture theatergoers of two continents will marvel when they see it upon the screen. At a whistle's blow, down surged the fleeing army with Ivanhoe and his retainers at their heels. And what a handsome figure the Red Cross Knight looked in his suit of chain armor, as he led his men to victory. Time and again was this rush rehearsed before Mr. Brenon was satisfied that all was as it should be. And then what a sight! What a lesson in handling crowds. In all my experience of stage production—and it is fairly wide—never have I seen a crowd better handled. It was truly marvelous how this man in his shirt-sleeves seemed to 'lift' this rushing, shouting horde of men. He literally made them 'see red' as they flew helter-skelter after the retreating enemy. It made a magnificent picture."

This is from the Cinematograph Exhibitors' Mail:

"What a wonderfully perfect actor is Mr. King Baggot, and what an enormous amount of energy he puts into his work. He seems to inspire the rest of the company whenever he is in the picture, with the result that they put much more force into their work than they would otherwise deem necessary. He takes his work completely to heart, and this past week I am sure he has forgotten that he is King Baggot, the best film actor in the world—and has been eating, drinking, sleeping and working as if he were the very Ivanhoe of centuries ago come to life again to pay homage to his king and to fight and win the hand of the fair Lady Rowena."



Herbert Brenon Directing.



Assault on Castle as Reproduced at Chepstow.

The special correspondent of the London Daily Express, writing Friday night, said:

"We have carried Chepstow Castle at the sword's point, just as I foretold last Wednesday, and as I write half of Ivanhoe's green-coated foresters are drinking pints at the Tuns Tavern to celebrate the victory. The other half are getting their wounds dressed at a local surgery. As for Brian de Bois Guilbert and his gang of Normans, they will know better next time than to carry off a couple of nice girls like Rebecca and Rowena. Poor old Brian had not a dog's chance when we pikemen thought about those two girls languishing in a damp dungeon. We gripped our weapons as grimly as Ivanhoe stood up in his stirrups and pointed the way with his sword. There was no holding us, but when Mr. Brenon stood beside the camera and bellowed through a megaphone, 'Fight, like blazes, boys, and there's sandwiches and beer when you get inside'—well, that was just about hte point when we began to see red. Both Ivanhoe's ranks and the Normans were recruited at five shillings a day from the local ironworks, which closed down for the battle, and some of these blacksmiths and riveters got a great swing on sword or battleaxe when they were in the thick of the scrimmage. Quite a lot of old scores were settled in front of the Norman gateway this afternoon."

GENERAL FILM EXTENDING OUTPUT.

To Issue Eight Multiple Reels Each Week—There Will Be Three on Fridays.

When the new schedule of the General Film gets into full swing, some time along the latter part of August, its subscribers will have their fill of multiple-reel subjects. According to present arrangements, there will be eight stated two-reel subjects, all of the companies with the exception of Biograph and Melies having set a day for such a release. The days are: Monday, Selig; Tuesday, Kleine; Wednesday, Kalem; Thursday, Lubin; Friday, Edison, Essanay and Pathe; Saturday, Vitagraph. It will be noted that three of these fall on Friday, which surely ought to furnish a good supply of big subjects for the Saturday and Sunday demand. With forty-two single reels now being issued each week to General Film subscribers, the added releases will make a total of 50,000 feet of film from which to make selection.

RUNS DEPARTMENT ALONE.

How would you like to be an entire scenario department all to yourself? That's what Lloyd Lonergan, producing representative and scenario head of Thanhouser studio, is this week. His assistants, Phil Lonergan and Elmer Harris, have jumped over to Los Angeles and New Majestic and the veteran Thanhouser editor has simply been too rushed with work to fix up with other assistance in their absence. He has merely stuck to his job and "filled in" for the entire department. Lonergan is the chap who has written almost every Thanhouser story that was ever produced. He is also famous as Chief Mate of C. J. Hite's yacht "The Dividend." In fact, Mr. Hite has Lonergan to thank for the yacht, as the Thanhouser head had originally purchased it merely to use in a Lonergan yachting story.

PRAISES KALAMAZOO THEATERS.

Deputy State Fire Inspector A. E. Maynard, of Michigan, has been making a tour of inspection of picture theaters in that state. While in Kalamazoo, Deputy Maynard took occasion to pay a high compliment to the picture theaters of that city. Among other things, he said:

"I find but one minor fault with any of the houses in this city. This is the lack of proper ventilation in the booths or rooms where the machines are operated. This matter can be easily remedied and will be attended to within a short time, I believe.

"The Kalamazoo managers are observing to the letter the new state law prohibiting the employing of operators under the age of 18 years. I find that the seats are fastened securely to the floor in compliance with the law. A disastrous fire is practically impossible owing to the fact that rubbish in the rear of the picture house is lacking.

"The conditions of the establishments of Kalamazoo not only compare favorably with those of other Michigan cities, but I can safely say that they are in better condition than in any other Michigan city. I find no instance where the law is being disregarded in any way whatever."

A CENSORSHIP CONFERENCE.

President Neff, of the Motion Picture Exhibitors' League, has arranged a conference with Frank L. Dyer, of the General Film Company; W. C. Toomey, of the Mutual Film Corporation, and Carl Laemmle, of the Universal Film Manufacturing Company, to discuss the censorship question. The meeting will be held in New York City on August 7.

LEAGUE EXTENDS TERRITORY.

President M. A. Neff has issued a charter to Mr. A. W. Yearsley, of the Philippine Islands, for that territory. Idaho has received its charter, which has been delivered to W. Raymond Britton.

BOOSTING THE LEAGUE IN PITTSBURGH.

Harry Rieff, secretary of the Pennsylvania State League, has increased the membership of the league by the acquisition of twenty new members, all from Pittsburgh.

FILMS STOLEN FROM BRONX THEATER

Thieves forced their way into the office of the Corona Airdrome in the Bronx, New York City, on Thursday night, and stole six reels of film, comprising a print of the Itala subject, "The Fatal Grotto," and four reels of the Universal Film Company's product.

Murray F. Bieir, of the Emby Feature Film Company, of 145 West 45th street, owner of the Greater New York rights of "The Fatal Grotto," and to whom the print belonged, is assisting the owner of the Corona Airdrome in a vigorous search for the thieves and their booty. As an accommodation to the Emby Company's customers, Harry R. Raver, director general of the Itala Film Company, has loaned them another print.

A Misleading "Feature"

Word of Warning to Exhibitors.

In some recent issues of The Moving Picture World there appeared an advertisement of an alleged four-reel feature called "The Last Days of Pompeii." A reviewer of The Moving Picture World has now seen this "feature," and it is but just to the readers of the paper to say that the title of this production is entirely misleading. The pictures consist of two reels of the old Ambrosio feature, "The Last Days of Pompeii," of large portions lifted bodily from the Itala feature, "The Fall of Troy," and of a number of medieval battle scenes, which, of course, have nothing whatever to do with the destruction of Pompeii. The fabrication is called an extravaganza, and is marketed by the New York Film Company for a Philadelphia concern calling itself "The Italian Pompeii Film Company." It represents neither ambition nor legitimate enterprise, but only scissors and an unusual amount of impudence. There is no rhyme or reason in the piecing together of the plagiarized parts. Not even all the titles are original, some of them being taken literally from the old Ambrosio production. The original titles added are often unintelligible, badly spelt and poorly photographed. There is a touch of Pickwickian humor in the claim of copyright made on the screen. The whole jumble is bad. Its effect on the industry is to be deplored. Just as the motion picture is gaining the approval of the best classes in the country by reason of big and successful reproduction of classic subjects, the coming of an abortion like this threatens the prestige gained at so much cost.

EDISON NOTES.

Leonard W. McChesney, formerly advertising manager of the General Film Company, is now associated with Thomas A. Edison, Inc., as manager of sales of the kinetoscope department, succeeding John Pelzer, resigned.

* * *

Walter Edwin is now in Maine with a strong company of Edison players, among whom are Mary Fuller, Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont. Mr. Edwin plans to do a big seacoast story, several tales of the North Woods, a "Mary" picture, and other interesting films. The party will be absent from the studio for six or eight weeks.

* * *

The Edison Studio, which, only a few years ago, was hailed as the biggest and best-equipped moving picture studio, has already been outgrown by the Edison Company. A large addition is now being made to the front of the present building, which will provide a large area of much-needed stage room.

* * *

C. L. Chester, who produced some remarkable scenic films in South America for the Edison Company about two years ago, has been re-engaged by that company to make an extensive trip through the Northwest. Mr. Chester will travel through the beautiful Great Lakes, taking some interesting views of the famous "Soo" canal at Sault Ste. Marie, on his way to Duluth, where the greatest iron ore docks in the world are located. From here, he goes to the Glacier National Park, where he will be accompanied by twelve Indians in native costume, who will lend realism to his pictures of this wild region. Mr. Chester will then swing out to the coast, filming various scenes and spots of national fame. His wonderful success in South America forecasts some very interesting pictures from Mr. Chester's latest expedition.

* * *

Edison's version of the "Pied Piper of Hamlin," shortly to be announced, is one of the biggest spectacles that has been produced. For this film, a village was actually constructed and four hundred people were used in the great scene for which the set was used. Herbert Prior, as the piper, does a perfect bit of character work.

* * *

One of the most conspicuous absentees from the Edison booth at the moving picture exposition was Robert Brower. Mr. Brower had just spent three days fishing at Barnegat and had been so badly sunburned that his lower lip was swelled as if from poisoning. The actor remarked, with a rather gingerly smile, that he had not dared to go to the exposition for fear of being arrested for blocking the aisles.

HAWKSHAW'S ERROR.

Charles H. Streimer, manager of the Eagle Feature Film Company of New York, is not releasing "Hawkshaw. the Detective" as stated in the Moving Picture World of last week, but is releasing a four reel feature entitled "On the Trail of the Spider Gang" which will appear at the Unique Theater, 14th Street, New York, July 28, 29 and 30. Exhibitors are urged to see this presentation.

NEW YORK CITY BOLTERS RATIFY.

A meeting of the Motion Picture Exhibitors' Association of Greater New York was held at the Union Square Hotel on Tuesday, July 22, for the purpose of ratifying the action of the delegates to the Third Annual Convention of the Motion Picture League of America in bolting that convention. The meeting was called to order at 11 o'clock in the morning and continued until 4 o'clock in the afternoon.

Much time was taken by the delegates to the convention in and endeavor to explain their action, and several speakers advised strongly against seceding from the National organization. During the discussion many exhibitors left the meeting, so that when a vote was finally taken but fifty-one were recorded as being present.

The vote on a resolution to sustain the bolting delegates and to withdraw from the National League was adopted by a count of forty-five in favor of such action and six against.

TO ORGANIZE A NEW LOCAL IN NEW YORK.

A committee composed of R. L. Macnab, first vice-president of the National League, and Sidney Ascher, a New York exhibitor, has called a meeting of exhibitors of Greater New York to be held at the Union Square Hotel on Monday morning, July 28, at 10:30 o'clock, for the purpose of organizing a local branch of the Motion Picture Exhibitors' League of America. It is claimed by the committee that 100 local exhibitors have signified a desire to join the new organization.

BLANCHE BATES NAMES NEW "101 BISON" FEATURE.

Blanche Bates, the star of "The Girl of the Golden West," has a penchant for choosing apt theatrical titles. This was demonstrated anew last week in Los Angeles, when she acceded to Director Henry McRae's request that she name his latest Bison feature, and chose the title, "The Iron Trail" for the two-reel thriller. The episode was incidental to a special performance at the Maison Opera House, given by Miss Bates and Manager Frohman, at which nearly one hundred members of the Universal West Coast Organization were guests.

AT THE FOOT OF THE SCAFFOLD. (Kineto).

Circumstantial evidence has caused many an innocent man many years of agony in prison, has sent many a man to his death. In this picture there is an exceptionally vivid and striking example of an upright young man caught by the force of circumstances in a tangled skein of false evidence, the threads of which are broken only at the point of death. It is an intensely dramatic story in two reels.

Scene from "At the Foot of the Scaffold" (Kineto).

THE "JUDGE LINDSEY" PICTURE TO BE RELEASED.

The differences which arose between the Columbine Films Company and the Cheyenne Feature Film Company over the release of a four-reel feature by the former company, entitled "Saved by the Juvenile Court," in which Judge Lindsey of Denver was featured, have been satisfactorily settled, and the Columbine Company will proceed to release the picture.

The differences between the two companies arose through a misunderstanding that has since been fully explained and adjusted to the satisfaction of both parties.

CHICAGO LETTER

By JAS. S. McQUADE

THE Chicago branch of the International Motion Picture Association held a regular meeting in Royal League Hall, Masonic Temple, from 2:30 until 5:30 p. m., Monday, July 21st. Like all former regular meetings of this body, the proceedings were held behind closed doors. Julius A. Alcock presided.

Robert R. Levy and Wm. J. Sweeney have advised me that the attendance was extra large, owing to the great interest taken in the report that was about to be read by the chairman of the delegation to New York. There were not sufficient chairs to accommodate those assembled, and the sergeant-at-arms was obliged to secure a number of extra chairs.

The report of the secession of the Illinois delegation from the M. P. E. L. of America, was given in detail by Mr. Levy, and he reported to the writer that the action of the Illinois delegates to the recent National Convention, was endorsed unanimously, without one dissenting vote.

"It was only natural," said Mr. Levy, "that those present desired to hear the report of the delegates themselves, notwithstanding that the trade papers had given the proceedings of the New York Convention in detail. The main question in the minds of some of those present was that an explanation should be given how it was that, immediately after the retirement of the seceders from the national assembly, they had in readiness a constitution and by-laws, as well as a set of resolutions to submit."

These people, evidently, had not read the article in the Moving Picture World, issue of July 26th, page 413, where this is explained.

Mr. Levy stated that as soon as the explanation was made, all doubt was immediately removed as to the advisability of endorsing the action of the Illinois delegation. "We had no trouble in convincing those present that it was not a question of the election of Wm. J. Sweeney in the national organization, because immediately upon the organization of the International Motion Picture Association, I made the opening statement before that body, that Illinois stood for harmony and the good of the exhibitor, and that Mr. Sweeney was not a candidate in the new organization for president, although many had asked me to permit the presentation of Mr. Sweeney's name for national president, which would have meant his unanimous election." Other members of the delegation to New York followed in the same strain, and the members assembled were enthusiastic in their approval, said Mr. Levy.

Before leaving for New York, the Illinois delegates were instructed, at a regular meeting, to use their utmost efforts to bring about a definite understanding as to the number of reels to be used on a program, three reels for five cents being favored. Mr. Levy reminded the members at this meeting, that the International Motion Picture Association, while in New York, passed a resolution to that effect, an announcement that was received with great applause by those present. The members of the International Motion Picture Association in Chicago have resolved to do their utmost to conserve the best interests of exhibitors, manufacturers and exchanges, Mr. Levy informed me.

The question of ventilation was also brought up at the meeting, and the committee which had been appointed at a previous meeting, was instructed to take up the entire matter and see what can be done to protect exhibitors who are threatened with expulsion from the business. Mr. Levy cited, as an instance of the injustice that will be wrought if the ordinance of 1910 is enforced at the time set in September, that some exhibitors hold leases which will expire within six months. If these men are forced to put in a new ventilating system, costing $1000, they are absolutely without protection against unprincipled lessors, who may refuse to continue the leases except at extortionate terms. The members of this committee attended the city council meeting, held Monday evening, July 21st, at which it was expected some action would be taken on the question of ventilation, but the matter was delayed by other pressing business.

On July 29th, a special meeting of the Illinois branch of the I. M. P. A. will be held in Royal League Hall, Room 412 Masonic Temple, to consider the matter of ventilation solely. There is a conflict at present between the building and health departments of this city, with the fire prevention bureau also having its say, which places the exhibitor between three fires. He is ordered by one of these authorities to make certain changes in his house, and when these changes are made, a conflicting authority steps in and pronounces them all wrong. For example: the fire prevention bureau, in certain cases, ordered the proprietors of moving picture theaters to replace the glass window leading from the booth to the outer air with an iron shutter, which must always be kept closed. The health department official came along, and he ordered that the window must be kept wide open.

New Grand Central, St. Louis, Shows "Les Miserables."

William Sievers, manager of the New Grand Central, St. Louis, writes that "Les Miserables," the big eight reel production, was run in that house for the week beginning July 6, with great success. Following are several quotations from a three-quarter column criticism, by Ripley D. Saunders, in the St. Louis Post-Dispatch:

"In striking and graceful contrast to the ordinary 'motion picture show' of crude photoplay melodrama and cheap vaudeville is the presentation of Victor Hugo's 'Les Miserables' at the New Grand Central theater this week.

"The production is made without the slightest concession to the popular managerial belief that lurid stage stories and horseplay comedy alone appeal to the American public.

"Significantly, also, the performance last night was witnessed by as distinguished an audience as one sees at the high-priced premiers of any play during the regular winter season, and this audience filled the house to the doors.

"These players are masters of the great art of dramatic pantomime, which is the rock-foundation of all true dramatic work, and they tell Victor Hugo's tremendous story in action so vivid, and with such fidelity in emotional gesture and facial expression, that it becomes grippingly vital without words.

"Practically the complete story of Victor Hugo's vast human epic is told in this daring picture-play version, and the astonishing truth is that the very book itself seems to live in flesh and blood before one's eyes.

"Last night's audience was held spell-bound by the combined dramatic and pictorial value of the entertainment. It is because of this demonstrated value, and because of the contrast of such a performance to the average offering in its field, that the Post-Dispatch calls attention to it in this unusual manner.

"'Les Miserables,' as now being presented in St. Louis, is genuine art. It is Victor Hugo's titanic dreaming made manifest in the flesh."

Scott Pictures Now Running at Princess Theater.

The motion pictures taken by Herbert Ponting, the official photographer of the ill-fated Scott expedition to the south pole, are now being shown in the afternoon and evening at the Princess Theater, this city.

The leading dailies have devoted much space to the presentations. Richard Henry Little, in the Examiner, says:

"The pictures are without doubt the most interesting and the most remarkable motion pictures ever exhibited in Chicago. They are living records of one of the most daring and brilliant adventures of modern times, and give one an appreciation and understanding of what Captain Scott and his heroic men endured that can be gained in no other way."

A review of these remarkable pictures will appear in a later issue of this paper.

Chicago City Hall Has Special Room For Showing Films.

M. L. C. Funkhouser, second deputy superintendent of police, has issued the following circular letter, dated July 21, touching on the showing of moving pictures in the City Hall for censorship.

"A space in the City Hall is being prepared where moving picture films can be shown.

"The city will furnish a licensed operator free of charge to all exchanges to run the films. However, if an exchange desires to use its own operator to show its pictures, that privilege will be granted.

"The only expense the exchanges will be put to will be the cost of the usual permit. Kindly advise this office whether it is your desire to use your own operator or the one furnished by the city."

Next City Hall Examination of M. P. Operators.

At a meeting of the board of examiners of moving picture operators, held at the office of the city electrician, Monday, July 14th, it was ruled that the next examination for moving picture operators, following that of Friday, July 18th, will be held Friday, August 8th. All applicants desiring to take the examination, August 8th, will apply for application blanks to the city examiner on Tuesday, August 5th, at 1:00 p. m.

The Board will not pass on the qualification of any applicants for apprentice permits, after July 19th, until Monday, August 4th.

Chicago Film Brevities.

George Madison, assistant manager of the Pastime Theater, 66 W. Madison St., was a visitor at the Chicago office last week, and subscribed for the World. The Pastime seats 450 people and charges five cents for a program of licensed pictures. Two singers are now being used, and the number will be increased to four next week. It seems as if this is offering far too much for the money asked. Harry Fitzpatrick is manager. The owner of the Pastime will open a new theater at 40 S. Clark St., some time in August. It is announced that this theater will be one of the finest in the city, being fireproof throughout, and provided with an up-to-date ventilating system.

* * *

Helen Gardner in "Cleopatra" has been showing to big business of late, according to reports received. Great success attended the presentations at the Shubert Theater, Kansas City, Mo., and the Lyceum Theater, St. Joseph, Mo. It is stated that this feature showed to $1400 in four days at the King's Theater and Shenandoah Theater, St. Louis, at an admission of 25 cents.

* * *

The Aurora home-coming celebration, taken with an American Junior camera by McCory and Kramer, 229 Chicago St., Elgin, Ill., was shown recently to capacity business at the Fox Theater, Aurora, Ill. The Fox seats 1800 people, and the film has been booked for a return engagement, July 25 and 26.

* * *

Mr. and Mrs. Thomas Scott's new open-air Hippodrome, Jacksonville, Ill., was opened recently with Ambrosio's "Satan," with Luman C. Mann, lecturer. The pictures were shown to over 1500 people the first night. The night following, it rained continuously, excepting an interval between 7:30 and 8:00. Thinking it was about to clear up, the seats were uncovered and the box office opened. The sale was about 124, when the rain began to pour down again. The second reel had been reached by that time, and those present were instructed to get their money back at the box office. Fifty-four of the 124 remained to see the show out, under umbrellas. This was the last chance to see "Satan," and the 54 satisfied themselves fully.

HAPPENINGS WITH ESSANAY.

The Essanay releases for July, both comedies and dramas, from the Chicago studios offer many new faces on the screen, and will prove very welcome to the exhibitor and the hungry-loving photoplay public. The Essanay Film Manufacturing Company have almost entirely reorganized their Chicago stock companies, adding many well known performers from the legitimate stage, each of whom holds an authoritative record for artistic and meritorious work under the best well known theatrical managers in America.

No expense has or will be spared in the making of Essanay photoplays either in Chicago or any other location that the company may operate, and the changes made add a freshness to Essanay releases that will shortly be the talk of the country.

Francis X. Bushman, supported by an excellent company under the direction of two most capable producers, is located at a new studio at Ithaca, N. Y. This country affords some of the most magnificent backgrounds to be had in America, and backgrounds will play an important part in these Eastern productions.

The new studio and laboratories at Niles, Calif., are completed at a cost of $50,000 and Mr. Anderson promises some unusual subjects in both single and double reels. All these changes have been made after months of careful preparation.

The two special multiple reel releases for July were "The Forbidden Way," released July 7, and "Tapped Wires," released July 21.

CANNOCK GOES ABROAD.

Mr. F. B. Cannock, of the Precision Machine Co., left Thursday, July 17, on the Adriatic for an extended trip to Europe, combining pleasure with business.

No doubt he will have a very pleasant and profitable trip, as the Simplex is as popular in Europe as it is in this country, having successfully competed with all the European projectors.

VARIETY MARKS THIS WEEK'S RELIANCE PROGRAM.

"Below the Dead Line" is the interesting title of Monday's Reliance release. It is essentially a melodrama and deals with the more refined and therefore the more dangerous style of crooks who play for big game and operate among the upper strata of society.

Norma Phillips as a beautiful young girl who is forced to aid the crooks against her will does some excellent acting and Thomas Mills handles the role of an absinthe fiend with exceptional skill.

In "Rosita's Cross of Gold," the release of Wednesday, Rosemary Theby is again seen in the part of a young Italian girl. All of the action of this drama is laid in New York's little Italy, giving splendid chance for interesting character drawings which have been made the most of by a particularly strong cast under Edgar Lewis' able direction.

The release of Saturday, August 2, is a child story that has a splendid appeal because of the fact that the plot is dependent upon the comradeship of a cute little boy and his lovable old grandfather. The old man has reached the age where he is again a child, and the old playmates decide to become pirates for one day at least. Their game just misses ending in a tragedy which makes "The Little Pirate" a story of more than passing interest.

RELIANCE STUDIO HAPPENINGS.

Work on the open air stage of the new studio is progressing so rapidly that at least one company will be producing pictures there by August 1. Eddie Schulter is dividing his time between the uptown and downtown plants, while Rosemary Theby, Edgena De Lespine and a number of other members of the regular stock company are preparing to live in the beautiful neighborhood of Riverdale-on-the-Hudson, where they will be near the scene of their labors.

George Siegmann had a peculiar accident during the making of "The Smuggler's Sister," recently. Edgar Lewis was having considerable difficulty getting a flash of a dog chasing a cat into a barn. George volunteered to hold the cat which turned on him as soon as he let go of it and did considerable damage before he could shake it off.

The well-known author James Oppenheim has written a scenario which will be released as a two-reel feature on August 9, under the title of "The Fight for Right." Rosemary Theby and Irving Cummings will be starred jointly in this drama, which deals with the labor union's side of the prison labor controversy and prison reform. Oscar C. Apfel is responsible for the staging of this timely story.

Among the newly acquired Reliance players are Norma Phillips and Irene Hunt. Miss Phillips is seen to advantage in "Below the Dead Line," while Miss Hunt appears in the leading role of "Kentucky Foes."

THE COMMERCIAL MOTION PICTURES CO., INC., BRANCHES OUT.

Owing to the demand for industrial, hygienic, educational and scenic subjects in motion pictures, the Commercial Company has started an extensive campaign that will embrace all of the above subjects. In six months, this company has made wonderful progress, and has earned a reputation for service and quality.

In order to successfully carry out this campaign, more capital is required. The Commercial Company has therefore increased its capitalization to $100,000, a limited amount of which is now open for subscription. A meeting of the present and future stockholders will be held at the offices of the company on Monday evening, July 21st, at 8 P. M., 102 West 101st Street.

We cordially invite all interested parties to attend this meeting, inspect our laboratory, and hear our projected plans. A prospectus will be mailed to those unable to attend on request. The Commercial Motion Pictures Co., Inc.

Edward M. Roskam, President.

NEW DEVICES FOR NEW THEATERS.

The Automatic Ticket Selling and Cash Register is being specified by most of the new theaters which will be completed this Fall. Complete data for installation of machines is furnished to the architects by the Automatic Ticket Selling and Cash Register Company so that a perfect installation of the machine may be had.

Judging from sales' reports of the company, the moving picture owners and managers certainly appreciate the value of using this machine.

At the Sign of the Flaming Arcs

By George Blaisdell.

AT the Famous Players Studio, on Monday afternoon, Little Mary was rehearsing the initial scenes in "In the Bishop's Carriage," an adaptation in three reels of Miriam Michelson's novel and stage play. The photodrama will follow the novel. Director Dawley was guiding the rehearsal. In the cast supporting Miss Pickford among others are John Steppling, Howard Missimer, Dave Wall and "Boots" Wall. Miss Pickford will play Nancy, the girl crook. It is said to be the first time she has taken a part of this sort. The Players have just finished "Caprice," in three reels, with Miss Pickford in the lead, supported by Ernest Truex and Owen Moore.

"Tess of the D'Urbervilles," the lead in which was played by Minnie Maddern Fiske, and which was finished several weeks ago, will be issued in five reels. It is the intention of the management of the company to make no undue attempt to restrict to three or four reels the productions in which appear the stars of larger magnitude. If it be necessary to make five reels in order to put over the picture in the best form five will be made. This is well. When a really big play runs to four reels one more will not make much difference from the exhibitor's viewpoint. A five-reel play may be shown twice in an evening comfortably; this allows, say, an hour and a half to a run, or an average of eighteen minutes to a reel.

* * *

An expedition that it is expected will be rich in results from a kinematographic standpoint sailed from New York on July 19. It is under the leadership of Captain Campbell Besley, of London. In the party are F. Eugene Farnsworth, artist-traveler-lecturer, formerly of Boston and more recently of New York, where he has been connected with the Universal Film Manufacturing Company, and lastly with the Standard Film Company; Franklin B. Coates, of New Haven; A. Galaid, of Boston; John Dunn, a New York taxidermist, and J. K. Holbrook, of New York, an experienced cameraman. The expedition will be gone many months, and will travel many thousands of miles. It is intended to explore the wilder parts of Brazil, argentina, Bolivia, Peru and the Guianas. Much attention will be given to securing motion pictures of human and animal life in the remoter regions.

* * *

Darwin Karr, who for more than two years has been the leading man of the Solax company, and who before that was for six months with the Edison company, will retire from the Fort Lee aggregation on September 1. It is probable that Mr. Karr will fill a few weeks' vaudeville engagements following the date mentioned before settling down again to picture work. Nothing has been settled as to where his new home will be. Mr. Karr is in fine physical condition, and ascribes it partly to the fact that in all the months he has been with the Solax he has driven his machine from his home in Bath Beach, down Coney Island way, to the studio, formerly at Flushing and later at Fort Lee.

* * *

Bert Angeles, former Vitagraph director, is now working with the Universal. His pictures will be released under the Gem brand. Mr. Angeles will at the beginning turn out three comedies each month and possibly a two-reel drama. Among the Vitagraph pictures which Mr. Angeles has made recently are "He Answered the Ad," "A Maid and Three Men," "Cutey Tries Reporting," "The Coming of Gretchen, "Roughing the Cub," and all of the "Belinda" series.

* * *

There was a little gathering of former Bostonians at the Screen Club on Saturday afternoon. Naturally the topic automatically drifted to beans. In the party were "Doc" Willat, Frank Cheyenne Carroll, "Bob" Daly and "Bill" Blaisdell. "Doc" Willat confessed, in fact "announced with pride," that he ate beans every morning for breakfast just as he would eat pie for dessert for dinner. He said that Mrs. Willat purchased this Yankee staple two dozen cans at a time. The bean topic quite naturally and also automatically faded just after this. It was the silent tribute to a real hero and a great patriot.

* * *

Earl J. Hudson, general manager of the Standard Film Company, is spending a two weeks' vacation in his home town of Elgin, Ill.

* * *

Gertrude McCoy, of the Edison company, is enjoying in Virginia her first vacation for a long time. Miss McCoy declares she intends to forget that there is such a thing as a moving picture—that she will not even write a script.

James Kirkwood, who for some time has been directing and playing the lead in Victor films, is going back to the Biograph company, in which he has played before. This time, however, Mr. Kirkwood will direct. He has had a wide experience in screen work, having also played with the Vitagraph, the Imp, and Reliance. In his work with the Victor company he has maintained a good standard of production, in spite of the fact that he has essayed the double role of player and director.

* * *

Gertrude Robinson is also leaving the Victor for the Biograph. This is a return engagement for her as well as for Mr. Kirkwood, her director. Miss Robinson was for a long time with Reliance.

* * *

William Robert Daly, who has been making Imp comedies for many months, is to succeed Mr. Kirkwood as director of Victor pictures. Mr. Daly's leads will be played by Glenn White and Fritzi Brunette.

* * *

A matter of news that will be widely welcomed by all picture lovers is of the return to the screen, after a long absence, of Florence Lawrence. Miss Lawrence is one of the earliest of the film favorites. Her first work was with the Edison company. Afterward she played with the Vitagraph, Biograph, Lubin and Victor companies. While with the Lubin company she played opposite Arthur Johnson, and the work of these two players attracted wide attention. Miss Lawrence will be allied with the Universal company, her pictures, which will be multiple reel and of a character somewhat different from the ordinary, being released under the Victor brand. At this writing it has not been determined who will play opposite her. All of her pictures will be under the direction of Harry Salter.

* * *

David Horsley, who with Mrs. Horsley and their young son sailed recently for the other side, in a five-minute lull in the round of festivities writes from London to say that he is having a glorious time.

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Elmer Booth, whose work as the Snapper Kid in Biograph's "Musketeers of Pig Alley" caused so much favorable comment, has joined the cast of the Famous Players. He will begin work in the picture following "In the Bishop's Carriage."

* * *

Joe Graybill, old-time Biograph player, and said to be the author of "The Musketeers of Pig Alley," is now stationed at the Pathe studio. Mr. Graybill, who will be recalled to mind by many as the "actor who wore a mustache"—he has it yet—has done much strong work; we may look forward to much more.

* * *

Major M. C. L. Funkhouser, second deputy superintendent of police of Chicago and general guardian of that city's morals, is another police official who has barred Kinemacolor's "Scarlet Letter." The major is said to have wrestled long and seriously with the question before he decided to bar the picture. He based his action on regard for the children and not on account of adults.

* * *

North Yakima, which is not in Japan but in the State of Washington, is to have a local board of censorship. The censors will include a minister, the city superintendent of schools, the manager of one of the picture houses, the general secretary of the Young Women's Christian Association and a member of the Woman's Club. Here seems to be an ideal board of censors—from the viewpoint of those who make the loudest demands for the local staff. If anything gets by it that contains interest for the average adult male, that more or less persecuted individual should congratulate himself.

SELIG WILL PRODUCE "THE SPOILERS."

Selig has secured the picture play rights for Rex Beach's famous book "The Spoilers." William and Marshall Farnum, well known legitimate actors, will appear in the leading roles.

BACK TO THE PRIMITIVE.

Thomas Persons, formerly superintendent of the Selig Polyscope Plant in Chicago, has been made superintendent of the Selig Wild Animal Farm at Edendale, Calif., and will remove his lares et penates to the glorious climate, where he may be lulled to rest by the mellifluous roars of the lions or the diabolic laughter of the hyenas, in preference to the carping chatter of the actors, the kicks of the clicking camera men, or the acidified remarks of the developing department.

"The Adventures of Jacques."

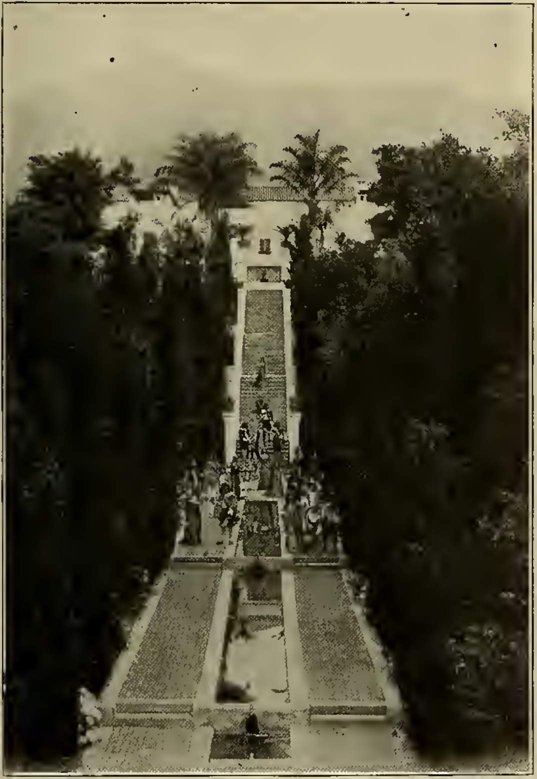
A French Romance Produced by Lorimer Johnston for the American.

NOT unlike the hero of Dumas' "The Three Guardsmen" D'Artagnan, we are treated to a view of J. Warren Kerrigan as Jacques Le Grande in the costume of a cavalier, not as grotesque, of course, but the same general makeup, the same spirit of daring and thirst for adventure, on a mission that was to bring him fortune and fame.

Jacques, a young nobleman, hails from Gascony. The family fortune has long since been depleted and Jacques is sent forth with only his "trusty steed" and his father's blessing with the admonition "Be ready always to lay down your life for the King."

Before he has journeyed far he encounters adventure. Approaching an inn he meets a number of cavaliers to whom the young man's sober mien and gallant bearing appear rather ludicrous. Upon his stern demand as to whether they might be laughing at him or his horse, they sarcastically inform him that it is his horse, of course, that has provoked them to laughter. Unabashed, he asserts his horse to be his friend and an apology must be made for the insult offered. This to these haughty dignitaries is more amusing than ever. A duel is fought and Jacques conquers his adversaries, so the apology is forthcoming.

At the palace another drama is being enacted, but little did Jacques know what an important part he would be called to play at the imperial court.



Scene from "The Adventures of Jacques" (American).

The Queen leaves the palace for a walk, accompanied by a retinue of nobles, courtiers, and others, with Constance, a lady in waiting, bringing up the rear. Now the King had a failing for Constance, and though his attentions were not reciprocated, she dared not resist him. The charms of the fair Constance so smite the King that he has her brought before him, when he rapturously embraces and kisses her. This act of indiscretion is observed by the Queen, whose jealousy is kindled to a furious blaze, and the unfortunate Constance is ordered confined in a watch tower.

The execution of this order is left to the Duke de Monserrat and a nobleman, and we leave them as they ride with the imprisoned Constance to their destination.

Jacques in the meantime has not been inactive. After the encounter at the entrance to the "Au Lion D' Or" Inn he retires to the room assigned to him by the host and from the window overhead hears his vanquished foes plotting against him. Drawing the curtains of his bed aside he places a long bench in the bed and covers it up with the bedclothes, giving the appearance of his having retired. Again drawing the curtains around the bed he extinguishes the light and secretes himself to await further developments. His vigil is soon rewarded by the stealthy approach of his now bitter foes, who traw the curtains of the bed and, taking as careful aim as the dim illumination from the moonlight will permit, fire a pistol at what they presume to be the figure of their conqueror. Quick as a flash Jacques appears from his hiding place and with a few well directed thrusts of his rapier pierces the nonplused antagonists.

Scene from "The Adventures of Jacques" (American).

His further stay at the Inn is without other serious incidents, and after breakfasting the next morning he is off on his way.

Riding along, one evening, he meets the duke and nobleman with Constance, whom he follows at a distance. At the watch tower he insists upon rescuing the imprisoned maiden, meets opposition, fights a duel and is successful in entering the structure, but is now repaid by himself being imprisoned with Constance. A thrilling escape is accomplished by means of a rope from the top of the tower. The duke, not to be outwitted, secures the assistance of his robber-band, and both Jacques and Constance are again captured and taken to the rendezvous of the robbers to await the pleasure of the duke. The two prisoners manage to free themselves and make good their escape.

Constance is now taken to a convent, where the mother superior promises to guard over her welfare.

In the meantime, the King, learning of the absence of Constance, upbraids the Queen and has her confined in the dungeons. His failure to secure possession of the object of his adoration so infuriates him that he heaps maledictions upon the church. His conduct causes indignation among the noblemen and a plot is formed to assassinate him.

The news is carried to the Queen in the dungeons, where the Duke, through bribery, has been allowed to meet her. Jacques, learning of the plot, apprises the King and promptly offers to aid him. As a ruse the two exchange costumes and prepare for flight, which against the overwhelming numbers, is the only sane course. They finally take refuge at the convent where his majesty's offense is condoned and the King and Queen reconciled. For his bravery, Jacques is knighted by the King and left free to win the fair Constance.

Director Johnston deserves much credit for his able work, as do Mr. Kerrigan, for his splendid interpretation of Jacques, and Miss Rich as Constance. The dramatization is perfect and the costuming and selection of settings, which required no little study and care, are exquisite. No expense seems to have been spared in the production of this masterpiece.

This new departure on the part of the American will be heralded by exhibitors, as this class of subject enables them to advertise a drawing card in a new and novel role and also affords the actors a much better opportunity to utilize their splendid histrionic abilities.

DEFENSE OF THREE REEL PICTURES.

By A. Warner, President Warner's Feature Film Co.

On July 18th. the daily motion picture department of the Washington Herald contained the following dictum relating to feature films: "A great influx of cheap, flashy features is sure to be one of the developments of the motion picture entertainment this fall, when the price for features, as we now know them, will slump with the production of great feature masterpieces which are to be an incident of the 1913-1914 theatrical season."

This is a remarkably broad statement, and one that the trend of events scarcely justifies. When the first feature films appeared upon the market they did not meet with a very favorable reception, for the reason that exhibitors had not been educated up to that appreciation of feature productions which they now hold. Consequently, prices obtained for them were nothing extraordinary. Practically every feature offered to exhibitors a year and a half ago, was from the European market, and this condition existed until Warner's Feature Film Co. began to supply the growing demand with American-made films in three reels. The excellent reputation of Warner's Features can be traced directly to the high standard which they have attained through the lavish expenditure of money and the infinite care with which the scenarios have been selected.

There is certainly no good reason why producers of Warner's Features, or of any other brand for that matter, should begin to cheapen their output simply because a number of theatrical stars have been engaged to portray their famous stage characters upon the screen. On the contrary, it would seem more reasonable to suppose that from this time on, the three-reel features will be more elaborately staged than ever, owing to increased competition. And furthermore, it takes genuine ability to portray emotions and roles upon the screen. Some miserable failures in film productions have been recorded in the past by theatrical producers who believed that all that was necessary to make pictures was to have a star.

It remains to be seen whether the film productions of the 1913-1914 theatrical season will be classed as masterpieces. Whatever the editor of the Washington Herald's Motion Picture Department had in mind, his opinion certainly cannot be extended so as to include such producers as Warner's Feature Film Co., and the others who have earned the right to speak of their three-reel pictures as features.

WARNER'S FEATURE NOTES.

H. M. Warner has just returned from a business trip to Pittsburgh. He reports closing with the Feature Film & Calcium Light Co., whereby H. M. and A. Warner have bought back the half interest of that company and will conduct the office as the twenty-first center of distribution for Warner's Features.

Starting Monday, July 28th, "Theodora" will be shown in the Palace Theater, Market St., Philadelphia, for a solid week. On July 17th, the Paris Theater of Denver—seating capacity 2200—showed "Theodora" to a crowd that lined the sidewalk for over half a block. The management of the Paris has decided to play it indefinitely.

Advices from Sam Warner, in charge of the London office of Warner's Features, indicate that exhibitors in England and on the Continent are taking kindly to Warner's Features. Sam is located at 18 Cecil Court, London, W. C., in the heart of the film district.

NEW BRANCH OF JOHNS-MANVILLE.

In accordance with its long established policy of business expansion, this concern has recently opened a branch office at Charlotte, N. C. The new office, which is located in the Commercial Bank Building, is in charge of Mr. E. U. Heslop, who is assisted in covering the western section of North Carolina by Mr. P. J. McCusker and Mr. Paul W. Whitlock.

Scene at the Vitagraph Studio on "Vitagraph Day" Motion Picture Exhibitors' League Convention.

Foreign Trade Notes

BRITISH NOTES.

With the moving picture industry of such dimensions as it has already attained in Great Britain it has been a matter of wonderment by many recent visitors from the New World that there existed no charitable institution with the sole object of dispensing financial or other aid to recessitous people in the trade. That shortcoming, however, now looks like being remedied for this week the leading members of the trade on this side have received a letter from Mr. Saml. Harris appealing for their support and co-operation in an endeavor to found such an institution. The proposal, if it materializes, will take the name of "The Cinematograph Benevolent Institution." It has already been promised the support of the respective chairmen of the manufacturers, renters and exhibitors associations.

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Last week the work of the Edison contingent touring England was confined to the Midlands, Berkshire being the chief locate. Mr. C. J. Brabin, producer, led the party from the West of England on Friday and the next day he soon got to work on a rustic picture which will, I think, take the name of "The Village Wedding," after Sir Luke Filde's famous painting, seeing that the place in which both were made are identical. Other rustic subjects are also being produced in the pretty Berkshire lanes which were never so attractive as now. Next week, I am informed, the Edison photoplayers will be transferred into the mountain scenery of North Wales and later still journey further north into the Lake District and Yorkshire.

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Mr. Charles Prince, the popular French comedian is at present playing in a revue at a London theater. He will be familiar to most American exhibitors as "Wiffles."

* * *

Mr. Charles Urban, the inventor of Kinemacolor, has had his enterprise in exhibiting to the Pope at the Vatican a number of Kinemacolor films, amply rewarded. His Holiness has decided to adopt Mr. Urban's invention as the medium to be used at the Vatican for the portrayal of life outside. The films shown included the "Pilgrimage to Lourdes," "Blessing the Sea at Malta," and the "Pope's Benediction to the people." These, says Mr. Urban, will be released shortly but in both countries will probably be exhibited only under church auspices.

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At the moment of writing King George is touring Lancashire and Yorkshire, which countries are next to London in kinematographic population in this country. A primalist selected to accompany the Royal entourage informs me that at Knowsley Hall last night (July 10th), the king made his first acquaintance with singing and talking pictures through the Edison Kinetophone. A minstrel performance was the chief feature and the king more than once expressed his admiration of the perfect simultaneousty between the pictures and music. The royal presentation of the Kinetophone is a distinct triumph for the Edison Co.

* * *

It is interesting to compare the various shipments of films to this country from the United States. In its export of moving picture films and accessories it appears, from recent Board of Trade reports, that Boston is a formidable rival to New York. Last years despatches from this port exceeded 11,000 miles over three-quarters of which were for Great Britain. As there are practically little or no producing concerns in Boston, that is of any pretensions, the only feasible explanation seems to be that the port is used by the manufacturers of the middle and western states.

* * *

Under the direction of Mr. C. A. Lupeoti a party of moving picture enthusiasts are undertaking a visit to Alaska, Canada and British Columbia for the purpose of taking scenic, industrial, dramatic and natural history pictures illustrative of life and conditions in the lesser known outposts of those countries. It is one of the objects of the party to secure a type of dramatic picture that they consider has not been exploited by existing American firms—that is life amongst the fur and skin traders along the northern boundaries.

* * *

Notice has been given during the past few days that the Altar Feature Film Co., and Ruffell's Imperial Bioscope Syndicate, both firms who have had from time to time American dealings, will shortly be amalgamated.

J. B. Sutcliffe.

Other British Notes.

Here are a few items from an occasonal London correspondent that will interest the American picture lovers. Can any of the "fans" imagine King Baggot in a tin suit instead of dress clothes, as Ivanhoe?

The only important development which I think might interest American readers is the progress of the Edison Co., in this country.

They have a fairly large company working in Devonshire and Cornwall and to my idea they have chosen the best part of this country for picture work. So far they have been fortunate as regards weather. The titles of the subjects they are making have not yet been announced but I am under the impression from what I have heard that they are turning out something creditable.

We have been having rather severe warm weather here which has hurt business with the exhibitor and many of the theaters are working at a loss. We are likely to have two or three weeks more of this then the business will get back to normal.

I under stand that George Kleine has purchased "The Last Days of Pompeii" from the Ambrosio Co., and I also understand that he is in negotiation with the Gloria Co., who are producing the same subject with a view of getting them to suppress their production for a consideration. I understand that Mr. Kleine paid a large sum of money for this production and he has it for the whole world.

Trusting this will find you enjoying yourself.

Yours sincerely,
Bliechol.

GRAND THEATER, BARTLESVILLE, OKLA.

Here is a moving picture theater that has an inviting appearance, for it has a very nice clear white entrance, one that is not vitiated by unsightly posters. The house was opened by A. M. Crooke, the manager, on June 5, and played to 2,500 paid admissions on the first night's business. The structure cost $10,000 while the furnishings cost in the neighborhood of $5,000.

New York Picture Theater Ordinance

Full Text of the New Regulations Passed by the Board of Aldermen and Signed by Mayor Gaynor.

While the ordinance recently passed by the New York Board of Aldermen and signed by Mayor Gaynor to regulate picture theaters in New York City applies in the main to local conditions, there are many points in its provisions that will interest motion picture theater men in all parts of the world. The Moving Picture World gives the full text herewith as a matter of record and general information.

An Ordinance Relative to Motion Picture Theaters.

Be it ordained by the Board of Aldermen of The City of New York, as follows: Chapter 7, Title 2, Article 3, Section 352—Motion Pictures and Motion Picture Theaters.

352A.

Motion pictures shall be deemed a display on a screen or other device whereby pictures are displayed of characters or objects in motion, whether or not accompanied by music, lecture, recitation or song.

352B.

A motion picture theater shall be deemed any public hall or room in The City of New York in which motion pictures are exhibited, in which the seating capacity does not exceed 600, and in which there is no stage or scenery.

An open air motion picture theater shall be deemed any public place or space in the open air in The City of New York in which motion pictures are exhibited, and in which there is no stage or scenery.

The Mayor shall appoint such inspectors as shall be necessary to carry out the provisions of this ordinance. They shall be known as "Motion Picture Theater Inspectors" and shall be paid such compensation as shall be fixed by the Board of Aldermen on recommendations of the Board of Estimate and Apportionment.

352C.

The Bureau of Licenses shall issue all motion picture licenses granted by the Mayor, and, by the authority of the Mayor, shall regulate and control all motion picture theaters provided.

1. Applicants for motion picture theater licenses shall file plans and specifications of the motion picture theater with the Bureau of Buildings of the borough in which the motion picture theater is to be situated, and must file a copy of such plans and specifications, duly approved by the Superintendent of Buildings, with the application for the license, which application shall be made to the Bureau of Licenses on blanks furnished by it for that purpose.

2. The Bureau of Licenses shall, without delay, upon the request of an applicant, pass upon the location of the motion picture theater and upon the character of the applicant requesting the license.

3. The Bureau of Licenses shall request the Fire Department, Bureau of Buildings, Department of Water Supply, Gas and Electricity, and Department of Health, to inspect said theaters, and the said departments shall file, in the Bureau of Licenses, within ten days, detailed written reports, which shall include a statement of any violations of law, ordinances, rules and regulations, and any dangerous conditions. Upon the failure of any of said departments (excepting the Fire Department) to file detailed written reports in reply to the request of the Bureau of Licenses, the said bureau may disregard said department and in its discretion may issue a license.

4. Until the provisions of this ordinance shall have been complied with, no license shall be issued.

352D.

1. Plans—Before the erection, construction or alteration of a building, or part thereof, to be used as a motion picture theater, there must be filed with the Superintendent of Buildings, complete plans and detailed statement as set forth in section 4 of the Building Code. The plans must show clearly and fully the location and width of all exits, passageways, stairs, fire escapes, aisles, etc.; arrangement of seats, size of floor beams, walls, supports, etc.; the location and construction of the inclosure for the motion picture light and machinery, and for other similar apparatus; a diagram of the lot or plot, showing outlets from all exits, and also such other statements, plans or details as may be required by the Superintendent of Buildings.

2. Prohibition—Motion picture theaters shall not be constructed in frame buildings within the fire limits, nor in hotels, tenement houses or lodging houses, nor in factories or workshops, except where the theater is separated from the rest of the building by unpierced fireproof walls and floors, and in no case shall they be constructed or operated above or below the ground floor of any building.

3. Exits and Courts—All such buildings must be provided on the main floor of the theater with at least two separate exits, one of which shall be in the front and the other in the rear, both leading to unobstructed outlets on the street. Where the main floor of the theater accommodates more than 300 people there shall be at least three such exits, the aggregate width in feet of such exits shall not be less than one-twentieth of the number of persons to be accommodated thereby. No exits shall be less than 5 feet in width, and there shall be a main exit not less than 10 feet in total width.

In all such buildings to be erected or to be altered so as to be used for a motion picture theater, if unobstructed exit to a street cannot be provided at the rear of such buildings, as herein specified, either an open court or a fireproof passage or corridor must be provided from rear exit to the street front of at least the following width: 4 feet in the clear for theaters accommodating 100 persons or less; for every additional 100 persons the width to be increased 8 inches. Such passage must be constructed of fireproof material and must be at least 10 feet high in the clear. The walls forming such passage must be at least 8 inches thick, of brick or other approved fireproof material, and if there be a basement the wall on the auditorium side should either run 1 foot below the cellar bottom or may be carried in the cellar on iron columns and girders properly fireproofed according to sections 106 and 107 of the Building Code.

The ceiling of said passage, and if there be a basement, the flooring must be constructed according to section 106 of the Building Code.

If unobstructed rear exit or exits to a street are provided, the said exit or exits must be of the same total width required for the court or passage above mentioned.

Said passages and exits to the street, as above, must be used for no other purposes except for exit and entrance and must be kept free and clear.

The level of the open court or passage at the front of building shall not be greater than one step above the level of the sidewalk, and the grade shall not be more than 1 foot in 10, with no perpendicular rises.

All exit doors must be unlocked when building is open to the public. They must be fireproof and made to open outwardly and so arranged as not to obstruct the required width of exit or court when opened. All doors leading to fire escapes must be not less than 40 inches wide in the clear, and shall be located at the opposite side or end of the gallery from other exit doors.

4. Galleries and Stairs—A gallery may be permitted, except in a theater erected on a lot less than twenty feet in width, but it shall not include more than 25 per cent. of the total seating capacity of the theater. Entrance to and exit from said gallery shall in no case lead to the main floor of the theater, and the gallery shall be provided with a stair or stairs equipped with handrails on both sides. Stairs over 7 feet wide shall be provided with center handrail. The risers of the stairs shall not exceed 7¾ inches, and the treads, excluding nosings, shall not be less than 9½ inches. There shall be no circular or winding staircases.

The total width of the stairs shall not be less than 8 feet in the clear where the gallery accommodates 150 people; for every 50 people less than 150 which the gallery accommodates, said width may be reduced 1 foot.

Stairs shall be constructed of fireproof material, and such material and the bearing capacity of such stairs shall be approved by the Bureau of Buildings.

Galleries must also be provided with at least one line of fire escapes leading to an open court, fireproof passage or street without re-entering the same or any other building.

If the fire escape leads to a point in the court nearer the street than any exit, there must be a width of not less than 4 feet in the clear between the outer edge of the fire escape and the outer wall of the court.

5. Fire Escapes—All fire escapes must have balconies not less than 3 feet 4 inches in width in the clear and not less than 4 feet 6 inches long, and from said balconies there shall be staircases extending to the ground level with a rise of not over 7¾ inches and a step of not less than 9½ inches, and the width of the stairs must not be less than 3 feet 4 inches.

6. Auditorium and Other Rooms—If the walls of the auditorium contain wood studs they shall be covered with either expanded metal lath or wire mesh and plastered with three coats of first class plaster, or may be covered with metal on one-half inch plaster boards. The joints shall be properly filled with mortar.

The ceilings of all such rooms shall be plastered with three coats of first class plaster on wire mesh or metal lath, or covered with one-half inch plaster boards, and plastered or covered with metal.

If there be a basement or cellar, the ceiling under the auditorium floor must be plastered with three coats of first class plaster on wire mesh or expanded metal lath or may be covered with metal on one-half inch plaster boards.

The basement or cellar under the auditorium shall be kept free and clear, except the space used for the heating apparatus, for machinery connected with the theater and for coal.

7. Construction of Booths—Apparatus for projecting motion pictures shall be enclosed in a booth or enclosure constructed so as to be fireproof, in accordance with the specifications of chapter 756 of the Laws of 1911. The booth shall be equipped with a vent flue as prescribed in section 352C, paragraph 2, of this ordinance. Booths shall contain an approved fireproof box for the storage of films not on the projecting machine. Films shall not be stored in any other place on the premises; they shall be rewound and repaired either in the booth or in some other approved fireproof enclosure.

Where miniature motion picture machines are employed in connection with private exhibitions the requirements of the above paragraph may be so modified as to permit, instead of the regulation booth, an approved fireproof box, unventilated, and of a size only sufficient to properly enclose the machine.

8. Gradients—To overcome any difference of level in and between corridors, lobbies and aisles, gradients of not over 1 foot in 10 feet, or steps having a rise not over 8 inches, and a width of not less than 10 inches, must be used.

9. Aisles—All aisles in the auditorium and gallery must not be less than 3 feet wide in the clear. No aisle, passageway, or space in the rear of the auditorium shall be obstructed by any camp stool, chair, sofa or settee, nor shall any person be permitted to stand or sit therein.

10. Chairs—All chairs in the auditorium except those contained in the boxes, must not be less than 32 inches from back to back and must be firmly secured to the floor. No seat in the auditorium shall have more than seven seats intervening between it and an aisle. The space occupied by each person shall be separated from the adjoining space by means of an arm or other suitable device.

11. Signs Over Exits—Over every exit there must be painted on the inside, in letters not less than 6 inches high, the word "Exit" in legibile type, and one red light or illuminated sign must be placed inside over each exit, and illuminated while the audience is present.

12. Floor Loads—The flooring of that portion of the building devoted to the uses or accommodation of the public must be of sufficient strength to bear safely a live load of 90 pounds per square foot.

13. Toilets—Toilets separate for sexes must be provided.

14. Fire Apparatus—Portable fire apparatus shall be provided of the following kind and number: Ten-quart capacity buckets, painted red, with the word "Fire" in black, the letters 4 inches high, to the number of 6 for places seating less than 300 without a gallery, and two additional if there be a gallery; to the number of ten in places seating over 300 persons, and four additional if there be a gallery. There shall be two buckets containing dry sand kept in the operating booth; approved fire extinguishers of 2½-gallon capacity of the regulation Fire Department pattern, of which 2 shall be on the main floor and 2 in the gallery, if there be one, and 1 in the operating booth; 4 pound flat head axes, 2 of which shall be on the main floor and 2 in the gallery, if there be one.

352E.

1. Lighting—Every portion of a moving picture theater, including exits, courts and corridors devoted to the uses or accommodation of the public, shall be so lighted by electric light during all exhibitions and until the entire audience has left the premises that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of 20 feet, and type 30 at a distance of 10 feet; normal eyesight meaning ability to read type 20 at a distance of 20 feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on the side walls, together with a copy of this paragraph of the ordinance.

2. Heating—When the temperature of the outdoor air is below 60 degrees F., the air in the theater, while an audience is present, shall be maintained at a temperature not lower than 62 degrees F. nor higher than 70 degrees F.

If gas stoves, oil stoves or other apparatus throwing off products of combustion are used to heat motion picture theaters, said products of combustion must be carried to the outside air by means of a fireproof flue or flues.

No radiator shall be placed in the aisles so as to lessen the width below the minimum requirement.

3. Ventilation—Motion picture theaters having less than 200 cubic feet of air space for each person, or motion picture theaters in which the outside window and door area is less than one-eighth of the floor area shall be provided with artificial means of ventilation which shall supply during the time the audience is present, at least 500 cubic feet of fresh air per hour for each person.

Motion picture theaters having more than 200 cubic feet of air space for each person, or which have outside windows and doors, the area of which is equal to at least one-eighth of the floor area, shall be provided with artificial means of ventilation, which shall be in operation when the outside temperature requires the windows to be kept closed, and which shall supply, during the time the audience is present, at least 500 cubic feet of fresh air per hour for each person. When the artificial ventilation is not in operation, ventilation by means of open doors and windows shall be sufficient to provide each person with 500 cubic feet of fresh air per hour.

Motion picture theaters having more than 1,000 cubic feet of air space for each person, and having outside windows and doors, the area of which is equal to at least one-eighth of the total floor area, shall not be required to have artificial means of ventilation, provided the air is thoroughly changed by freely opening doors and windows immediately before the admission of the audience, and at least every 4 hours thereafter.

No part of the fresh air supply required by any of the above paragraphs of this section shall be taken from any source containing vitiated air.

The area of outside doors and windows shall mean the area capable of being freely opened to the outside air for ventilation purposes.

When fresh air is supplied by means of ventilating openings, at least one inlet shall be situated at one end of the room, and at least one outlet at the other end of the room. Where exhaust or inlet fans are necessary, at least one of such fans shall be placed in an outlet opening. The inlet opening or openings shall be placed in the floor or within 2 feet from the floor, and the outlet opening or openings in the ceilings or within 2 feet from the ceiling. The inlet openings and their surroundings shall be kept free from dust so that the incoming air shall not convey dust nor stir up dust as it enters.

During the time the audience is present, the air in the theater shall be kept continuously in motion by means of fans to the number of at least 1 to every 150 persons. Such fans shall be placed in positions remote from the inlet and outlet openings. No person shall be exposed to any direct draft from any air inlet.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side walls, leading to the outdoor air. The vent flue shall have a minimum cross sectional area of 50 square inches and shall be fireproof. When the booth is in use, there shall be a constant current of air passing outward through said opening or vent flue, at the rate of not less than 30 cubic feet per minute.

The specifications of the above paragraph shall apply to portable booths and booths in open air theaters.

352F.

Motion picture theaters must be kept clean and free from dust.

The floors, where covered with wood, tiles, stone, concrete, linoleum, or other washable material, shall be mopped or scrubbed with water or swept with moisture or by some other dustless method, at least once daily, and shall be scrubbed with water and soap, or water and some other solvent substance at least once weekly.

Carpets, rugs and other fabric floor coverings shall be cleaned at least once daily by means of suction cleaning, beating or dustless sweeping. Curtains and draperies shall be cleaned at least once monthly by suction cleaning, beating or washing. Cornices, walls and other dust-holding places shall be kept free from dust by washing or moist wiping. The wood and metal parts of all seats shall be kept clean. Fabric upholstering of seats and railings and other fixed fabrics shall be cleaned by suction cleaning, or other dustless method, at least once monthly.

352G.

Through its Motion Picture Inspectors, as provided in sub-section 325B of this ordinance, the Bureau of Licenses shall inspect, subject to the authority of the Mayor, the character of exhibitions in motion picture theaters, and shall report to the Mayor any offense against morality, decency or public welfare contained in said exhibition.

352H.

All the provisions contained in this ordinance shall apply to existing places of entertainment, where motion pictures are exhibited under a common show license, in case the seating capacity be increased; and in case the seating capacity be not increased, all the provisions of this ordinance shall apply, except those provisions of sub-section 352D, designated as numbers 1, 2, 3, 4, 5 and 6, but the Bureau of Licenses shall have power in its discretion to enforce the provisions of said paragraph 3 of Section 352D as to exits and courts.

352I.

Existing places of entertainment seating 300 persons, or less, where motion pictures are exhibited in conjunction with any other form of entertainment, must comply, before a reissuance of its license, with the provisions of section 109 of the Building Code, covering theaters seating more than 300 persons. But if such existing place of entertainment discontinue all other form of entertainment except the exhibition of motion pictures, it may be licensed in accordance with the provisions of sub-section 352H.

352J.

With the exception of paragraph 7 of sub-section "352D," sub-sections "352A" to "352F," inclusive, and sub-sections "352H," "352I," "352K" and "352L" of this ordinance shall not apply to motion picture exhibitions with or without charge for admission, conducted under the direct management of educational or religious institutions, nor to motion picture exhibitions without charge for admission given or held not more than once a week in private residences or bona fide social, scientific, political or athletic clubs. Before motion pictures shall be exhibited in any of the places above mentioned, there shall be obtained from the Bureau of Licenses a permit for such exhibition. Before granting such permit, the Bureau of Licenses shall cause to be inspected the premises where such proposed exhibition will be held, and shall grant the permit if in its judgment the safety of the public be properly guarded, and provided that for an audience of more than 75 people all chairs or seats shall be securely fastened to the floor or fastened together in rows.

352K.

The Bureau of Licenses, at its discretion, shall specify the seating capacity for each open air motion picture theater. Aisles must be 4 feet wide, or wider, in the discretion of the Bureau of Licenses. At least two separate exits, remote from each other, shall be provided, and no exit shall be less than 5 feet in width; for every 25 persons to be accommodated in excess of 300, the total width of exits shall be increased 1 foot. All exits must be indicated by signs and red lights, and the doors must open outwardly. Seats must be stationary, with backs 32 inches apart, and so arranged that no seat shall have more than 7 seats intervening between it and an aisle. The floor must be constructed either of wood with sleepers or concrete, and must extend at least five feet from the seats on all sides, provided, however, that in the discretion of the Bureau of Licenses, a gravel floor may be substituted for wood or concrete. Chairs must be either securely fastened to wood or concrete floor, or all chairs in a row must be fastened together, and at least 4 rows must be securely fastened to one frame, except that where refreshments are served, tables and unattached chairs or benches used with them may be permitted.

352L.

Only sub-sections "352A," "352B," "352C," "352D," paragraphs 7 and 13; "352G," "352J" and "352K" of this ordinance shall apply to open air motion picture theaters.

352M.

This ordinance shall take effect thirty days after its approval by the Mayor. All other rules, regulations and ordinances inconsistent herewith and affecting buildings and places to be occupied as herein defined are hereby revoked.

"Nero and Britannicus"

A Three-Part, Colored, Eclectic Feature.

By Hugh Hoffman.

THERE comes now a handsomely colored historical production of the days of ancient Rome. It deals with the conflict between Nero and his brother, Britannicus. As a historical work it is entirely adequate and commendable so far as the actual working out of the story is concerned, but the question is going to arise in many thousands of minds as to who Britannicus might have been. Britannicus is not as familiar to the masses as his brother Nero. It is not generally known here that he invaded England as a Roman general and that the name of Britain is taken from the name of Britannicus. A historical picture should make all such points clear, and that is what this picture does not do. There is yet time for the Eclectic Film Company to obviate this shortcoming by the simple use of a sub-title or two at the beginning. Then everybody would be in the secret. There should be some brief information at the start as to the exact status of the two men, aside from their kinship, in order to give the true perspective to the subsequent events.

Otherwise the production is a glorious success. As a feature it is strong and dignified. The coloring, of course, adds that refreshing charm that makes even a commonplace picture seem better, but in this case it helps to put the effort in a class by itself. Even though no one were interested in the affairs of Nero and Britannicus, the production will command attention and respect by the masterful way in which it is done.

Scene from "Nero and Britannicus" (Eclectic).

All the parts are skillfully played by actors who are entirely sure of themselves. The spectator reclines with a sort of assurance that his pleasure is not going to be disturbed by some false move or jarring anachronism. On the other hand, he witnesses a most convincing impersonation of Nero. The changing moods, the self-indulgence, and inner thoughts of the Roman tyrant are drawn with wonderful power by the young actor who plays the part. Agrippina, the mother of Nero, is a character that is very well handled. Britannicus and Junia are a splendid pair of classic lovers. Narcissus presents rather too handsome and noble a mien for one to expect much treachery from him, but is no doubt true to life, as all villains are not ugly, and at times the greatest deceit lies behind a handsome face and form.

Briefly, the story deals with the poisoning of Britannicus by Nero, when Agrippina desires to set the former on the throne. Nero being her own son, she at first contrived to have him seated on the throne. He later grew tired of his mother's interference, and she, realizing that she could no longer control him, made plans to set Britannicus, her stepson, in the place of Nero. The tyrant became aware of this plan, and from that time made it his business to get Britannicus out of the way. This was accomplished by treachery. After joining the hands of Britannicus and Junia with his blessings, he holds forth the poison cup, and his brother drinks. The sacrifice of Junia, who drinks the dregs of the poison cup to join the man she loves, provides a strong finish for the picture. Any exhibitor can spread himself on this picture without much fear of exaggerating it, or of disappointing his patrons.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Suggests a List.

ADVERTISING films were taken up by the convention in one of the rare intervals when politics were not being played, but the matter went to committee and may lie dead and buried until the next convention. There is nothing to prevent the State League from taking the matter up individually, and for that matter there is nothing to prevent each individual manager acting as a committee of one.

W. A. Landon suggests a list to be prepared by our critical staff, but this idea does not seem to be wholly practical. When a regular release does contain advertising matter this fact is mentioned in the comment on the film, but no question can be made of the purely advertising film that is not a regular release. This is something that cannot be listed and that each manager must handle for himself; and these out and out advertisements are the ones that do the greatest harm.

During the Exposition we dropped in at the National Cash Register Theater to watch their display. We found it interesting as an advertisement, and so, apparently, did the others who patronized the theater all the week, but it was frankly an advertisement and not a disguised film and we liked it for what it was. But any one of the hundreds who packed the theater and enjoyed the performance would have resented precisely the same thing in a photoplay theater. In its proper place the advertising film is all right, but that place is not the photoplay theater, and no manager who is deserving of the name will permit such a display in his house. The Cash Register people make their displays in their own warerooms and do not intrude on the plays. Others, lacking this opportunity for display, seek to force their way into the theater. Don't wait for committee action. Do it yourself and do it now.

Free Auto Rides.

Do you think that you could afford to throw in an auto ride with a ten cent ticket? The Elite Theater, Rome, Ga., does if there are from five to twenty-five in the party. The answer is that the President of the Southern Amusement Company is also the owner of a garage and it costs nothing. The auto service is good only one way (to the theater), and possibly the garage not connected with a theater might find profit in the return fare at a time when the cars are apt to be idle. In case anyone wants to try the scheme here is the form.

ELITE THEATER
High Class Moving Pictures Projected "Right"
PARTY TICKET
M..and party
will attend a performance at the Elite..........................
at.........o'clock P. M. Kindly reserve seats for..............
Signed............................

ORDER FOR AUTOMOBILE
Elite Theater:—
Please have Automobile call for party of....................at
............P. M., ...Street, No.............
Automobile service will be furnished one way free of charge to parties of not less than five (5) *nor more than twenty-five* (25.)

Another scheme that the manager, J. B. Love, got up is a variant of the card familiar in many parts of the country in which a number is sealed on the card which shows a series of numbers. When the numbers have all been sold the seal is raised and a prize goes to the holder of the lucky number. In Mr. Love's scheme cuts of Vitagraph players take the place of numbers and a ticket is given to each purchaser, the winner also getting a book of tickets to the value of one dollar and an order for a photographic enlargement, the enlargement being made by a furniture store that probably looked to the frame sales for its return. Mr. Love writes:

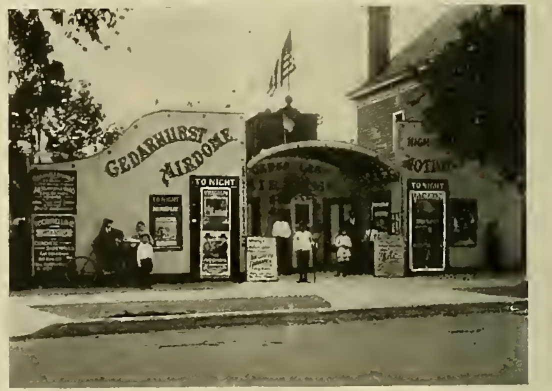
> While I have never sent you any "Dope" I never fail to look for the new ideas, in the way of advertising from my brother exhibitors, and I often find same a big help. I have been a constant reader and admirer of the MOVING PICTURE WORLD from its infancy, and I feel that it is a very important part of the equipment of any properly conducted moving picture theater. I am sending you a sample of a little stunt that I pulled off, and to say that I was surprised at the results in a financial way is putting it mildly. The card of the Vitagraph players. This card, which is self explanatory, is a winner. I have had a great number of people ask me how I could do it. Of course I don't believe in giving the world with a fence around it to get people in the theater, but I think that after you sum this card up, you will agree with me that it can be done. The cuts can't be considered in the expense of making the card as they can be used in so many ways, and in fact I did not get them for this special purpose. Neither can the expense of putting the tickets on the board be considered, as that is done by my cashier at no added expense. The book of tickets and the photo order were not intended to go on the card, but having them, I found that I could use them to an advantage. The books cost me $2.00 per M. to print. The inclosed photo cost me one cent each. The cards cost 2½ cents each. The net cost of handling 100 cards is $12.70. That includes the commission I pay the business house for pushing them off. I find no trouble in getting them placed in drug stores, restaurants, hotels, company stores at the factories, etc. In fact I put them everywhere. The first day I put out $100.00 worth of cards and half of that number was sold. I pay 10 per cent. to the house that handles the cards. I placed them in 40 different business places, the first day. That means that I had 40 different places begging people to visit the Elite. You will see that I get around 7½ cents admission. But I feel that I will get two people at 7½ cents where I would not get more than one for 10 cents. And then I get the people familiar with the players. The advertising I get out of it is worth the price. I have the room to accommodate the people and it costs me no more to show to two people than it does to one.

Mr. Love uses twenty small cuts, the same as are used in the Vitagraph bulletins. Since he gives full value for each ten cents paid, he is not amenable to state or federal lottery laws, and many persons will be induced to purchase tickets and attend the performance who would not otherwise be tempted. The winner is determined by a picture under the seal and these, apparently, are cut from the Vitagraph bulletins, though one of the cards may be cut up, instead. The twenty cuts on the sheet represent a face value of $2.

It is a good scheme to fill the house in the dull season and Mr. Love makes his debut in this department with full hands. We hope that he will acquire the habit and come in often.

A Nifty Airdome.

C. H. Pyatt has opened an airdome at Cedarhurst, Long Island, and shows an attractive front with plenty of paper and yet not too much. He has no small advertising to show as yet, but the cut is given to show what the advertising scheme looks like. He runs two Power machines to guard against breakdowns and shows five reels, one show a night, for ten cents. In the winter he runs the Lawrence Theater.



The Kind We Like.

Here's the sort of letter we like to get. It comes from Steve M. Farrar, of the Colonial Theater, Eldorado, Ill., who writes:

> As you were so kind as to point out the mistake in last offering (the big half-sheet newspaper ad.) I will send you a little hand bill that I used on the opening night at my new house here. Kindly point out the weak spots, for "I live to learn" and I learn something every Monday morning when the MOVING PICTURE WORLD arrives and I turn to your department. I often wonder if you know the good work you are doing for a lot of fellows that are trying to put over "big city shows in stick towns." I can see where my advertising copy has improved over fifty per cent. in the past year; some of this came from experience, but I will be honest and give your department credit for most of it.
>
> You will note that I have made a change since I last wrote you and that I am now in an incorporated company. We operate seven shows, five shown above, and two here, one of which is the Colonial, and we are building another house here, which will open in November. I am going to come out then with a little weekly program that will make the other fellows hustle.

> I wish to commend you on your stand on the advertising reel, and at the same time tell you that we are with you, to the last ditch.

We like to know, now and then, that we are doing good. This department is not conducted solely for the money that is paid us for the work. We like it and we like to know that it helps the man who has not been so long under the collar as we have.

Programs the Thing.

We think that if Mr. Farrar gets out a program it will be a good one, and a good program is one of the most valuable forms of advertising. One of the Brooklyn papers uses the line "The paper that goes home nights" and this might well be adapted to the program.

"Come and freeze" is the inviting line that winds up a brief description of the Colonial. It is set in ten point type. A line like that should have been run up to twenty-four or even thirty-six point these hot nights. It is as valuable as the announcement of the feature film and just as likely to win the business.

One of the things that Mr. Farrar will find out is that a printer looks to make a job of a bill where a manager looks for something with a punch. If he will take one of the bills he sends us, he will note that the lines under the date line, commencing "We take pleasure in extending to you a cordial invitation," are set in a heavy line condensed type. A condensed type is one that is closed up to get plenty of letters in a given space and this gets the two sides of a letter so close together and the letters in a group so close that the line looks like a black smudge until you come close to it. We like big black type for the punch lines, but a condensed face should be a light line where a condensed face must be used. We think that three lines of ten point extended would be more easily read than two lines of eighteen point condensed, and to get a line read is the main object of a bill.

Getting further down the bill we can see where other gains could be made. There is one section that reads that "The offering will be THREE REELS OF SPECIAL PICTURES featuring the Rex Premier Production in two parts: The Dragon's Breath."

This is well worded but not so well set. "The offering will be" could have gone in eight point, giving "Three reels of special pictures" a whole line to itself in extended type instead of half a line in condensed. This would give about five times the display in the same space. It is not an easy matter to get the compositor to get out the values unless the lines are clearly marked. It is best to pull up the points and then talk over with the foreman of the shop the best type faces to use. Let him mark the faces in and add his type knowledge to your appreciation of values. Then you get the ideal combination. The bill in question is well written, but it is hurt by the display. At that it is above the average, but we think that it could be made better.

Picking Up the Points.

The great idea in writing a bill is to get the big things in the big type and then pick type that can be read without an effort. You don't advertise to reach the man who would come anyway and who merely reads the bill to see what the attraction is. The advertisement is to appeal to the man who doesn't intend to come but who has his mind changed for him by your argument. Such a man on a July day would be more attracted by the invitation "Come and freeze" than by the fact that it was the Rex feature that is to be shown. He may not know the Rex and he may not care about Dragons' breaths, but that breeze thing is what catches him and he reads on to find that the story sounds like an unusual picture, so he decides to go down and look at the picture and incidentally find out how much of a liar you are about the temperature, so get all your big talking points in such shape that while the eye is absorbing the icy fact it can take the rest in almost unconsciously. The uninterested man will not labor over type that is hard to read. Make it easy for him and the rest is easy for you.

Some Buhl Stuff.

W. J. Sergel, of the Rex Theater, Buhl, Idaho, sends in the first issue of the Rex News along with a card that brought them business, so much in fact, that they took a repeat. It is in red and blue on yellow card stock. Two Chap Book indicators point down to the copy that looks something like this:

P. T. Barnum

Conceded by all to be America's greatest showman, never in all his life provided a more complete program or a better time than has been provided for those who come to

BUHL

July 4 and 5

This was used for the town celebration, the first card substituting the name of the house for the name of the town. Barnum was one of the best exponents of what is known as Bull Con and we think the combination of Barnum and Buhl is particularly appropriate.

The Program.

Mr. Sergel says the first issue of the program is not all that he wants it to be, but we do not see that much excuse is needed. It is a baby yet, but there are some good lines and we particularly like this paragraph from the back page:

> There is no reason why Buhl should not have the finest City Park in Southern Idaho. The Rex Theater can be procured at any time to raise funds for improving the City Park, or for any other worthy public enterprise. To make a town worth living in is a mighty good policy—especially when you have to live in the town.

Showing public spirit is one of our fads because we know that it pays, and since it does pay it pays to come right out and get down on the record as being strong for the town. They also use a variant of the familiar "If the show pleases you tell your friends, if not tell us."

> If the Rex show pleases you knock on your neighbor's door when you go home and say so. If to the first knock there is no answer, knock again. But if the show doesn't please you—don't knock. Tell us.

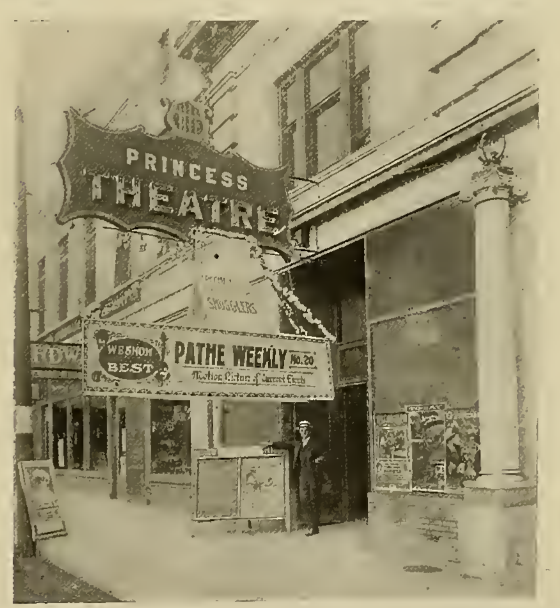
They get a two weeks' program on a single page, announcing two features, and will come out only every second week for the present. Among the improvements we would suggest a larger type for the heading of the first page and perhaps a more fanciful face. They use a twenty-four point gothic. It is a little too severe. We would also suggest that they date as well as number each issue, using a comprehensive date, "June 30 to July 12," instead of the actual date of issue. This is better than "For the weeks of" and the date since it lasts right down to Saturday. They announce a question box. We shall be glad to help out if help is needed.

An Air Boat; Not Ship.

E. D. Smith, manager of the Princess Theater, Sterling, Colorado, sends a photograph of his house decked out for a special night and writes:

> I had this picture taken on one of Sterling's big days, the opening of the North Sterling reservoir, and what you see suspended from electric sign is a float which I used in parade. It is made in shape of a boat with a banner on each side and was carried by two small boys. Of course after parade I thought I might get double use out of it by using it in the manner that you see in picture.
>
> The committee in charge of celebration had moving pictures taken of all the events and I had the film on last Monday night, drawing a large crowd. There were hundreds of people in picture and naturally would be anxious to see themselves in movies.
>
> Just a word about my program; I use General Film Company's service, which to my notion cannot be excelled; have an eight piece orchestra and my house seats three hundred and seventy-five.

The growing use of the local motion picture is one of the signs of the times and it is a big business getter. If you cannot arrange for a picture in motion get the local photographer to make a series of pictures and then show the slides. Tell him if he will make the pictures and the slides you will advertise the former by means of the latter. If you can make a good bargain you might even get a commission on the sale of the photographs. All the people will come to see the slides and an announcement that "Large copies of these pictures may be had of Blank for fifty cents each" will not only bring a return to the photographer, but bring people in who may stay to pose for their portraits.



Lectured the Fly Pest.

Harry G. Waldron, of Langdon, S. D., has been using post cards for advertising purposes with good results. The Fly Pest was a recent feature lectured by a local physician and former college professor. That is the sort of thing that counts.

Doing Better.

The Pearce special announcements seem to be always improving. The most recent is the program of a musicale at the Tudor Theater, New Orleans. It is a fine piece of printing and shows what can be done without the aid of Old English. Appropriately enough the name Tudor is set in Tudor Black with Cheltenham medium for a body type.

Pulitzer a Publisher.

Benny Pulitzer, the publicity man of the Pearce theaters, New Orleans, has become a publisher and Pulitzer and Stier will publish the Pearce Bulletin as an independent venture. To signalize the new departure he runs an item that refers to this paper as "The MOVING PICTURE WORLD, published in Chicago," etc. We refuse to go to Chicago. On the other hand he is using smaller type and this makes for a better looking sheet.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Questions Are Free.

Every week we receive an inquiry from someone who apologizes for asking questions. There is no apology needed. The Inquiry Department was started to help the man who wants to be helped, and so long as he asks questions intelligently and does not demand a reply by mail, he is welcome to ask questions in reasonable number and as often as he wants. We cannot undertake to reply by mail whether a stamped and addressed envelope accompanies the inquiry or not, but reply through these columns is made within two weeks of the receipt of the letter, sometimes within ten days, and that is not so very long to wait. Come in as often as you like and offer no excuse.

Read the Post.

We do not often offer free advertisements, but if you are interested in photoplay writing you can get some vivid glimpses of behind the scenes in some recent issues of the Saturday Evening Post. The Post has used some weirdly unique picture stuff in the past, but the present series is not only correct in coloring, but it throws some interesting sidelights on the photoplay editor and the studio writer.

Once More.

The "positively last time" that the Photoplay Author was going to be late rivals the farewell appearances of some famous actress in point of numbers. The fact is that T. E. Letendre has been wresting with a number of things at once, and all suffered. He has disposed of the sheet to the Home Correspondence School, of Springfield, Mass., and the June-July number is just out with the promise that this is positively the last time that it will happen. The double issue will interest writers in that it carries a photographic reproduction of one of this writer's scripts after the director, Arthur D. Hotaling, in this instance, had finished it. It is the first time that we know of that the actual script has been reproduced in cut instead of type and with the director's markings. It may interest some that our classical features adorn the first page—more or less.

The magazine, by the change, becomes the organ of a school, but we do not understand that it is to be used as an organ in the sense that the Photoplay Dramatist is run for the glorification of the Nelson person. The standing of the school—of which the photoplay course is but a line—of Dr. Esenwein and of Arthur Leeds seem a guarantee that the magazine will still be run as a magazine for photoplay writers and not as an advertising circular.

Live in Evansville, Ind.?

If you live in Evansville, Ind., you can find a kindred spirit in a former actor who is now turning his stage technique into that of the studio by writing photoplays. His address will be sent if you want to share his studies.

Stealing Candy from a Child.

Stealing candy from a child is supposed, by popular acceptance, to be next worst to stealing the pennies from a dead man's eyes, but stealing candy is mild alongside this advertisement from a Toledo paper:

> SAVE $3
>
> And Incidentally Make $10 to $100.
>
> To the Boys and Girls of Toledo:
>
> Vacation time is here. Hurray! Hurray!
>
> Give the boys and girls something to do that will make it pay. Don't spend all your time at the "movies," but learn to weave a "plot" for a movie and receive big money for a very little effort on your part.
>
> For the next seven days I will give my complete course of instructions. How to Become a Scenario or Photo Play Writer. A perfect photo play as a copy and a list of the best film producers where you can market your photo play when completed. Now, remember for the next seven days only I will give this copyright course to any school boy or girl for $2.00.
>
> Don't wait and don't delay, as this offer will not appear again. For all further information, call or write.

The Right Idea.

Charles D. Smith writes in appreciation of this page and says: "I have made up my mind to sell a play before I quit and when I sell one, I won't want to quit."

That's the right spirit. Keep at it until you have made a sale and you'll keep on keeping at it. Do not expect to sell your first play, or even your tenth, but go at the work with the intention of some day making a sale and some day you will, if you possess any imagination at all.

Originality.

Lots of writers, including the Film Man on the Dramatic Mirror, complain that editors discourage originality and will have nothing to do with the really novel plot. We do not agree with this statement. We think that most editors welcome originality and strive to encourage the man who can think out novel ideas. The trouble is that two things must be carried in mind. The cost of making the picture must not be excessive and it must be sufficiently simple to be within the grasp of the average spectator.

The editor of one of the most successful children's pages ever put out by a newspaper syndicate used to judge the value of puzzles by trying to solve them mentally. If he could solve the diamonds and squares without putting them down on paper, he figured that his average reader would be able to get them. It's the same way with film stories. The editors are not buying stories with plots so intricate that they will appeal only to the higher grades of attendance—and incidentally the critics. They are buying stuff that will please eighty per cent. of the audiences and leave the problems and the involved plots for others.

No one is in business purely as a diversion. He is in business to make money. The editors know that their employers cannot sell stories in which the spectator is kept so busy following the story that he cannot enjoy either the action or the plot. He tries to be as novel as he can without getting a story too intricate to be grasped with ease from the action, and so it happens that very often the crackajack story is turned down because it is too complex and the more simple, but, perhaps, less original idea, is taken up. This is not a sign that originality is not wanted. It merely points to the varieties of originality.

We wrote a little farce last winter that just barely got on the screen. It was not great, but it was a pleasant little thing and well produced. It was titled "Building a Trust" and was produced by the Lubin company. It is rather lively in action, but not heavy in idea. An Irish washerwoman and a Chinese laundryman constantly scrap. The woman has the best of it because the patrolman on the beat is himself an Irishman. Presently a darkey lady down the street opens a laundry. Past differences are forgotten and the Irishwoman and the Chinaman join hands against their competitor.

That's farcical enough, and yet it has the same basis as a score of plays dealing with the oppressions of the trusts and other plays dealing with racial prejudice. Dozens of race prejudice plays are written but not produced because of their bias. Several trust plays have been done and many more have been turned back to the writers. The idea of making it into a farce was more original and so it sold in that form. It gave the audiences, the children and the ignorant something to laugh at, and yet, below the surface, there was thought and satire.

This is a rather crude illustration, perhaps, but it gives a hint. Originality should not be directed toward getting so far away from the common things of life as to require a highly trained intellect to appreciate the idea. It must appeal to the children and to those with the intelligence of children, and yet it should be capable of appealing to the better informed as well. If editors cannot get that, they have to take the same old themes, but they are looking for originality of the right sort and are taking it when they can find it and asking for more.

Jones Should Worry.

Marc Edmund Jones is worrying because of the influx of fiction writers who may now make good but shows stories glut the market. Get these few remarks:

> Just now the thing that worries me is the invasion of the Photoplay field by literary writers of all kinds, who, with a literary reputation, get a price I cannot get, and, while they are responsible for some big pictures, yet sell a lot of stuff that I couldn't sell, and wouldn't claim if I wrote it. This gluts the market, and it looks as if the Photoplay writer, trained in the work, is being sidetracked somewhat for the newcomers in the field. And so here's my latest stunt:
>
> I figure that photoplay writing is a better training for fiction writing than when things are the other way around. And so, if the literary writer is going to come in and "crab" the Photoplay game, it is up to the Photoplay writer to retaliate—whence enters little Willie! With unbecoming lack of modesty, and the rest of it, I hereby give notice that, as in one year I have entered the Photoplay game as an amateur, and risen to a position with the leaders, so now, in my second year, I am going to sail into the fiction writing game and SHOW UP the gosh-dinged bunch of writers that have come in to help me eat my meat. A year from now I undertake to have as big a name as a fiction writer as has any fiction writer that has entered the Photoplay game. And, so that the humiliation may be the greater, I hope they will bear in mind that the man undertaking to do this cannot boast a high school education; will have to write enough photoplays between to eat; and is one who has never written anything for publication, outside of the Photoplay field and in non-payment amateur work. If I can scrape a little money together, I'll publish the challenge in the Mirror. In the meantime—THE FIGHT IS ON! Let all Photoplaywrights enter the fray.

We like Marc Edmund Jones and we like a man with nerve, but we do not see why he or others should worry. If the fiction writer can come along and raise the standard of the product, he should be made welcome. If he cannot do as well as photoplay man he will not stay long enough in the game to hurt it. We have written several honest-to-goodness magazine stories and more than a mile of newspaper syndicate fiction, but we are not working on that end now because we can make more money with photoplays than with fiction, notwithstanding the fact that there is a reasonably good demand for our fiction work.

There is no reason why the writer who does nothing but photoplays should not try fiction. He cannot write plays all day long and he can not write stories when he cannot write plays, but while photoplay writing is a help to the would-be fiction writer, the photoplaywright is apt to trust too much to action, just as the fiction writer who essays photoplay trusts too much to his style.

We hope that Jones makes good his modest little brag, but we would remind him that some pretty big names are found tied to photoplays now and then and that style is not a thing to be acquired overnight. It is here that the photoplay makes its strongest appeal to many and in particular to the man who has ideas but who can never hope to develop a style that will give literary expression to his thoughts. In photoplay the style is not required and the idea can be realized from any simple but complete description. The form of photoplay may be acquired in a reasonably brief time. Style is a hard master.

After all, we think that perhaps Jones *should* worry if he wants to make good.

Seeking a Pull.

Just the other day we received a letter from a man who wrote that he wanted to get in touch with a reader and that an acquaintance had suggested us. It developed that he was looking for an editorial reader because he had a friend who had written a number of good scripts but had found that his fine stuff was lost in the general ruck. We told him a few things about that ruck that should hold him and others for a time. He was looking for a pull because he knew perfectly well that his stories were not purchased merely because their excellence was not perceived. And this on top of the fact that one of the best known writers has marketed sixteen stories under assumed names in studios where his own name is not welcome. We sent out a story the other day. We gave a friend the plot and when he failed to swing it we wrote it for him as an object lesson. It was sent to a company we sell to and though it was by a writer entirely unknown to them and came into the studio in the daily mail the same as any other story, it was bought and the author was paid precisely the same money we would have received had we sent it in ourselves with such advantage as may accrue from personal friendship and long establishment.

Under such a circumstance it is idiotic to argue that the outsider stands no chance. He stands, in most studios, precisely the same chance as the "inside writer" if he can do his work as well, but the man who feels that he is being discriminated against is never going to get very far into the game because he is partly a fool to start with. If you are headed in that direction purge your mind of that belief. Don't cry that the other man has the inside track. Work to make your work as good as that of the other man and you'll get as much money and sell as much stuff, but remember that the other man worked hard for his success and you must expect to do the same.

Spelling and Letters.

Did it ever occur to you that spelling and letter writing are part of the study of photoplay?

Three letters this week commence with an entirely improper salutation and half of them are not quite right. Perhaps it may seem odd to you to commence a letter this way:

Vitagraph Company of America,
Dear sir:

and yet dozens do precisely that. The Vitagraph company is not a sir nor yet madame. It is a company of persons and since there is nothing to show to the contrary, it is presumed that they are men, therefore, "Dear sirs:" is a more correct form of greeting. It may seem a small thing, but your letter will come to the attention of persons whose familiarity with business forms will cause them to notice such small matters and judge you accordingly.

Perhaps you are familiar with the forms, but if you are not get some book that will give you the correct information and make certain that you are right.

Another matter is your name. If you lack a printed letter head give your name and address every time that you write. No matter if you have been writing the same company for a year, give your name and address just as though this was your first letter. And do not trust to your signature for the name. It may be plain to you but puzzling to a stranger. In the lower left hand corner type your full name and address. It may save trouble sometime. At no time can it possibly do you harm.

Perhaps you used to be a crack speller at school, but isn't it just barely possible that since your schooldays some errors have crept in? An astonishingly large number of persons write "excepted" when they mean "accepted." This doesn't make your script either better or worse, but editors are just foolish enough to think that the person who hopes his script will be "excepted" doesn't know enough to write a script. Cast is too frequently spelled "Caste," which is quite another word, and "develope" instead of "develop" is used more frequently than it should be and by many who show other indications of the possession of more than average intelligence. Only the ignorant and the truly great can afford to ignore the rules of grammar and spelling. Get a dictionary and keep it handy. Consult it when you are the least bit in doubt.

A well written letter is a good advertisement. A poorly written one is still an advertisement, but it does the writer no good. Do not be content with your work until you are positive that you cannot do better.

And above all things, do not try to be clever in a business letter. If you are writing on a business matter, be businesslike. If you can write jokes sell them to the comic papers; do not give them to editors who are too busy to appreciate them. Later on, if you can establish relations with an editor, you can use your own judgment, but the would-be smart letter is a nuisance and the "of course I do not have to tell you," or "you can see for yourself that this is my first script," long ago lost all trace of novelty. Be brief and businesslike and win appreciation that will react in favor of your script, that is, if you have to write a letter at all. Most scripts do not need to be accompanied by a letter. They do need to be accompanied by correct spelling.

Circle a Straight Line.

The first meeting of the Washington Photoplay Circle resolved itself into a straight line before one of those places where you set the glass down, but William B. Courtney, who organized the circle, thinks that others are coming in, when the circle will Bryanize to grape juice. Mr. Courtney will come back to the vicinity of New York in the fall and join the regular Inquest Club. He writes that he would have joined last year, only he was but seventeen and did not think that he belonged with the older men.

That is precisely the idea of the Inquest Club and its circles. Those who have learned, whether they are men or striplings, were willing to sit in with those who were willing to study and give the benefit of their experience to those who lacked it. They were all helped along the road and, in turn, were willing to help those who came after. Meantime if you want to join the Washington circle speak up, that it may be started before Mr. Courtney leaves.

Wait a Few Weeks.

We are getting a little bit tired of getting letters from people saying that they do not see that the Lubin pictures are any better than they were before the new scheme of leaving the development of the script to the editorial staff went into effect.

To head off additional letters we would explain that it will be a long time before the decks are cleared of the old material. The stories that are being released now and that probably will be released in August and September were made before the new scheme went into effect. Some of the old stories will hold over for six or nine months yet. Stuff made two months ago is not even scheduled yet—and we have the schedules almost to the end of August right here on the desk. The announcement was made when the change went into effect. It is not probable that the results will be really apparent before the end of the year. We do not see why it should worry the photoplay writers, anyhow. They are selling the same volume of stuff to Lubin as ever.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

R. F. K.—The K-B Identifier advises us that the child in "The Sea Dog" is Pinkie Thompson's sister, Thelma. Pinkie played the part of the nurse in the picture.

RUBENA—We cannot give the names of Pathe players. E. R. Phillips is the Vitagraph player. He is still with the company for all we know, but it's a big company to keep track of. Sydney Drew is John Drew's brother. He was a vaudeville star for many years, and has starred in his wife's play, "Billy." Your last suggestion is interesting, but not in accordance with facts.

H. A. K.—When the players hustle through the scene at lightning speed, the effect is called "accelerated action." They work at normal speed, but with the use of a special attachment the camera records only every fourth picture, and the action that takes place in four seconds is shown in one. Where one scene dissolves into the next, it is called a "fade." Be easy on fade stuff, as it makes a lot of extra trouble and editors are not eager to find extra trouble.

A. R. G.—We cannot identify the Pathe players. In future name the roles played by the players you are interested in. Do not ask for entire casts "in their principal order." Have a heart for a poor Answers Man this hot weather, and do a retail business.

W. L.—We have no cast for that American production. Kempton Green is the Lubin player you ask for.

MURPHY—"Les Miserables" was written up in the issue for April 26th. The regular synopsis appears in the same issue. Imp does not list the cast you ask for. Miss Mabel Trunelle had the title role in "The Governess." The companies you name all purchase scripts, though Biograph buys very little from the outside market, as their needs are peculiar. You are wrong in stating that Selig is not in the market.

PAT—The Biograph Identifier does not know the girl in "The Sorrowful Shore." Perhaps someone will supply this information. Henry Carey was the father. Mrs. Grace Henderson was the boy's mother in "The Unveiling."

RUBENA—Anthony has dropped out again, possibly because we were so unsympathetic about his hopeless passion. Don't rest on one play. Keep on writing. That's the way to get to a sale eventually.

J. C.—Letters, telegrams and newspaper clips are "inserts." Busts are small sections of some large action. Where you number words in leaders and inserts, you give the number of words at the time and on the front page state the total number of words in leaders and the total number of words in letters. You do not combine them. The numbering of the words is not essential.

N-CHI.—We do not know the company, but we do not advise sending scripts to any company that does not regularly release its product through one of the established releasing channels. They may be all right, but the odds are much against their financial success.

JEFF—Give name and address next time. Not having seen the film, we cannot explain the shift in color. It may have been caused by a bad splice, which would reverse the red and green screens, or it may have been a flare of color that for a moment tinged the garment. We have already passed up that second question.

LOMA—Your questions are not the sort that we answer in this department. We have nothing to do with the personal affairs of the players.

A. J. H.—Yale Boss appears in "All on Account of a Portrait," and "The Dream Fairy," during July. Both have been released already. Miss Hawley is in Philadelphia at present. We lack the Essanay cast.

C. H. N.—In "His Mother's Son," the Identifier fails to name the cafe proprietor, who is an "extra" recently promoted to parts. Perhaps some one can supply the name. Walter Lewis, now with Reliance, was Miss Gish's father in "My Hero." In "Feud in the Kentucky Hills," Henry Walthall was the psalm singer, and Walter Miller his younger brother. Miss Mary Pickford was the girl. Alfred Paget was the outcast Indian in "The Chief's Blanket."

J. F. G.—In "There Were Hoboes Three," Miss Florence Lee was the girl, and Miss Sylvia Ashton the fat woman. The three brothers in "Just Gold," were Alfred Paget, Charles West, and a player as yet unplaced. The Randolphs, in "Two Social Calls," were Allen Holuba and Miss Dorothy Phillips.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above.
Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY
17 Madison Avenue, New York City.

Projection Department

Conducted by F. H. RICHARDSON

Operators Attention.

WITH this issue I will begin to fulfill the promise made to Toronto, by beginning a series of questions which will, no doubt, last for many months and perhaps even a full year. As I have previously pointed out, unions could reap very great advantage by entering into this matter along the line already suggested, offering suitable prizes to the members for the best series of answers to the questions.

I wish it to be distinctly understood that every one of these questions will be *thoroughly practicol.* There won't be a single "catch" question in the whole list. Some of them may seem very simple, yet perhaps there is more in the question than appears on the surface. For instance, one question will ask you to define alternating current, telling exactly what you understand by the term alternating. Now this seems simple enough, but still, the answer that really counts is one which is so worded that it proves the writer to have a comprehensive understanding of the exact action of alternating current, as distinguished from direct current, and his answer may be made much more clear by explaining the difference between 60 cycle, 25 cycle and 130 cycle.

The answer which evidently is taken bodily from a text book ought not to count. The student should, in all cases, answer in his own words, carefully keeping away from stereotyped replies. As I said in the beginning, the man who can give comprehensive answers to all of the questions propounded will have demonstrated that he is thoroughly versed in both the practical and technical side of projection. The answers to questions will appear one month after the questions themselves are published; that is to say, if we publish four questions this week, then four answers will be published four weeks thereafter.

The questions concerning generators (dynamos) may seem, at first glance, to be irrelevant, but this is not true, since hundreds of theaters have already installed generating plants, or motor-generator sets, and, beyond any question of a doubt, thousands of other theaters will do the same thing, therefore it behooves the operator to have at least a very complete rudimentary knowledge of the action and the care of the electric dynamo.

I would suggest that local unions take action and appoint a committee to whom their members shall return the answers to the various questions from week to week. Possibly the union committee could offer prizes to those making the best general average. The answers of members could be posted up in the meeting hall each week, and then when the answers arrive they could also be posted, so that there could be no accusations of favoritism made against the committees. The posting of the answers of the members would also stir up much exceedingly valuable discussion.

Questions.

1. Name the different parts of an electric generator (dynamo) and explain how the current is generated.
2. What purpose does the field rheostat of an electric generator serve?
3. What do you understand by a shunt wound dynamo?
4. What do you understand by a compound wound dynamo?

Notice.

There may be some slight delay in answering correspondence while I am away at the Seattle Convention during the month of July. I trust that, inasmuch as this is the first vacation I have had in three years (If you can call it a vacation), you will be patient. My mail will be forwarded and I will keep up with things as closely as I can.

Flicker.

Mr. M. L. Johnston, Cleveland, Tenn., says:

> We are using two Simplex machines with a G. E. Rectifier. Our light seems to be perfect, and our picture excellent, with the exception of a little flicker. I am running a fifteen minute picture, which is the highest speed of the motor drive. The shutter is in line all right, but it seems as though one can see it revolving on the screen. We have a mirror screen and a throw of about 72 feet. We ordered one of your new Handbooks some time ago, but have not yet received it. Can you advise me what to do with regard to the flicker?

I am afraid I can't, brother Johnston. You are using a mirror screen, and probably a pretty strong light, and, under these conditions flicker can only be eliminated, when running at normal speed, by the use of a three-wing shutter, each blade of which is of approximately the same width. You could probably reduce the flicker somewhat by reducing the amperage. You could also reduce it by increasing the speed, but you are now running a little above normal, provided you mean fifteen minutes to 1,000 feet of film, and any further increase of speed would not be desirable, except on some scenes. Many scenes require a slower speed than you are now using in order to bring out their full value. As to the Handbook, I will have the matter looked up. There should have been no delay in its receipt.

Baltimore Operators' Ball Team.

Brother Thomas P. Finn, Baltimore Local 181, I. A. T. S. E., sends in a picture of its union ball team, which we reproduce herewith.

Baltimore Operators' Baseball Team.

He also sends a picture of the Washington operators' ball team, composed of members of Local 224, I. A. T. S. E., Washington, D. C., which is also reproduced herewith.

Washington Operators' Baseball Team.

Brother Finn says he is going to open his heart and contribute something of interest to the department before long. He says that the Baltimore bunch send their best regards, and winds up with a flourish by saying that the game was pulled off on Sunday, June 1st and the score was 5-3, in favor of Washington, the game being played in the Capital city.

Wants Massachusetts Regulations.

Mr. George H. Clay, Secretary Local 279, I. A. T. S. E., Houston, Texas, writes:

> Just a few lines to ask for information. I would like to find out for myself and the rest of the boys here, what the Massachusetts state license and examination for operators is. I know it was in The World some time ago, but have not that copy now. We have a good local started here, comprising a membership of thirty-two.

Your question is somewhat ambiguous, friend Clay, but I presume the examination the Massachusetts State Examiner gives applicants for moving picture license is what you want, in which case it will be impossible to accommodate you, since the Massachusetts examiner has no set series of questions. I will refer your letter to the Boston local and ask them to give you any available information. The Boston examination is what is commonly called a "hard one," but in reality it is not at all hard, provided the applicant understands his business. The Massachusetts examiner insists that the applicant possesses bona fide knowledge, and unless he does he cannot get by. With this I am heartily in accord.

From Texas.

John A. Hale, Tyler, Texas, contributes the following:

> I haven't noticed anything from this State, so I will see if I can't wake the boys up. I have a proposition which has puzzled me. Am running an Edison machine and a Power's Six. The show opens at 1:30 sharp. When I start, the pictures are not steady, but from about 5 o'clock until closing time they are as steady as anyone could wish. I have not been able to figure this out, though I have been operating for the past seven years. I haven't secured one of the Handbooks yet. We are trying to organize a local here, but not, as yet, got it going. I inclose a picture of the Hippodrome, where I work. The only draw-back to this house is the operating room, which is only 6 x 8 x 7½ high. We use a mercury arc rectifier and get a very nice 14 foot picture. The service is licensed. That's about all I know worth writing. It isn't much, but I wanted to let the boys know that Texas was still on the map.

I am afraid you haven't watched the Department as closely as you might, Friend Hale. We have letters from Texas every little while. In fact, the Texas boys seem to be live wires. As to the picture being unsteady, your description is not complete enough for me to form any opinion. What do you mean by "not steady?" That expression might cover a multitude of sins, but I think you must refer to the light, meaning that it fluctuates. Give us a little more data and we will see what we can make out of it. Better invest in a Handbook.

Tempering Condensers.

Mr. C. A. Smith, Mound Valley, Kansas, who is employed in a glass factory in the day time and as an operator three evenings a week, says he has a scheme for tempering condensers. He writes as follows:

> Population of Mound Valley is about 900 and we do a nice business three times a week. Condensers may be tempered as follows: First, burn about a half bale of good hay which has no weeds in it; burn it in a metal tub, or in some way so you can save the ashes. Next take some asbestos mill board and make a box with a two inch hole in its side, and one in the top. Now take large gasoline torches and heat the lenses to a straw color, taking care not to get them too hot. Put about six inches of the hay ashes in a bucket, on top of which lay one of the condensers. Cover this with about two inches of ashes and then lay the other condenser in and cover it up with ashes. Then let them set for thirty hours before uncovering. If they are uncovered too soon it does no good to temper them. The longer it takes a piece of glass to cool off, the better it is tempered. The ashes from hay are as fine as flour, and very light, which excludes all air. A finely tempered piece of glass will not break if allowed plenty of room for expansion. If you have a condenser that is too large it can be filed down by using an 8 inch flat file, kept thoroughly wet with turpentine; but the file must be new and sharp.

The one flaw in your directions, Friend Smith, is that you do not say what kind of hay, viz.: Alfalfa or timothy. Perhaps, however, it makes no difference. I should say burning half a bale of hay for tempering two lenses would be rather expensive, unless the ashes can be used again. Other than this I would not care to comment. Any of you who care to give it a tryout may do so. Most certainly neighbor Smith's statement that slow cooling is what tempers glass is perfectly correct. That is the process which is called "annealing."

A Suggestion to Exchanges.

Mr. E. C. Harman, Vancouver, Washington, orders a Handbook and submits the following:

> In the interest of better projection I would like to make the following suggestion to film exchanges. It is an unquestioned fact that every time a film is rewound it is more or less scratched in the process, therefore, why cannot exchanges save one re-winding by requesting operators to leave the film on the take-up reel when it is sent in. This would not only save the operator labor but would also save exchange inspectors one re-winding and eliminate just that much wear and tear on the film. It would also save considerable of the inspector's time, which could be devoted to more thorough inspection. Now a few words in regard to the convention: Why not allow some of the non-union operators who, like myself, live in a town too small to have a union, have their say? Many of the small-town men are excellent operators and as good as the best and, I dare say, that most of us would, if given a reasonable opportunity, get into the organization on the double quick. What I would suggest would be that the convention make provision so that operators of small towns would be permitted, upon passing examination, to join the local nearest to them and, to prevent discrimination of locals towards applicants, let President Shay prepare a list of examination questions and blanks, the same to be supplied to all locals. I believe that some such plan would be of much greater value than would three or four organizers, as well as far cheaper. Personally, I would like to see thorough organization. I would like to see every operator who is able to qualify given an opportunity to join the union and, like Kansas City, I believe the operators should have unrestricted jurisdiction over all spots, floods and other lamps in front of the curtain line of every theater.

Your suggestion as to leaving the film on the take-up reel seems to me to be a good one. I can see no objection to it and, as you say, it would save both labor and wear and tear on the film. As to your remarks concerning the union, they are what one might naturally expect from one who has not had the opportunity to study the question from all angles. I believe the convention will do a great deal toward solving the problem of taking in small-town operators who can prove up as to ability and reliability, but very likely we will not be able to get everything we would like all at one time. I, myself, am a delegate to the convention, and you can rest assured I will do everything that lies within my power to forward the interest of the operator. I think we shall be able to accomplish a great deal. I certainly hope so. The trouble is, however, that this seemingly simple problem of the small-town men presents a surprising number of angles when one comes to study it and it may take two or three years yet to get the whole thing straightened out in a thoroughly satisfactory manner.

From Nova Scotia.

Mr. A. B. Spooner, Parrsboro, Nova Scotia, writes:

> I noticed in the Moving Picture World of June 14th, that you were somewhat disappointed at the way the boys expressed their opinions in regard to tail-pieces in split reels, and in regard to your examination questions. Personally, I did not give the tail-piece idea much thought, except to think that you had the right idea, but I very much regret that I was so careless as to overlook the fact that you wanted an expression of the readers' views regarding the examination questions. I took it for granted that you were going to institute that feature, and have been watching for it; for that would be a great chance for the isolated operator to cross examine himself. I am one of the many operators who work in a small town where there is only one picture house, and all the projection education I get is through the department. I hope to make an effort to get into the I. A. T. S. E., as soon as I get back into the United States (I am a Yank), and am trying to learn all there is to know about projection, although you can see what up hill work it is in a tank town. Nevertheless many travelling men and tourists say I give the best picture in Nova Scotia, and some say in the Maritime Provinces.

No, I was not particularly disappointed, Friend Spooner. I only meant to call attention to the fact that if you expect to get attention you have got to get into the game. I cannot do it all. I must have your hearty co-operation in some things, in order to make them a success. The questions will start shortly, if the first lot is not in this week.

Weak in Arithmetic.

Los Angeles, California, writes:

> On page 18 of the "Hand Book" on figuring "Ohm's Law." I am puzzled at the way it reads, and would like an explanation through the department. The section of the page I refer to reads as follows: "We know that the ordinary 110 volt 16 c. p. incandescent lamp carries approximately a half ampere of current. What is its resistance? We have the formula E ÷ C = R. Substituting figures for letters we have 100 ÷ .5 = R." And now, before I go any further, let me call your attention to the ".5." There are many operators who would not know that .5 means ½. The only way I came to know it was by looking it up in an advanced arithmetic. And now I will finish what I started. 110 ÷ .5 = 220. the number of ohms resistance in the film of a lamp. Now, what I cannot figure out is how you can divide 110 by .5 and get 220. The only way I know is 5 times 110 equals 220. In another place you say: "110 divided by 220 equals .5, or ½." Now, I do not see how you can divide 110 by 220. I do not want you to think that I am criticizing your work in this book. I am a member of Los Angeles Local No. 150. We are doing better now than we have in the past first years, and we thank you for all the good work you are doing for the I. A.

I have given this matter space simply to show what need there is for study on the part of some of our correspondents. Here is a man who undoubtedly means well, but who is hampered in learning the technical part of his business as an operator by the fact that he knows very little about arithmetic. For his benefit let me say that the part of the Hand Book which he quotes is perfectly correct, for 110 ÷ .5 = 220. By way of explanation let me say that, to divide a whole number by a decimal one must add a decimal point and as many cyphers to the whole number as there are decimal points in the divisor, and then divide the same as though both were whole numbers. In this case it means 110.0 ÷ .5, or in effect, 1100 ÷ 5 = 220. On the other hand, to divide 110 by 220 add a decimal point and cyphers to the 110, and then divide by 220 and point off as many decimals in the answer as there are cyphers in the dividend. In this case one cypher gives us a dividend of 110.0. into which 220 goes 5 times, and there being one decimal in the dividend we point off one in the answer, which gives us .5. Any school teacher will show you how to do this. I shall visit Los Angeles after the convention but my stay will be but one day.

Fee in Case of Failure.

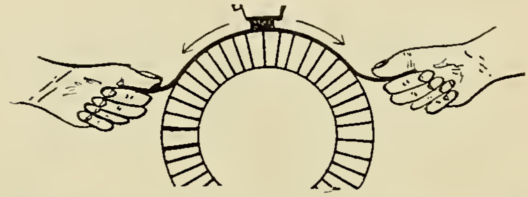
Recently we published an article concerning the proposal of Commissioner Thompson of the Board of Water Supply, Gas and Electricity of New York City, to charge operators a fee of $2.50 for examination, and $2.50 additional in case they pass successfully. As I said in that article, I seriously objected to the proposition of charging a man a fee for the privilege of earning his daily bread—which is about what the thing amounts to. In all seriousness, I would respectfully suggest to the Commissioner the following: (a) That a fee of $5.00 be charged for examination, but that following: (a) That a fee of $5 be charged for examination, but that be refunded. This would place the burden on the incompetent, and tend to eliminate the examination of incompetents because, if the applicant had to put up $5.00 for examination, knowing that that sum would be forfeited in case of his failure to make good, he would be pretty certain that he *could* make good before applying for examination. The point, as I see it, lies right here: The present burden on the department lies almost wholly in the enormous number of applications made by those unable to pass; in other words, by incompetents. Such an action as I propose would very largely relieve the department of this burden, and, at the same time, work no hardship on the competent man who is able to make good. The trouble with the Commissioner's proposed plan is that it places a direct tax of $5.00 on competent men and lets the incompetent off for half that sum, which doesn't seem exactly right to me.

Motor Lubrication.

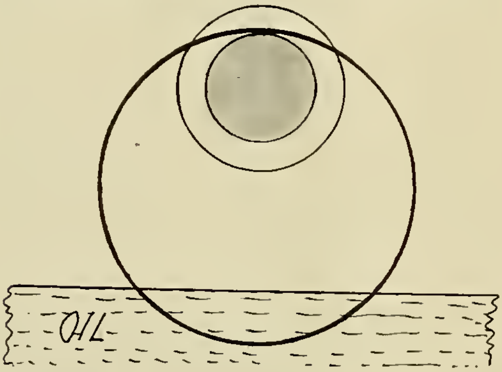
Mr. John Corbin, St. Louis, Missouri, writes:

> Will you kindly explain the best method of fitting new brushes to the commutator of motor-generator sets; also explain how the bearings are lubricated? These may seem like rather elementary questions, but the motor-generator proposition is new to me and I would rather ask a fool question than take a chance and go wrong.

You are perfectly correct, friend Corbin. It is better to ask and get wise than to remain in ignorance, or acquire expensive knowledge through the slow school of experience. Like everything else, there is a right and a wrong way to bed the brushes to a commutator. As a rule the brush arm of a motor generator is fitted with two brush holders and, this being the case, put in the new brushes on one side only, and, using No. 1 sandpaper, a little wider than the brush, with the sand side next to the brush of course, draw it back and forth until the brush has been ground down to fit the surface of the commutator. In performing this operation all dust produced should be carefully blown out by means of a hand bellows, and, by the way, let me here pause to remark that there should always be a good sized hand bellows available where a motor or generator of any kind is used, and every day it should be used freely in blowing the accumulated dust and dirt from around the pole pieces, armature and other inaccessible parts. The method of bedding the brush is clearly shown in the accompanying diagram.



As to the method of lubrication, most motors and dynamo bearings have an oil well below the bearing, the oil being carried up by means of a ring, as per illustration. In the illustration the dotted lines represent the oil. The solid shaded part is the end of the armature shaft, surrounded by its bearing. The large circle represents the oil ring. This ring rests in a slot in the bearing, and directly on the top of the shaft, with which it rotates. Its lower surface passes through the oil which it elevates to the bearing, thus forming a practically perfect method of lubrication. I think the illustrations make the whole matter perfectly clear.



Operators' Duties.

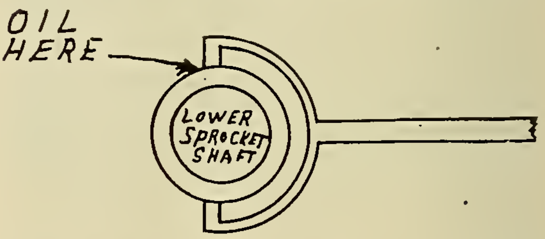
A number of managers have written in during the past asking what I consider as coming within the scope of the duty of the operator. I have been called upon to settle a good many disputes of this kind between manager and operator, though in almost each case the letter was accompanied with a request that I say nothing about their particular case in print. I think it would be well to set forth this matter, somewhat at length, in the department. In the first place the operator may be called upon to do a great many things, if he has time, provided he be paid therefore. But managers should remember that when they employ a man as operator, his whole and entire duty lies inside the four walls of the operating room, except as hereafter set forth. The operators' duties consist in keeping the appliances inside the operating room in good condition, making such necessary repairs as can be done without the aid of a machine shop, and projecting the picture, including the re-winding of the film. To this, however, may be properly added the handling of the stereoticon or dissolver, and the spit light, *when it is located inside the operating room*, and the care of the motor generator set, if there be one. This is all the operator can justly be called upon to do.

If, however, the manager wants the operator to get the reels and return them, either from the exchange or the express office, well and good; but understand that as this is not any part of the operator's duty. Therefore, let the manager pay the operator a fair and reasonable sum for this extra work. If the operator can write signs and the manager wants him to, all right, but let the manager pay him for it. In fact the manager and the operator can come to an agreement on anything the operator has time to do, even to the sweeping out of the theater, or blacking the manager's shoes, provided the operator is willing to perform the service and the manager is willing to pay for it. It is, however, an imposition amounting to an outrage for a manager to employ a man as operator and then, without any added remuneration, expect him to lug reels to the express office or exchange, write signs, or do anything else outside of duties of the job for which he has been employed. One manager whom I took to task for compelling his operator to carry reels to the exchange and spend three or four hours a day "getting the show" said: "Yes, that is all right, but, although the boss employed me as manager, I am expected to write bulletins, paste up posters and do other things." I told him that that had nothing to do with the operator carrying the reels. If he was foolish enough to take the job as manager and then be reduced to a sort of glorified janitor, why that was up to him. The whole thing sums up in the fact that there are too many managers who want to get every blessed thing they can out of a man, regardless of whether their demands are right or wrong, and, as a rule, this type of manager wants to squeeze the salary of the operator down to the lowest possible limit.

That Chirp.

Canada submits the following:

> I have never visited your department before, but nevertheless have gained much valuable information from its pages. I noticed in the June 14th issue, that A. J. Moran, Grand Forks, N. D., has trouble with a chirping sound in his Powers 6A. I had the same thing, but finally succeeded in locating it in the loop setter. If Brother Moran's machine is equipped with this device he may find the trouble there. It may be overcome (mine was), by a few drops of oil in the groove where the loop setter attaches to the lower sprocket shaft, as indicated in the sketch. I wish the department all kinds of good luck. I will ask that you do not use my name or address.



Brother Moran will please take notice, as well as the other Chirpee who complained of the same trouble. What in the world is Canada so bashful about? He himself has a good looking name, and the name of his town looks like that of a pretty girl, so wherefore all the modesty?

Organizations Benefited.

In a letter from International President Shay, the following paragraph appears:

> I want to take this opportunity to say to you that I have received many letters from operators throughout the country, particularly in the smaller states, stating that they saw the article in the Projection Department and wanted further particulars. I have in each case sent the fullest data and I believe it is paving the way for the methodical organizing of the country next season. You have my kindest regards and heartiest well wishes.

But for the fact that Brother Shay's address was inadvertently omitted from the article in question (being supplied three or four weeks later, however), President Shay would have undoubtedly received a great many more letters than he did. However I am glad to know that the results were satisfactory and trust the hopes of Brother Shay will be fully realized.

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MOVING PICTURE WORLD,

Comments on the Films

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"THE DREAM FAIRY" (Edison), July 16.—A story of sentiment giving many extremely beautiful sets and scenes. It will, perhaps, be popular, but not because the people truly believe in it or think its inner meaning probable; but rather because the players, and more especially the little girl (Leonie Flugarth) to whom the dream fairy (Gertrude McCoy) gives three wishes, persuades us by sincerity in acting that they thoroughly believe it. The value of such offerings is that they make the spectator who accepts them better than himself, for the time. Its sentiment crystallizes around the friendship between the two crippled children, a rich girl who has everything, including a doctor able to cure her, and a newsboy (Yale Boss) who has nothing. The newsboy's mother, Mrs. C. J. Williams, helps a good deal. The fairy queen, Gertrude McCoy, is lovely in a perfect double exposure scene. The photography is very good throughout.

"THE SNOWY EGRET AND ITS EXTERMINATION (Patheplay), July 16.—A beautiful picture and a stinging indictment of egret hat trimmings. We have already noticed it at length, see page 184, issue of July 12, 1913.

"THE FIGHT AT GRIZZLY GULCH" (Kalem), July 16.—A two-part special—Indian stories have lessened in popularity in some sections, chiefly because of lack of good acting in them. We have had a full supply and most of them have had absolutely no acting or imaginative treatment at all. An important role in this picture is taken by Jane Wolfe, as a woman whose husband (Carlyle Blackwell) has left the settlement, about to be beleagured by the reds, in hope of getting help. The attack comes and Miss Wolfe makes the dread and fear of it doubly effective by strongly imaginative work. The situation, which has a good measure of freshness, calls for her rescue by an Indian girl whom her husband had helped, and the suspense, fear and weariness of the flight she also makes real. The incident of her hiding on the burial platform of an Indian grave was freshly conceived and very convincing, as was more than one other happening in the story. Jane Wolfe's playing makes her the picture's center of interest; but she is very well supported by the Indian maid, whose name we do not know; by Carlyle Blackwell, and by the whole cast which shows excellent team work. The photography is also of good quality. This will be a good offering in almost every locality.

"A THIEF IN THE NIGHT" (Kalem), July 16.—The good photography is one of the first things to be noticed in this offering; one little series of scenes is a marvel. The picture is a comedy made on an old-time tragedy situation. The opening makes us expect the old story, but our attention is engaged as soon as we see the new way in which it is developed. It won laughter from a part of the audience on account of the acting of Tom Moore, the thief, and of John G. Sparks, the constable. The weakness of the whole comes from the fact that these are the only ones whose roles are not tragic. Alice Joyce plays the wife of a sick man, Stephen Burdee, who will die if excited. Richard Burdon plays the doctor.

"THE MASTER PAINTER" (Vitagraph), July 16.—An artistically made picture that is not strongly dramatic; for it has several situations and the author seems not enough interested in any one of them, although there is a most worthy and deeply poignant state of affairs when the Master Painter (Sidney Drew) is trying to paint his last great masterpiece and failing, though he doesn't know it, for his protege (Courtenay Foote) is touching it up behind his back. The love story between the pupil and the niece (Rosemary Theby) seems a not very convincing or important part of the whole. The picture is well acted and beautifully staged and, with many high merits, will make a good offering. It is clearly photographed. The author is Russell E. Smith and it was produced by Rogers Lytton.

"THE GREAT RAYMOND" (Essanay), July 16.—It gives us a clear view of the clever prestidigitator's performance. One will, if he chooses, notice that the camera has been stopped and see that he is looking at trick photography, not at legerdemain.

"FANCY FOWLS" (Selig), July 16.—Swans, ducks, chickens, a white turkey, etc.; they are clearly photographed.

"SWEENEY'S DREAM" (Selig), July 16.—On the same reel is this continuation of the Sweeney series in which the genial Irish hod-carrier (John Lancaster) dreams that he is nominated and elected mayor of Bordertown. There is a good deal of spontaneous fun in it as, for instance, when his portly wife (Lillian Leighton) has her plush liveried footman bring the family cow up to the back door of the mayor's pillared mansion and does the milking. Clearly photographed.

"THE SWEAT BOX" (Biograph), July 17.—A rough-and-tumble farce that got a good deal of laughter out of the audience. The fun begins in earnest when Isadore takes the steam cure in the doctor's sweat box.

"A CHINESE PUZZLE" (Biograph), July 17.—Even more laughter greeted this farce than the other on the same reel. The sweetheart of the girl (Grace Lewis) gets a job with the family in the guise of a Chinese cook. It is a lively picture. Both parts are pretty well photographed.

"THE WILES OF CUPID" (Lubin), July 17.—There is an appeal in this offering that may make it very acceptable to many spectators and there is also some very beautiful photography. The story is weak and not new and gives little chance for sincere acting. Vivian Prescott, who plays the girl, might have heightened the effect by dressing more simply for the part which should have been made very ingenuous. Jack Standing plays opposite to her, with John Smiley as her father, and John Ince as the rich man. It was produced by L. B. Carleton from Lawrence McCloskey's script.

"EASY MONEY" (Patheplay), July 17.—A lively farce with a number of fresh and astonishing situations that kept the house laughing. It is clearly photographed, acted with a sense of the humorous, and makes a good offering.

"HUBBY'S TOOTHACHE" (Vitagraph), July 17.—The audience laughed a good deal over this picture, which is a very fair Bunnyfinch, short but funny all through. Wilfrid North produced it from a script of Freeland Clark.

"SANDY AND SHORTY" (Vitagraph), July 17.—On the same reel and also a farce, but by the Western company. It made more laughter than the former, but of these split comedies, the second is, of course, apt to seem the funnier. Major McGuire and Charles Bennett open it as two next-door grocers in a quarrel. One employs George Stanley; the other, Robert Thornby (two friendly tramps) to throw boxes over a fence into the neighbor's yard. The fence is too high to let the tramps see who is throwing the boxes back. Robert Thornby produced it from W. Fanson Durham's script. Both are clearly photographed.

"THE POISONED DARTS" (Melies), July 17.—As an offering of entertainment to the public, this split reel is, by all odds, the best among to-day's releases. The first part tells a slight story of romantic adventure on the wild, jungle-grown shores of southeast Asia. It is fresh and of great interest, because it has been made truly convincing. One feels not only entertained but instructed by such a picture, and we commend it highly for all sorts of occasions where substantial offerings are wanted; for it is substantial, though the story is slight. The photography of the jungle and its people is clear and often beautiful.

"A CHINESE FUNERAL" (Melies), July 17.—On the same reel with the foregoing is this remarkably instructive picture. We didn't think, from its title, that it would amount to much and were agreeably surprised. It is very well photographed, and there is an astonishing amount of matter in it. A very good offering.

"PUT TO THE TEST" (Selig), July 17.—A real melodrama. It is made according to the old formula and, at first, is tiresome, in spite of beautiful photography and its very pretty scenes; but the end makes up by furnishing a little heart-warming comedy. The ending probably gets its humor from the producer or from the fact that the players began to enjoy their roles when they got to the so melodramatic happly ending The country girl is found singing in a church by the great vocal instructor and taken to the city. There are far too many singing scenes and some in the audience were inclined to guy them; but, at the end, there was a first class laugh. From the scene in which Winnifred Greenwood finds that, with the baby in her arms, she can sing again, the story "gets over." Hardee Kirkwood produced it.

"THE HEART OF A GAMBLER" (Essanay), July 17.—A rather commonplace story, and the picture, though clearly photographed and fairly acted, lacks backgrounds and even atmosphere.

"THE SECRET FORMULA" (Patheplay), July 18.—In these two reels will be found a fine picture; in the second part it attains to the dignity of a big picture. There are scenes in which there is a genuine thrill. The jump from the back of a horse to the platform of a moving train, the fight on the rear platform, the fall of the two men and the roll down the embankment are so realistically done that the interest is held in unusual manner. Also there is a fox hunt, in which at the beginning of the pursuit the animal is shown close up; the hunted, frightened look in the eyes betokens the reality of the scene to the quarry. In taking the rail fences there is one mishap close under the camera. There is an excellent cast; the photography is clear; the story is logical; the interiors are lavish and the outside scenes picturesque. "The Secret Formula" will make a hit wherever shown.

"EVERY THIEF LEAVES A CLUE" (Essanay), July 18.—This picture is well done. It is a story of detective work, which is clearly indicated. There is one defect, however, which mars. The man assigned to find a burglar gets his first clue from his wife, who by a remarkable coincidence enters a laundry just in time to see a man bring in a torn garment, the rent of which corresponds to a piece of cloth which her husband later shows her. The information brought to the detective by his wife leads straight to the culprit. Armed with this basic clue, the securing of the cumulative evidence is done in logical fashion.

"JIU JITSU" (Patheplay), July 18.—A part reel of unusual interest, showing many tricks in handling and disarming men. The demonstration is by two Japanese, who are remarkably proficient.

"BEAUTIFUL CATALONIA" (Patheplay), July 18.—On the same reel is this excellently photographed scenic, containing interesting pictures of rural Spain, including some ancient bridges.

"THE YELLOW STREAK" (Vitagraph), July 18.—A picture that is unpleasant; it is not good entertainment. It is not often in real life that a man, speculatively bent, is when on the verge of or already ruined handed by his sister $10,000 with which to buy her a ranch. It is assumed that "thru" is intended for "through." The picture is well made and well acted, the burglarious husband who is mistakenly shot by his wife being played by Alexander Gaden. There is a good Stock Exchange scene.

"TO ABBEVILLE COURTHOUSE" (Edison), July 18.—This picture, which was photographed in Georgia, will interest on account of the locality, or rather on account of the backgrounds, because there is nothing in the film to indicate where it was taken. The action is slow, the story itself does not arouse interest.

"WHAT THE DOCTOR ORDERED" (Kalem), July 18.—Very thin comedy. There are one or two laughs, the kind that seemed to be automatically bestowed on a stout person.

"THE CONCRETE INDUSTRY" (Kalem), July 18.—A short picture on the same reel as the foregoing. One of the views is of 76,000 tons of rock being dislodged by a blast of fourteen tons of dynamite; another is of a cement plant with a capacity of 40,000 barrels a day. It will interest.

"GRANNY'S OLD ARMCHAIR" (Selig), July 18.—A story of a grandmother, who in order to show her gratitude to a grandchild bestows on him by will her old armchair. It is only later, when the chair is damaged by reason of a fire in the house, that the child discovers projecting from the upholstery of the piece of furniture a note indicating that there is a fortune inside. Which it will be conceded is rather a risky way to leave money or valuables. But perhaps Granny knew that sooner or later the house containing the chair would burn and the chair be scorched just enough to reveal without destroying the note.

"A MORO FISH DRIVE AT JOLO" (Selig), July 18.—On the same reel is this short but rather interesting bit photographed in the Philippines.

"THE ROSE OF SHARON" (Essanay), July 22.—A picture containing sentiment and pretty scenes. The story is of a man who becomes an officer in the Northern army who is in love with the daughter of a Southern officer. Before the Northerner goes away he writes a note to the girl asking her, if she feels for him affection, if she will the following day wear a rose. He calls on the girl; the two kiss most affectionately. The man when the girl is out of the room puts the note inside the girl's handbag; she does not find it. Twenty years later she receives a note that the man is coming to town and wishes to see her. The message begins: "Dearest Althea"—although presumably the writer has not seen her in the twenty years. Althea arrays herself in the garb of the old days, even taking out of the trunk the handbag, which she places on the piano. Of course the caller finds the note where he had placed it and all ends happily. It is possible the young man had no right to construe the demonstrative kiss as an indication of the girl's affection; but even if this was insufficient to endow him with courage to ask Altbea point blank he might have put the note where it would be certain to reach her.

"A GREAT METROPOLITAN NEWSPAPER" (Edison), July 22.—A picture that will interest those unfamiliar with the making of a newspaper. To the initiated there will be regret that the attempt was restricted to the mechanical department and completely ignored the gathering and writing of the news and tracing of its course to the printer.

"THE BENEFACTOR" (Lubin), July 22.—Arthur Johnson here porlaughs as the worm turns and the whip falls into his hand. Bradley a wealthy man, turns out of his house his son and bride—he does not like the girl. Gedney has made arrangements to endow a library. The son and wife, in poverty, are helped by the Socialist, who rooms next to them. The Socialist finds on the stoop of Gedney's mansion a suit of the owner's clothes containing money. He places them in the room of his neighbors. The son finds his father's name in the coat and believes the suit and the money were sent by his father. He goes to thank him. Approaching the house he is arrested. Taken back to his home, accompanied by his father and the detective, the Socialist hears the argument and enters the room; he declares that he took the clothes. When the father asks the Socialist if he knew the man to whom he gave the clothes was his son he replies, "No, but your actions and your idle wealth are a discredit to you." Gedney comes to a realization of his shortcomings and forgives everybody. The situation will not appeal to thoughtful persons. It is not logical; it is forced. The telegram received by Gedney signed "Gedney & Co." indicated he was no idler. No Socialist will be inclined to accept the story. The antis should welcome it. The picture is well acted and staged.

"THE PICKPOCKET" (Vitagraph), July 22.—Flora Finch does fine work in this suffragette comedy. Her excursions into feminine politics leaves husband Bunny in the lurch. There will be many hearty laughs as the worm turns and the whip falls into his hand. Bradley Vandawater writes the script and George D. Baker produces it.

"THE SENORITA'S REPENTANCE" (Selig), July 22.—A story of the desert and of the ordinary sort.

"IN AND AROUND SCUTARI AFTER ITS CAPTURE" (Patheplay), July 22.—A picture showing the horrors of war. There are views of battered buildings and fortifications, of abandoned guns and ammuntion. The scene of the refugees leaving the town after the capitulation is real drama—the side of conflict not thought of when one views the pomp and glory. It is a rare film.

"IN WEIRD CRIMEA" (Patheplay), July 22.—On the same reel is this unusually interesting scenic. One of the most striking views is of a dead village, inhabited three thousands years ago. It is on the side of a great cliff. There is another village of caves which will hold interest sharply.

"THE NE'ER TO RETURN ROAD" (Selig), July 19.—This story by Mrs. Otis Skinner will hold throughout. Contributing to this result will be the story itself; also the direction, the acting and the photography. What stands out, however, is the work of Lillian Hayward. Her part might well have been written for her. There is splendid support. The excellence of the photography in a couple of the interiors was responsible for showing up indifferent scene painting. The reason given by the mother to her husband for the aiding of the escaped prisoner who was also the murderer of their son, was to "forgive trespasses," etc. It is possible a more human touch would have been given to the scene and a far more reasonable one, had the mother said to the father: "Would you not have done the same as this man, had your happiness been assailed by another as this man's was by our son?" This, however, is immaterial. The two reels are worthy of high praise; there is a grip at the end which many may find uncomfortable, especially where the picture is fortified by such music as the writer heard here at the Savoy Theater.

"JIM'S REWARD" (Lubin), July 19.—A Western melodrama that is not at all artistic; but this is no great drawback, for the spectators to whom this kind of offering appeals most strongly are not very critical, so long as the story gives them thrill and excitement. It will also make an appeal to many, because of its human situations, though these are not strongly acted at all times and are more or less artificially arrived at. It is by Wilbert Melville. The photography is clear and good.

"DURING THE ROUND-UP" (Biograph), July 19.—The discharged Mexican gets his friend (Henry Walthall) to apply for the place left vacant on the ranch. It is just at round-up time when it is easy to rob the house and get off with money. The daughter (one of the Gish girls) of the owner is loved by the foreman who, at first, is jealous of the stranger. After the robbery, the girl jumps into the wagon and, hidden, is carried away by the thieves to be rescued by the foreman, galloping after. The object is to provide a sensational rescue—the foreman catches her safely from the wagon after the villains have been disposed of and does it from horseback at speed. There are interesting backgrounds and some fine views of a big herd of horses. It is pretty well photographed.

"THE SMUGGLER" (Kalem), July 19.—A picture with many scenes on shipboard and that has, for its chief interest, a duel of wits between a crafty woman smuggler (Alice Hollister) and a detective. The man is deceived and suspects not the maid, but the mistress, who is entirely innocent and ignorant of the real character of her servant. To end the picture, after the smugglers have been brought to justice, with a love story is, of course, conventional; many people seem to like such an ending. It is not a convincing picture and, therefore, does not affect us deeply. The photography is only fair.

"RIVER LIFE IN HONG KONG, CHINA" (Vitagraph), July 19.—Some pictures of junks; it is very interesting and clearly photographed. There are only a few feet of it.

"THE TAMING OF BETTY" (Vitagraph), July 19.—It is asking a good deal of a producer to require him to visit a new country, so different from ours as China, and put out in the new backgrounds a melodrama that will be convincing and human. This offering has plenty of novelty, but, as a story, it isn't effective. Betty (Clara Kimball Young), asked to marry the son of her mother's old friend (William V. Raoous) goes out into the Chinese city, where her mother is living, to help her missionary friend. Her brother (James Young) to cure her, makes up, very well indeed, as a Chink and scares her. She does not recognize him; is frightened; is rescued by the young man (Maurice Costello) whom her mother wants her to marry and we have a happy ending. The photography is clear. The author is Eugene Mullin and the producer Maurice Costello.

"THE FRIENDLESS INDIAN" (Patheplay), July 19.—In this situation there is a noticeable punch; in this development it is not quite so strong. The friendless Indian is refused a home by his kin and, though he has rescued a white man's little girl, is also refused a seat at the white man's fire. The punch comes from the fact that the settler refuses him in a country where hostile reds are plentiful. These attack and, in the skirmish, the settler's mule runs away with the child in the wagon and the friendless Indian once more rescues her, just before the runaway mule, trying to negotiate a steep bank downward, falls so that the wagon runs over him. The ending scene doesn't really belong to the story; it is a wonderful sunset picture—truly a marvelous photograph.

"BARCELONA, THE LARGEST SEAPORT IN SPAIN" (Patheplay), July 19.—On the same reel is this series of not very clear views of an old and interesting town.

"A TARDY RECOGNITION" (Edison), July 21.—On a day when there are no very strong offerings among the regular releases, this seems to be the best. Its theme is old and it makes some difference, even though it is acted and produced fairly well. There are three unnecessarily crude moments in it—when it is to be shown that the old father is being neglected, a newspaper is snatched out of his hands. He is seated at the table and his daughter doesn't like to see the paper and, like many other wives and daughters, in pictures, snatches it. Her refusing to pour the coffee a bit later changed from the character who would snatch the paper; it would have been better to have had the old man want to pour for himself and have had her make a fuss. Then the emotion natural to the climax was lost by the leading woman's turning back to her husband when she has recognized her father whom she has not seen for years and lost track of. That tourist's hat didn't pass at once for a park workman's hat. The story is human and fairly believable. The characters are, for the most part, natural and the photography of the interior is clear. The author is Charles M. Seay.

"THE SHORTSTOP'S DOUBLE" (Selig), July 21.—No one will be likely to believe that a kodak fiend would be permitted to take snapshots of strangers drinking in a cafe. It is done in this picture and one cannot say that any of the picture is strongly convincing; but it does tell a story in which either one character plays two parts in absolute perfection, so far as illusion goes, or two men appear who look so much alike that no one can distinguish them. This is likely to interest. The photography is clear. The script, by Arthur Hankins, was produced by Charles H. France.

"THE ACTOR'S STRATEGY" (Lubin), July 21.—A Western melodrama by Wilbert Melville. That these pictures have a wide appeal is sure and this offering seems a bit better than usual for pictures of this kind. The story is quite clear; is straightforward and not overambitious;

the players do their parts well, and the photography is commendable. Those are good scenes in which Sanchez watches Pedro kill the prospector who has just "struck" gold. The climax, in which the actor, now working for the rich Pedro, makes him think he is seeing the prospector's ghost and confess, is also effective. A very fair offering.

"THE ONLY WAY" (Vitagraph), July 21.—The plot of this offering is unusually weak for Vitagraph pictures. The author, Edward McWade, has given nothing that has not been shown before except the climax and his expedient in building this is marvelously artificial.

"A BOLT FROM THE SKY" (Kalem), July 21.—A shooting star kills the heroine's father after the butler has overheard him refuse the daughter's hand to the hero and things snarl up so that the hero is accused of murder. There is no sincerity in the making of this picture. How could there be? It has a happy ending; there is some good photography, and pretty scenes. Alice Joyce and Tom Moore have the romantic leads.

"TAPPED WIRES" (Essanay), July 21.—This offering, a special in two parts, has been reviewed at length in this paper—see page 186, issue of July 12, 1913.

"PA SAYS" (Biograph), July 21.—A farce of exaggerated characters that is undeniably laughable, though vulgar, in parts, to a degree. Pa says, "Theodore is a Lizzie-Nizzy" and won't let him marry Kate, so Teddy does a female impersonation act. It made a good deal of laughter.

"WHILE THE COUNT GOES BATHING" (Biograph), July 21.—On the same reel, this farce has somewhat less vulgarity and is less laughable. It lacks the snap that we cannot deny the other has.

"PATHE'S WEEKLY NO. 34" (July 21.)—A view of the Terra Nova, Captain Scott's ship, is shown entering the harbor of Cardiff, Wales, and there is a glimpse of the military funeral of Lieutenant Call, the army aviator who recently lost his life while on duty in his aeroplane. Among other items, the views of the sailing canoes in the recent race at Bath Beach, N. Y., will be liked; there are a couple of lively moments shown, for the wind was brisk.

"ON THE BROAD STAIRWAY" (Edison), July 19.—This very good detective story, by J. Searle Dawley, is the second in the "Kate Kirby Cases" and makes what probably is the best regular release of the last two weeks. The situation at the opening is finely dramatic and it gets a tremendous impetus from the early development of the plot. At the start, we find Bigelow Cooper and Bessie Learn about to be married. Bigelow has discovered that Bessie's older sister, May Abbie, is the one whom he really loves. She returns his love; but won't hear of his breaking Bessie's heart and insists on his going on with the ceremony. She has been interrupted while writing a note to him to this effect, and has slipped it down beside a settle. A few moments later the bride-to-be is found dead on the broad stairway. When the detectives come, it is found that Bigelow's knife killed her, and when May's unfinished note is also found, it looks as though he had murdered her. May does not know that he is innocent, nor does the spectator. One of the detectives is a woman, Laura Sawyer, and when the inspector, Robert Brower, tries to wring the truth out of May, her sympathies are so worked up that she goes out to make further investigations, believing they will clear May and Bigelow. This we think the picture's most brilliant scene; but the whole of it is very clever. The acting, photography and direction are all worthy of the best commendation.

Independent

"THE HIGHER JUSTICE" (Reliance), July 26.—A two-part story by Forrest Halsey which develops a very interesting situation in the second reel, where the rich man's son by the girl he wronged prosecutes his own half-brother. The first reel tells the story of the father's betrayal of the girl when he was a college student, and his later marriage to a society girl. We do not think either the world or society at large would condone the sort of villainy he was guilty of, as the sub-titles indicate, and the girl would have had plenty of legal redress when she discovered the marriage was a hoax. The story, however, compels interest and makes a strong release.

"THE LITTLE PIRATE" (Reliance), August 2.—A simple story, by George Hennessy, in which Bobby and his grandfather go to sleep in a boat and are carried out by the tide. They land on a reef, which presently becomes submerged in water. The old man sacrifices his own safety to let the boy float away on a heavy piece of timber, but in the end both are rescued. A natural episode, well pictured.

"A WAR TIME MOTHER'S SACRIFICE" (Broncho), July 30.—A strong two-reel war story, leading off with an interesting situation where the spies trick the colonel's son into believing he has committed murder at a card game. Later they force information out of him regarding the Confederate plans. The son flees to his home and commits suicide. The mother, desiring it to be known that he died a hero, takes the body to the battlefield and places the colors in her dead son's hands. The battle scenes are vivid and contain numerous fresh situations. A commendable war release.

"THE PIT AND THE PENDULUM" (Solax).—A special offering in three reels that will excite enthusiasm. The story is from the tale of Edgar Allan Poe dealing with terror and horror and creating an atmosphere around the spectator that is likely to make him shiver. We were indeed astonished at the effectiveness with which the fearful tortures of the story's hero have been illustrated by the Solax producer. The sets are remarkably realistic and this is especially true of the dungeon-filled monastery, into which the luckless hero is dragged and in which, before he is released, he is tortured with fiendish ingenuity. The quiet occupants of many of the dungeons shown are skeletons and all the mechanism of torture, including the cell with the pit in its floor, down which we see skulls and crawling serpents (this bottom of the pit is not so realistic as it might have been) have been extremely well conceived. The pendulum, massive and sharp, which swings back and forth and ever draws nearer to the bound victim, is also effective, as is the manner of his salvation from it. Rats gnaw the ropes that bind him. Finally, we feel the walls around him growing hot and see them folding in on him.

We have been watching the monks peering down at the man they are trying to destroy, their faces lighted by baleful fires, and we have noticed that the heroine has found help in a company of soldiers whom she is bringing to the rescue. Thus is created a telling element of dramatic suspense and it gives the picture "punch." The plot is strongly constructed. Darwin Karr has the central role and is at his best. The picture depends very much on his work and he rises to the occasion well, is imaginative and clear cut. He surely deserves credit. The others supported him fairly well; but there was little real evil strength in the monks; Fraunie Fronholz, the villain, is not at his best in such a role. The heroine (Blanche Cornwall) did good work. The photography is excellent.

"THE GREATER CALL" (Eclair), July 23.—A three-reel film telling a strong story of the Northwest. Certain situations suggest the well-known play, "The Great Divide," where the girl in the cabin faces two men alone. She says she will give herself to one of them if he saves her from the other. The duel scene which follows is well handled and all that follows holds the interest powerfully. Barbara Tennant plays the part of the girl and Messrs. Johnston and Lund are the two outcasts who have been expelled from the mining camp for cheating at cards. The two eventually find happiness after their return to civilization. A good release.

"THE FRONTIER TWINS' HEROISM" (Frontier), July 24.—Some rather entertaining fun on a ranch, with the twin girls as the leading participants. The twins are refused permission to go on a picnic and are forced to retire early. The latter part of the reel is devoted to portraying an exciting dream with which one of the girls was visited. Good photography helps the story along.

"ROSITA'S CROSS OF GOLD" (Reliance), July 30.—A film story carrying a strong East Side atmosphere, with characteristic views of the sweatshop, tenement houses, etc. The girl's cross and chain are stolen and her lover accused of murder; but the situation clears in the end and he is found to be innocent. True to type from a pictorial standpoint and capably acted.

"BELOW THE DEADLINE" (Reliance), July 28.—There is so much plot in this story, and its scenes move so rapidly that it loses a certain degree of strength as a result. Rosie is a girl crook, whom Joe, the newspaper reporter, discovers in the act of stealing a diamond necklace from Mrs. Vanderbilt. He returns the necklace and declares his love for the girl. Later he is suspected of having killed her father, but the crime is eventually fastened upon the absinthe drinker, where it belongs. Plenty of plot in this, but it lacks the convincing quality in numerous scenes.

"JUST KIDS" (Keystone), July 28.—Quite an amusing story, worked out by child actors until toward the close. The boys are rivals for the little girl and fight over her. Later her doll gets into the pond and the sailor boy proves himself a hero by rescuing it. A pleasing comedy.

"MISSION BELLS" (American), July 31.—The young atheist, impersonated by Warren Kerrigan, buys a home near a mission church. He loves a young girl, but she will not accept him until he is converted, which is brought about by a serious accident in the hills. Jack Richardson appears as a monk and assists in the conversion. An effective picture, nicely photographed and full of attractive scenic settings.

"WHEN DARKNESS CAME" (Thanhouser), July 22.—A pretty story without any particular strength, but with a good love interest in it. The girl loses her eyesight temporarily and is forgotten by all of the firm and its employees except one clerk, who secretly loves her. He pays the cost of her treatment and in the end marries her. The story is attractively developed, but comes to a rather abrupt close.

"THE TOP OF NEW YORK" (Thanhouser), July 25.—A love story with a distinctly novel setting. The girl works in a lower New York skyscraper and her lover is a lieutenant on Governors Island. She learns the army signal service and when she is locked out on the roof Saturday night only her frantic appeals to her distant lover save her. Close views of New York skyscrapers and Governors Island are shown. A novel offering.

"THE PAJAMA PARADE" (Majestic), July 20.—A series of college pranks are about all that make up this little comedy. The boys dress up in their pajamas and visit the girls' dormitory, where the latter are indulging in boxing matches. The girls throw water on the boys and Tom and Betty are suspended. Later they marry. A conventional comedy of college life, well pictured.

"THE MIGHTY HUNTER" (Majestic), July 22.—An amusing film, in which the heavy-set young fellow who likes to tell big hunting stories is chased by a live bear. This picture works out well, though the bear does not look very savage. Some good laughs scattered through this reel.

"HIS WAY OF WINNING HER" (Majestic), July 19.—Fred Mace appears here in a good character part. He hires out as a governess to the girl he loves and thus marries her in spite of her father's objections. A good, clean comedy half-reel.

"GOLD CREEK MINING" (Majestic), July 19.—This, on same reel with above, is another successful offering, with Mace in the leading role. He forms a plan to unload some worthless mining stock on two business men. Later he reads that the stock has taken a boom and recovers it, only to find the report was an error. A very good number.

"SINGLE-HANDED JIM" (American), August 2.—An interesting variation of the stage hold-up plot. Jim, in love with the sheriff's daughter, bets that he can hold up the stage single-handed. He puts white markings on his horse and then washes them off. His plan succeeds and his rival takes a hand at the game in order to discredit Jim. The story is very entertaining and nicely photographed.

"I SHOULD WORRY" (Ramo), July 30.—One character in this picture will add nothing to the pleasure of many who see it. He portrays an impossible sissy. Much is made of an automobile pursuit in which a father with a gouty foot tries to overtake an eloping couple and prevent a marriage. The picture will make a fair release.

"THE POWER OF HEREDITY" (Rex), July 31.—An interesting film story with Robert Leonard and Marguerita Fisher in the leading roles. The girl, adopted from a family low in the social scale, proceeds to fall in love with the handsome butler. He turns out to be a hero and quite worthy of her. The part of the father was overdone, particularly in the matter of makeup, and the closing scene, while perhaps characteristic, was a drawback to the picture. As a whole the offering is successful.

"THE TOLL OF THE DESERT" (Frontier), July 26.—The best thing in this picture is some marvelous views of the sandy desert; they are unlike anything we remember seeing before. The leading man, on whom the burden of the plot falls, is not powerfully convincing in this particular role, and the story, lacking vigor, doesn't move us deeply.

"HE POSES FOR HIS PORTRAIT" (Eclair), July 27.—One of McManus's kaleidoscope cartoon series which certainly keeps the eye "glued to the screen."

"THE THIRD THIEF" (Eclair), July 27.—On the same reel is this little love story by the French company. It is beautifully hand colored and has been carefully made with an eye to artistic scenes and so is a pleasing offering. Its heroine is a pretty flower girl much sought after by the gallants of the town, young officers and others; but by two in particular. The third thief is the one who steals her love. The costumes are of the eighteenth century.

"WHAT PAPA GOT" (Crystal), August 3.—A clever farce; it has a good deal of freshness, is briskly acted and will go well. Pearl White and Chester Barnett play two lovers; but the girl's papa doesn't like the youth. The picture's best comes from the players, who are very sure of the themselves in work of this nature. Pearl is especially good in the amateur theatrical scene, and there is no scene in it that is not cleverly acted and commendable.

"HIS LITTLE DARLING" (Crystal), August 3.—On the same reel with the foregoing, but it hasn't the same bright quality. The two, however, will go together very well. It seems really to exist for the sake of the joke with which it ends, a very good joke, too. As a final, the "little darling" tells her stepfather's new wife that she is her stepdaughter and her mother too. Little darling's papa had not told his new wife about the little girl—she must have weighed two hundred and fifty. There are a good number of laughs in it.

"IN AFTER YEARS" (Victor), August 1.—A love story written by Bennet Musson and produced by James Kirkwood. It deals with an orphan, Gertrude Robinson, sent to the one-time sweetheart of her mother, who years before, had run away and made a very unhappy marriage. The opening scene is made most effective by good acting on the part of all concerned. Then, while the girl is on her way, the elderly lover dreams her mother's love story for us and Gertrude Robinson plays the leading role in this, as her mother in her youth, and, after she reaches her new home, has a happy love story of her own. It is her pretty ways that give the offering its best charm; but the backgrounds and sets are very well chosen, all the players do commendably, and the photography is fair. It is a pleasing offering.

"THE PAPER DOLL" (Crystal), July 29.—An entertaining full reel story, with a dramatic close. The note written on a letter, afterward cut into a paper doll by the little girl, saves the hero from conviction as a murderer. A unique situation, well led up to, and worked out to the best advantage. A good offering.

"LORD BARRY'S LOW ACQUAINTANCE" (Imp), July 31.—This picture has quality and tone. It presents a fine social satire in the guise of a simple story. The pampered, petted dog sleeps in a bed and has perfume baths. The boy sleeps in an alley and leads a veritable "dog's life." The dog is lost and the boy befriends it, spending his last penny to buy it food. In the end both boy and dog find a happy home. The idea in this picture and its capable acting raise it far above the average in heart interest and general appeal. A fine offering.

"BANZAI" (Kay-Bee), August 1.—A two-reel offering, with the first scenes laid in Tokio and the second in America. The Japanese setting is very attractive and native characters appear in certain parts. The American lives with a Jap girl, Mirami, but leaves her to return to America. She follows him, dressed as a boy, and with an accomplice steals valuable papers from him. He shoots her, but the papers are burned by her companion. The story is by W. H. Clifford and is quite a successful offering.

"GET RICH QUICK" (Keystone), July 24.—The robbers take a stolen safe to an island and the powder house gets on fire. They are pursued by citizens and the police force. There is plenty of comic action in this, but the idea around which it centers is not very strong.

"THE CAVE DWELLERS" (Bison), August 2.—This offering is fascinating on account of its subject and, strongly handled from an artistic viewpoint, it stands out above the ordinary releases in interest. The story is a love tale of cave men and is simple, straightforward and clear. It is also poetic and has a quality very much like authentic folk-lore. The players are neutral in their work and seem to attain the impression they desire with perfect ease, and this makes the picture very vivid. It is a desirable offering.

"WHILE THE CHILDREN SLEPT" (Powers), July 30.—Here is an interesting children's picture; it will amuse women and children and probably many of the men. There is a bit of comedy toward the finish that will entertain all.

"THE STRANGER" (Imp), July 28.—A two-part offering, with King Baggot in the leading role. It tells a Kentucky mountain story with suggestions of "The Trail of the Lonesome Pine," but with a different development. There is a clearly worked out plot and it holds well, especially in the more romantic second part after King Baggot, the disappointed millionaire who has come to the mountains, meets June (Violet Mercereau). The climax follows an exciting attack of moonshiners upon him, and this the producer has handled with originality and speedily; it is exciting. One of the first things noticeable in the picture is the freshness of the camera work and the interesting, unhackneyed angle from which the scenes were taken. The photography is not perfect in all the exteriors, but is fair. An acceptable feature.

"IT IS HARD TO PLEASE HIM" (Eclair), July 13.—One of the series of novelty pictures drawn by the Eclair cartoonist.

"A CATHOLIC MISSION" (Eclair), July 13.—On the same reel is this finely tinted and interesting picture showing many Chinese children. The close-camera views of the little ones are of unusual interest.

"HIS FRIEND THE UNDERTAKER" (Nestor), August 1.—A smallpox sign farce that will make laughter. There is some freshness in its situations and it has lively action. Mr. Newlywed, whose wife is in the country, fears that his parents-in-law are coming to make a visit and steals a smallpox sign to tack on his doorstep. When he finds himself and the friends who are celebrating with him quarantined he sends for his "friend the undertaker" to help him get away in a box. The homecoming of the wife ludicrously spoils this scheme. It is an offering that has been made and acted in good farcical spirit and will amuse.

"TRAPPED IN THE DEATH PIT" (Union Features).

This thrilling Union Feature dramatization of a series of intensely gripping incidents reaches the pinnacle of realism in a sensational scene at the botton of the sea. Much of the action takes place in the blazing hold of an ocean liner, where human lives hang in the balance.

When a famous Parisian banker sent a consignment of bullion to South America, Marx, a notorious thief, being aware of the shipping of the treasure, embarked as storekeeper. Before the liner left the dock, the banker, his wife and her maid visit the ship.

Marx had already removed one crate of bullion and thrown it overboard, having arranged with a diver to recover it later. As he was about to throw another cask over, he was surprised by one of the ship's officers. In the chase that followed, a quantity of high explosives were set off by the blazing lantern the thief carried.

Trapped in the Death Pit.

Scene from "Trapped In the Death Pit" (Union Features.)

The first that followed gained ground with frightful rapidity. When the hold was a seething furnace, it was discovered that the banker's wife and her maid were imprisioned therein. Sailor after sailor descended into this raging pit in a vain endeavor to rescue the entrapped women, but had to give up on account of the smoke and flame. Finally, Lafarge, the sweetheart of Suzette, the maid to the banker's wife, succeeded in reaching the seemingly doomed girls, just in the nick of time.

When order was restored, the Captain found that one of the crates of bullion was missing. He immediately came to the conclusion that it must have been thrown overboard. The diver was sent down to investigate, and, sure enough, the cask was found at the bottom of the sea. When it was brought up by the diver, he surprised all by descending again and returning with the dead body of Marx, the thief. His own greed brought about his death and the mystery of the robbery stood clear.

Manufacturers Advance Notes

"A COUNTRY COUSIN" (Great Northern).

In this subject the Great Northern has prepared another one of its enjoyable comedies which fairly exhales merriment from the outset. The invasion of a seminary for young ladies by a chap whose sister is a student in the institution forms the main theme and it is carried out without the slightest breach of the proprieties. It is a matter of romping fun and the predicament of the stern female principal of the seminary, after she has become aware of the fact that "a male person" has entered the sacred precincts.

Jack is a jolly sort and while the young ladies of the seminary are enjoying their afternoon walk, he makes a wager that he will be able to enter the temple of learning and make himself agreeable. He assumes the role of a country cousin to his sister and when clad in feminine attire invites everyone out to guide him about the summer resort. The principal is the chaperone and all goes well until Jack, in his clumsiness reveals the fact that he is wearing trousers under the skirt which had been provided for him. In order to make his escape he cries "mouse" and a veritable panic follows. During the excitement he makes his escape and rejoins his friends in order to recount the adventures which have made him the winner of the wager.

Scene from "A Country Cousin" (Gt, Northern).

There are several splendid scenes in the comedy and the playlet is presented in excellent fashion.

CO-OPERATION IS THE THING.

While theatrical interests have wasted a lot of time discussing ways and means to fight the intruder, motion pictures, the latter has been quick to see that discussion is foolish and fighting is foolish and the better way is cooperation. One motion picture man in particular has this idea strong. He is Fred Mace, of New Majestic, out in Los Angeles, where is the Orpheum, a big-time theater. Whenever Mace wants a type, or types, that his own forces cannot supply, he drops over to the Orpheum and sees the show. Usually in the course of the show he finds the article he seeks. This was how he came to use Howard and Lawrence in "One Round O'Brien Comes Back." Recently, the New Majestic scenario department gave Mace a story entitled "The School Kids' Picnic," which called for a crowd of bright youngsters. Mace dropped over to the Orpheum show that night, found the headline act "Gus Edwards' Kids," sent for them from the studio next day, and sure enough procured their services. Co-operation is, indeed, the thing where film and theatrical interests are concerned!

"THE GREATER LOVE" (Itala).

Sacrifice at all points of the "eternal triangle" is the leading note of "The Greater Love," as expressed photographically by the Itala Company. The nobility of abnegation is displayed by the doctor-wooer who valiantly strives to save his rival's life after the rival has interposed his body before a poacher's shotgun to save an uncle from death; but the girl, although she loves the doctor, is so moved by compassion for the sorely wounded suitor that she renounces her own love and tells him that if he gets well, she will marry him. Of course this contrary-to-nature act is not suffered to go into operation—the wounded man learns that the girl loves the doctor and accordingly pulls off the bandages—then death.

Scene from "The Greater Love" (Itala).

It's a bully scene where the poacher on the estate is chased through the water and woodland. He goes splashing through the shallows, the horses of his pursuers coming furiously after. There's more than a bit of a thrill in the ambush scene, although the offending gun is not seen in actual work, and the reefs of censorship have been adroitly avoided.

Some good acting is done by the girl who after promising to marry the unloved suitor realizes what a step she has taken and is torn between conflicting emotions—fears that he will recover to claim her and that he won't recover, thereby bringing sorrow to those she loves.

The big scene is when the wounded man, his life hanging by a shred, accidentally looks through the door of his chamber of pain and sees his well beloved in the embrace of the doctor, to whom she is telling her soul-sickening vow. Not to be outdone in that love "for which a man would lay down his life for his friend," the man in the bed tears with fingers of despair the bloody bandages from his shot riddled breast.

"THE MONG-FU TONG" (George Kleine).

Not often will the theater offer more thrilling, more generally satisfying film than that represented by "The Mong-Fu Tong," the Kleine-Eclipse release for Tuesday, August 12.

The subject is characterized by splendid acting, a plot of absorbing interest and many spectacular incidents. The central thought of the story centers about a Chinese band of thieves lead by a crafty Oriental named Mong-Fu. The opening picture is a bid for attention in itself, with a man stretched across his office floor dead. "Arizona Bill," a Westerner stranded in Europe, agrees to run down the murderer and takes up a vigil in the office. That night the carpet is pushed aside, an opening appears and a giant cobra creeps silently toward him.

Scene from "The Mong-Fu Tong" (Kleine).

From that time on there is a constant succession of adventures. In his pursuit of the gang, Arizona Bill makes a daring leap from one automobile to another. His capture is a sensational bit of acting and the tortures to which he is subjected by Mong-Fu, when in the latter's den, is a splendid dramatic touch. How his wife was decoyed into the rendevouz, her thrilling knife duel with Mong-Fu, her daring rescue of her husband and the incineration of the bandits, makes a combination of adventure that constantly suggests the writing of Poe.

Everyone will like "The Mong-Fu Tong." The charming story is backed by fine photography, the situations natural and convincing and the story enthralling.

ON FEATURE ASSIGNMENT DAY.

Now that it is getting to be a day of features, the Thanhouser studio is keeping abreast of the demand and turning out more of the multiple reelers than ever before. The other day, at New Rochelle, was "Feature Assignment Day" and it meant a lot of joy amongst the players who were picked for the feature subjects, as a photoplayer doesn't feel like a regular photoplayer any more unless he serves in the big subjects. In the feature assignment, this is what happened:

Two were for Maude Fealy, "Little Dorrit" and "Moths."

Flo La Badie was picked for "The Ward of the King," an historic story.

James Cruze was given the male lead in this subject.

William Russell was named for "The Missing Witness," an extra-reel, extra-thrill affair. An important witness fails to show up until a stirring trial nears its ending, and this is the story that William got mixed up in. Of course, at the precise moment, there wasn't a feature for all-the-leads, but President Hite was kind enough to say that every lead who wasn't picked for a multiple reeler just then would surely be well placed on the next "feature assignment day."

HIGH FINE IN ZION CITY.

The City Council of Zion City, Ill., Dowie's old town, has passed an ordinance levying a fine of $200 for showing moving pictures in the sacred town.

"A DASH FOR LIBERTY" (Lubin).

This is a fascinating female detective story and, though extremely dramatic, will compel a roar of laughter at its most intense situation. The little girl is extremely feminine, but accomplishes a piece of work that is worthy of the bravest of men. The story is melodramatic and employs an exciting railroad chase with some few daring leaps from trains going at express speed. "The Little Pinkerton" not only completes her job, but wins the admiration of a bank president, who cannot resist the temptation to kiss the most heroic little girl he has ever met, and whom he intends never to lose. The picture is a two reel special and staged at the Lubin Silver City, New Mexico, studio.

John Field, head bookkeeper of the First National Bank, leading a fast life appropriates not only the bank funds, but also robs the safety deposit boxes. The irregularities are discovered by an old German customer, who has a safe deposit box. The president engages the services of Mary Ryan, a female detective, she quickly ropes the impressionable young bookkeeper and he proposes that they elope. She agrees and they prepare to leave. Mary informs the president and he engages two plain clothes men to make the capture. At the depot, Field, feeling that he is fatched, seizes an engine that is side tracked and bolts. Mary Ryan, the president and the plain clothes men follow and catch up with the defaulter, who jumping from the engine is stunned. Mary also jumps and locking one handcuff on the man she locks the other to her own wrist and then faints. When Field is captured the detective artlessly says that she guesses she fainted, but she got her man.

PRAISE FOR "THE MYSTERIES OF PARIS."

K. W. Linn, manager of the Eclectic Film Company, is in receipt of a flattering letter from Herman J. Brown, of the Famous Feature Film Company of Seattle, Wash., in which a high compliment is paid to "The Mysteries of Paris," Mr. Brown writes:

"Received and ran off your 'Mysteries of Paris,' and am writing this as an appreciation of that splendid film. I wish to say, that this is the greatest dramatic subject I have ever seen. I was held spellbound by its wonderful plot and superb action. It is great; one of the three or four truly good Film Masterpieces.

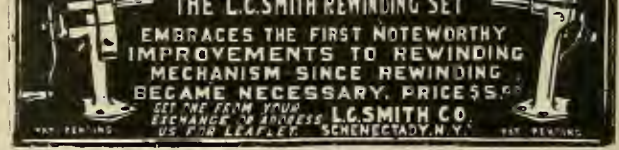
"To my hundreds of friends and acquaintances in the show business, I wish to say, that they cannot make a mistake in buying territory for this fine picture. There are so many poor productions that are being foisted on state right buyers, that it affords me great pleasure to go on record as to the merits of this Real Feature."

NICHOLAS POWER COMPANY BANQUET.

On Monday evening, July 21, the Nicholas Power Company tendered a dinner at Mouquin's Uptown, New York City, to its associates who had worked so hard to bring about the notable success attained by its exhibit at the recent exposition in Grand Central Palace, New York City.

There were present, Mr. Edward Earl, president of the National Nassau Bank, the treasurer of the company, Mr. J. F. Skerrett, general manager; Mr. Will C. Smith, assistant general manager; Mr. L. W. Atwater, salesmanager; Mr. S. S. Cassard, purchasing agent; Mr. G. W. Landon, advertising department; Messrs. F. W. Swett, B. Bohannon, A. L. Raven, J. Abrams, A. J. Lang and F. Lowenstein.

A very elaborate and generous menu was discussed, after which stories, speeches and incidents were indulged in "with circumstance and much embroidery." The festivities were presided over by Mr. Earl.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CORRESPONDENCE

ILLINOIS.

FIVE photoplay managers of Rockford, have asked the city council for the privilege of paying their $100 a year license fee in quarterly installments.

A voting contest, in which the winner was awarded two round-trip tickets to New York, and other Eastern points, and $80 in cash, was recently closed at the Colonial Theaters in Galesburg. The successful young lady had 188,245 votes, and interest was created throughout the city by the contest.

The Austin Cinema Company, of Chicago, has been incorporated, with a capital stock of $2,500, to form, own, operate, lease, buy and sell, moving pictures. The incorporators are: Arthur H. Von Witzleben, James I. Naghten and Peter Heimbach.

A free ticket to the Cozy Theater is given with each $1 worth of a certain brand of remedies purchased from a Shelbyville drug store.

E. E. Alger has taken over the Airdome on Market street, Urbana. V. E. Corley will be associated with him in the management of the new place and of the Neil Theater, in Champaign.

The Palm Amusement Company, of Rockford, has been incorporated, with a capital stock of $25,000, to do a general amusement business and to conduct a vaudeville show and music hall. The incorporators are: Charles Lamb, Fred E. Sterling and Fred E. Carpenter.

The fight over the Sunday opening of moving picture theaters in Lincoln is warming up. The ministers and the newspapers are entering into the debate. The "Star" favors the Sunday opening, while the "Courier" is opposed.

The Hyde Park Theater Company, of Chicago, has been incorporated, with a capital stock of $24,000, to lease, build, own and operate, more than one theater. The incorporators are: Phillip Garrigan, William H. Norris and Wendell S. Merick.

L. C. Griffith, a confectioner in Danville, will turn his present location on North Vermillion street, in that city, into a moving picture show.

The Lyric, at Morristown, is again building an addition to its theater.

Four parties in Hillsboro have filed a bill in the Montgomery County Circuit Court at Hillsboro, for mechanics' and building material liens, against Fred Rogers, Harry S. Hargrave and S. E. Hurst, for material and labor furnished to Rogers for the erection of an airdome on a lot owned by Hargrave & Hurst. The total indebtedness is $599. The case will not be heard until November, and will not interfere with the business of Hurst, who figures only as the lessee. Hurst has added vaudeville to his picture program at the Gem Airdome.

Frank C. Smith, of Springfield, is now running pictures at his Gaiety Theater, in Kankakee.

C. T. Kindt, of the Cort-Kindt circuit, of Davenport, Ia., was elected president of the Tri-City Theater Managers' Protective Association, formed by managers of houses in Davenport, Rock Island and Moline. E. T. Dolly, of the Empire, Rock Island, was chosen vice-president. Joe Leisy, a photoplay manager of Davenport, was made secretary, and Charles Berkell, manager of the Family and Barrymore, Moline, treasurer. Monthly social meetings will be held.

The Star, at Murphysboro, Mrs. Lucy Smith, manager, has taken on a new service from the General Film Company.

The City Council of Woodstock, has passed an ordinance exacting a license fee of $100 a year from photoplay houses.

L. A. Burnstein has sold the Quincy Theater, at Quincy, to Rudy Kiefer, of that city.

Carl Rademacher, owner of the Orpheum Theater at Freeport, has opened a new airdome on Chicago street, in that city. The place has a capacity of 1,000, and secures an admission of ten cents for two acts of vaudeville and three reels of pictures. The plan of operating in conjunction with the theater, which has been so popular in Illinois, will be followed, and in case of rain the performances are being held in the Orpheum.

The Kreamer-McCory Company took moving pictures of the Fourth of July parade and the festivities in connection with the Homecoming celebration held at Aurora. H. R. McCory was in charge of the cameramen.

The Park Manor Theater Company, of Chicago, has been incorporated, with a capital stock of $2,500. The incorporators are: Joseph Keefer, A. J. Krug and Harry A. Biossat.

The Boswell Dreamland Company, which is touring Illinois, playing some of the smaller cities, makes a feature of its picture show. The company travels in an automobile train of eight cars, and plays under canvas. Musical specialties and some animals round out the program. An admission of ten cents and twenty cents is secured.

W. J. West, of the Majestic Theater, at Kewanee, has obtained a five-year lease on the room in the Davis Building, in Main street in that city, which has been used by Chris Taylor for his Dreamland Theater. The work of remodeling will commence August 1st, as soon as Taylor's lease expires. A new art glass front will be installed, a new inclined floor laid, a fireproof operating room added, the walls will be redecorated, and the indirect lighting system will be used. Other important changes will include the change of the name of the Empress, and a switch to Kinemacolor pictures.

The Garden Theater Company, of Peoria, has been incorporated, with a capital stock of $10,000. The incorporators are: Walter H. Kirk, Margaret C. Koehoe and Jacob Szold.

M. Hess and Charles Underwood, of Melvin, who are playing Central Illinois towns with a "black top" moving picture theater, have purchased a new gas engine and generator outfit, which they have mounted on a truck, and will use to supply power.

Moving pictures were used on the holiday program for the boys at the Illinois State Reformatory at Pontiac, July 4.

More than a dozen unique floats in a parade which was arranged and carried out by insane patients at the Peoria State Hospital at Bartinville, were filmed July 4. This institution, which is notable in that it has no barred windows or other means of restraint for the insane, afforded the cameramen some interesting and educational pictures. The insane hospitals of Illinois used moving pictures exclusively in the entertainment of their inmates, and officials of the State Board of Charities say that they have a psychological value in the improvement of their mental condition.

The Lyric Theater, at Mason City, was closed for a week. Manager Ackerman went to Macon, Mo., where he had a contract to furnish photoplays during the entire season of the Chautauqua assembly at that place.

Harvey Williams, city electrical inspector of Canton, has made a report to the city council that all the motion picture theaters of that city were found in first class condition. Only a few minor changes were suggested.

The Hippodrome Garden, at McHenry, is giving away a set of Japanese china each night.

Piek & Penn have been giving an airdome show at Waterloo, Ill. A tent is used for the enclosure.

The Bijou, at Quincy, which has been operated as a moving picture house since the regular season closed, has ceased its photoplay policy, and will remain dark until the vaudeville season opens in the fall. Manager Peterson went to New York City to attend the exhibitors' convention and to get an idea for the new house that he and Wiley McConnell will open about the first of October. As soon as the new photoplay house is opened Manager McConnell will take a vacation.

The Joy Airdome, at Duquoin, has been leased for the Ministerial Association of that city for Sunday evening services. This practice has been common in Illinois towns, but it remains for some enterprising manager to win over the prejudiced ministers by presenting to them and their Sunday night congregations, some good biblical pictures.

Manager Hunt, of the Grand Opera House, at Jacksonville, has again played the "Passion Play." He added to it five other reels.

The Middle West Utilities Company, of Chicago, which has purchased a number of electrical plants in Central Illinois, has sent out a unique electrical show car that will visit all the cities where the company has properties. In addition to the demonstration of electrical appliances, the coach is equipped with a moving picture machine, and visitors to the car are shown photoplays in which the advantages of electrical devices in the household are shown.

The post-season run of moving pictures at the Orpheum, in Peoria, has ended, as Manager Felix Greenburg found it necessary to close the house for necessary repairs for the opening of the vaudeville season.

The city council of Rock Falls has voted to allow the moving picture shows of that city to operate on Sunday. The managers secured this concession by waiting until the two members of the council who are opposed to the Sunday opening were absent from the council, and it was passed with but a single opposing vote. It is announced that only the cleanest pictures will be run.

The city council of Urbana has passed an ordinance making the license fee for moving picture shows $50 a year. It was intended to tax the legitimate houses $10 a year and photoplay houses $75, but this schedule was reduced.

Like many other photoplay houses in small Illinois towns, which are not able to compete with many out-door attractions and which also suffer loss of air because of heat, the picture shows at Mokena have closed.

The pictures of Waukegan, recently made by the Advance Motion Picture Company, of Chicago, were shown at the new Elite Theater in that city.

An ordinance has been introduced before the city council at Morris, which makes the license fees for theaters $30 a year instead of $50.

The Empire Theater, at Rock Island, may become one of a string of twenty-eight vaudeville houses that Frank Thielen of Chicago, head of the Thielen string, and Allerton Brothers, may form.

The editor of the Joliet News believes that the plan which has been tried in River Forest of giving motion pictures to pupils of the public schools in the summer time, is an excellent one, which should be adopted in Joliet. He adds, however, that in the summer time there are so many out-door recreations and pastimes that there is not so much danger of the children attending poorly selected shows as in the fall, winter and spring.

The Princess Theater, at Canton, was closed for two weeks. During this time it was repainted and redecorated and new fireproof doors and curtains installed.

The Liberty Theater, of Quincy, has been incorporated, with a capital stock of $2,500, to own and operate moving picture theater. The incorporators are: T. Leslie Bradburg, W. W. Fields and George H. Wilson.

Manager Alger, of the airdome at Urbana, has added A. A. Harding's twenty-one-piece band as a regular Thursday night feature. This band has an excellent reputation throughout the state and is a good attraction for the picture show.

The contract for the new theater in Champaign, which will be operated by B. H. Cooper, has been let. The building of which it will form a part will cost $40,000. The front will be of rough mat brick, trimmed with cream colored terra cotta. Steel and concrete will be used in the construction of the theater, which has a round space of 44 x 132. It will seat 600 persons. For the ventilating system two-horsepower fans will force air from the rear of the theater, down through ducts that pass under the aisles. At each row of seats steel six-inch tubes branch from these concrete ducts and open under the seats. This air will be cooled in the summer and heated in the winter. The decoration will consist of seven handsome panels on each side of the auditorium.

J. N. Petrea has sold the Star Theater at Watseka to C. L. Eastburn, who has taken charge. Eastburn contemplated engaging in the undertaking business, but will give up the idea.

F. H. Andres, manager of the Fashion Theater, at Chicago Heights, and E. J. Miller, of Blue Island, have purchased the Bijou Theater at Benton Harbor. Miller will manage the Benton Harbor house, while Andres will be resident manager of the Fashion. The firm has sold its Lyric Theater, at Blue Island, to Fitzpatrick & McElroy.

Charles Boeschenstein, prominent in Illionis politics, has been elected president of the Edwardsville Investment Company, which controls the Wildey Theater Building in Edwardsville.

The Star Theater, at Rockford, is conducting a popular young ladies' contest, with a trip to the East as a capital prize.

S. M. Farrar, manager of the Colonial, at Eldorado, opened the new house July 10. The Rex production, "The Dragon's Breath," was featured. The announcement of this picture was very well set off by a panel in which two stock cuts of dragons were used. The building is 50 x 120, and will seat 620 persons. A ten-cent admission is secured for three-reel performances.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

THE Garland Motion Picture Company was forbidden to give its show in Brown's Opera House at Perry, Mich., because the place is on the second floor. The inspection of houses in Michigan by the state fire marshal is becoming more rigid. Reports from Lansing were that out of 63 inspections but twelve licenses were granted. Fire Marshal Wolfe recently was at Holland, where two houses were ordered to make important changes. There are about 385 picture houses in the state and the inspection must be made so that all can obtain licenses by August 15.

The City Commission of North Yakima, Wash., has appointed a Board of Censorship for moving picture and vaudeville houses. It consists of Rev. Alfred Lockwood, rector of St. Michael's Episcopal church; A. A. Davis, city superintendent of schools; Fred Schaefer, moving picture theater proprietor; Mrs. W. L. Lemon, of the Woman's Club, and Miss Marie Lindgren, general secretary of the Young Woman's Christian Association. Pictures will be investigated after complaints have been filed with the mayor. The appointment grew out of objections filed to crime and violence scenes.

Three picture houses in Butte, Mont., the Orpheum, Ansonia and American theaters, have raised their prices to fifteen cents from 6 to 11 o'clock in the evening. The matinee prices will be five cents for children, and ten cents for adults. Box seats will be twenty-five cents.

Petitions signed by members of the various churches in Fenton, Mich., were filed with the Common Council asking that moving picture theaters be closed on Sunday evenings. The council cited the recent case of a Lansing photoplay manager whose house was closed on Sunday by the council, and who won a victory when the Supreme Court decided the council had no right to do so. The Fenton council refused to order the closing.

Films of the National Turnfest at Denver, Colo., were made by B. F. Strackmann, cameraman for the Pathe Weekly. The United States Motion Picture Company, of Denver, also took some pictures that were sent to the Animated Weekly.

The World's Best Photoplay Production Company is reported to be contemplating making a summer location near Trinidad, Colo. There are many good settings there and metropolitan street scenes could be taken when necessary. A. Maxwell Toffler, president; Clarence Rhorbaugh and Walter Gahle, scenario editor, were recent visitors to Trinidad.

Solomon and David Newberg have sold the Lyric moving picture theater at Crookston, Minn., to Simmons & Snyder.

J. V. Bryson, of Minneapolis, Minn., has issued a circular to exhibitors in the Northwest that his company will release a Northwestern service, to be known as the Gopher Review, which will feature

Minneapolis and other Northwestern pictures. The first poster announces views of Minnehaha Falls, St. Anthony Falls, Longfellow Gardens, the North High School fire, the Memorial Day parade, the baby show and the big flouring mills. The latter are Minneapolis pictures.

C. D. Adams is now manager of the Gem Theater at Owantonna, Minn.

The East Side High School in Minneapolis has purchased a moving picture machine, to be used in teaching chemistry, physics, botany and physiology.

It is reported the moving picture operators of Racine, Wis., will affiliate with the Trades and Labor Council of that city.

Eugene Levy, of Seattle, Wash., president and managing director of the Eugene Levy Greater Amusement Enterprises, controlling the Melbourne and Circuit theaters, and Grand Opera House in Seattle, and theaters in Tacoma, Spokane, Portland and other coast cities, has returned from a three-weeks' trip to California, made in company with Harry R. Rand, Western representative of the Mutual Film Company. The purpose was to book new feature pictures and to look at several productions that had not been released.

Helson & Maher have opened a picture show at Atwater, Minn.

The lower house of the Wisconsin Legislature refused to concur in the bill that gave the Wisconsin Industrial Commission the right to regulate moving picture shows. The bill was passed by the Senate, but owing to the action of the lower house, it died a natural death.

G. Rosenbaum is said to contemplate erecting a $75,000 moving picture theater at Grand Rapids, Mich.

A resolution to create a "Standing Room Only" sign ordinance in Seattle was opposed by managers of the photoplay theaters. The proposed ordinance provided that when all the seats are taken and fifteen people are standing in the foyer, the sign shall be displayed. The managers contended that a change of the entire audience is necessary every eighty minutes, and this would be impossible, if they had to depend on the outside crowds coming in at one time.

The North American Motion Picture Company had a couple of cameramen near Ogden, Utah, taking pictures of the "Railroad Over the Sea" on the Ogden-Lucien cut-off.

C. A. Marshall, proprietor of the Lyceum Theater, at Duluth, Minn., contemplates erecting a new theater near Fifth avenue, West, which will be used for traveling attractions and leave the Lyceum for photoplays.

Leach & Taylor, of Perry Mich., have notified the state fire marshal's department that they will close their moving picture theater, as they are unable to comply with a rule of the department that all chairs must be fastened to the floor. The hall is used occasionally for dancing, and rather than discontinue these events, the photoplays have been eliminated. The fire marshal's department has asked the attorney-general for an opinion as to whether it will be possible to require carnival companies and other tent shows operating moving picture machines to provide stationary chairs. The fire marshal contends that many accidents in picture shows are due to the fact that chairs are not securely fastened. If this rule applies to tent shows most of them will be put out of business.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

THE Delphus Hippodrome is the name of the new airdome which has been constructed at the rear of the Delphus Theater in Carthage, Mo., operated by I. P. Williams and Joseph Logan.

Des Moines, Iowa, is assured of two new moving picture houses and the construction of two more is proposed. O. P. Herrick is erecting a new photoplay house in Highland Park, and J. Miloslowsky is remodeling the building at 607-9 Locust street, to be used for the Palace Theater. It will cost him $25,000. C. Christey has been negotiating for two sites in the downtown district to be turned into photoplay houses.

Walter A. Gardner, of Chicago, field secretary of the National Indoor Games Association, has been at Marshalltown, Ia., investigating the different branches of indoor sports. In all the cities the moving pictures were viewed with a view to ascertaining whether pictures are being shown which might prove harmful to the young.

Moving picture men of Independence, Kansas, filed a petition with the city council asking that they be allowed to operate their theaters on Sunday. However, when the photoplay men saw a delegation of church people file in the city council chamber, they withdrew the petition, declaring they did not wish to antagonize members of the various churches.

J. F. Swain has sold the Alamo Theater at New London, Iowa, to E. W. Livingston, of Wayland, Iowa.

The Toledo Hippodrome Company, of Toledo, Ohio, has been incorporated, with a capital stock of $10,000, to conduct moving picture shows. The incorporators are Jasper R. Ford, Ray Sawtelle, Benjamin F. Key, Walter G. Kirkbride and M. L. True.

Dr. England is opening a moving picture show in the Spear Building, at St. Bernice, Ind.

The Johnson Building, on South Limestone street, Springfield, Ohio, probably will be occupied by a moving picture show soon.

MIDWEST SPECIAL SERVICE.

LOUISVILLE.

THE Walnut Theater, Louisville, will shortly open as a moving picture theater, according to a recent announcement. The Gus Sun Theatrical Company, of Cincinnati, is the power behind the project, it is said. Twenty-five and fifty cents will be the fees, and the way in which this announcement is received by the Louisville public will be watched with a good deal of interest by exhibitors and others interested in the business. It is the plan of the Sun people to show only high class feature films, running from five to seven reels in length. This also is an innovation in Louisville. Whether the public prefers the lengthy subjects to the short single reels has been a subject of discussion among exhibitors for some time, and the reception accorded the Walnut policy will be noted carefully. Women as ushers, cashiers, ticket-takers and other employees will be a feature, and about the only man around the theater will be the manager. The attaches will be attired in natty uniforms.

The Avenue Theater, which has been a moving picture house for some time past, has been turned over to the lessors by Morton Shaw, who has held the lease and operated the photoplay house. The old theater is to be converted into a five and ten-cent store, according to an announcement recently made.

Moving pictures are to be made of the 1913 convention of the National Paint, Oil and Varnish Association, according to an announcement by its officers. The meeting is to be held in Minneapolis the latter part of September.

"Quo Vadis," the coming of which has been eagerly awaited by the Louisville public, is to be shown at B. F. Keith's Louisville house some time in August, according to Manager James Weed.

"The White-Gloved Band," a Gaumont production, has been one of the best of the week in Louisville.

The new Hippodrome Theater, on which work has begun at Lexington, Ky., will be a combined vaudeville and moving picture house, it has been announced by L. H. Ramsey, head of the operating company. Ten, twenty and thirty cents will be the admission prices. It is likely that Kinemacolor will be shown, either constituting the moving picture section of the act, or being put on in addition to the black and white pictures. September 8 has been set as the opening date for the theater. The house will be 60 by 130 feet in size, and will contain a balcony, in addition to the main floor and the numerous box seats. A seating capacity of 1,000 will be available.

The Arcade Theater, of Paducah, Ky., recently staged a baby contest that aroused high interest in the Western Kentucky city. All white babies were eligible for a small admission fee, which paid only for the film used in making the motion pictures of the babies. The parents were allowed to retain the film on which their baby appeared, following the contest. The judges saw only the film, and the prizes were awarded from the pictures, instead of from the originals, as is usually the case. The parents and friends of the contestants turned out en masse for the unique contest, and the film was fully as attractive as any others shown in Paducah for some time.

The management of Bluegrass Park, near Lexington, Ky., has decided to make the pleasure resort as attractive as possible and accordingly has installed an airdome.

Clarence Meisburg and Edwards Vivion are the new owners of the Melba Theater, of Harrisburg, Ky. J. Hal Grimes, the former proprietor, will give his attention to other business interests. The new managers will enlarge the theater and beautify it in various ways, according to plans.

The Elkhorn Amusement Company has been formed at Lexington, Ky., with a capitalization of $500 to operate moving picture theaters and other amusements. C. L. Williamson, R. J. Wade and S. P. Beard are the incorporators and chief stockholders of the new company.

The National Moving Picture Company, of Louisville, has announced that negotiations are practically concluded whereby the corporation will take over a Fourth Street location and erect a house with a seating capacity of 2,000. Work will begin as soon as the present occupant vacates. The exact location of the site has not been disclosed, officers of the Company fearing complications by a premature announcement.

With trading stamps of all kinds enjoying a popularity in Louisville amounting to almost a craze, David Levinson, manager of the Novelty Theater, has taken up stamps, using them two days a week. Wednesdays and Fridays have been designated as the afternoons on which stamps will be given to lady patrons. A dollar's worth, or ten of the stickers, will be given with each ten-cent admission ticket.

The Sycamore airdome went out of existence a week after birth, finding business in the residential section rather slim. A. C. Winston was the owner of the airdome, which was located at Third and A Streets. Mr. Winston has left Louisville, intending to enter the business elsewhere.

The old Avenue has closed for once and all, unsentimental contractors being busily engaged in converting the old amusement house into a five and ten-cent store. The Avenue is Louisville's oldest show house, with the possible exception of Macauley's Theater. During the past year the Avenue has been a moving picture theater, and has raked in the shekels more briskly than for some time in that role. The passing of the theater caused general regret.

The Star Theater, of Elizabethtown, Ky., has established a novel precedent by closing down for the month of July. Should August continue unpleasantly hot, the theater may also be closed for that month. Many of Elizabethtown's residents left for the summer early in July, and the management decided to suspend operations for a time for that reason. This plan will hardly meet with favor in larger cities, however, where expenses are heavier and business is not so greatly affected by the exodus of vacationists.

Campbellsville, Ky., is to have a moving picture theater shortly. That town was overlooked for a long time by exhibitors, but citizens have decided to enter the business themselves. J. R. Strother, S. D. Ward and Raymond Hamilton have leased quarters and will open in a few days.

Contracts have been awarded for work on the new Hippodrome Theater, of Lexington, Ky., and the actual construction work will be begun as soon as the excavation is completed. L. H. Ramsey, who will have the management of the theater, hopes to have it completed in time for the Bluegrass Fair which takes place in Lexington early in September. The Hippodrome will have a seating capacity of 1,000. The house will cost $25,000.

J. A. Needham, owner of the Lyric Theater, of Pineville, Ky., has sold that house to John Leman. Mr. Needham will retire from the amusement field for a time. The policy of the Lyric, of showing only moving pictures, will be maintained by Mr. Leman, who is a newcomer in the field.

The new Princess Theater opened at Mayfield, Ky., recently, under the management of William E. Grau. An automatic orchestrion is a feature of the theater, giving the effect of a full orchestra. The Princess was erected for a moving picture theater, being one of the few houses in the smaller cities of Kentucky which is especially adapted to the business. Mr. Grau established the Band and Rex Theaters at Hopkinsville, Ky., both of which made successes.

J. P. Masters, of Bowling Green, Ky., recently abandoned the bachelor life he had been leading, wedding Miss Willie Rector, also of Bowling Green. Mr. Masters operates both the Columbia and Elite theaters in Bowling Green, and has the reputation of being one of the cleverest exhibitors in the business. He is probably the only exhibitor in Kentucky who issues weekly programs, covering attractions in both houses for the next week. The couple left on a short honeymoon following the ceremony and will be at home to friends in Bowling Green late in July.

"The Tiger Lily," a Vitagraph feature, proved a good drawing card at the Orpheum Theater, Louisville, recently.

With a capitalization of $20,000, the Lexington, Ky., Theaters Company has been incorporated. W. S. Herndon, Frank Christian, and L. A. Ramsey are interested in the new company, which will operate a string of moving picture houses, according to plans.

A transformation that excited much interest was that announced by N. A. Michelson, of Cincinnati, Ohio. Mr. Michelson has arranged to convert a former undertaking establishment on West Sixth Street into a moving picture theater. Architects are at work on the plans for a house with a seating capacity of 1,000. Mr. Michelson recently purchased the property for $12,500.

G. D. CRAIN, JR.

BUFFALO.

VILLAGE President Fred. W. Case, of Fredonia, N. Y., has been instructed by the board of trustees of that place to proceed no further in regard to enforcing the moving picture ordinance recently adopted by the trustees, which prohibited exhibiting moving pictures on Sunday, under penalty of $25 fine for each offense. The members have been advised by an attorney that it is doubtful whether the law can be enforced.

Manager A. R. Sherry, of the New Lyric Theater, Buffalo, which features moving pictures and vaudeville, recently furnished several free acts for a benefit performance at the Majestic Theater. The house was donated by Manager John Laughlin. The money went to the families of the thirty or more victims of a recent explosion at the Husted Milling Company's plant, Buffalo.

A recent Canadian report says, in part: "The Methodist Church of the Dominion of Canada has gone into the moving picture business, and hopes eventually to possess a chain of 'theaters' in all principal cities from the Pacific to the Atlantic. Many prominent citizens of Vancouver have foreseen the good brought about by the exhibition of the missionary department's series of films, with the result that they are desirous of having a permanent picture house in their city, in which they could present their own films, both humorous and educational. The proposition has taken such a firm hold that an option on a site has been obtained, on which it is proposed to erect a $100,000 building, which will also serve for institutional purposes. Should the expectations of the promoters be realized, other buildings of a similar nature will be erected in other centres."

Manager Charles Bowe recently showed at Keith's Columbia Theater, moving pictures of the reunion at Gettysburg. Several Buffalo veterans were represented in the pictures.

The Colonial Theater, of which President Wolff is manager, is located on Main street, Rochester, in the heart of the business section. The house has four first-run films every day. Mr. Wolff was a State delegate to the New York Convention of the Moving Picture Exhibitors' League of America. He was also a member of the advisory board of the exposition. "The theaters of Rochester are showing the best pictures in the country," said Mr. Wolff, "yet there isn't a house here that is charging more than 5 cents admission. Rochester is in a rut so far as low admissions are concerned, but we hope to improve conditions soon."

W. Edward Seybel has been manager of the branch of the General Film Co., at 158 Main street, East Rochester, since February. His appointment came under the new regime of that company. "Our Rochester business has shown a steady increase," said Mr. Seybel, "and our company has more customers than ever before. There are forty-four moving picture houses in Rochester and business is good. This city is a leader so far as first-runs are concerned. The quality of the shows is first class."

The General Film Co. will shortly open a distributing station in Syracuse. The poster departments recently opened in Buffalo, Cleveland, Cincinnati, Chicago and New York by this company have proved such a benefit to customers that a similar department will be opened in Rochester. Additional space will be used for that purpose.

In November the Happy Hour moving picture theater will be opened on St. Paul street, Rochester, by Manager Curtis. The house will have a capacity of 3,000.

An airdome, with a capacity of 3,000, has been opened in the central business district of Rochester.

The largest type of Wurlitzer organ has been installed in Fitzhugh Hall, a moving picture theater on South Fitzhugh street, Rochester, and is proving a great attraction. Charles Sherwood is manager of this house.

The Lincoln moving picture theater, 700 Jay street, Rochester, has been improved by the addition of a large balcony. Harry Wick, manager of this house, is well known among moving picture men in that city. Hundreds of children are included among the patrons of his theater. Mr. Wick is noted for continually introducing novelties at his house. Not long ago when he presented "Alkali Ike's Home Coming," he wanted to add realism to the part of the scene showing the hero welcomed by the village musicians. Mr. Wick hired a band for the occasion at a considerable expense. When the picture of the band serenading "Alkali Ike" appeared, the real band, concealed behind the curtain, struck up a lively air, and Mr. Wick found his spectators aroused to great enthusiasm.

Edison's Talking Pictures have closed at the Temple Theater, Rochester.

The demand by the Rochester people for its shows, has warranted Gordon's moving picture theater, the largest in that city, to remain open during the summer months.

Riel's Film Follies is the name of a moving picture show given in a tent at Sea Breeze, N. Y.

Pictures of the Elk's parade and other features of the B. P. O. E. convention, were taken in Rochester recently by the Yale Feature Film Co.

Manager W. A. Callahan, of the Hippodrome moving picture theater, Rochester, recently used his presence of mind to advantage. It was during the Elks' automobile parade in that city. Addressing his patrons, he stated that the house would be closed till after the parade. The theater, which was packed, was emptied in a short time, and before the fire apparatus arrived, for a blaze in the hallway on the third floor of the Liberty Building, in which the Hippodrome is located. The fire did not prove serious.

The Rudolph Wurlitzer Manufacturing Co., of Martinsville, near Buffalo, was recently inspected by a large party of moving picture men of the United States and Canada.

Moving pictures and vaudeville will be featured at the Lafayette Theater, Buffalo, which was bought recently by Morris Slotkin and Jacob Rosing, for about $250,000. The house will be ready for these programmes about January 1st, after extensive improvements are made.

Moving pictures and vaudeville are being featured at the Rustic Theater, at Olcott Beach, a few miles from Buffalo. This is the first season for moving pictures at the Rustic, and on account of being in the open air the moving picture part of the programme will be given evenings only.

Free moving pictures are shown every evening in the airdome at Carnival Court, a popular amusement resort in Buffalo.

A recent report from Toronto, Ont., says: "That moving picture shows are an asset to a business district, because they centralize business in the retail stores, was an argument which secured for Frederick Burgess a reduction of $50 a foot in assessment on his property at 36 Langley avenue, Toronto, from the Court of Revision here recently."

BILLY BISON.

NEW ENGLAND AND CANADA.

CHARLES HARPOOT, owner and manager of the Jewell Theater, Lowell, Mass., finds business very good. In fact, trade is really too brisk, and on this account, Mr. Harpoot has purchased land on the corner of Tremont and Merrimack Streets, upon which he is building a theater that is to be thoroughly modern, fireproof and up-to-the-minute in every way. The new house will have a seating capacity of about 1,200 on the ground floor, as no balcony is being built. Mr. Harpoot's plans call for a lobby that will be 27 feet wide and 50 feet deep. The old Jewell Theater will be closed when the new Jewell opens to the public, which should be by Labor Day, provided no unforeseen delays hold things up. Mr. Harpoot has a prominent location for his theater, just opposite his old house, and feels that he will retain his former trade and add to it. The Jewell will open as a moving picture and illustrated song house; no vaudeville will be offered. Mutual service has already been contracted for from the Boston offices of that corporation. Mr. Harpoot knows his business, and knows the conditions of the trade in Lowell, and should have no difficulty in making good on his new venture which will cost him $40,000, or very near to that figure.

The Gem Theater, Peaks Island, near Portland, Me., has decided to change its policy of musical comedy attractions, which policy has been in vogue for several seasons. The Gem is now offering a good quality of Mutual service and seems to be thriving on it. The house is a very popular one and does a real capacity business during the vacation season.

Manager Charles H. Davenport reports that his new house at Houlton, Me., is now nearly ready and hopes to open it next week. Mr. Davenport's house should do well with its photoplay programs, as from all accounts, it is the best theater in Houlton.

The Universal Film Exchange of New England, has moved its booking and shipping departments into the new Walker-Gordon Building, 1106 Boylston Street, Boston. This is the same building in which the Mutual Film Corporation is located. The Back Bay, Boston's fine residential district is now a real moving picture center, due to the fire laws, which make it difficult for a film exchange to secure satisfactory headquarters in the downtown section.

Moxley Blumenberg, president of the Maine State Branch of the Exhibitors' League, reports that his branch is bound to be a live-wire organization with a steadily increasing membership. To this end, Mr. Blumenberg has sent to each exhibitor in his state, who is not yet a member of the league, a letter, requesting every non-member to immediately make application for membership. Mr. Blumenberg declares that the Maine branch is going to total 100 members in the very near future and everyone who knows the latter's methods, is sure to believe the statement. Mr. Blumenberg is greatly interested in the progress of his organization and will leave no stone unturned to "put it across." The Casco Theater is proof of Mr. Blumenberg's ability to make good, as this house is a prosperous photoplay house, run on high standard basis. Every Maine exhibitor should see that he joins this branch! Get busy boys, it's for your own benefit!

The large delegation of Maine exhibitors that attended the big New York Convention, all swear they had the time of their lives, to say nothing of learning much of practical use to them, in a business way. You must hand it to the Maine bunch—they arrived with much eclat! Mr. Hiram Abrams, National vice-president of the League, piled his large automobile with the Maine delegates, who had one fine joy-ride from Portland to New York.

Mr. N. Menasse, manager of the Empress Theater, Edmonton, Alta, reports excellent business at his beautiful theater. The Empress has been open since the first of last December and created much interest as being one of the finest theaters in all Canada, built expressly for the exploitation of photoplays. Mr. Menasse has a seating capacity of nearly 900, and the house cost well over $100,000. There are about twelve theaters of importance in Edmonton, all showing photoplays, and the Empress is known as the queen of them all.

The "Quo Vadis?" pictures stay on at the Tremont Theater, Boston, without any loss of interest, even though the weather is very warm. Many Boston people who have seen these reels claim them to be the best and most effective products of the art of motion photography. For the four weeks the pictures have been shown at the Tremont Theater, the house has been filled all the time.

The Salem Square Swedish Church property at Worcester, Mass., has been sold to Mr. Thomas A. Gannon. The price paid is said to have been $70,000, and it is reported that this Congregational Church will be converted into a playhouse, or torn down, and a modern vaudeville and moving picture theater erected on the site. The location is a good one for a theater of this kind.

Every one sincerely interested in the advancement of motion pictures will be interested in the following. On July 9, for the first time in any settlement house in Boston, moving pictures were exhibited at the Elizabeth Peabody House, on Charles Street. Though the house had its official opening last March, the first formal business session was not held until this week. The pictures were an added attraction, arranged by Mr. Henry C. Green, and it is planned to repeat these shows at regular intervals throughout the year. The officials of the house plan to hold these entertainments regularly and to charge a purely nominal fee for admission. A unique feature of the Elizabeth Peabody House is the fact that it is the only settlement house in Boston, equipped with a miniature theater. It is believed now that one settlement house has shown the way, others in different sections of Boston will follow suit in the matter of entertainment. However, not all of them have the advantages with which the Peabody House is equipped. The little theater seats 300 people and because of its recent construction, it is wholly fireproof. New programs of pictures will be shown three times each week. Surely this is a great triumph for the photoplay. Not so very long ago, these columns bore witness to the fact that these very settlement houses were saying all kinds of bad (and untrue) things of moving pictures in general. This was due mostly to ignorance, which is now evidently corrected.

Moving picture men ranged their cameras last week on $3,000 worth of burning salmon on the Commonwealth Flats, South Boston, Mass., where the Federal Government was destroying the fish because it was below the pure food law standards. There were 984 cases in all of Alaskan salmon. The burning was done by Deputy U. S. Marshal Bancroft.

This week a statement of payments made to legislative counsel and agents was filed with the Secretary of the Commonwealth of Massachusetts. This refers to moneys paid in the interests of bills presented to the "session of legislature just concluded. It cost the Boston Moving Picture Operators' Union $300 to lose their bill providing that no person shall be licensed to run a moving picture machine unless approved by those previously licensed. The full details of this bill, that was finally vetoed by Governor Foss, have appeared in these columns. The money was paid by the Union to William C. Franke, its business agent.

Showmen at Revere Beach, Mass., evidently are having their troubles, and the exhibitors are getting a full share of it. This week, a hearing by the board of Selectmen of the town was held, at which the proprietors of amusement resorts charged that police officers were foisted upon them and that they were forced to agree to most unreasonable demands for free tickets. Mr. Clarence A. Warren, of the Crescent Garden Amusement Company, which operates a large moving picture and vaudeville theater, stated that many people had applied at the theater with cards from Selectman Bruno Hartung. Mr. Warren said that these people had been admitted, but that this proceeding was irregular and unbusinesslike and in the future, these cards would not be honored. Several other photoplay theater owners testified along these same lines and Selectman Bruno Hartung was free to admit that many children came to him, asking for tickets and he stated that he believed they were entitled to have some amusement in theaters which do not pay half what they should for the privilege of doing an immense business. He declared that the theaters could well afford to give the children a chance and that he was in favor of getting them as many free tickets as possible. Mr. Hartung has the virtue of frankness at any rate! However, if the theaters do not pay a large enough license, why not have the amount increased in a lawful way? Just because the houses are doing an "immense business" (which they are not), there can be no reason for forcing the managers to "come across" with passes to satisfy Mr. Hartung's love of the little folks. If the Selectman has the children's interests so much at heart, he should open a theater of his own and run it free to all.

Messrs. Schultz and Green announce that they have acquired the opera house at Stockholm, Maine, which will be operated as a photoplay house, with Mutual film service. This concern is very much alive and has a money maker in the Perry Theater, Presque Isle, Maine.

The Star Theater, Boston, has purchased a Power's Cameragraph, No. 6-A, from the R. D. Marson Moving Picture Company, and Manager Hugh O'Neill reports perfect satisfaction. The star is a firm believer in Power's and always buys that same make of machine.

Mr. J. H. Kimball, representing the Eastern Theaters Company, announces that he has contracted for five reels of Mutual service, with three changes each week, for the Art Theater, Orange, Mass. Mr. Kimball states that this house is doing very well and that Western features and comedies are the most popular with the Art Theater's trade.

From Winnipeg, Man., comes a story to the effect that Mr. Walter Morrison, a millionaire mine owner of that city, has decided to become a vaudeville and moving picture theater magnate and, with this end in view, is about to buy the control of a large number of theaters.

On July 7, Manager Joseph A. McConville, of the New Portland Theater, Portland, Me., inaugurated a summer policy of straight photoplay programs. Kinemacolor service and feature films are to be used, and Mr. McConville is confident that his audiences will like his change of policy.

Mr. E. S. Donnellan is now installed as manager of the Orpheum Theater, Vancouver, Canada, after an absence from that city of over five years. Mr. George F. Case, former manager of the Orpheum, was forced to leave Vancouver in the interests of his health. This house is one of the finest in Vancouver, and offers talking pictures and vaudeville acts, to good business.

The Bijou Theatre, Vancouver, has reopened after a thorough overhauling. This work cost about $25,000, and the Bijou is now a model theatre, giving straight programs of photoplays.

Mr. B. F. Keith, the monarch of vaudeville, gets up against a tough proposition now and then, and the Lynn Theater, Lynn, Mass., proved to be one of them. Mr. Keith has tried for about two years to make this house show a profit, with vaudeville and pictures, but with little or no success. On this ac-

(Continued on page 550)

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JULY 28th, 1913.

BIOGRAPH—The Vengeance of Galora (Drama)	
EDISON—The Greed of Osman Bey (Drama)	1025
KALEM—The Girl and the Gangster (Special—2 parts—Drama)	1000
KALEM—The Flying Switch (Drama)	1000
LUBIN—The Widow's Wiles (Comedy)	400
LUBIN—Rastus Among the Zulus (Comedy)	600
PATHEPLAY—Pathe's Weekly No. 36 (News)	
SELIG—The Stolen Face (Drama)	
VITAGRAPH—Dr. Crathern's Experiment (Drama)	1000

TUESDAY, JULY 29th, 1913.

EDISON—The Bells (Drama)	1000
ESSANAY—The Call of the Plains (Drama)	1000
LUBIN—The Call of the Heart (Drama)	1000
PATHEPLAY—Curious Sea Creatures (Zoology)	
PATHEPLAY—Daily Doings in Manila (Edu.)	
SELIG—Henrietta's Hair (Comedy)	
SELIG—Borrowing Trouble (Comedy)	
VITAGRAPH—The Troublesome Daughters (Comedy)	1000

WEDNESDAY, JULY 30th, 1913.

EDISON—Grand Canyon of Arizona (Scenic)	400
EDISON—As the Tooth Came Out (Comedy)	600
ESSANAY—Bread Upon the Waters (Drama)	1000
KALEM—Birds of Prey (Drama)	1000
LUBIN—A Dash for Liberty (Special—2 parts—Dr.)	2000
PATHEPLAY—The Haunted House (Drama)	
SELIG—The Taming of Texas Pete (Comedy)	1000
VITAGRAPH—The Sixth Commandment (Drama)	1000

THURSDAY, JULY 31st, 1913.

BIOGRAPH—Those Little Flowers (Comedy)	
BIOGRAPH—Mr. Spriggs Buys a Dog (Comedy)	
ESSANAY—Tit for Tat (Comedy)	
ESSANAY—Through the Cumberland Mountains, Tenn. (Travel)	
LUBIN—The Fatal Scar (Drama)	1000
MELIES—It Happened in Java (Comedy-Drama)	1000
PATHEPLAY—Pathe's Weekly No. 37 (News)	
PATHEPLAY—The Call of the Blood (Drama)	
SELIG—Man and His Other Self (Drama)	1000
VITAGRAPH—When Society Calls (Drama)	1000

FRIDAY, AUGUST 1st, 1913.

EDISON—The Red Old Hills of Georgia (Drama)	1000
ESSANAY—Such is Life (Comedy)	
ESSANAY—His Wife's Friends (Comedy)	
KALEM—Hoodooed On His Wedding Day (Comedy)	
KALEM—The Wonders of the Briny Deep (Zoology)	
LUBIN—The New Gown (Drama)	1000
PATHEPLAY—A Study of Bird Life (Zoology)	
PATHEPLAY—Monte Carlo (Monaco) (Travel)	
PATHEPLAY—The Springtime of Life (Special—3 parts—Drama)	
SELIG—Through Another Man's Eye (Drama)	1000
VITAGRAPH—Courage of the Commonplace (Drama)	1000

SATURDAY, AUGUST 2nd, 1913.

BIOGRAPH—When Love Forgives (Drama)	
BIOGRAPH—The Monument (Drama)	
EDISON—The Robbers (Drama)	1000
ESSANAY—The Tenderfoot Sheriff (Drama)	1000
KALEM—A Virginia Feud (Drama)	1000
LUBIN—The Message of the Rose (Drama)	1000
PATHEPLAY—Where Clouds and Mountains Meet (Travel)	
PATHEPLAY—Colombo, Capital of the Island of Ceylon (Travel)	
VITAGRAPH—The Intruder (Special—2 parts—Dr.)	2000

ADVANCE RELEASES.

MONDAY, AUGUST 4th, 1913.

BIOGRAPH—The Widow's Kids (Comedy)	
BIOGRAPH—Cupid and the Cook (Comedy)	
EDISON—The Substitute Stenographer (Third of the "Kate Kirby's Cases" Series) (Drama)	1000
ESSANAY—King Robert of Sicily (Special-2 part-Drama)	2000
KALEM—Intemperance (Drama)	1000
LUBIN—The Governor (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 38 (News)	
SELIG—The Granite Dells, Prescott, Ariz. (Travel)	500
SELIG—The Devil and Tom Walker (Drama)	500
VITAGRAPH—The Fortune Hunters of Hicksville (Comedy)	
VITAGRAPH—The Celestial Republic (Travel)	

TUESDAY, AUGUST 5th, 1913.

EDISON—Dolly Varden (Drama)	1000
ESSANAY—Homespun (Drama)	1000
LUBIN—Getting Married (Comedy)	400
LUBIN—Roses for Rosie (Comedy)	600
PATHEPLAY—The Love Letter (Comedy)	
SELIG—The Mansion of Misery (Drama)	1000
VITAGRAPH—A Faithful Servant (Drama)	1000

WEDNESDAY, AUGUST 6th, 1913.

EDISON—The Romance of Rowena (Comedy)	1000
ESSANAY—Their Promise (Comedy-Drama)	1000
KALEM—Shipwrecked (Special-2 part-Drama)	2000
PATHEPLAY—Grand Canyon of New York—Ausable Canyon (Scenic)	
PATHEPLAY—With the Natives of New Zealand (Manners & Customs)	
SELIG—The Stolen Moccasions (Drama)	1000
VITAGRAPH—The Late Mr. Jones (Comedy)	1000

THURSDAY, AUGUST 7th, 1913.

BIOGRAPH—Under the Shadow of the Law (Drama)	1000
ESSANAY—The Incriminating Letter (Comedy)	
ESSANAY—An Intimate Study of a Mole (Edu.)	
LUBIN—The Camera's Testimony (Drama)	1000
MELIES—Snapshots of Java (Scenic)	1000
PATHEPLAY—Pathe's Weekly No. 39 (News)	
PATHEPLAY—When a Woman Wastes (Drama)	
SELIG—The Galloping Romeo (Comedy)	500
SELIG—The Grocer's Revenge (Comedy)	500
VITAGRAPH—The Penalties of Reputation (Comedy-Drama)	1000

FRIDAY, AUGUST 8th, 1913.

EDISON—His Greatest Victory (Drama)	1000
ESSANAY—Rescuing Dave (Comedy)	
ESSANAY—Mr. Ryhe Reforms (Comedy)	
KALEM—The Hobo and the Hobble Skirt (Comedy)	
KALEM—Coney Island (Scenic)	
LUBIN—Her Husband's Wife (Comedy-Drama)	1000
PATHEPLAY—Genoa, Principal Port of Italy (Travel)	
PATHEPLAY—Mount St. Mickel (Architectural)	
SELIG—Miss "Arabian Nights" (Comedy)	1000
VITAGRAPH—A Gentleman of Fashion (Comedy)	1000
CINES—The House of Mystery (Special-2 part-Drama)	

SATURDAY, AUGUST 9th, 1913.

BIOGRAPH—The Reformers; or the Lost Art of Minding One's Business (2 part-Drama)	
EDISON—By Fire and Water (Drama)	1000
ESSANAY—Broncho Billy and the Navajo Maid (Drama)	1000
KALEM—The Alibi (Drama)	1000
LUBIN—When Tony Pawned Louisa (Drama)	1000
PATHEPLAY—A Woman's Way (Drama)	
VITAGRAPH—The Line-Up (Special- 2 part-Drama)	2000

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, JULY 27th, 1913.

CRYSTAL—College Chums (Comedy)
CRYSTAL—Belmont Stung (Comedy)
ECLAIR—He Poses for His Portrait (Comedy)
ECLAIR—The Third Thief (Comedy)
REX—The Actor (Drama)

MONDAY, JULY 28th, 1913.

IMP—The Stranger (2 parts—Drama)
NESTOR—The Proof (Drama)
GEM—Stars in My Crown (Drama)

TUESDAY, JULY 29th, 1913.

101 BISON—Robinson Crusoe (3 parts—Drama)
CRYSTAL—The Paper Doll (Drama)

WEDNESDAY, JULY 30th, 1913.

NESTOR—Comrades (Drama)
POWERS—While the Children Slept (Comedy-Drama)
ECLAIR—Soul to Soul (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 73 (News)

THURSDAY, JULY 31st, 1913.

IMP—Lord Barry's Low Acquaintance (Comedy)
REX—The Power of Heredity (Drama)
FRONTIER—A Hasty Jilting (Comedy)

FRIDAY, AUGUST 1st, 1913.

NESTOR—His Friend the Undertaker (Comedy)
POWERS—Fate and Three (Drama)
VICTOR—In After Years (Drama)

SATURDAY, AUGUST 2nd, 1913.

IMP—That Chinese Laundry (Comedy)
IMP—Funny Fancies by Hy. Mayer (Novelty)
101 BISON—The Cave Dweller's Romance (2 parts—Dr.)
FRONTIER—A Brand from the Burning (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 3rd, 1913.

CRYSTAL—What Papa Got (Comedy)
CRYSTAL—Her Little Darling (Comedy)
ECLAIR—Grease Paint Indians (Comedy)
ECLAIR—Holy Cities In Japan (Edu.)
REX—Civilized and Savage (Drama)

MONDAY, AUGUST 4th, 1913.

IMP—'Lizbeth (Drama)
NESTOR—The Second Home Coming (Drama)
GEM—Bob's Baby (Comedy)

TUESDAY, AUGUST 5th, 1913.

101 BISON—The Death Stone of India (Three parts Drama)
CRYSTAL—A Child's Influence (Drama)

WEDNESDAY, AUGUST 6th, 1913.

NESTOR—Mona (Drama)
POWERS—The Village Blacksmith (Drama)
ECLAIR—The Honor of Lady Beaumont (Two parts Drama)
UNIVERSAL—The Animated Weekly No. 74 (News)

THURSDAY, AUGUST 7th, 1913.

IMP—A Modern Romance (Comedy-Drama)
REX—When the Prince Arrived (Drama)
FRONTIER—Masquerading in Bear Canyon (Comedy-Drama)

FRIDAY, AUGUST 8th, 1913.

NESTOR—The Girls and Dad (Comedy)
NESTOR—Almost a Rescue (Comedy)
POWERS—The Heart of a Heathen (Two parts-Drama)
VICTOR—Nature's Vengeance (Drama)

SATURDAY, AUGUST 9th, 1913.

IMP—The Cook Question (Comedy)
IMP—Adventures of Mr. Phiffles, By Hy. Mayer (Novelty)
101 BISON—The Snake (Two parts-Drama)
FRONTIER—On the Ranger's Roll of Honor (Drama)

Mutual Film Corporation Current Releases

SUNDAY, JULY 27th, 1913.

MAJESTIC—The School Kids' Picnic (Comedy)
THANHOUSER—Willie the Wild Man (Comedy)

MONDAY, JULY 28th, 1913.

AMERICAN—The Scapegoat (2 parts—Drama)
KEYSTONE—Just Kids (Comedy)
RELIANCE—Below the Dead Line (Drama)

TUESDAY, JULY 29th, 1913.

MAJESTIC—The Toy (Drama)
THANHOUSER—Little Dorrit (Drama)

WEDNESDAY, JULY 30th, 1913.

BRONCHO—A Wartime Mother's Sacrifice (2 parts Drama)
MUTUAL—Mutual Weekly No. 31 (News)
RAMO—(Title Not Reported)
RELIANCE—Rosita's Cross of Gold (Drama)

THURSDAY, JULY 31st, 1913.

AMERICAN—Mission Bells (Drama) 1000
KEYSTONE—Prof. Bean's Removal (Comedy)
MUTUAL—(Title Not Reported)
PILOT—Loyal Hearts (Drama) 1000

FRIDAY, AUGUST 1st, 1913.

KAY-BEE—Banzai (2 parts—Drama)
THANHOUSER—In the Nick of Time (Drama)

SATURDAY, AUGUST 2nd, 1913.

AMERICAN—Single Handed Jim (Drama)
MAJESTIC—Tempesta (Drama)
RELIANCE—The Little Pirate (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 3rd, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

MONDAY, AUGUST 4th, 1913.

AMERICAN—When Chemistry Counted (Drama) 1000
KEYSTONE—Cohen's Outing (Comedy)
RELIANCE—(Title Not Reported)

TUESDAY, AUGUST 5th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

WEDNESDAY, AUGUST 6th, 1913.

BRONCHO—Jo Hibbard's Claim (Drama)
MUTUAL—Mutual Weekly No. 32 (News)
RAMO—(Title Not Reported)
RELIANCE—(Title Not Reported)

THURSDAY, AUGUST 7th, 1913.

AMERICAN—Golden Gate Park and Environs (Travel) 1000
KEYSTONE—The Riot (Comedy)
MUTUAL—(Title Not Reported)
PILOT—The Green-Eyed Monster (Comedy-Drama) 1000

FRIDAY, AUGUST 8th, 1913.

KAYBEE—The House of Bondage (3 parts-Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, AUGUST 9th, 1913.

AMERICAN—His Sister Lucia (Drama) 1000
MAJESTIC—(Title Not Reported)
RELIANCE—(Title Not Reported)

Exclusive Supply Corporation Current Releases

ADVANCE RELEASES.

MONDAY, JULY 28th, 1913.

DRAGON—The Bride of the Sea (Drama)

TUESDAY, JULY 29th, 1913.

GAUMONT—A Hair-Raising Affair (Comedy)

WEDNESDAY, JULY 30th, 1913.

SOLAX—The Coat That Came Back (Comedy)
GAUMONT—Gaumont's Weekly No. 73 (News)

THURSDAY, JULY 31st, 1913.

GAUMONT—A Resourceful Lathorio (Comedy)
GAUMONT—In the Land of Dates (Travel)

FRIDAY, AUGUST 1st, 1913.

SOLAX—When the Tide Turns (Drama)
LUX—Oh! Wat'er Wet Day (Comedy)
LUX—The Girl I Left Behind Me—Comedy)

SATURDAY, AUGUST 2nd, 1913.

GREAT NORTHERN—Title not reported.

ADVANCE RELEASES.

MONDAY, AUGUST 4th, 1913.

DRAGON—The Blindness of Courage (3 parts-Drama)

TUESDAY, AUGUST 5th, 1913.

GAUMONT—A Honeymoon Hoax (Comedy)

WEDNESDAY, AUGUST 6th, 1913.

SOLAX—The Heavenly Widow (Comedy)
GAUMONT—Gaumont's Weekly No. 74 (News)

THURSDAY, AUGUST 7th, 1913.

GAUMONT—Shooing the Wooer (Comedy)
GAUMONT—Up Mt. Blanc (Travel)

FRIDAY, AUGUST 8th, 1913.

SOLAX—Falsely Accused (Drama)
LUX—(Title Not Reported)

SATURDAY, AUGUST 9th, 1913.

GREAT NORTHERN—(Title Not Reported)

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AMERICAN	"The Adventures of Jacques"	Aug. 11
RELIANCE	"The Fight for Right"	Aug. 9
KAY-BEE	"The House of Bondage" (3)	Aug. 8
DRAGON	"The Blindness of Courage"	Aug. 4
KAY-BEE	"Banzai"	Aug. 1
BRONCHO	"A War Time Mother's Sacrifice"	July 30
THANHOUSER	"Little Dorritt"	July 29
AMERICAN	"The Scapegoat"	July 28
RELIANCE	"The Higher Justice"	July 26
AMBROSIO	"The Missionary's Sister"	July 26
KAY-BEE	"Flotsam"	July 25
BRONCHO	"Granddad"	July 23
RAMO	"Man and Woman"	July 23
BRONCHO	"Old Mammy's Secret Code" (3)	July 16
THANHOUSER	"Tannhauser" (3)	July 15
GAUMONT	"With Honor at Stake"	July 15
AMERICAN	"Truth in the Wilderness"	July 14
RELIANCE	"Ashes"	July 12
KAY-BEE	"The Banshee"	July 11
BRONCHO	"Heart Throbs"	July 9
KAY-BEE	"The Crimson Stain" (3)	July 4
THANHOUSER	"King Rene's Daughter" (3)	July 1
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14
BRONCHO	"The Sins of the Father"	Mar. 12
KAY-BEE	"The Lost Despatch"	Mar. 7
BRONCHO	"The Barrier"	Mar. 5
RELIANCE	"The Man from the Outside" (3)	Mar. 5

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To Proprietors of Mo

LOOK AT THESE FIGURES

Receipts at Grand Central Palace, Week July 7-12

MONDAY	$182
TUESDAY	236
WEDNESDAY	295
THURSDAY	364
FRIDAY	492
SATURDAY	580
TOTAL FOR SIX DAYS	$2,149

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Did you ever stop to consider the evolution of the motion picture and the progress it has made in the amusement business of the world? It has blazed a trail that has no ending. Do you ever think of the millions of capital that is being invested in this gigantic enterprise? Every year in your city magnificent, palatial theatres are being erected, so in short time the **smaller picture houses will have to go out of existence,** as you cannot compete with the big fellows and afford to pay motion picture trusts the money that they will ask of you shortly. In other words, the **smaller picture house** will be throttled by the monopolies. **What are you going to do about it?** There is only one solution to the question.

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screen, made of white paper, brilliantly illuminated so that a bullet piercing the screen causes the invention is that it is exactly the same as firing at living objects. This new, unique and fascinating the Forest, and other animated objects. All can be shot at, moving rapidly, as they do in life.

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(*Continued from Page* 543)

count the Keith interests have abandoned the Lynn Theater. It is now rumored that Marcus Loew will try his hand at the Lynn Theater, starting August first, with brand of vaudeville and pictures.

Mr. J. J. O'Neil, manager of Lakewood Park, Milford, Conn., states that his summer season is opening up in good shape, and that the moving picture programs are doing their share to make business so good.

Keith's Theater, Pawtucket, R. I., which has been closed for the past two years, is now in the hands of painters. The house will reopen this fall as a photoplay theater, to be known as the Bijou.

The Ontario, Canada, Moving Picture Association is an active organization, trying to make conditions better for the exhibitors in that section. A meeting was held this week in Toronto, at which a good number of exhibitors were present. This league is trying to effect the appointment of a "Dominion moving picture censor board," so that any film shown in one province may be shown in another. At present, each province has a censor. This means that a reel may be "passed" for one province and its exhibition forbidden in another. Which, of course, makes for general confusion and continued trouble.

A new theater, to be devoted to vaudeville and photoplays, is now assured for Paris, Canada, as Mr. A. D. Campbell, of Brantford, Canada, has secured a site on Mechanic Street. The land has a frontage of 60 feet, and is 120 feet in depth. Plans are to be made immediately, and a first class theater is promised, to cost about $35,000.

The Attorney-General of Alberta, Canada, is on the job, and then some! This gentleman has called the owners of the Orpheum, Gem, Portola and Monarch Theaters before him, to answer to the charge of having violated the Sunday law. All of these are moving picture theaters. The preliminary hearings will be held in the police court before Inspector Raven. The writer has been told that nothing serious will come of this, as it is more in the nature of a test case than anything else. When the case is settled, exhibitors in this section will know just what they can do on Sundays, which they do not know, at present.

Mr. Lester Treffrey, connected with the Lyceum, Majestic and Empire Theaters, all of Edmonton, Canada, was married to Miss Marie Farrell, of Portland, Oregon, on June 30.

The Lakeview Theater, at a summer park near Lowell, Mass., is giving free exhibitions of photoplays and illustrated songs as a lure to bring people to the park. A real inducement!

Manager Bob. Janette, of the Globe Theater, Boston, converted from legitimate attractions to vaudeville and picture programs, states that it appears from his experiments that photoplays do not attract more than a fair percentage of patronage to the mixed vaudeville and picture bills displayed at his theater. In fact if you take Mr. Janette's word for it, pictures supply good summer spice to variety entertainment, but that vaudeville should carry the burden of the program in the regular season. It was Mr. Janette's curiosity that brought about a series of experiments at the Globe to determine which branch of the entertainment brought the greater trade to the theater. At that time, as now, he is running a reel of pictures for every act of vaudeville. His first experiment was to increase his vaudeville acts, and to decrease his pictures. The results showed increased business. Then Mr. Janette dropped back to an even division of vaudeville and pictures, and business dropped back with it. He repeated his first experiment, and business showed an increase. This convinced Mr. Janette that vaudeville was carrying the real load, and that the photoplays were really drawing a small percentage of the patronage. These experiments have taught Mr. Janette that a change of policy will be about the proper course to take when the new season opens, and the announcement has been made that a complete vaudeville bill of twelve to fourteen acts will be presented, with no moving pictures, twice daily. Pictures will be retained at the Globe for the shows that run from 10.30 in the morning to 2 p. m., and from 5 p. m. to 7.45 p. m. The regular afternoon and evening shows, however, will be run without pictures. During the hours that the pictures are exhibited, vaudeville will be mixed with the bills. Mr. Janette's experiments need worry no exhibitor as to the attraction and hold the photoplay has on the public. The Globe is a large theater, and is not by any means a photoplay house. The projection has never been up to the mark there, and Mr. Janette's results simply prove that the public insists on vaudeville in a vaudeville house and photoplays in the electric theater. It is to the moving picture theater, built expressly for that purpose, that the public goes for this type of amusement, and not to the large theater that gives pictures as "chasers," projected in any old way, just to kill time.

Both the Grand Opera House and the Nickel Theater, Ottawa, Canada, were burned to the ground by fire which started in the Nickel Theater this week. The loss will amount to about $75,000, but there was no loss of life, as the theaters were empty at the time of the fire. The Grand Opera House was owned by Messrs. Grant and Fleming, and cost $25,000. Mr. J. H. Ferguson owned the Nickel, which cost about $40,000. Both theaters were heavily insured, and will be rebuilt.

Mr. W. Withrow, manager of the Massey Theater, Toronto, Can., sends word that he exhibited the Captain Scott pictures in his house for the last two weeks, to capacity business.

A charter was issued this week to the Somerville Amusement Company, a $5,000 corporation, with Clarence M. Mixer, J. Frank Mixer and Hiram E. Miller as the promoters.

Stealing the other fellow's thunder does not find favor with Chief License Clerk Casey, of Boston, which accounts for the fact that Mr. Casey refused to allow the Comique Theater to run a version of "Quo Vadis?" while the Kleine pictures were showing their three-act version to the very limit, but Mr. Casey killed the exhibition early in the game.

Mr. James W. Degnan, manager of the Franklin Opera House, Nashua, N. H., is now enjoying a well-earned vacation. The Opera House is still open, and expects to do business right through the hot weather, as a good grade of photoplays is attracting good-sized audiences for Mr. Degnan.

On July 13th, a severe electrical storm passed over Bangor, Me., centering several miles below there, over Riverside Park, where about five hundred people were in attendance. The wind ripped the canvas covering over the seats in the open-air theater. The canvas fell on a number of persons, creating a panic and much excitement. Several women fainted, and many suffered from fright.

Mr. D. D. Scullen, manager of the Broadway Theater, Springfield, Mass., was called to New York last week by the death of his father. Mr. Scullen's many friends extended their sympathy.

Mr. P. F. Shea has decided that Robert J. McDonald is the right man to manage his Holyoke, Mass., theater, called the Sheedy. Manager McDonald has already had charge of this house for two seasons, and knows local conditions.

S. Z. Poli's theater, Springfield, Mass., has a regular moving picture staff connected with it, and pictures are taken of any local event of consequence.

Work is now really under way for the new theater being built at Lowell, Mass., on Merrimack Street. This house, when finished, will play to photoplay programs.

Mr. George Case is no longer to be seen in charge of the Orpheum Theater, Vancouver, Canada, a large house, devoted to talking pictures and vaudeville. The condition of Mr. Case's health made it imperative for him to go South. Mr. Edward J. Donnellan has succeeded Mr. Case, and there will be no change in policy. The Orpheum is considered one of the best theaters in Vancouver devoted to moving pictures.

The Panama Theater, Vancouver, Can., is now offering a program of photoplays and illustrated songs, as the former policy in vogue at the house proved a failure.

Mr. K. E. Finlay is the live-wire moving picture man of Ottawa, Canada, operating the Family and Francais Theaters, both of which do a capacity business. As an added attraction at his Francais Theater, Mr. Finlay has just installed an orchestra, in order that both of his theaters should be on an even footing.

Mr. A. E. Cobb, manager of the Princess Theater, at Waterbury, Conn., reports very good trade with his programs of Mutual service and illustrated songs. Mr. Cobb uses no vaudeville, but trade is amply good enough to warrant being open all summer.

On July 12th, Waterbury, Conn., became the proud possessor of a really high-class theater devoted to a straight policy of high-class pictures. The Star Theater, on Baldwin Street, is a most distinct addition to Waterbury. With a seating capacity of a little over one thousand, a mirror screen and every modern improvement, the Star is bound to do a land-office business, especially as Mr. Benjamin Hansdorf, manager of the Alhambra Theater, also owns the new house. The Star is fireproof, and no expense was spared in its construction. The house will not run vaudeville, as Mr. Hansdorf intends to show that a first-quality picture program given in a beautiful theater is all that is required to draw capacity houses.

Mr. Joseph A. McConville, of the New Portland Theater, Portland, Me., is leaving no stone unturned to make his summer policy of moving pictures a success. This week the New Portland featured "Quo Vadis?" "The Blue and the Gray at Gettysburg," and "the Last Days of Pompeii." Surely a representative selection of pictures!

Mr. George Dausteau reports that his Airdome at Woonsocket, R. I., is having a very satisfactory season so far. Moving pictures are offered here.

Mr. H. A. Chenoweth closed his Shawmut Theater, Boston, last Saturday, in order to let the hot weather have a chance! Manager Chenoweth will reopen in a few weeks with his regular policy of vaudeville and pictures. The Shawmut has had a fine season, due to Mr. Chenoweth's ability.

The National Theater, Boston, the largest theater in the country devoted to vaudeville and pictures, has closed for the rest of the summer. It is worth noticing that "The Battle of Gettysburg" reels kept the National Theater open for the last few weeks, after the vaudeville part of the program proved unequal to the task of pulling in the trade. The house will reopen with its regular policy in force.

Mr. H. A. Chenoweth has taken over the theater at the Relay House, Bass Point, Mass., where he will devote his energies for the next few weeks. Under Mr. Chenoweth's guidance it is safe to say that the house will be a winner.

Mr. John F. Royne, formerly press representative of B. F. Keith's National Theater, Boston, and now manager of Keith's Theater, Cincinnati, Ohio, has returned to the Hub to spend his vacation.

Lawler Brothers report that the Kinemacolor pictures they are featuring at their new theater at Greenfield, Mass., are very popular. A good grade of Vaudeville is also on the programs.

Mr. W. A. Weseley, of the theater bearing his name at Greenfield, Mass., has closed his house for the summer, but will reopen early in August.

Edison's talking pictures are being featured at the Park Theater, Taunton, Mass., by Mr. A. A. Kellmann, who finds his summer trade very fair.

His Majesty's Theater, Montreal, Canada, has exhibited the "Quo Vadis?" reels for the past two weeks, and to judge by the steadily increasing business, this feature will have a long run at His Majesty's.

The Rex Theater Company, of Moose Jaw, Sask., is to build a large theater in that city, to be devoted to vaudeville and pictures. A location has been secured, and various concerns are now trying to get the contract for building the house.

The new Milford Opera House, at Milford, Mass., is now completed, and will be open the latter part of August. The new house is modern and fireproof in every respect. It has a seating capacity of well over one thousand, and every modern convenience for the benefit of its patrons has been arranged. The house cost $75,000, or very near this figure. Milford, which is a live manufacturing town, has been without a good theater since the Music Hall was destroyed by fire, almost two years ago. The theater has a population of about 50,000 from which to draw. Manager C. W. Currier has been put in charge of the new house, which will run vaudeville and pictures, and also some road shows.

The Colonial Theater, Pittsfield, Mass., is now closed, and some needful alterations and repairs are going on. The Colonial has had a tough season, but that was merely due to the fact that Pittsfield folks did not care for stock-company attractions. When the Colonial reopens, it will be in charge of Messrs. Worsley and Graves, who have leased this house. A change of policy will be in order, and moving pictures and vaudeville are favored.

It is now rumored that pride will not allow the B. F. Keith interests to abandon the Lynn Theater, Lynn, Mass., which they have tried to make a winner, but with little or no success. The house is now closed, and it was reported that it would not reopen again under the Keith banner. It looks very much as if the Olympic Theater, of which Arthur Lord is the manager, was too strong competition for the Lynn Theater.

Mr. "Mike" R. Sheedy and Mr. John Cooney opened the new Union Square Theater, Pittsfield, Mass., recently, to big business. The Union Square is dedicated to the policy of vaudeville and motion pictures. The house is a first-class one in every way, and indications point to success. Mr. Sheedy is one of the best-known of New England moving picture and vaudeville men, having been identified with this business for years.

Mr. R. Marcil, of Ottawa, Can., and C. F. Hicklin, of Calgary, Alta., were elected trustees of the Theatrical Mechanics' Association at the meeting held at Spokane, Wash., last week. Mr. R. C. Newman, of Toronto, Ont., was elected secretary-treasurer.

The Dominion Theater, Ottawa, Can., of which Mr. J. F. Clancy is manager, brought its season of stock-company attractions to a close this week when the house shut down. Mr. Clancy reports that he will reopen his theater on August 25th, but not with stock shows. Vaudeville and feature pictures have been chosen to turn the trick for the Dominion Theater on the new season. Some alterations and repairs will be made in this house while it is "dark."

Shea's Theater, Toronto, is now playing stock-company productions, but vaudeville and photoplays are scheduled on and after July 28th.

The Massachusetts Motion Picture Theater Company, with offices at 176 Federal Street, Boston, is sending around advertising matter, which urges the purchase of its common stock, if you want to make really big money. This corporation is duly incorporated under the laws of Massachusetts.

HENRY.

Picture Theaters Projected.

Philadelphia, Pa.—Samuel Morrison has obtained a contract for the erection of a moving picture theater, 36 by 120 feet, at Sepviva and Frankford avenues, for Joseph J. Goodstein, to cost $10,000.

Philadelphia, Pa.—T. W. Lamb is preparing plans and specifications for alterations to the theater at Eighth and Vine streets, for J. G. Jermon.

Wilkes-Barre, Pa.—Edward J. Breslin, 38 Hillard street, has awarded the contract to Keohoe & Mowery, South Franklin street, for the erection of a moving picture theater, to cost $10,000.

Archbald, Pa.—P. F. Flanery has let the contract for the building of a one-story modern moving picture theater, 30 by 100 feet. It is expected to have same completed and ready for business by the latter part of September or early October.

Pensacola, Fla.—Kiser & Elkan are planning to erect a two-story $75,000 theater building here in the near future.

Los Angeles, Cal.—Douglas Wilson has awarded the contract for the erection of a one-story theater building, 50 by 150 feet, to cost approximately $11,000. A. E. Harshman, 826 Story Building, will do all the work except the wiring, ornamental plastering and roofing, which is covered by separate bids.

LICENSED FILM STORIES

LUBIN.

THE GOVERNOR (August 4).—Helen Cheston, an heiress, is loved by John Hall, the young governor, a poor man. Bitter experience has caused her to suspect all men not wealthy of being fortune hunters. A railway bill has been passed by the Legislature and awaits the governor's signature. It is popularly thought to be a measure granting privileges to a favored few at the expense of the public, and it is confidently expected that the governor will veto it. Helen overhears an assertion that the governor can be bought, and determines to put his honor and honesty to the test. She tells him that she can never marry a poor man, and, accepting this as final dismissal, he leaves her. She arranges that a broker shall tell the governor how $20,000 can be made to yield a quick fortune. She then sends to the governor $20,000 in bills with an anonymous note stating that the sum is to be his in payment for approval of the railway bill; if he does not want the money, it may be deposited at a bank to the credit of John Doe. This money reaches the governor on Saturday afternoon. Sunday morning Helen is heartbroken to read that the governor has signed the railway bill. Everywhere it is believed that the executive approval was bought. On Monday Helen receives a proposal from another suitor, a millionnaire. Though she does not love him, she believes that he loves her for herself alone, and thinking that she will at least be less unhappy with him than at present, is upon the point of accepting him, when she receives a notice from the bank that the account of John Doe has been credited with a deposit of $20,000. Her faith in the governor restored, she refuses the millionaire. She comes to realize that she loves the governor, and, at length, putting aside all pride, tells him that she loves him and laughs at his reply that he is still poor and now in ill repute by reason of the railway bill. Her happiness is rendered complete when the governor's approval of the railway bill is justified, he alone having seen at first that, framed with the intent of defrauding the public, it would, in reality, redound to the people's benefit.

ROSES FOR ROSIE (August 5).—Dick Hendricks and Jack Hall are militant rivals for the favors of Rosie Forrest. One day Dick sends the young lady a box of roses, and Jack, being present, gets awfully peeved. There is a lover's quarrel and Jack leaves in a huff. As he passes the store his tailor gives him a box containing a pair of trousers which had been left to be pressed. Still on his way home, Jack passes a florist, and entering, buys a box of roses for Rosie, as a peace offering. He attaches a note to the flowers requesting that she wear them in place of Dick's. In his excitement he puts the card on the box containing the pants and carries home the box of roses. Arriving at his lodging he discovers his mistake and rushes frantically back to the florist, but the boy has just started on the errand to deliver. Jack chases the boy, but a policeman stops him, wanting to know why he is running. Then he proceeds, and on arriving at Rosie's house, lacks the courage to pull the bell. Rosie comes around the corner with a handsome bunch of roses. Jack is dumbfounded, and goes to see what has become of his pants. Meantime the box has been delivered to an old maid, who goes to the store to get explanation. By the time Jack gets there the store is wrecked, so is the florist, so is the boy, so are the trousers, and Jack has a narrow escape.

GETTING MARRIED (August 5).—Harry Myers has a wealthy uncle, Peter Smith, who lives in New York. One morning Harry receives a letter from uncle declaring that if Harry does not marry by midnight, February 15, he will cancel a clause in his will leaving him $100,000. Smith at the time has just taken unto himself a beautiful young bride, who knows nothing of Harry. She visits Mr. and Mrs. Morris, in Chicago, who write her to come and meet "some fine young men" in their city. Harry happens to be one. He is invited to a ball given by Mr. and Mrs. Morris. This falls on the night of February 15. Smith has grown desperately jealous of his wife during her absence. He boils over at the thought of "the fine young men" who must be making advances to his young bride. In this frame of mind he packs up and starts for Chicago. He sends a telegram ahead to Harry, notifying him he will arrive on the night of February 15. Harry receives the telegram in the midst of the gayety of the ball. It is then 11.30. He is desperate. He sees a vision of the $100,000 melting away. Rushing into the ballroom he explains his predicament and urges that some one of the women present allow herself to be introduced as his wife, "just for fun." He appeals to Joyce Morris, a daughter of the hosts, to whom he is really attached, but she refuses. Mrs. Smith happens to hear the request, falls into the spirit of the joke and offers to oblige, never dreaming he is the nephew of her husband. Meanwhile, Uncle Smith calls at Harry's headquarters and is directed from there to the ball. Mrs. Smith is brought forward. "Uncle," says Harry, "this is my wife." Smith utters one shriek, then collapses. His worst fears are true, his wife has played him false. The guests are in an uproar. Smith draws a pistol and rushes from the ballroom to kill himself. Joyce faints and is received in Harry's arms. Harry escapes from the turmoil, carrying Joyce into an adjoining room. He kisses her, realizing that he really loves her. In the other room Pete starts to shoot himself, but loses his nerve. He then prepares to hang himself with a table-cloth. Meanwhile, Harry, with one eye on the clock, urges Joyce to marry him. He rushes from the room with an idea, locking Joyce inside. He joins the guests in the ballroom and together they rush into the room occupied by Smith in time to prevent him from jumping from the center table with the table cloth about his neck. Matters are explained. Harry then rushes back to Joyce. Frantic with haste he shows her the letter regarding his inheritance. Joyce can no longer conceal her affection, and agrees to an immediate marriage. A minister is present and they are pronounced man and wife just as the clock strikes twelve.

THE CAMERA'S TESTIMONY (August 7).—At Wolfville during a dance at the home of Sheriff Duncan, Jim Nash, who is slightly intoxicated, has an altercation with Tom Jordan. By quick interference Duncan averts trouble and pacifies the men. The next day Tom accompanies Dollie Winters on a trip to the wild ranch country to assist her in photographing birds and animals in their native wilds. Being unsuccessful while holding the camera and becoming tired waiting for the animals to pose, Tom suggests that the camera be set with a string attachment and a bait, that any bird or animal touching the bait will be photographed. They leave the camera and arrange to meet there on the morrow. The next morning Jim Nash finds a Mexican abusing his favorite horse, and discharging him, wins the enmity of Garcia, who vows vengeance, and knowing the direction he will take when he leaves the ranch, the Mexican precedes Nash and decoys him into the woods in the immediate vicinity of the camera. Meanwhile Tom has returned to the camera, and finding that the trap has not been sprung, he fires his gun at a bird, which has not been thoughtful enough to pose. While adjusting the cover of the trap, Tom drops his gun and wanders away to look for Dollie. By a strange coincidence, Nash is led to the exact place of the camera trap and the Mexican firing, causes him to fall across the string which operates the shutter. Tom, hearing the shot, rushes in and finds Nash dead, sees his revolver on the ground, recovers it and stands, gun in hand, over the dead man as Dollie and the sheriff, whom she has met on the road, come upon him. The circumstantial evidence is strong against Tom and he is about to be convicted when Dollie thought of what the camera might reveal. It is found to bring out the facts in the case, and Garcia, the guilty man, is taken, while Tom is cleared of the charge of murder.

HER HUSBAND'S WIFE (August 8).—David Boone leaves his suburban home for the city, and his wife is to follow in a few days. He takes their trunks with him and registers for himself and wife at the city hotel, telling the clerk she will be with him soon. Later he gets a telegram from her saying that her mother is ill and she won't be able to meet him for a week. That night Annie Robie, a young girl, desperate from want of food, enters his room to rob him. He has just lain down on the couch and succeeds in catching her. She tells him her story and his heart is touched. He tells her to help herself to his wife's clothes and to meet him downstairs in the dining room and he will give her dinner and some money. Downstairs he runs into his Aunt Delia, who has never met his wife, and has come to see her. David tells her he is sorry, but his wife is not with him. Annie, from exhaustion and want of food, faints after she is dressed and a maid hearing the noise, goes downstairs and tells David his wife has fainted, and he has to tell his aunt that he fibbed to her because his wife was ill. He tries to go to her alone, but Aunt Delia insists on going also. Reviving Annie, he gets deeper in the tangle by introducing her to his aunt as his wife. Annie has to make the part good and follow them down to the dining room. David excuses himself and sends a telegram to himself calling him out of town, and when it is delivered in the dining room, tells the women that he is called out of town at once, and that Annie must go with him, thinking to get rid of them both. But he reckoned without the aunt, who persists upon taking Annie with her for a week to her country place, while David is away on business. David does not know what to do, but as he told Annie on the side to get away as soon as possible from the aunt, he has hopes of hearing no more of it. Annie tries to get away, but a hurt ankle brings into her life the aunt's neighbor, Abel Jackson. Their acquaintance soon ripens into love. Meanwhile David gets a letter from his wife, saying she is going to stop off and make the acquaintance of his Aunt Delia. Frantic, he jumps a train to intercept her there. Abel tells Annie of his love, and she, to save herself, tells him the whole story. He gets her to agree to elope with him that night. While she elopes the back way, David's wife arrives by the front way, and the aunt is in for a bad situation. In order to settle the argument, they go to Annie's room and find her gone. Meanwhile, Annie and Abel have been married and at the train meet David. Explanations are made and they agree to go back with him, so that he can square himself. His wife at first refuses to accept any explanation, but with Abel's assistance the mixup is untangled.

WHEN TONY PAWNED LOUISA (August 9).—When Tony Roig arrived in America he had very little money, but was told he could increase it considerably at the gambling table. Tony was good to look at and the sharks looking upon him as a useful member, allowed him to win until he had $200 to the good. With part of this capital he sent to Italy for his mother and Louisa, his sweetheart. In due time they arrived and were installed in humble lodgings. Tony's good fortune did not last and presently he found himself embarrassed. Among his acquaintances was one Josef Vochman, a pawn broker, and Tony approached him for the modest sum of $150. Vochman usually got collatteral for his loans, but Tony had nothing to offer. Vochman made a strange proposition. He knew that Louisa was pretty and he would loan the money for a week, if he would send the girl to his home as a pledge. She would be useful in the shop to clean the jewelry and dress the window, and as he, Vochman, had a good mother, Louisa would be well cared for. The proposition was resented by Tony, but he was in a fix for the money must be had. When Louisa and Tony's mother heard of the proposition, they made a terrible protest. The girl declared that she could not be pulled there with horses. She upbraided her sweetheart for his mode of living. Why did he not get a push cart like Sofia Kirofsky's man and sell apples, or get an organ and play tunes in the park. These ideas did not suit Tony's ambition, he must play for bigger game than that, and with threats of force he dragged the poor girl to the pawn shop and Cochman counted out the money. Remember, for only a week. Vochman's home was more comfortable than the tenement, and really, Josef and the mother treated her very kindly. She would look pop-eyed at the diamonds as she took them from the safe and polished them for the show cases. Altogether the life was an improvement. One evening while putting the jewelry away, Josef loaded her fingers with diamonds and hung pearl necklaces around her neck until she looked like an Oriental princess. Louisa laughed with joy and Josef told her that they might be hers if Tony did not come soon to restore the money and redeem the pledge. But the week passed and several more weeks, but Louisa's sweetheart did not show up. At last, one evening, he came, dressed in the loudest kind of suit. He wore a heavy watch chain and took out a gold watch and threw it back into his checkered vest pocket. He then pulled out a roll of bills and counted out the money loaned. He was prosperous now—he had become a politician. Josef and Louisa smiled as the young Italian demanded his girl, but Vochman told him he was too late—the pledge was only for a week—and as the time had long since passed, the pledge was forfeited; in short, Josef and Louisa had that morning been married.

BIOGRAPH.

THE WIDOW'S KIDS (Aug. 4).—In spite of their oversupply of energy, their pa to be just doted on the kids. The fascinating traveling salesman, who won away their fickle ma, did not, but through the widow's deception, the kids won the parent of their hearts.

CUPID AND THE COOK (Aug. 4).—When father interfered, Billy made love to the cook. There was method in his madness, for when father saw his attention apparently turned from his daughter, he offered the cook five thousand if she would clinch Billy then and there. Though it was an awful trick to play on the cook, it was all for the best, as the film proves.

UNDER THE SHADOW OF THE LAW (Aug. 7).—In this picture it is shown how a convict's life still remains under the ban of the law, even after the expiration of his term. With the detective continually on his track, he is able to save both a young woman's honor and her weak brother from the hands of a designing employer.

THE REFORMERS, or THE LOST ART OF MINDING ONE'S BUSINESS (2 parts—Aug. 9).—Behold in this film the uplifter, a peculiarity of the human species, quite convinced that all that is, is wrong. Forth to the uplift he minds everybody's business but his own, until that business is as clean, pure and spotless as himself. Verily in these later days is there no school of art named "Minding One's Business?"

CINES.

HONOR THY FATHER (Special—2 parts—July 25).—Broken-hearted, Count Castel dies, leaving a will which completely disinherits his dissipated son Charles and the Countess Castel. His entire fortune goes to his beloved daughter, Marie, with the strict provision that she is never to allow the control of the property to pass from her.

Shortly after, John Ruggles, a mining engineer, leases the marble quarries on the Castel estate. He falls in love with Marie, who reciprocates the affection. The brother Charles, meanwhile, has involved himself with an unscrupulous banker named Samuels, who, learning that Charles is disinherited, conspires with the mother and brother against Marie.

This plot is overheard by Marie and she flies, panic-stricken, into the forest, where Ruggles finds her hours later. He places her in charge of his aunt. In the interim, the trio locate Marie, and after a struggle, forcibly take her home. Ruggles is then assaulted and left to die in an old, deserted building. He escapes by an ingenious trick and gathering his mine workers together, hastens to the rescue of Marie. He arrives just as the girl, her determination undermined by the events of the past few weeks, is about to sign away the Castel estates to the sharper Samuels. How Ruggles solved the difficult problem and rendered both mercy and justice makes a highly sensational climax to a thoroughly interesting story.

EDISON.

THE RED OLD HILLS OF GEORGIA (August 1).—Fred Bonsell, a young mining engineer, is sent to Georgia to investigate some mineral property. In a little backwoods settlement he meets Pinkie Floyd and her brother, Bub, who have had very few advantages and readily accept the magazines which Bonsall offers them. The stories and the pictures of the life which they have never seen make them want to improve their condition.

Their father wont hear of any improvement and tears one of the magazines to pieces. Yet after much coaxing on Pinkie's part, the father consents to a plan to make some money by raising chickens. The building of the chicken yard is the starting point of a general improvement of the little farm.

Fred Bonsall returns to the city with a very warm spot in his heart for the girl and sends books which Pinkie and Bud read from cover to cover. Two years later, Bonsall finds that a remarkable transformation has taken place on the Floyd farm. Neatly painted fences and other improvements have taken the place of the old disorder. Pinkie takes him to see the big chicken yards, but Bonsall spends most of his time looking at Pinkie, who has become a beautiful woman.

Bonsall discovers that a hill which was left to Pinkie by her mother has very valuable mineral deposits and informs the girl of her good luck. He informs her at the same time that he loves her.

THE ROBBERS (August 2).—Charles, the favorite son of Count Moor is in love with Amelia, his father's niece and ward. Charles's brother Francis, a sly, jealous man, hates him. As a consequence of a drunken brawl, Charles is expelled from the University at Leipsic. He then writes an appealing letter to his father and retires to Weingart in Bohemia to await the count's forgiveness. Francis intercepts his brother's letter and replaces it with another of his own composition to which he forges Charles's signature. The Count makes Francis his sole heir. To the penitent Charles in Bohemia, the news of his father's decision comes. Careless of consequences, he readily assents to the plan of his companions to form a band of robbers with himself as captain.

Francis, with the aid of Herman, an enemy of his brother's, make the old Count believe that Charles has been killed in battle, and he falls apparently lifeless at the terrible news. But, as he is being interred, Francis discovers that his father in not dead. However, he does not falter. He forces his horrified father into the vault and furnishes him with barely enough food to keep him alive.

Meanwhile, Charles visits his father's castle in disguise, and discovers the full extent of his brother's treachery. Summoning his band, he storms the castle, liberates his father, and shuts Francis up in the dungeon.

Amelia, who has fought against the daily importunities of the wicked brother, now fully realizing Charles' true character, flies to him. He stretches out his arms to her, but the bandits interpose their swords between the lovers. Charles has consecrated his life to them and cannot have Amelia. The desperate girl prays them to kill her as life is no longer of any value. Charles gives himself up to the authorities, arranging in his last moments of freedom that the reward for his capture shall be paid to a worthy peasant.

THE SUBSTITUTE STENOGRAPHER (August 14).—When Clark, the elder of Clark Brothers, Manufacturers, discovers that sums of money varying from ten to fifty dollars are being taken from the safe he sends for the police. He is told to discharge his stenographer and to let it be known in the office that she was under suspicion. He is also to send the discharged stenographer around to the Detective Bureau. This he does.

The poor girl is terrified but assured by the detective that she was just going to have a little vacation. A lady detective is sent to take her place, and at the end of three days she had two of the clerks under arrest.

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But she did not detect that one young man of the firm was sadly depressed because of the absence of the stenographer. He was a nice young man and she liked him. But Mr. Clark was so much occupied in welcoming the old stenographer back that he had no time even to say goodbye to the detective. It hurt her a little, but it had to be.

DOLLY VARDEN (August 5).—Dolly, a born coquette, is the daughter of Gabriel Varden, a prosperous locksmith. She scoffs at the devotion of Joe Willets, and flouts and rebuffs him in favor of other less worthy men. The day after he rescues Dolly from Hugh, a drunken hostler, Joe Willets takes courage and proposes to Dolly. For the benefit of Simon, her father's assistant, Dolly cruelly plays with Joe's feelings, finally refusing him flatly. Broken-hearted, Joe enlists in the royal army and goes to the wars. On his return, five years later, he has gained distinction on account of his heroic conduct and has lost his left arm in the service of his country. The Lord George Gordon riots are in full progress in London. Simon, a power among the rioters, delivers Gabriel Varden over to his companions. They drag the old man to Newgate Prison, to persuade him to make a key to open the gate. Finding him obdurate, their entreaties and promises give place to curses and threats, and finally to blows. Jos Willets, in the costume of a rioter, recognizes his old friend and by a harangue liberates him from the mob.

Joe and Varden return to discover that Dolly has been abducted. Simon and Hugh, the hostler, have taken advantage of her father's absence to seize the girl and carry her off to a rendezvous of the rioters. Mrs. Varden discovers this rendezvous from a scrap of paper dropped on the floor by Hugh, and Joe Willets and Varden set off to the rescue. They arrive with the police just in time to save Dolly from Simon.

Chastened by her terrible experience, Dolly comes into a full realization of what Joe's great love for her is really worth. And so, despite his fears that his lost arm will make his case more hopeless than ever, she accepts him, and everything ends happily.

THE ROMANCE OF ROWANA (August 6).—Sir Harry Causton, a dashing young "buck" of the days of George Fourth, lately removed to the country, pays a visit to his neighbors, Sir John and Lady Travers. They show him a miniature of their daughter, Rowena, who is studying in a convent school.

The young man falls in love with the portrait, and questions the parents about their daughter. Pleased at the interest of so eligible a young man, Sir John Travers writes to Rowena, and tells her to come home.

When Rowena receives the letter, she is reading a forbidden romance to two or three of her schoolmates. Her father's remarks to the effects that a young nobleman desires her hand in marriage cause a pitying smile to appear on her lips. With her mind full of the romantic tale she writes to her mother informing her that the man she will marry must be brave and strong, and must know the true spirit of romance.

Sir John shows his daughter's letter to the young man who is rather amused at the girl's spirit, and resolves to win her by his own methods.

He disguises himself as a highwayman, and waylays Rowena on her way home, carries her off and protests his love for her in the most approved romantic manner. The servants rallying from their fright, surround and capture the audacious highwayman who has stolen their mistress. At Rowena's wish, the highwayman is released. As he leaves, he seizes her in his arms and kisses her on the mouth. To Rowena's horrified delight, the highwayman comes to a masked ball at Worth Hall.

HIS GREATEST VICTORY (August 8).—Jane Doone has promised to marry Lieutenant John Blake and a reception is held by the girl's relatives to announce it. In the midst of the merrymaking Blake is ordered to the front, so a hasty wedding is performed and Blake departs for the war.

In his first engagement, Blake behaves like a hero and saves the colors from his enemy. He is left for dead on the battlefield. When he regains consciousness he gives his coat to one of his comrades and picks up a canteen on which the name of John Stokes is printed. He then drags himself to a sentry outpost. After a six weeks' struggle between life and death in the hospital, he at length emerges sound in body, but with his memory blank.

The name of John Stokes seems to him to be the most plausible clue to his own identity and he re-enlists under that name. Blake has been reported missing. To Jane, the first sorrow of her lose is gradually softened by time.

Two years later the war is over. Crane who was at Blake's wedding is an ardent suitor for her hand. She at last consents and journeys out to the army post of which Crane is in command.

Blake is also there bearing the name of John Stokes and Crane sees and recognizes him, and succeeds in clearing Blake's muddled brain by bringing up old recollections. Thus the long separated husband and wife are reunited.

THE CAT PURRS

THE NEW YORK TIME

LINDSEY WI... MOVE TO O...

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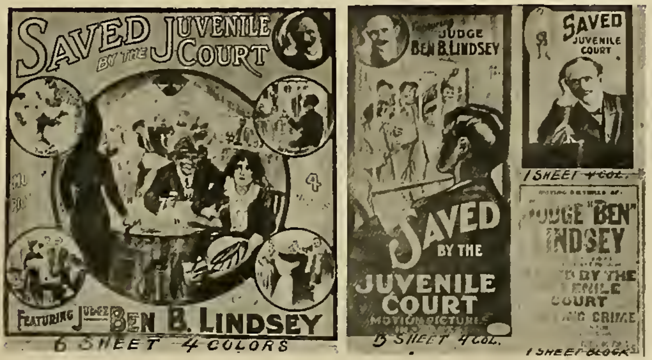
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THE BEAST

SATURDAY, JULY

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VITAGRAPH.

THE FORTUNE HUNTERS OF HICKSVILLE (Aug. 4).—Great excitement is caused at the Hicksville postoffice and general store when a letter arrives addressed to Miss Abigail Pecksniff, the old maid of the village. When Miss Pecksniff comes in later for some groceries, the postmaster hands her the letter, much to her surprise. She opens it and finds that it is from a lawyer telling her that her old uncle has left her his entire fortune, a check being enclosed. The postmaster and one of the loungers read the letter over her shoulder and communicate the intelligence to the others present, as soon as the old maid has gone.

When she is well out of the way, the men eagerly discuss the matter and wonder what she will do with her newly-acquired wealth. The same idea seems to occur to all of them and they leave the store for their homes, where each of them dolls himself up, intending to visit Miss Abigail and offer her his hand and heart. Each of the men takes a present. Each of the four men receives a surprise when he finds the others at the old maid's cottage. Miss Abigail ushers them all into her sitting-room and upbraids them for trying to get her money. A feeling of relief succeeds the sensation of chagrin when she shows them the check that had accompanied her letter. After all expenses have been paid, her old uncle's estate amounts to just one dollar.

A FAITHFUL SERVANT (Aug. 5).—Count Guilio di Rossali, a young nobleman, visits Beppo, one of his father's old servants, who lives with his daughter Nina at the house of Pietro Veccio, a police spy. Beppo, not being aware that Pietro is a spy, allows him to overhear his conversation with di Rossali and obtains admission to a socialistic meeting. Pietro gives information to the police, with the result that a warrant is issued against the young nobleman, who is obliged to take flight from the country. He visits Beppo before leaving, and is again seen by Pietro.

Nina refuses to listen to the suit of Pietro, who swears he will be revenged upon her. He informs the Police that Guilio had called upon Beppo, who is commanded to reveal his hiding-place. Beppo refuses to do so and as a result is condemned to penal servitude as an accomplice. As he is being taken into the prison, Nina denounces Pietro as an informer to the crowd at the gates, who at once vent their fury upon him. Pietro is dragged to the river and drowned like the rat he is.

For three years Nina lives in poverty and hardship, making a scanty living by the manufacture of artificial flowers. At last she hears that, through a political change, the Count di Rossali is restored to favor and that he is returning from banishment to take charge of his estates. She at once goes in search of him and tells him the pitiful story of her father's incarceration. The Count immediately uses his influence to get Beppo out of prison and restores him to his daughter. He commends Beppo as a faithful servant, and gives him an important post in his household so that neither he nor his daughter need know want again.

THE LATE MR. JONES (Aug. 6).—Matilda Jones, a widow, is resolved never to marry a man who does not measure up to the standard of her late husband. She goes away to spend a month at the beach and while there meets Clarence Kipp, who is on his vacation. Clarence falls in love with her at first sight, but is much discouraged at hearing so much about the prowess of the late Mr. Jones. Temple, Mrs. Jones' young hopeful, keeps him constantly informed on this subject and makes life miserable for him.

Convinced that he cannot win the widow, Clarence determines to go away and finish his vacation elsewhere. Having written the widow a letter, telling her of his intention and saying that he will reappear when he has done something worthy of her late husband, he takes it to her room and places it on her bureau. Temple sees him enter the room and locks the door on him.

Clarence is aghast and does not know what to do. He absolutely dares not risk discovery there. Getting out of the room, he attempts to get down the water chute to the ground, but Temple gets there first. He places a rain barrel, full of water, at the bottom of the chute, with the result that Clarence lands in it and gets soaked to the skin as well as covered with slime. Seeing Temple, Clarence offers him a quarter to get him a suit from his suit-case and bring it to the woodshed. Instead of getting him his own suit, however, he brings Clarence a suit that had been worn by his father. Clarence cuts a sorry figure, and still in this attire, he meets the widow, who, instead of laughing at him, is filled with compassion. She offers no objections when Clarence gives Temple a good thrashing and forces a confession from the boy that he can spank as well as father, anyway. Mrs. Jones allows Clarence to take her in his arms and confesses, that, although not quite such a giant as her late husband, she loves him just as

THE PENALTIES OF REPUTATION (Aug. 7).—Ned Lawlor, an incorrigible flirt, is invited to spend his vacation with Charlie Maybury and his wife, Laura. They also invite Mary Fleming, an old school friend of Laura's, but tell her of Ned's well-known tendencies. Mary replies that she considers herself a match for the worst flirt in creation.

Ned and Mary get along famously together, each of them flirting most outrageously with the other. Before he knows what has happened to him, Ned finds that he has really fallen in love with Laura and makes still more ardent protestations to her of his undying devotion. Laura finds that she is falling in love with Ned and resolves to get away in order to save herself future pain. She writes to her mother, asking her to send a telegram calling her home, as she does not wish to appear voluntarily to retire from the field.

Ned, who has already secured Laura's photograph, asks her for one of her pretty curls. She will not allow him to cut one from her head, but tells him that she will give him what he wants the next time they meet. In her bedroom, Laura cuts a curl from a false cluster and gives it to Ned, who is quite satisfied with it.

The telegram arrives calling Laura home and she goes to bid everyone goodbye. She is very indignant with Ned, who had tried to kiss her the day before, and decides not to see him alone. An accident throws her into his society and she sees the way in which he treasures the curl and the photograph. Realizing that he truly loves her, Laura tells him of her little deception and offers to let him take one of her real curls. Instead of a curl, Ned takes the girl into his arms and receives her sweet confession of love. Mr. and Mrs. Maybury are about the most surprised people in the world when they come to them with the news of the engagement.

A GENTLEMAN OF FASHION (August 8).—Being somewhat bored by her own society, Nannette Stevens, an heiress, goes out alone one evening unchaperoned, in spite of the objections of her serious-minded sister, Genevieve. While passing down the street she is knocked down by a taxi and falls heavily in the roadway. The occupant of the taxi, James Ogilvie, gets out and assists her to her feet. He invites her to enter the cab and offers to take her home. When they are alone in the taxi, however, he asks her to accompany him to dinner instead, which invitation she accepts. Nannette will not allow him to take her home at the end of the evening, but returns by herself.

James Oglivie is a plumber's man and is rather fond of making a splurge. One evening at least every week he is in the habit of donning his dress suit and going forth as a man of fashion. It is on such an evening that the meeting with Nannette has taken place.

The next morning the Stevens' house is dead cold, for the steam heating furnace is out of order. The housekeeper telephones to the plumbers to have a man sent out on the job. Nannette recognizes her escort of the evening before, but gets away before he sees her.

Upstairs, she calls to her maid and changes clothes with her. Going to the cellar again she allows Ogilvie to speak to her and he, believing that she is the maid of the house, commences to make ardent love to her again. Before he goes she invites him to take tea with her that afternoon in the servant's kitchen.

Other meetings follow in which James becomes more and more in love with Nannette. At last she tells him the truth, and, thinking that she has just been playing with him, James turns to go away. She calls him back to her, however, and draws his arms around her neck. She tells him that she truly loves him, in spite of her wealth, and begs him not to desert her in her new-found happiness. James is nothing loth and presses her to his heart in fond embrace.

THE LINE-UP (Special—2 Parts) (August 9).—Larry Pendleton, the captain of the Rexton football team, tries to persuade Dan Harwood, the great quarterback of the Transylvania team, to enter a professional foot race. He is jealous because Edith Livingston seems to favor Danny more than he and knows well that Dan is the mainstay of his team, which is to play Rexton the coming week. Harvey Livingston, Edith's brother, is a somewhat worthless reprobate but is kept more or less straight by Danny. He becomes treasurer of the Transylvania team through the combination of his father's and Dan's influence. Harvey, who is going rapidly to the dogs, takes some of the money entrusted to his care and spends it on a bunch of chorus girls. The next morning, when he is sober, he goes to Dan and confesses what he has done. In order that the brother of the girl he loves shall not fall into disgrace, Dan accepts the proposition to race

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professionally, although he knows that he will jeopardize his position with his team.

Dan insists that the check for the race which he wins, be made out to Harvey Livingston, greatly surprising Thompson, the athletic promoter. Thompson makes out the check as requested and hands it to Dan after the race. The day of the great game between Rexton and Transylvania arrives. Pendleton challenges Dan, saying that he is a professional and he is not allowed to play. Willie Jones, Dan's friend, who suspects that something is wrong about the matter, sets off in his car for the bank and succeeds in getting the check that has been made out to Harvey Livingston. When he brings it back, the whole miserable business is exposed and Dan allowed to take his place on the team for the close of the game. Within a comparatively short time, Dan changes the score from 10 to 0 against Transylvania to 10 to 12, scoring a touchdown a few seconds before the blowing of the whistle, thus saving the game and winning the heart of the girl for whom he made such a sacrifice.

KALEM.

INTEMPERANCE (August 4).—John Brent, the young minister, is well beloved by the members of his congregation. He makes his home with his sister, Kitty, who is his constant companion. It is with no little unhappiness that Brent sees Kitty falling in love with Bert, a young man of the village, who is often given to intemperance. The girl hopes to be the means of saving Bert from his one bad habit and prevails upon him to enter the church.

Bert apparently lives down his taste for liquor and Brent finally approves of the marriage. But a number of misfortunes come to the husband and he seeks the consolation of the weak. The little home becomes the scene of many sorrows. When Kitty can no longer endure Bert's reprehensible habits she takes her child and returns to the minister's residence. Brent meets her at the door and hears her pitiful story. He insists that it is her duty to remain with her husband and bids her go back to him.

Kitty obeys, but the minister, full of apprehension, follows. He is just in time to save his sister from an act of violence on the part of the crazed husband. That night Bert discovers that Kitty has gone to her brother's. He stealthfully enters Brent's house during the absence of the minister and is about to commit a greater crime when he is intercepted by a burglar.

THE HOBO AND THE HOBBLE SKIRT (August 6).—On his way home Smith is caught in a shower. He slips in the mud and soils his clothes. Meanwhile Mrs. Smith has sent her husband's "other" suit to the cleaners and he is obliged to don one of her hobble skirts while he removes the mud and places the garment on the line to dry.

A prowling hobo discovers the suit and makes away with it. Smith calls on a kind neighbor who provides him with clothes.

Mrs. Smith has notified the police of the theft of the garments and her husband is arrested on his way back. Still clad in the hobble skirt he almost causes a riot when he makes his appearance at headquarters. How he gains his liberty is best told in the picture.

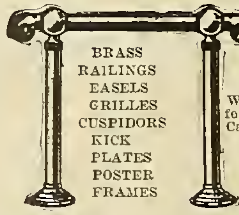
CONEY ISLAND (August 6).—A hot day in New York drives thousands of people to Coney Island and the surf. The Kalem photographer has caught the pleasure-seekers in the ocean, on the beach and enjoying scores of amusement devices. The Human Roulette Wheel, the Whirlpool, Motor Polo and many laugh-provoking exhibitions find favor with the huge crowd.

THE GIRL AND THE GANGSTER (Special— 2 parts—July 28).—The lazy and good-for-nothing father of Jessie Malone, depends solely for his subsistence upon the scanty earnings of his daughter as a salesgirl in a department store. She lives in constant dread of him, and her only ray of sunshine is the companionship of Bunk Woods, a gangster, but a fellow with a sympathetic nature. Many a time he has rescued her from the tyrannical outbursts of her father. Handsome Harry, who has been exposed for double dealing by Bunk, decides to revenge himself and one evening as Jessie is coming home, he accosts her. Bunk happens to witness the assault and goes to the aid of Jessie. An unfortunate incident causes Harry's death and Bunk is accused, arrested and sentenced to prison. During his incarceration, Con Kelly, one of his pals, has been the sole support of his aged mother, and when his sentence is commuted for good behavior, he returns home to his happy mother and faithful Jessie.

Some days later Jessie and one of her girl friends visit an amusement park, where they spend their week's wages. Jessie is afraid to go home and tell her father what she has done with the money, so, acting upon the suggestion of her friend, she throws away her purse and informs a policeman that she lost her purse, containing her week's wage. Bunk finds it and the officer brings him to Malone's home, where Jessie recognizes her property. It is empty, and Jessie, afraid to tell the truth on account of her father's temper, has Bunk arrested, much against her will. Learning of the trouble, Con Kelly, perceiving that Malone is the cause of all the outrages, goes to his home intent upon revenge. He discovers an infernal time clock that the old man was perfecting, and locking the door, so that Jessie and her father cannot escape, he sets the clock and runs away.

He encounters Bunk, who managed to escape from his captor, and who, upon hearing of his pal's act, reprimands him severely and goes to the tenement, where he succeeds in throwing the bomb out of the window just in time to prevent a terrible explosion inside the house. This causes the unraveling of the difficulties and as Jessie's father is led away to prison, she places herself in Bunk's care, he having secured a good position.

McKENNA



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ESSANAY.

KING ROBERT OF SICILY (Special—2 parts—August 4).—Robert, King of Sicily, a proud and haughty monarch, scoffs at the church and proudly declares there is no power that can remove him from the throne. One evening, while at vespers in the church, Robert falls asleep. Afraid to awaken him the attendants steal away at the end of the service. Robert sleeps soundly far into the night, and awakens to find only a few candles flickering on the massive altar. Gazing with astonishment around him, Robert suddenly discovers that he is clothed in the rags of a beggar. Rage gaining possession of him, he escapes from the church and rushes to the palace throne room. Here he finds an angelic king seated upon the throne, wearing his robes, his crown and signet ring. Wild with fury Robert denounces the angel as an impostor, and is thrown into a dismal dungeon. Later he is visited by the angel, who again asks if he is still the king. Proudly Robert answers in the affirmative, and is further punished by being transformed into the court jester. The angel slowly fades from sight, and Robert finds himself with nothing but an ape for counsel. In the great banquet hall Robert is ridiculed by the pages when found eating scraps of food from the plates after the guests have gone. Still his pride dominates and his haughty answer—I am—I am the King!" saddens the angel, who realizes the task is not yet finished. As the Holy Week approaches the ambassadors from Pope Urbane summon the Angel king to Rome. At last Robert sees a way to dethrone the impostor, for is not the pope his own brother? Surely he will right the great wrong that has been done. So they depart o'er land and sea, into the lovely land of Italy.

Upon arriving in Rome the pope receives them with great pomp on St. Peter's Square, but Robert's hopes are dashed to earth when, after an impassioned appeal to his own brother, he finds the pope knows him not, and jests with the angel, saying, "It is strange sport to keep a madman at court." Seizing the furious Robert the guards imprison him in a cell. Easter Sunday gleams upon the sky and Robert, rising from his pallet, eagerly watches the people as they enter the church for early mass. Suddenly a celestial gleam of light falls upon his upturned face and, feeling within a power unfelt before, he kneels humbly, and for the first time lifts his voice in prayer. The Holy Week ending, the Angel King returns once more to Sicily. Now it is that Robert seems to feel the angelic presence of the impostor king, and humbles himself for the first time. Later, in the great throne room, Robert, still in his jester garb, gazes from the open casement and is aroused from his reverie by the sound of the vesper bells and the chanting of the monks near by. Watching him closely, the Angel King dismisses the court, and appearing before Robert, once more asks; "Art thou the king?" For a moment Robert hesitates, then crosses his hands meekly upon his breast and makes answer, "Thou knowest best." At this acknowledgment of his lowliness the angel reveals himself to the king and slowly fades from view with a last blessing. Discovering that he is once more clothed in his regal robes, King Robert impulsively goes alone to the church and there, kneeling before the holy altar, he silently prays, while a shaft of heavenly light breaks over the lofty crucifix and falls upon his humbled head.

HOMESPUN (August 5).—Grant Price and his wife, Inez, become estranged. Inez's father reads an article in the paper concerning the family friction, and decides to visit his daughter and try to bring about a reconciliation. The father, playing postoffice with his grandchildren, discovers some of Inez's old love letters to Grant in the attic. Willing to put everything at stake for his daughter's happiness, he places the old letters about promiscuously, and Inez finding them, comes to the conclusion that she never stopped loving her husband.

THEIR PROMISE (August 6).—Fred Church and John Harding become engaged to Harriet and Marion. They leave their sweethearts to seek their fortune in the West. Church finds gold and divides his good fortune with his pal, Harding. In the act of mailing letters to their sweethearts, they meet a young lady novelist who is waiting for the stage. They both become infatuated with her and quarrel, Harding shooting Church in the wrist. Realizing their terrible mistake in quarreling over a mere stranger, they decide they will remain pals, stick together always, and fulfill their promise to their sweethearts.

THE INCRIMINATING LETTER (August 7).—Mr. Smith plans to surprise his wife with a pet dog. The owner of the dog sends him a note telling him that Rootsy Pootsy is his and to get rid of his old cat. His wife finds the note, and think-

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AUG. 6	Gaumont's Weekly, No. 74.	" "
AUG. 7	Shooing the Wooer. Up Mont Blanc.	" " " "
AUG. 12	Tiny Tim and the Adventures of His Elephant. The Lakes of Salzburg.	" " " "
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ing it refers to her, she starts divorce proceedings. The lawyer's wife discovers the note and the general mixup is excruciatingly funny. See the outcome.

AN INTIMATE STUDY OF A MOLE (August 7).—An educational subject showing how a mole digs its home. It's very interesting.

RESCUING DAVE (August 8).—Ruth Page becomes infatuated with the new boarder from the city. Dave Cobb, her rural sweetheart, asks her to go with him and his father to locate a new well. Billy Graham, the new boarder, laughs at Ruth and she refuses to go. Dave becomes downhearted, and leaving the well, decides to go fishing. While he is gone, the well caves in. Ruth, conscience-stricken at the way she has treated Dave, searches for him to beg his forgiveness. She goes to the well and finds it has caved in. Thinking Dave has been killed, she summons help. While they are digging frantically at the well, Dave appears on the scene to the joy of all.

MR. RYHE REFORMS (August 8).—Mr. Ryhe, of very intemperate habits, is visited by a fireman friend, who tries to persuade him to stop drinking. Mr. Ryhe becomes angry and refuses to listen to him. After the fireman leaves, Ryhe goes to the fire barn after him. The firemen seat him on a bench and he falls asleep, where he has a terrible dream. He is awakened by the firemen playing the hose on him. He swears "never again."

BRONCHO BILLY AND THE NAVAJO MAID (August 9).—Chief Arraphoe promises his daughter in marriage to a young brave of the tribe. The Indian girl goes to the creek for water and a prospector attempts to embrace her. She calls for help and Broncho Billy responds, knocking the prospector down. The prospector shoots Broncho Billy and the Indian girl in nursing him, falls in love with him. His sweetheart, Bessie, writes that she will be with him in a few days. Bessie arrives and the Indian girl, seeing Broncho Billy embracing her, is about to stab her when she overcomes her desire for revenge and instead, is about to make away with herself, when the young brave appears on the scene and prevents it.

PATHEPLAY.

PATHE'S WEEKLY, NO. 32, 1913 (July 14).—**New York, N. Y.**—In the "safe and sane" celebration of the Fourth of July here, a delegation of the Sons of the American Revolution arrive in front of City Hall and are addressed by Comptroller Prendergast.

Toms River, N. J.—Governor Fielder, of New Jersey, attends the Fourth of July carnival here and addresses the merrymakers.

Gettysburg, Pa.—On the fiftieth anniversary of the Battle of Gettysburg, the Blue and the Grey veterans of the bitter struggle forget its cause and, at peace with each other, go into camp side by side on the famous battlefield.

Culpepper, Va.—A two and a half mile steeplechase, the feature of the annual horse show here, is won by "Eureka."

Charlottesville, Va.—The students of the University of Virginia Summer School assemble to hear an oration by Speaker Champ Clark.

London, England.—The Suffragettes form a guard of honor at the funeral of Emily W. Davison, who lost her life when she attempted to stop King George's horse during the running of the derby.

Kansas City, Mo.—Four balloons start from this city in the elimination contest for the International Balloon Race.

Coalburg, Ala.—One man is killed when a new Southern Pacific locomotive rolls down an embankment here.

On Board S. S. "Adirondack."—Fifteen hundred delegates to the Motion Picture Exhibitors' Convention, sail up the Hudson as guests of Pathe Freres.

PATHE'S WEEKLY, NO. 33, 1913 (July 17).—**New York, N. Y.**—Mayor Gaynor is visited by a delegation of sixty-six Russian educators who left Moscow for a month's tour of our principal cities to study social, economical and educational conditions.

Erie, Pa.—At the centennial celebration of Commodore Perry's victory on Lake Erie, the delivery of a store of ammunition to the Niagara, is reproduced exactly as it occurred a century ago.

New York, N. Y.—The Giants defeat the Cubs 6 to 5, in a closely contested game at the Polo Grounds. In the sixth, with 2 out, Corridon doubles, scoring Phelan and Saier.

Charlottesville, Va.—The students of the University of Virginia give a pageant symbolizing the history of United States, from the landing of Columbus.

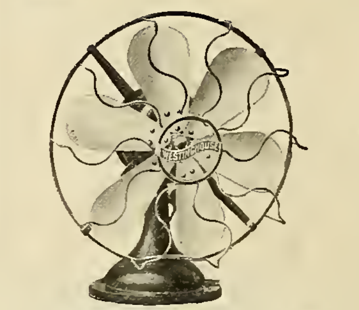
Tacoma, Wash.—The feature of the Montamara Festo is the exhibition of equestrienne ability given by Miss Tilly Baldwin.

Miamisburg, O.—Citizen volunteers, in a few hours' time, build a five hundred foot pontoon bridge across the Miami River, to replace the bridge washed away by the recent flood.

Havana, Cuba.—Fire completely destroys the building occupied by Harris Brothers, stationers, well known to American tourists.

Windsor, England.—King George and Queen Mary leave St. George's church after the services for the Knights of the Garter.

Editorial Section.—The wisdom of the Pure Food Law is demonstrated in Boston when two Government inspectors order 2,362 cans of decomposed salmon seized and burned. The fish, valued at $3,000.00, was in the hands of a dealer, ready to be sold to an unsuspecting public.



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PATHE'S WEEKLY, NO 34, 1913 (July 21).—**New York, N. Y.**—"Orangemen's Day," the 223rd anniversary of the Battle of the Boyne, is celebrated here.

Washington, D. C.—The body of Lieut. Loren H. Call, the army aviator who fell to his death in Texas City, is buried with military honors.

Sea Girt, N. J.—Governor and Mrs. Fielder at their summer home here, welcome the First N. J. regiment when they arrive for their encampment.

Bath Beach, N. Y.—Leo Friede, defending the International Sailing Canoe Challenge Cup, defeats the Canadian challenger, Ralph H. Britton.

Brooklyn, N. Y.—The House Committee on Naval Affairs is inspecting the various Navy Yards throughout the country, and, headed by Representative Padgett, Chairman, they visit the Navy Yard here.

Washington, D. C.—The baseball team composed of Republican Congressmen, is defeated by the Democrats. Score, 29 to 4.

Tacoma, Wash.—Earl Cooper, in a Stutz car wins the 250-mile Montamarathon auto race here in 3 hours, 32 minutes and 8½ seconds.

Cardiff, Wales.—The "Terra Nova" in which Captain Scott sought to reach the South Pole, sails quietly into her home port without her master.

Comic Section.—Much to Jeff's delight, Mutt is pinched for swiping a ball at the ball game. Drawn by Bud Fisher.

PATHE'S WEEKLY, NO. 35, 1913 (July 24).—**Plymouth, N. H.**—This city is in gala day attire and is full of visitors to witness the pageant celebrating the 150th anniversary of the granting of the charter to Plymouth by Governor Wentworth, impersonated by Dr. Bell.

New York, N. Y.—The Evening Sun's electric baseball scoreboard, on which a ball is moved automatically about the diamond, enables thousands of fans to follow every detail of the day's game.

Spokane, Wash.—Three adventurous automobilists break the road record between this city and The Dalles, covering the 365 miles of rough roads in 16½ hours.

Brighton Beach, N. Y.—The Friars Club, composed of stars of stageland, is led by little Buster Collier to a dinner they give in honor of George "Honeyboy" Evans.

Vienna, Austria.—Emperor Francis Josef I attends the laying of the cornerstone of the new Francis Josef Bridge.

St. Louis, Mo.—Mabel Taliaferro, the famous actress, spends part of her honeymoon playing ball with her husband, Thomas J. Carrigan, her leading man.

Floral Park, N. Y.—One hundred and fifty tiny tots attend a lawn party as guests of ex-Senator John Lewis Childs.

New York, N. Y.—The Giants divide a double bill with St. Louis, losing the first game 4 to 2, and winning the second 3 to 2.

Comic Section.—Mutt's foot slips when he's throwing twelve men off the roof and Jeff counts him out.

GRAND CANYON OF NEW YORK—AUSABLE CANYON (August 6).—This scenic film carries the spectator through the most picturesque spot in the Empire State. Ausable Chasm is a great cleft in the mountains, through which tumbles a torrent of foaming water, leaping from rock to rock in its restless journey to the sea. We see "Elephant's Head," "Table Rock," "Post Office," the "Flume," and many other points of beauty.

WITH THE NATIVES OF NEW ZEALAND (August 6).—A study of the modes and customs of the black men in this country, which is interesting and highly instructive.

WHEN A WOMAN WASTES (August 7).—The beautiful Mrs. Langford has the fault of being a very great spendthrift. Frequent remonstrances from her husband cause her finally to pawn her necklace, the gift of Langford's mother. An unscrupulous admirer learns of the fact, secures the necklace and expects by its means to have a hold on Mrs. Langford. A series of dramatic incidents follow in rapid succession, ending in the discrediting of the villain and the final reinstatement of Mrs. Langford in the affections of her husband.

GENOA, PRINCIPAL PORT OF ITALY (August 8).—A remarkably interesting series of views of the city to which America is so greatly indebted. Here Columbus was born and spent his boyhood days. The ancient village is renowned for its port from which for centuries Italian ships of commerce have left. Ancient buildings, historic ruins, many edifices of great architectural beauty, and the busy marts of trade are all faithfully shown in this film, which ends with a magnificent moonlight picture of the harbor.

MOUNT ST. MICHEL (August 8).—Mount St. Michel is a rocky promontory in the Bay of St. Michel, on the coast of France. It is joined to the mainland by a dike, built within comparatively recent years. On the summit of the Mount is a Benedictine Abbey, one of the most remarkable monuments of French military and monastic architecture in existence.

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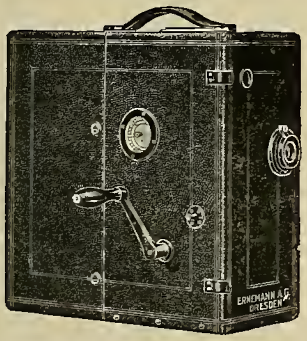

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INDEPENDENT FILM STORIES

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NESTOR.

MONA (August 6).—James Lee, a settler, comes to the assistance of Mona, daughter of Chief Big Turtle, who is struggling in the arms of an amorous prospector. Mona is very grateful for Lee's gentle courtesy. Later she falls in love with him and offers to become his squaw. Lee shows her the picture in a locket of the girl for whom he is making a home. Mona understands and departs sorrowfully. Wade, the prospector, witnesses this scene and vows vengeance on Lee.

He goes to the Indian camp and tells Big Turtle that Lee has designs on Mona. Wade takes Big Turtle to a point overlooking Lee's cabin and shows him Mona and Lee in what appears from the distance to be a love scene. Big Turtle is furious and calls his tribe together and they plan to do away with Lee. Lee and his sweetheart, Bessie, are quietly married in the meantime and Lee takes her to the little cabin in the clearing. Later the Indians waylay Lee by lassoing him and dragging him from his horse. They then proceed to a nearby corral and steal a green hide, from which they cut a long strip and bind Lee, knowing that as the hide dries, it will gradually strangle Lee.

Mona has watched the capture and preparation for the torture and after the Indians have taken their departure, she frees Lee. He, in gratitude, places the locket about Mona's neck. Wade, who has returned to gloat over his enemy, witnesses the act and vows vengeance on both. Wade tells Big Turtle that his daughter has freed the captive, and when Mona returns to the Indian camp she is driven away. She seeks Lee's cabin and is taken in. Later Wade poisons Bessie's mind by telling her that Lee and Mona were lovers in the past, and to prove his assertion tells her of Lee giving Mona the locket, which was a gift from Bessie. Bessie finds the locket about Mona's neck, and in bitter jealously runs away. She is lost and eventually makes her way to the Indian camp. There she is cared for by the squaws. Wade, who is following her, falls into a bear trap and dies. Lee finding Bessie missing, starts out in search of her. Mona, with Indian skill, trails the girl to the camp of Big Turtle. There husband and wife are reunited and Big Turtle relents, and takes Mona back into her home.

ALMOST A RESCUE (August 8).—May and Maud Smith are two sisters living in a hall room at Mrs. Prune's. They are out of work and very despondent. So is Jimmie, who occupies the room next to the girls. They are all delinquent in their board bill, and Jimmie tries to steal up to his room without the landlady seeing him, but Mrs. Prune comes out and demands her rent. Jimmie shows her a letter that he has prospects of a job, but she wants her money and refuses to allow him in the dining room, until he has paid. He goes to his room and on the way meets the two girls, who were fortunate enough to have had enough money to pay part of their board and thus entitled to a meal, at least. The girls attempt to smuggle Jimmie into the dining room, but the untimely appearance of Mrs. Prune frustrates their plan.

Jimmie is sitting in his room, disconsolate and hungry, when he hears voices in the adjoining room. He listens at the door and hears one of the girls exclaim "Here is a way out of our difficulties" and then "It's the only way. Let us dye together." Jimmie does not stop for more, but rushes away for help. And in the meantime—the girls had been reading an advertisement in the newspaper—a want ad— which calls for "two sisters for vaudevlle; must have blonde hair, etc.," and which brought forth the remarks Jimmie had heard. They decide it is their last hope to relieve their pressing need of money.

Jimmie fails to find a policeman so rushes to a detective agency and informs Hawkeye, the detective, that two girls are about to commit suicide. Jimmie and Hawkeye, with the latter's "fussies," watch the house, see one of the girls come out and follow her to a drug store. They are convinced she has gone to buy the poison. Hawkeye sends Jimmie for a doctor, while he and his men follow the girl back to the house. Jimmie arrives about the same time with the doctor, and they all enter the house and creep upstairs to the girls' door. When they burst into the room, they find the girls dying their hair. Explanations ensue, and the disgusted detective leaves with a glaring look from his "hawkeye" meant to whither the frightened Jimmie.

THE GIRLS AND DAD (August 8).—Dad has three charming daughters who fall in love with three eligible young men and moreover, promise to marry them, each couple selecting a perfectly lovely place for the proposal. All this while Dad has been courting Jennie. He proposes, too, and likewise he is accepted. They arrange to keep their engagement a secret. The boys all arrange to beard the lion in his den. Dad simulates a terrible rage and banishes them forever. The boys leave. The girls are in despair. They send for the boys to come and say good-bye. The boys are interrupted by the entrance of Dad and Jennie and are astonished to learn that the lady is to be their new mamma. The boys are allowed to replace the rings upon the girl's fingers once more, and general rejoicing is in order.

REX.

WHEN THE PRINCE ARRIVED (August 7).—May, the daughter of a comfortably fixed farmer, being of a romantic turn of mind gives considerable time to reading love stories and fairy tales. Joe, the foreman of the farm, a frank, open-hearted youth, makes known his love for her. May, who finds him short on romance and scarcely in accord with her ideal of a lover, gently resents his advances. One day a circus comes to town and in the preparation of the show Bob and Frank, both acrobats, quarrel, and the latter is fallen and left for dead. The acrobat, frantic at his hasty deed, seeks refuge in the open country, where he happens upon May. The romantic girl, impressed by the oddity of his strange array of trunks and tights and such array as might become her imagnative ideas of a Prince, listens to Bob's appeal for aid and she gives him shelter.

The sheriff and posse pursue the fugitive to the farm house where they are thrown off their trail by May. She gives the mysterious stranger the necessary attire from a convenient scarecrow together with a horse, and instructs him to let the pony go that he will find the way back home alone. Bob grasps the chance of escape and gallops off, leaving the reader of fairy literature in a rather uncertain state of mind regarding her heart. Bob reaches safety, throws the bridle over the horse's head as instructed and the pony in due times arrives at the farm with a note fastened to the bridle. With beating heart May eagerly scans the message which reads as follows: "I could not look into your innocent eyes and tell you that the man you were aiding was a murderer. The future holds for me only one pleasant thought, a memory of your kindness. Forgive and forget."

A later scene shows the home of the acrobat. His wife is startled by a telegram which reads "If John communicates with you, tell him to join show. Frank only stunned. Newspaper report exaggerated. His old position open." The acrobat silently destroys a simple trophy of the girl he met and goes to his wife's arms, while at the distant farm, May is seen to respond to Joe's honest love and tosses the letter from her strange prince into the passing stream.

MAN'S DUTY (August 10).—The story opens in a Western dance hall. Flora, who is Bill's sweetheart, is taken ill. Bill, who has been drinking in the adjourning saloon, comes in and insists that she dance with him, but she escapes his embrace and leaves the hall with Bill following. Outside Flora confides to Bill that for the sake of a little soul to come she must leave the life she has been leading. Bill combats her desire and starts to take her back by force. Joe, the piano player for the dance hall who loves Flora, has followed the couple out and interferes with Bill's efforts to take Flora back into the hall. Flora escapes and Bill, after telling Joe to mind his own business, re-enters the hall and starts dancing with another girl. Joe, follows Flora to her little cabin and asks to marry her, but she refuses. Notwithstanding this refusal, Joe devotes himself to her welfare until after a child is born and he takes the blame for her degradation upon himself.

A year has passed and a blind girl and her father come to town. The old man is unable to proceed and dies, leaving the blind girl helpless. She strays into a canyon and meets Bill and tells him of the tragedy. Bill sees in her a new victim and takes her to his cabin. She is about to enter when he seizes her with intent to kiss her, but in the very act, something in the blind appeal in her eyes causes him to release his intended victim, and, carefully taking her into the cabin, he leaves her. Going to a nearby cabin he secures the services of a woman to look after the blind girl while he takes his blanket and sleeps on the ground outside the cabin. In the meantime he has buried the father and after lapse of time, proposes marriage to the blind girl and is accepted. Joe happens to be a witness to the scene of love and hurrying to the cabin of Flora informs her of the instance, hoping thereby to gain her consent to a union with him. Instead, she rushes from the cabin and finds Bill and the blind girl in each other's embrace. She pleads with Bill to return to her and protect the child, but Bill roughly forces her from him and sends her back to her cabin. He then turns to the blind girl to renew his embraces but she gently repels him and points out his duty. Unwillingly he listens and unwillingly obeys and in the end gets the preacher, takes him to Flora's cabin and has the ceremony performed. Joe exits from the cabin leaving the couple together. The blind girl is left with bowed head on the path where she parted from Bill.

VICTOR.

NATURE'S VENGEANCE (August 8).—Gertrude, a child of nature, lives in the mountains with her mother and her brother, Dick. They are herb pickers. Jim, a stranger, comes and gains her affection as he is turning from her mountain lover, Cooley. But Jim has no intention of keeping his promise of marriage, and when Gertrude appeals to him, rejects her and assaults Dick, who interferes in Gertrude's behalf.

The mother learns that Jim is going away, leaving his promise unfulfilled. He has started down the mountain stream in his canoe. The mother follows on horseback, overtakes him, and, at the point of a revolver, forces him to return. A mountaineer parson marries Gertrude and Jim, the bridegroom's reluctance overcome by the mother's pistol. This accomplished she orders Jim to go, and once free he takes to his canoe.

Dick arrives, followed by the mountaineers, whom he has told of his injuries and who are bent on vengeance. The mother explains the situation to them and they abandon their quest. But Jim is not to escape Nature's vengeance for his injury to her child. He is caught in the whirling rapids of the stream, his canoe is capsized, and his body is carried down through the angry waters to the quieter below. Gertrude is left to forget the stranger, and in time her reception of a little gift from Cooley shows that her future holds hope of happiness.

IMP.

A MODERN ROMANCE (August 7).—Edward Markham, son of a wealthy and retired financier, devotes practically his whole time to gambling. Stricken ill one evening at his club he is rushed to a hospital and there operated upon for appendicitis. He falls in love with his nurse. Upon returning to his father's house he makes known his attachment, but encounters the latter's opposition to the match on the grounds that she is beneath him in station. Markham, Sr., threatens to cut his son off without a penny if he persists in his determination to marry the nurse, and upon Ned's avowal that he will do so, the family lawyer is called in and the change in the old man's will is effected accordingly.

Markham marries Nurse Hawthorne and five years pass away. At the expiration of this time Ned has become a member of the firm of Boyd & Markham, stock brokers, and is in comfortable circumstances. About this time he begins to dabble in stocks. At first successful, he one day risks all and loses all. Despondent, he returns home and is about to end his life. His child, coming into the room with a telegram at the moment he is about to pull the trigger, saves his life. The "wire" announces the serious and sudden illness of his father. A bright idea occurs to him. He interviews the family physician and is successful in having his wife installed as nurse for his father under the non de plume of "Nurse Millidge." Markham, Sr., is nursed round to his normal state of health in the course of a couple of months, but in the meantime he has become so attached to Nurse Millidge that when she suggests leaving, he will not entertain the idea and offers to adopt her as his daughter. This suggestion effects the climax. Her husband and child enter to take her home and the old man overcome with mingled emotions of surprise, shame and love, bids them stay.

CRYSTAL.

A CHILD'S INFLUENCE (August 5).—Nelson, a hard working young man, shares his room with Ralph Henly, who is his exact opposite. Nelson is employed as a stone cutter working every day, while Henly, the laziest of men, lies in bed all day long, smoking cigarettes and reading newspapers. Nelson who has saved his money so as to purchase a home for himself and his sweetheart when they are married, draws his savings from the bank. This Henly discovers, and during Nelson's absence, looks for and finds the money. He goes out, just as Nelson enters. Nelson discovers that his savings are missing and instantly starts out in search of Henly. His quest is unsuccessful and unable to face his sweetheart in his impoverished condition, he gradually drifts away from her, and she sees him no more.

A year passes and Nelson, growing weaker and weaker through worriment and his unceasing search for Henly, loses his position. Henly, meanwhile, dressed always in the height of fashion through the aid of his stolen money, wins the heart and hand of an immensely wealthy widow. The widow and her young daughter look upon the handsome Henly as an ideal husband and father, and Henly and the widow are married. They lead a very happy existence, Mrs. Henley never suspecting her husband's black past. One day the child and her nurse go for an outing in the woods; the child wanders away alone. She finds Nelson nearly dead from starvation. The child gives Nelson a sandwich and a bottle of milk. The next day, Henly and his wife are out in the park, driving in their automobile, when Nelson catches sight of his arch enemy. Upon seeing these unmistakeable signs of wealth and happiness about Henly and after ruminating over his own lot, Nelson jumps on the back of the machine, riding there until the couple arrive at home. Nelson bides his time and then enters the house. He finds Henly in the parlor and strangles him nearly to death. Henly's cries bring his wife and child to his rescue, and the child comes between the two men. Nelson recognizes the child as one who had befriended him the day before and

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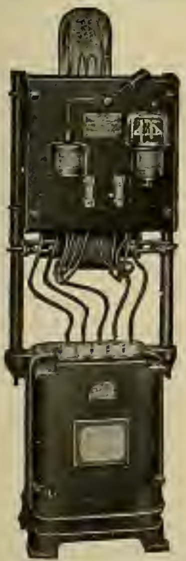

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upon her statement and plea that he should not kill her father, he relinquishes his hold on Henly's throat and slinks from the house, while Henly dismisses the incident by saying that the ragged stranger was probably a burglar.

OH! YOU SCOTCH LASSIE (August 10).—Pearl and Chester, the policeman on the beat, are sweethearts. Pearl is invited to attend a masquerade ball with Joe. She accepts and tells Chester. He becomes angry, but it being his night of duty, Pearl decides to go. She masquerades as a Scotch lassie, and wearing the regulation kilts, is the admiration of the entire assemblage. A glorious time is had, and Joe, dressed as Napoleon, is having the time of his life. A young fellow asks Pearl to dance with him, which she does. Joe becomes insanely jealous, and in the middle of the dance he attempts to break them. The young fellow slaps Joe's face, and a free-for-all fight progresses. The proprietor attempts to interfere and as a result, he is knocked down. He runs out for a policeman and runs into Chester. When he tells him that there is a fight at the dance, he is only too eager to go. They rush to the ball and there Chester stops the fight and attempts to arrest Joe. He is prevented by the crowd. Pearl runs away from him and goes into the janitor's flat for refuge. There the old Irish janitor attempts to make love to her and is caught by his wife. Pearl is thrown out and there she meets Chester, who has been looking for her. He protects her, and after kissing him, promises not to arrest her if she will be his girl alone. This she does and all ends well.

STARVING FOR LOVE (August 10).—Mabel and George are in love. Father objects most strenuously to George's attentions to Mabel, and kicks him out of the house. Mabel determines on a scheme to win her fellow. She writes George a note, telling him that she will refuse all food and that she will pretend to starve, unless they let her see him, and asking him to send up, on a string, eatables each mealtime. The plan works for a day or so, and Mabel's father hardly knows what to do. George brings her something to eat. Father thinks that she will give in, but she remains obdurate. The third day George is on his way to Mabel's home with her supper, when by accident he runs into a tough. The tough strikes him and they fight. As a result they are both arrested and George is lodged in a cell. He knows not what to do, and he spends the night in jail, while Mabel, nearly starved, is just about ready to give in to her father and consent to eat. However, she holds out, and George, on being released from jail, goes home and finds that Mabel's father has capitulated and written him a note saying that he may have his daughter. George calls and is just in time to see Mabel eat a long delayed meal ravenously, but happy in the thought that she has gained her wish.

BISON.

THE SNAKE (2 parts—August 9).—A visit from Captain Dan to Mona, at the Indian village, rouses the jealousy of the Snake, a snake priest. He attempts to kill Dan, but is foiled by Mona. Dan, leaving Mona after a love scene, returns to the fort, followed by Snake. Snake, thinking it an easy matter to take the fort, incites the Indians to the attack by means of the snake dance, showing the mode of catching the serpents, washing them, Indian magic, etc. The captain and a friend, while out riding, are attracted by the dancers; but when they ride up to observe the dance, the Snake and his Indians surround him. Mona again holds the tribe back, and then jumping on the horse behind Dan, rides back to the fort, pursued by Snake and a few Indians. At the fort a warm reception is prepared for the Indians, but Snake, perceiving their intention, professes friendship, which the colonel accepts in spite of warnings. Later, the Snake returns to the fort, and while his men are firing it, he runs off with Mona. Captain Dan, learning of this, follows, and is lured into the desert to die by the wily Snake.

Snake makes Mona his prisoner. Dan comes into the village and sees the Snake threaten to throw Mona into the snake pit if she does not agree to come to him. Snake places Mona back in his lodge, and Dan goes into the lodge to try and help the girl away. Snake discovers Dan and surrounds the abode with his men. When Mona and Dan emerge Dan is made prisoner and Mona escapes. She attempts to dig through the adobe wall of the priest's lodge, where Dan is held a prisoner, but is caught by Snake, who makes them both prisoners; he begins to torture Dan. Dan offers to fight for Mona and Snake accepts the challenge, but by a deadly means. He places a large snake on a blanket on the lodge floor and bares his arm to it, daring Dan to do the same.

The Friendly, who helped Dan on the desert, comes to the village with the cavalry, and the colonel looks through the village until he finds the strange duel going on. A sharpshooter who has been called shoots the snake between the duelists. But too late—Snake has been bitten by the deadly serpent and lies dead, while Dan and Mona are released from their bonds.

UNIVERSAL.

ANIMATED WEEKLY, NO. 73 (July 23).—Championship Meet.—Many star athletes compete at the New York Athletic Club's Field Meet, New York, N. Y.

Lake Steamers Crash.—Much damage is done the steamship "Iowa" when she is rammed by her sister ship, the "Sheboygan," Chicago, Illinois.

Newsies at the Ball Game.—President Ebbets acts as host to two thousand newsboys, who witness an exciting game between the Cubs and Dodgers at Ebbets Field, Brooklyn, N. Y.

Orangemen's Day.—The Orangemen celebrate the "Glorious Twelfth" by parading through the streets of Toronto.

Historical Ceremonies.—Attending the unveiling of a bronze tablet marking the site of the log cabin home of John Kinzle, first white settler in Chicago.

Coaching Club's Meet.—The event of the season amongst the "horsey" set. Coaching from Hyde Park to Hurlingham.

Navy Yard Inspection.—The House of Representatives' Committee on Naval Affairs inspects the New York Navy Yard, Brooklyn, New York.

Fire Fighters' Review.—The annual display of the London Fire Brigade is held at Peckham, Rye Park, London, England.

Fashions.—Chic styles in the season's gowns and frocks. Posed and shown by courtesy of The Ladies' Home Journal Pattern Company.

Aquatic Sports are a riot of fun and frolic at the Annual Carnival of the Belle Island Yacht Club, New York.

The Kaiser's Jubilee.—Celebrations in Berlin on the occasion of the Twenty-fifth Anniversary of His Majesty's reign.

Motor Boat Races.—Held on the Columbia River, Astoria, Oregon, for the Pacific Coast International Power Boat Trophy.

Polo Tournament.—The Great Neck Four wins the final match for the Blizzard Cups at the Rockaway Polo Field, Cedarhurst, L. I.

Who's Who in Pictures—Pearl White (Universal).

POWERS.

THE VILLAGE BLACKSMITH (August 6).—Mrs. Newton, regardless of her great wealth, leads an idle, useless life, and, at thirty-five, finds little pleasure or joy in living. Her seven-year-old daughter, Blanche, is given over to the care of nurses, and the mother sees her but seldom. One afternoon, as Mrs. Newton is idly reading, Blanche comes happily from school with a note for her mother. The children of Blanche's school have formed a Helping Hand Society for making provision for the children of the poor, and the mothers of the school children are asked to join the society and personally assist in the work.

Mrs. Newton tells her daughter she cannot be worried with such affairs and little Blanche goes away in tears. Resuming her reading, her glance accidentally rests upon the poem, "The Village Blacksmith," and Mrs. Newton realizes, as she visualizes the poem, that her life is tiresome because it is useless. She regrets her unwillingness to help her little daughter in her society, and hurries to the nursery to retract her refusal. Blanche is found, ready for bed, and is in tears, the nurse attempting to console her. Sending the nurse away, Mrs. Newton puts Blanche to bed and makes her happy by a promise to join the society. Blanche falls asleep contentedly upon her mother's shoulder, and as a last vision of the blacksmith appears before her, Mrs. Newton realizes the import of the words:

> "Something attempted, something done,
> He has earned a night's repose."

THE HEART OF A HEATHEN (2 parts—August 8).—Edward Alexander, unmarried and rich, makes his home with his mother and sister. The family, upon detecting burglary in their home, discharge the guilty servant and later decide to close their house and go for a motoring trip in the West. Old Woo, a peaceful Celestial, who by deprivation and honest toil, has at last reached a state of small independence by conducting a little laundry in a Western border town, goes forth from his laundry—only to return later finding his small establishment in flames. Grief-stricken, he sinks before the burning rooms in which are indeed all his hope and ambitions.

Alexander, during his motoring trip, happens upon the scene of Old Woo's grief. The young man is moved by the appeal of the Celestial, and plunges into the burning building, rescuing a sacred horn. The simplicity of the Chinaman's gratitude appeals to Alexander and he offers him the position of servant in his home. Woo gladly accepts and goes with them.

On returning to the East, Alexander becomes engaged to Mary Charleson, a widow. Woo becomes attached to Mary's little daughter, Doris, but Mary conceives a dislike for Woo and finally tells Alexander that unless he discharges Woo she will never marry him. Woo leaves, heartbroken, and Mary and Alexander are married. Meanwhile, a Chinese Tong has decided to kidnap Doris and hold her for ransom. They do so and Mary and Alexander are heartbroken. Woo, however, is living in the house in which the Tong rooms are located, and hears Doris crying in another room. Fearing for her, he breaks through the wall and rescues her, but is himself captured by the Tong and taken before their leader. Doris is also again brought before the leader. Woo has recognized the Tong rooms and shows the sacred horn, causing all other members of the Tong to do his bidding. He is allowed to take Doris away with him and returns her to Mary, who then becomes grateful and asks Alexander to take him back into his service.

GEM.

BOB'S BABY (August 4).—Robert Warning, very much in love with his wife, and detesting that dog that is invariably placed at his table, decides to decapitate the canine. His wife circumvents him. A row ensues and the husband leaves for his office in a huff. A month passes and still the coldness exists between them. Warning gets a telephone call at his office that the stork has arrived. Elated, he dismisses his office force, hies himself to the club, and his fellow-members and drinks to the health of the stork's gift.

Arriving home, he is almost prostrated to find a bouncing puppy instead of a bouncing baby. Indignant at the misunderstanding, he resolves to go to his uncle to recuperate from the shock, only to be confronted at every turn by dogs of all descriptions. In the midst of his turmoil at his new abode, he receives a wire to return home because the stork has made another visit. Thinking to please his wife, he purchases clothes for the puppie's outfit, and departs for home. Imagine his utter amazement, joy, and happiness, when upon entering his home, he finds that the stork this time had really left a baby.

FRONTIER.

MASQUERADING IN BEAR CANYON (August 7).—Mr. John Brandon, a man of wealth, was told by his family physician that his daughter, Alice, was declining in health, and that he must take her to New Mexico, where the climate might bring her back to health and strength. Alice is secretly betrothed to her father's clerk, and when her father finds this out, it is an added reason why he should try to get his daughter away from the city. The journey is made. Dr. Rice, in Albuquerque, New Mexico, advises a three-weeks' stay in Bear Canyon, a distance of twenty miles from the city. The father, therefore, makes the arrangements. Later they find themselves in the rugged, rocky canyon.

The daughter of a goat herder, himself an invalid, and only a few years earlier compelled to come to the same place for his health, while out with her herd of goats, sees the city girl in her flowing white robe, is startled, goes home and tells her parents. They explain to her that it must be some tourist that has by chance come to this part of the country. The following day she starts out again on her daily jaunt over the hills with the goats. The girls meet and become friends. The city girl decides it would be a fine prank to change clothes with the goat girl and wander off among the rocks with the goats, leaving the goat girl to act the part of the invalid. They decide to keep their secret for fear it might worry Alice's father.

Later, Dr. Seth, the nephew of Dr. Rice, visits his uncle and as Dr. Rice is very busy, the nephew is sent out to Bear Canyon to see how the invalid is getting along. The father wishes to take him up on the hills, but the doctor advises that he can find the patient without disturbing the father. He struggles to the top of the hill, and looking over, sees the goat girl, who he supposes, is Alice, the daughter of Mr. Brandon. The goat girl is very much excited—the doctor very much interested in the beautiful girl. The doctor examines her, and finding that there is nothing wrong with her, comes to the conclusion that there must be a mistake somewhere.

He goes away, but finding it impossible to forget the little girl, comes back the following day, and as the girls have met again and changed clothes, the doctor finds, as he supposes, Alice Brandon. This masquerading is going on for some little time, the doctor becoming more and more infatuated with his supposed patient. The city girl understands the situation, and it has afforded her a lot of enjoyment. Alice's sweetheart is tired of being alone. Later he arrives on the scene, and meeting Dr. Seth, who is just about to start out from Albuquerque to Bear Canyon, is invited by Dr. Seth to ride with him. When the doctor finds that he is the sweetheart of Alice Brandon, he freezes up and is none too courteous. This is all explained away when the two young men reach the summit of the hill in Bear Canyon and find that the girls have been masquerading. Alice's health has been greatly improved and the meeting of her sweetheart makes her supremely happy. The doctor's love was true blue, and the little goat girl finds that he loves her for herself, regardless of her station in life.

ON THE RANGER'S ROLL OF HONOR (August 9).—Often it is the lot of the man who laughs at the little incidents and discouragements of life to be taken for a fool instead of the philosopher that he really is. So it was with Quirl B. Carnes, a ranger of the Texas forces. But Carnes gave his life in the performance of his duty, and for that act, won the respect and admiration of his comrades—too late. All this happened years ago. But Carnes' name today stands as bright in the memory of his fellow rangers as it did on the day they found his bones in the desert. Idealized a little, refined a little, Carnes' story of brave endeavor has become a photoplay.

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Senator Carnes, of New York, had a son. At a garden party he gave his old friend, the Governor of Texas, his son proposed to a girl of assured position and great beauty. It chanced that his love had wrought warmth in her heart and she told him the answer would be "yes," when he had made good. As alwaya happens when one wishes to continue the conversation at a dance, an ubiquitous person came just then to take her away for another dance. Thus, bereft of his beloved, Quirl sat thinking of a possible career. As he sat thus thinking, the governor's ranger escort passed the bower where he had proposed. His idea had come. His father's influence, he thought, would secure him a place on the famous Texas ranger force. Application to his father, and later to the governor, showed him he was right in this, and it was arranged that he accompany the executive when he returned to his state. At the ranger station Quirl's readiness to enjoy life as he found it, without question and without great effort, soon made him the butt of the rangers' rough but ready wit. Loyalty to his fiancée made him conceal his hurt feelings from the rangers, but it was to his horse that he turned when he wanted comfort. King and he grew to be great chums.

One day an outlaw was captured and brought into the station by a ranger who was so exhausted that for a time he could go no further. Against his better judgment the captain sent Quirl with the outlaw to turn him over to the county jail. Inexperienced and unsuspecting, Quirl fell a ready prey to the outlaw's crafty plot to escape, but his manhood compelled him to carry the news back to the station as soon as he had recovered his sensibility. The rangers were aroused and pursuit commenced. Again against his better judgment the captain allowed Quirl to form one of the party, the lad having pleaded for a change to redeem himself.

In the fight that followed Quirl alone saw the captured outlaw steal away from the companions whom he had managed to reach and alarm at their camp. He alone pursued them. The bandits hands, manacled at the station had been partly freed by severing the connecting chain with an ax, but still he wore the wristlets. Far into the desert the two fled, the outlaw firing back occasionally but Quirl saving his energies for a closer combat. At last the outlaw's horse was spent with wounds and running and the bad man forced to fight. A lucky shot wounded Quirl's horse so that he fell, but the impassioned boy only found a new use for him as a breastwork to protect him from the outlaw's bullets. Meanwhile his fellow rangers had captured the other outlaws and retraced their steps toward the station. Quirl's trail was lost in the desert but as it was nothing unusual for a ranger to be away for days at a time little was thought of this. A year later the rangers traversing the desert found the skeleton of a man, the wrist bones encirled with the rusted remnants of a pair of handcuffs. A little further on they found the remains of a horse and a man. The human skeleton wore the clothes that had so often caused the rangers to laugh at Quirl, but now they did not laugh. They put Quirl's name on the roll of honor and when his sweetheart and his father came to search for him a little later, pride that Quirl had made good helped to mitigate the sorrow caused by his death. Thus Quirl, the unappreciated, won fame and respect in the end.

ECLAIR.

THE HONOR OF LADY BEAUMONT (2 parts—August 6).—Lady Beaumont was electrified. Gordon, returning from an inspection of his Canadian properties, assured her that he had seen her former suitor, Sir Dorian Mars, in hiding there. She wanted him. But how? Her solicitor, when summoned, suggested that as business was taking him into Canada, he personally would deliver her message to Sir Dorian. After a hard journey the solicitor found himself in the most primitive of huts, facing a stalwart Englishman, a pretty squaw, and a vivacious child. Sir Dorian, when assured that there was no danger awaiting him in England, admitted his identity. Lady Beaumont's summons "home" swayed his senses like old wine. For a moment he wavered, his squaw and baby gazing at him questioningly. Then he struck a powerful fist on the rude table and shouted: "By God'a grace, listen and see whether you'd respond in my place. Lady Barbara Beaumont, knowing my great love for her, played fast and loose with me from the time we were youth and maid. Her extravagances had her in hot water all the time. My funds were great. I placed them constantly at her disposal, which she accepted because of our expectation of marriage. Bridge was her complete undoing. She'd lose five hundred pounds at a sitting and think nothing of it.

"Barbara met Captain Ferris, unscrupulous, scheming, irresistible, and came under his domination. To further some base plan, he placed Barbara under great obligations by discharging her growing gambling debts. She refused to dismiss me in his favor, and his plan had a new impetus. Barbara got into a very tight place financially and dared not appeal to me. He frightened her into tricking Christie, the pawnbroker. Under his tuition she placed her tiara, on which Christie was to let her have ten thousand pounds, into one box and into the other box she placed coal—black diamonds, Ferris called them—with her seal. By a clever substitution, Christie got the black instead of the real diamonds. Ferris relieved Barbara of the surplus funds, placed them on "Vanity" in the Ascot races, and . . . every cent was lost. He intended forcing her into marriage with him by compromising her honor.

"At a ball given in her honor, Lady Beaumont wore the famous diamond tiara. Ferris had invited Christie. Christie blinked at the circlet of diamonds, bowed suavely to Lady Beaumont, and requested her presence at his office next day. She went, getting word to me first to be on hand, as she might need a friend. Coached by Ferris, she proposed to give Christie a potion in water, exchanging the boxes while he was in a stupor. Christie was old and he sank into a deathlike coma. Barbara fleeing, encountered me and gave me the telltale box. To make my escape, I had to overpower an officer, who attempted to trip me up at the landing where my motorboat was moored. The police-boat followed. It was only by a streak of luck that I was able to elude it. I fled here and was placed on the Royal Mounted Police. Naturige, whom you see here, saved my life at the risk of her own, and nursed me to health when I was sorely wounded. I married her. This is our little 'papoose.' Out in the great world, in England, in London, all is vanity! vanity! But here, Naturige knows no artifice. Her days are a litany, chanted to me, her deity. So, I ask, would you, in my place, be foolish enough to go back?"

Lady Beaumont waited and waited. The peacocks on her lawn preened their iridescent plumes in the sun. Wearily she turned away, blinking brilliant big tears from under hot-lidded eyes.

THROUGH THE TELESCOPE (July 20).—Sancho presumes to love the ranch boss's daughter, Alice. He is fiercely jealous of her accepted lover, Jack, foreman of the ranch, and upbraids her for accepting Jack's attentions. Jack gives him an irrefutable argument with his fist and later in the day discharges the troublesome Greaser.

Jack, on his way from town with the monthly payroll, is held up by the Greaser and a friend, who relieve him of the money and leave him tied helplessly to the back of his horse. Alice, who has been watching through a telescope, sees this and gives the alarm. A thrilling rescue follows. Sancho is pursued and shot, rolling from his horse down a precipice to his death in the river. Wedding bells are inevitable.

SACRED GAZELLES (July 20).—A picturesque feature of dainty Japan is its Sacred Gazelles, which may be seen to best advantage in the vast park of Nara, on the island of Nippon. Adjacent to this is the ancient city of Asivara, which is credited with having been the home of Zinmou, founder of the Japanese monarchy almost three thousand years ago.

Tourists take great pleasure in visiting the gazelles, which are quite tame, and have grown accustomed to begging for the tidbits and delicacies which are always forthcoming. The grace of these lovely creatures can be seen to best advantage when they respond with a rush to the trumpet which summons them to their daily meal.

HE POSES FOR HIS PORTRAIT (Newlywed Series—July 27).—So then we shall have a portrait of boo'ful Snookums. Muvver says he's like dada. Dada says he'a like muvver. Both agree he's the prettiest baby ever and should have a portrait painted. A famous painter is engaged. He is happy to paint their darling, but——

"Come, kitty, kitty, kitty." Snookums doesn't want a picture; he wants to pull its 'ittle tail. Snookuma criea. They are distracted. A wild hunt for the elusive kitten takes place. The famous painter scrambles around under beds and bureaus and finally gets Snookums the kitten, but Snookums gets his goat.

A battle royal between the most wonderful baby and its latest prize, and again a kitten hunt is in order.

Another moment and the doting parents find themselves and their Snookums politely dismissed; next moment the painter collapses in the arms of sympathetic friends and relates the indignities Snookums would heap on his exalted head.

THE THIRD THIEF (July 27).—Margot, a charming flower-girl of the reign of Louis XV, plays puss-in-corner skilfully with the hearts of her many admirers. Lieut. Raoul de Liesienz meets with fair favor; but then there is also the dashing Captain de la Bidoisiere, his uniform, much braided and embroidered; also citizen M. Lassouche has fancied her, and has much gold wherewith to woo her. The captain and Lassouche meet one day over their absinthe, speak of many things, including their fair charmer, become distrustful of each other, and thereafter watch each other and Margot like cat and mouse.

The noble lieutenant, watching his opportunity, acquires the beauty, leaving the other two fellows crestfallen when he marries Margot.

(*Eclair Stories Continued on Page 572*)

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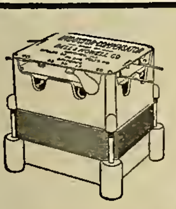

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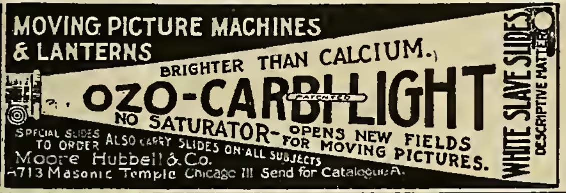
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office of Mr. J. Martin, a manufacturing chemist, are rivals for the hand of May, the daughter of the chemist. The two men vie with one another for the favor of the girl, and very discreetly she shows no favoritism.

Will resorts to intrigue to disgrace Bob by robbing the safe and leaving a bit of evidence that will implicate Bob. The plot works very well until in his anxiety to gain supremacy, Will unwittingly discloses evidence that would prove an alibi for Bob. May has never doubted the integrity of Bob, and quickly appreciates the value of the evidence. But she is forcibly locked in the chemist laboratory at the Martin home. Her knowledge of chemistry enables her to prepare a charge of nitro-glycerine, with which she blows open the door.

The evidence, a photograph of Bob drinking at a pond, is taken to the courtroom where Bob's trial is under way. This proves his innocence and the case is dismissed. Will leaves for parts unknown and Bob and May prosper in their love for each other.

GOLDEN GATE PARK AND ENVIRONS (August 7).—California, the mecca for tourists the year round, encompasses a greater number of gorgeous natural beauties than any other like area throughout the world. Specimens of animal and vegetable life predominate and furnish a satiating repast for the eye and mind to feast upon. California's great charms are recognized throughout the traveled world.

San Francisco can be safely termed one of the most spectacular cities of the United States. This city is a veritable reservoir of dynamic energy that finds an outlet in the hale and hearty endeavor that predominates in civic, social and political activities. The Golden Gate is a historical phenomenon with its gateway a mile in width, that the beauty of the spectacle at once impresses itself indelibly upon the mind of the observer.

HIS SISTER LUCIA (August 9).—Antonio and Lucia arrive from Italy on their first trip to America, having left their native country upon the death of their mother, who charged Antonio with the care of his sister, Lucia. Everything appears very strange to them as they walk up the busy street seeking lodgings. They find quarters and after seeing that his sister has every comfort that he is able to provide out of his fast diminishing savings, Antonio starts out to find work, which he did, and was soon at work with a construction gang on a new street railway.

One day a very well dressed lady, in trying to cross the tracks, stepped directly in front of a passing automobile. Antonio jumped to the woman's side, and catching hold of her just in the nick of time, effected a very thrilling rescue. The lady gave Antonio her card, asking him to call. That evening Antonio and his sister seek the address on the card, and upon entering the beautiful garden, find the lady sitting on the lawn. Antonio presents the card and introduces his sister, after which they are shown about the grounds, with which they both become enraptured.

As they were about to leave, the lady asked Antonio if he would care for the job of gardener. Antonio did not reply immediately, but looked for a moment at his sister. The lady, noting the look of affection between them, quickly surmised the truth that Antonio loved his sister so much that he wanted to be near her, if possible, whereupon he was told that his sister should come also and and be his housekeeper in the little home provided for them on the grounds. After getting located in their new place, Lucia one day walking through the garden, encounters their benefactress' son, he having no particular aim in life but to find the right girl and settle down. He had had all of the conventional society that he cared for and was only waiting for the spark that would start the heart-flame going. For the moment he looked at Lucia and then, seeing her only as one of the many girls that he had met, he spoke and passed on. Later they met again. This time he tries to force his attentions, but at that moment Antonio, coming through the garden, sees this and thinking the intentions of the man wrong, rushes at him drawing his stilleto and is about to attack, when Lucia quickly throws herself between the man and Antonio, staying the stilleto.

Antonio pauses a moment, and finds that they really love each other. Antonio smiled, takes his sister in his arms and kisses her approvingly. He then places her hand in Tom's. Tom and Lucia quickly seek the mother, and on finding her, Tom tells her that he "has found the right girl." Whereupon his mother, removing her own wedding ring, places it upon Lucia's finger. Antonio, watching this from the distance, walks slowly behind a rose bush and kneeling down, he drew the stilleto again and with it, digs a hole in the ground, burying the dagger forever.

KAY-BEE.

THE HOUSE OF BONDAGE (2 parts—Aug. 8).—Aaron Alden, a Plymouth fisherman, lives alone with his daughter, Hope. In a terrific storm Alden is hurled from a mast, where he has gone to furl a sail, to the deck, and receives fatal injuries. Before dying he dictates a letter to his friend, John Cabot, asking him to take care of Hope. Cabot and his wife, Prudence, take the girl into their home and make a household drudge of her, treating her like a slave. Cabot's son, Nathan, returns from England and falls in love with Hope. He tries to protect her and better her condition, without avail. One day Hope breaks a dish accidentally and Cabot beats her. Her cries attract Nathan, who rushes into the house. A stormy scene takes place, and Hope is ordered to leave. Nathan stands loyally by her, and tells his father he will go away with Hope. Cabot, enraged, commands them both to leave. They are married and are very happy when Nathan is taken sick, and is in a delirious fever. Hope fears he will die and calls on Cabot, pleading with him to come and see Nathan, but Cabot drives her away.

Nathan recovers, and Cabot decides to accuse Hope of witchcraft. He writes himself a note, which he pins to the door, and then secretes an image stuck full of pins under the steps of Hope's home. When the note is found he makes the accusation and the home of Hope is searched and her supposed tools of witchcraft discovered. She is roughly treated by the mob. Nathan tries to protect her, but is hurled aside.

Hope is placed in jail to await trial. One of the villagers suddenly meets a redskin in the woods, and, panic-stricken, shoots him. The Indian is badly hurt, and is carried away by his companions. They decide to attack the village in revenge. That night Nathan removes the bars from the window of Hope's jail and the two dash into the woods. They discover the Indians quietly approaching, and rush back and give the alarm. A terrific battle takes place, and the ammunition of the settlers finally becomes exhausted. Cabot has a keg of powder in his cabin, but none dares endeavor to get it. Hope, unseen by the excited people, goes out through the cellar door and manages to secure the powder. While returning she is shot by an Indian, and Nathan rushes to her rescue, engaging in a hand-to-hand fight with two Indians, whom he kills. He then carries Hope back to the block-house, where she expires. Conscience-stricken, Cabot pleads for her forgiveness, which she grants before passing away.

The supply of powder enables the settlers to drive the redskins away. Hope is buried, and a pathetic scene takes place as Nathan throws himself upon the mound, in a paroxysm of grief.

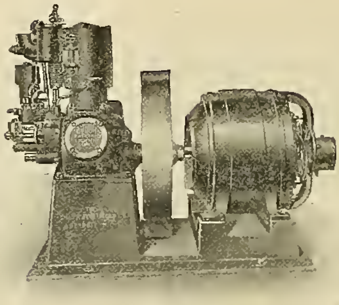
BRONCHO.

A WARTIME MOTHER'S SACRIFICE (2 parts—July 30).—In the spring of 1861 Carter, of the United States Secret Service, is in Centerville, Va., and makes the acquaintance of Lieut. Taylor, a son of Col. Taylor, of the Southern army. Carter is posing as a civilian, accompanied by a fellow spy, Edwards, and hopes to trap Taylor into revealing information of value. To this end Carter gets Taylor drunk and inveigles him into a card game. By a pre-arranged plan with Edwards, a revolver is loaded with blanks, and when Edwards cheats and is called to account by Taylor, the latter curses him and goads him to intense fury, and he snatches up the pistol—which has been laid on the table for the purpose—and shoots at Edwards, who drops and feigns death. The shot attracts a crowd, who rush into Carter's room—where the three have been playing—and Carter hides the supposed corpse of Edwards, pushes Taylor into a closet and tells the people he has accidentally discharged the pistol while cleaning it. He then poses as Taylor's good friend and promises to get him out of the scrape and to conceal the death of Edwards. Edwards leaves for the north, under cover of the night, and the next day Carter shows Taylor the supposed grave of Edwards, hidden under heavy bushes.

Carter secures an introduction to Taylor's sister, Ardath, and pays her considerable attention. A big battle is impending, the opposing forces coming nearer and nearer to each other. Carter boldly tells Edwards that he is a Federal spy, and threatens to expose him as a murderer unless he secures for Carter the Confederate plans of battle. A big scene takes place, and finally Dick Taylor breaks down and promises to comply with Carter's demands. The next day the battle begins. Col. Taylor—Dick's father—is seen in conference with General Beauregard and his staff.

Ardath becomes suspicious of Carter and follows him. She tells the Confederate officers her suspicions, and they capture Carter and find a message from Dick, unsigned. They tell Carter his life will be spared if he reveals the writer of the note. Col. Taylor is most insistent to discover the identity of the traitor, and Carter tells him it is Taylor's own son. Taylor flies into a rage, and is prevented from killing Carter on the spot by brother officers. Taylor and a squad of men go to the spot Carter has designated as the meeting-place with Dick, and he, panic-stricken, leaps on his horse and galops away. The squad follows him, and he is shot from his horse—the most sensational fall ever seen in pictures—and makes his way home, where he is tenderly cared for by Ardath and his mother. The Colonel and his men follow the trail of blood, and reach the house as Dick has made a complete confession to his mother. She carries him away, and denies having seen him when the Colonel enters. Fearing capture, Dick shoots himself. A messenger comes on a mad gallop with a message from Gen. Beauregard to the Colonel, requiring his presence, and he goes away, as the enemy has begun to advance.

Carter makes a sensational escape from prison, shooting down the guards. Rushing into the battle, he leaps on a riderless horse and makes his escape through a hail of bullets.



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The battle has raged furiously and mounds of men—North and South—have fallen together, locked in deadly embrace. Mrs. Taylor, Ardath and a few faithful negroes carry the body of Dick to one of those mounds, and that night, after the battle has subsided, Dick is found with the Confederate flag in one hand and a pistol in the other, with a half dozen Union soldiers lying dead about him—indisputable evidence of the way he met his death. The Colonel is notified and goes with a lantern to look at Dick, and as he gazes at the scene renewed confidence comes into his heart as he damns Carter as a liar, and the expression on his face shows the pride and grief which he feels.

JOE HIBBARD'S CLAIM (August 6).—Joe Hibbard is employed in a mine and systematically steals gold nuggets until he has quite a fortune hoarded away in his cabin. He writes his old mother the following letter:

"Rocky Gulch, Cal.,
"May 1, 1853.

"Dear Mother—Am operating a very paying claim out here. Take train and stage for California immediately. Will meet you upon arrival.

"Your affectionate son, Joe."

The foreman sees Joe concealing a nugget, and that evening follows him home and watches through the window while Joe places it with the rest of his stealings. An hour later the sheriff, acting upon the foreman's accusation, prepares to arrest Joe. A desperate fight takes place, in which the sheriff is mortally wounded, and Joe makes his escape on horseback, eluding the posse which goes after him.

A fugitive from justice, Joe becomes bitter and decides to become a bandit and holds up the stage coach. Among the letters he secures is one addressed to himself, from his mother, reading:

"My Dear Son—I am leaving for the West next week. Meet me at Rocky Gulch either Tuesday or Thursday stage of week following. Am glad to hear that you are doing so well. Until I see you again, believe me,

"Your devoted mother,
"Mary Hibbard."

Joe realizes what he has done, and is heartbroken. He camps for the night, and in the early morning the posse surrounds him. Knowing that quick death will be his fate if captured, Joe sells his life dearly, but is finally captured by a clever lariat throw. He pleads with the men not to disclose to his mother the manner of his death, and they agree to shield the woman from the knowledge of her son's crimes.

Mrs. Hibbard arrives and is treated with the utmost kindness by the miners. The settlement doctor is chosen to break the news to her, and he gently tells her that Joe met his death in an accident at the mine. She is grief stricken, and is in a pitiable plight, as her funds have been entirely exhausted by the journey. The boys secretly make a collection and lay a considerable amount in her hands, telling her it was left by Joe. Then she is led to the newly made grave, over which a rude tombstone announces the name and date of the death of Joe Hibbard, and the broken-hearted old woman is left to sorrow over her child.

RELIANCE.

BELOW THE DEAD LINE (July 28).—Mike Grogan, a crook, sends his daughter, Rose, to a fashionable reception with orders for her to ply her trade and get away with the guests' jewelry. Joe Emerson, a reporter on the "Chronicle," is sent by the city editor to cover the affair and give it a big write-up. At the reception, Mrs. Vandermade exhibits her new necklace and has trouble in getting it refastened. Rose offers her help and when Mrs. Vandermade sits with her escort in the conservatory. Rose steals behind the palms and takes the insecurely fastened necklace without detection, except by Joe, who standing out of sight, is taking notes for the paper. Joe confronts her before she has concealed the necklace and bars her escape. The necklace is missed and detectives are asked to search the guests, as all have made known their willingness. Seeing that Rose will be caught, Joe takes the necklace from her and returns it, the affair being dismissed. Rose hurries out but Joe meets her and escorting her home, secures her promise to reform. Rose tell her father of her decision. Spike, her brother, overhears and attempts to strike her but is prevented by Nelson, Grogan's partner, who is in love with Rose. Later, Joe finds her a boarding house and calls to escort her to it. Nelson has dissolved partnership with Grogan and as he has been cheated, sneaks into the house and shoots him. Joe sees him dash out, and picking up the fallen revolver, he hurries inside only to find Grogan dead. An officer hearing the shot, breaks in and finding Joe beside the dead man and with the gun in his hand, arrests him. At the trial Joe is found guilty and sent to prison. He declares his love for Rose and asks her to wait for him. Rose decides to save Joe and by a trick secures Nelson's confession to the crime. Joe is released and the lovers are reunited.

ROSITA'S CROSS OF GOLD (July 30).—Rosita and Tony, brother and sister, are employees of Freedman's sweatshop. Rosita's sweetheart, Pedro, works across the way. Pedro presents her with a cross of gold on her birthday. Freedman is attracted by the beauty of the Italian girl, and one day while she is in the private office, tries to force his embraces on her. She struggles and cries for help, the cross breaking from its chain and falling to the floor. Pedro and Tony come to her rescue and it looks bad for Freedman when he is rescued by the police. The men leave, vowing vengeance. That night, they both plan to return and kill Freedman, but Rosita temporarily thwarts their efforts. Later, each unknown to the other, goes to Freedman's office to kill him. In the meantime, a thief has climbed a fire escape and after a struggle, Freedman is killed. The thief picks up the glistening cross and is about to rifle the place, when he hears a noise and escapes via a door. The noise is made by Tony ascending the fire escape. When he sees the body he thinks Pedro is the murderer. Pedro, meanwhile comes up in time to see Tony fleeing and thinks the latter has committed the murder. Next morning, the body is found and when the employees tell of the incident of the previous day, the police go in search of the two men. Each remains dumb, one thinking the other guilty, and are arrested. The thief takes the cross to a pawnshop and there meets Rosita, who has come there to sell a few trinkets to raise money to defend the men. She recognizes the cross, follows the man and then notifies the police of his whereabouts and he is captured. Tony and Pedro are freed upon the thief's confession. They are amazed to learn that neither committed the crime.

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THE LITTLE PIRATE (August 2).—The Westons live near the seashore. Bobby is a great favorite with his grandfather. After the old man reads a pirate story to the boy, Bobby dresses as a pirate, and with wooden sword, black mask, etc., asks grandpa to play pirate with him. They go down the beach. They get into a boat and have great fun. After a time, they both fall asleep. The boat, having become unfastened, drifts out with the tide. The father of the boy becomes alarmed at their long absence and goes out in search of them. He finds Bobby's hat washed up by the breakers. The boat is missed and the father goes to Capt. Burton, who owns a motorboat, and they set out to find the missing couple. Meantime, Bobby and Grandpa have landed on an island, which the boy calls his treasure island. The old man sees, to his dismay, that the boat has drifted away and that the tide is coming in fast. He lifts the boy high in his arms with the help of a plank. Mr. Weston and Burton are speeding fast in the motorboat. Finally they sight the rowboat. It is empty. They are in despair. The tide is rising all around grandpa. He decides to tie Bobby to a plank, so that he may be saved. When all hope is gone, he pushes him out to sea. The motorboat sees the child and he is picked up. He urges them so save grandpa and they arrive just in time. The boy is carried to his frantic mother. That night grandpa tells Bobby, "we'll cut out this pirate business after this."

MUTUAL WEEKLY.

MUTUAL WEEKLY No. 30 (July 23).—Chicago, Ill.—Commodore Wm. Hales, reviewing the Lake Bluff naval cadets.

New York City.—Celebrating the 44th anniversary of the Battle of the Boyne.

Fashion in Paris.

Portland, Ore.—Using a newly invented parachute, four drop 2,000 feet out of the sky and land safely.

Rome, Italy.—A Mexican bull-fight.

Atlanta, Ga.—Jack McNeille, of Edinborough; George Renel, of Paris, and Tex Richard, of Dallas, at the motor races here.

Rock Hill, S. C.—Production of the Old English Pageant, by the Winthrop Normal and Industrial School.

Chicago, Ill.—The opening of the Horse Show of the South Shore Country Club.

Fort Lee, N. J.—One of the episodes of the Moving Picture Exhibitors' Convention was their visit to the American Eclair plant.

Vienna, Austria.—In his new dirgible, Count Zeppelin makes the trip from Berlin to Vienna in eight hours.

City Island, N. Y.—Steamer John P. Wilson sunk here.

London, England.—Thousands of suffragettes attend the funeral of Miss Davidson, who was killed attempting to stop the King's horse.

San Francisco, Cal.—S. S. Ventura, importing Australian frozen meat as a trial to reduce "High Cost of Living."

Paris, France.—Trying to fly with human power only, numerous contestants fall, to the great amusement of the spectators.

Fashion in New York.—The newest craze in America is the "Tango Garter."

Nijni Novgorod, Russia.—The Czar, Imperial family and high dignitaries, follow the holy pictures through the streets of the town.

Key West, Fla.—A big shark, which had been frightening bathers for a long time, is at last captured.

MAJESTIC.

THE SCHOOL KID'S PICNIC (July 27).—The schoolmaster is grouchy—too much teaching. The kids are cranky—too much trying to learn, so it is decided that they take a day off and picnic at Cataline. The day might be a successful one from the master's point of view, but for the irresistible Buddy, who incurs his preceptor's wrath at the jump-off by being the only boy not in his cadet uniform.

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The schoolmaster sends all the children to the beach to bathe or paddle, as their wishes dictate. He strolls around the town and finally wanders to the beach, where he is trapped by the watching Buddy, and the result is that his scholastic costume is soaked. He goes to a bathing house, but can only get a woman's bathing dress of ample proportions. There is nothing else to do, so he dons it and again joins the pupils. He bathes and then seeks a nice quiet spot in which to snooze. He wants to forget the indignity thrust upon him by Buddy, who has dived under water and made him think that a crab has his toe.

He sleeps and the boys fly a kite until the cord gives out—happy thought! Buddy ties a strand from the master's sweater and the kite sails higher and the sweater gradually disappears before the unravelling process.

He wakes and goes and changes his clothes. The boys have sports, and a tug of war is suggested by the master. He is caught in the rope and again gets a good soaking, and decides that it is time to go home—the fun is too exciting for an everyday schoolmaster.

THE TOY (July 29).—Jim Sloan has been out of work for some time; his wife is ill in bed. One day he takes his child to the park, and there they see the children of rich families playing. Baby Sloan spies a little toy dog on the bench which she and her father occupy. She picks it up and begins playing with it. The father is reading a piece of newspaper and doesn't notice. Presently one of the little girls sees Baby Sloan with her toy, runs over and snatches it from her hand. Baby Sloan cries, the nurse runs up and takes away the rich child, looking scornfully back. Sloan tries to pacify the baby but it's no use and they go home. Arriving home the mother sees the baby has been crying and asks the reason. The father explains.

The next day sees the father, mother and child in the room. The child is trying to fashion a doll from some old rags, finally despairs, throws the rag doll away and cries. The father, desperate, goes out; he is determined to get a toy of some kind for his child. Walking along the street he passes a toy shop. He goes in, and when no one is looking, takes a doll from the counter and goes out, but one of the customers, who saw him take the doll, tells the proprietor, who rushes out, calls a policeman, and follows Sloan. He is arrested and sentenced to ninety days in the work-house. Owing to his ill health he is put to work in the garden, which is surrounded by a high fence. His wife and child visit him and he hands them vegetables. A keeper sees him and reports him to the warden, before whom he is summoned. The warden is harsh at first, but when Sloan tells him that he did it to save his little family from starvation, he softens, secretly determining to bring the matter before the judge. He does so, and amid great rejoicing, Sloan is set free and the court attaches contribute liberally.

TEMPESTA (August 2).—Tempesta is an Italian, an agitator and reformer. He preaches liberty, fraternity and equality—down with monarchy! He is arrested and thrown into prison. He knows the American Consul, who comes to him, and Tempesta gives his wife and child into his keeping. The consul loves the child and freely agrees. Aided by a friendly guard, Tempesta escapes and stows away on a vessel bound for America.

His wife dies and the consul adopts the child and loves her dearly. Eighteen years pass and Angele is grown to womanhood. The consul has retired from public life and lives in New York. Angela thinks he is her father, and she is engaged to a promising artist. One day while walking in the Ghetto, Hooper sees Tempesta and persuades him to come to the studio and pose as a brigand for him. Angela and the consul visit the studio and Tempesta recognizes his daughter from her likeness to her sainted mother, and also from his easy recognition of the consul.

Angela and the artist stroll to the garden and Tempesta makes himself known to the consul, who is shocked at again meeting the man he thought dead. Tempesta desires to make himself known to his daughter, but the consul alternately pleads and reasons with him, and finally persuades him that he has nothing to give her—nothing to offer—neither position, place nor money. Why disillusion her? Why crumble her dreams and ambitions, why interfere with the perfect love existing between the girl and her supposed father. Tempesta is touched; he agrees not to make himself known, and refusing financial assistance, he brushes away the tears that scorch his cheeks and goes sadly away.

THANHOUSER.

WILLIE THE WILD MAN (July 27).—He was the son of a prominent financier, but was a bad poker player. His repeated requests for funds exasperated his father, and the latter finally cut off his allowance. The young man found himself stranded at a summer hotel without money and threatened with eviction by the hard-hearted landlord.

The chief attraction of the hotel was a wonderful wild man, who lived in a cave in the nearby mountains. People flocked from distant points to see the wonderful being, and, incidentally, stopped at the hotel. The wild man tired of his lonely life and resigned his position. The question of a successor was a perplexing one to the hotel owner, until he thought of his delinquent guest. The idea of prancing around the mountains in scant attire did not appeal to the young man, but the hotel owner finally induced him to take the post. He was a very satisfactory wild man, and far excelled his predecessor.

A millionaire came to the hotel with his pretty daughter. The girl took a walk through the mountains and there encountered the wild man. Unlike many others, she did not flee, but faced him fearlessly. The wild man was so anxious to gain her good opinion that he told her who he really was, and she found that her brother was his intimate friend.

On his day off, the wild man, once more handsome and well dressed, called at the hotel. Acquaintanceship soon ripened into love, but the girl's father refused his consent. However, a few days later, when passing through the mountains, he was captured by the terrible wild man, who bound him to a tree and then disappeared. A few minutes later the young man whom he had refused to consider as a son-in-law appeared, released him from his perilous plight and escorted him to safety.

The millionaire often tells how his son-in-law rescued him at the risk of his own life.

"The boy was inclined to be extravagant," he says, "and that was why his father stopped his allowance, but as soon as he heard how he saved me from that ferocious wild man, he realized that there was something to the boy after all. That's why my son-in-law is partner in his father's banking house.

LITTLE DORRIT (July 29).—Little Dorrit was born in the Marshalsea prison in London, where debtors were confined years ago. Her father had numerous creditors whose claims had to be satisfied before he could leave the prison's gloomy walls. Her mother died when the child was eight years old, and the girl lived in the Marshalsea with her brother and sister. She was devoted to her family and helped them in many ways. Through her efforts, a dancing master, temporarily imprisoned in the Marshalsea, instructed her sister, Fanny, in the art of dancing. A seamstress taught Little Dorrit how to sew, and the girl, in her new occupation, earned money to buy luxuries for her helpless family.

Little Dorrit frequently did sewing for Mrs. Clenman, an elderly widow, and at her home met her son, Arthur, who had just returned from a trip abroad. The young man was strongly attracted by the quiet, self-sacrificing girl, and a strong attachment sprung up between them, but Little Dorrit was loyal to her family, whom she felt was dependent upon her. Arthur Clennam bent every effort to secure the release of Dorrit from the Marshalsea, and succeeded in proving the latter's right to a fortune left by a distant relative. The Dorrits, now rich, ignored Arthur, to whom they owed everything, that is, all except Little Dorrit, but her family forced her to go with them to Italy, and become a society personage like themselves.

Wealth did not bring happiness to the Dorrits. Little Dorrit was as unaffected as ever, but her family was pursebound and arrogant. The father was stricken at a banquet and died soon after, believing that he was once more a prisoner in the Marshalsea. Little Dorrit, now free, received word that Arthur Clennam had lost his fortune and was a prisoner himself in the Marshalsea. She went to him and comforted him in his hour of trial. Fortune smiled upon them, and Arthur soon was able to pay his debts and leave the Marshalsea forever, with his bride, Little Dorrit, the child of the Marshalsea.

IN THE NICK OF TIME (August 1).—It often happens that very loving wives are also very jealous of the objects of their affections. A young salesman in a dry goods house often heard this statement made, but laughed it to scorn. His wife was devoted to him and to their little daughter, and as far as jealousy was concerned, why, she was incapable of so base an impulse.

His opinion was put to the test. The head of his firm detailed him to entertain a lady buyer from an out-of-town concern. He took the customer to the theater, and to dinner at a high-priced restaurant. His wife happened to see him with the woman, at once arrived at the wrong conclusion, and was jealous. When the salesman arrived home there was a quarrel. The wife would listen to no explanations, the husband was hotheaded, and the result was that he took his belongings and left his home at once. The wife was well provided for, and she had the companionship of her child. The husband had a comfortable boarding place. But they were both unhappy, for they really cared for each other, and pride alone prevented them from making up their differences. Then fate took a hand in the problem. The wife called upon a neighbor in an adjoining flat, and during her absence her little daughter turned the valve in the gas log. The door leading to the flat snapped shut when the mother crossed the hall and she had forgotten her key. When she discovered her child's peril she called frantically for help, and the appeal was answered by her husband. Exerting all his strength he smashed the door from its hinges and rushed into the flat just in time to save his child's life. The child's peril proved to be a blessing in disguise for it was the means of bringing the little family together again.

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GAUMONT.

"PALMISTRY" (July 22).—This film is a distinct novelty, and, in a manner which is interesting throughout, the pictures give the story of Palmistry from its earliest beginnings, showing how it originated in India, when certain priests tried to interpret Fate from the markings on the palm. Later these Palmist Priests were driven from their temples and took refuge in Egypt where they formed wandering tribes afterwards called Gypsies (from 'Egyptians") who read hands and predicted the future.

A very ingenious arrangement is shown by which hands may be read, a model being exhibited in conjunction with a photographed hand, lines tracing themselves out on the former which indicate the various stages in a man's life. Different types of hands are included—hands with square fingers indicate method, discipline, common-sense; certain types of pointed fingers indicate imagination, poetry, frivolty; and several other types are given together with full explanation in each case. All the the lines of the hand are examined in turn, and the film ends with a representation of a lucky hand.

"WHEN THE CARDS WERE SHUFFLED" (July 24).—Young Baron Beljambe drops into a Paris restaurant for a light lunch, and meets John Dupont, his old friend. Dupont, a newlywed, will not stay with him as he is in a hurry to get home, but leaves his card so that the Baron may call upon him at a future date. Enter a wealthy American, Cornelius K. Dowd, accompanied by his charming daughter, Amelia, and Beljambe's disappointment at Dupont's desertion vanishes in a second. It does not take so skilled a boulevardier long to exchange glances with Amelia, and he passes her Dupont's card upon which he has written a request for an appointment. Papa is, however, not so blind as he seems, and before his daughter can reach the card Papa has seized it. A hot altercation follows, and Papa Dowd flings his glove in the Baron's face.

Next day two strange gentlemen call upon Mr. Dupont—Mr. Dowd's seconds have come to arrange the duel. Dupont loses his temper over their persistency, finally decorating one with a black eye and allowing the other to escape with an upper-cut. The noise draws Mrs. Dupont to the scene; she learns the alleged reason, believes the story, and promptly rushes off to mother. Dupont dashing after her meets the Baron on the doorstep, explains where he is going, and engages another taxi. Beljambe, knowing what is wrong, charters yet a third taxi, and joins in the chase. Further down the street Mr. Dowd sees the Baron in his taxi, and believing he is attempting a get-away, the American makes a fourth in the swiftly gliding fleet of taxi's. The procession eventually reaches the house of Dupont's mother-in-law, the young wife commences to sob out her story of infidelity, when the crowd of followers rushes in pell-mell. The Baron sees that he must explain matters or there will be a riot, so he makes a clean breast of it, whereupon Dowd tickled by the humor of the situation, laughingly relents upon hearing the true facts of the case.

"THROUGH MOUNTAINS MAJESTIC" July 24).—This is yet another of the masterpieces of scenic subjects turned out by the house of Gaumont, giving us a magnificent panorama of some of the most beautiful mountainous districts of Europe, in what might be termed a "personally conducted" manner.

WITH HONOR AT STAKE (2 parts—July 15).—Mrs. D'Arcy W. Martin's adoring husband learns that his wife is suffering from heart trouble and the doctor advises that she avoid all excitement. At the Horton's reception in Paris, Mrs. Martin unexpectedly meets George Molyneaux, a sweetheart of youthful days, for whom she yet retains a lingering affection. Molyneaux is the possessor of a packet of Mrs. Martin's early love-letters, and she asks him to return them. He writes her a note expressing his willingness to hand her back these compromising missives, but asks that she will, just for the final good-bye, come in person to receive them. Mrs. Martin, knowing his honorable nature, agrees to do this, and we see her in George's house. He goes to fetch the letters from a box, but hearing a sharp cry of pain, rushes back to her, only to find Mrs. Martin quite prostrate. Molyneaux is terrified, he thinks Madeline is dead, and his only thought is now to find some means whereby the honor of the woman he loves can be sustained. The hours drag on, Molyneaux's only recourse is to lovingly and tenderly inter the body in a leafy sepulchre in the nearby woods. He slaves for hours at the making of a grave.

Meanwhile Mrs. Martin's husband has become alarmed at her long absence, and when he hears from the Police Commissioner that his wife's handbag has been discovered on the person of a thief, he jumps to the worst conclusion, and accuses the alleged thief of killing his wife for purposes of robbery. When Molyneaux gets back to the house, he is overjoyed to find the woman whom he thought dead has returned to life, and had suffered nothing but a sudden heart attack. Mrs. Martin examines her watch and finding how late the hour is, hurries off home to her distracted husband and much

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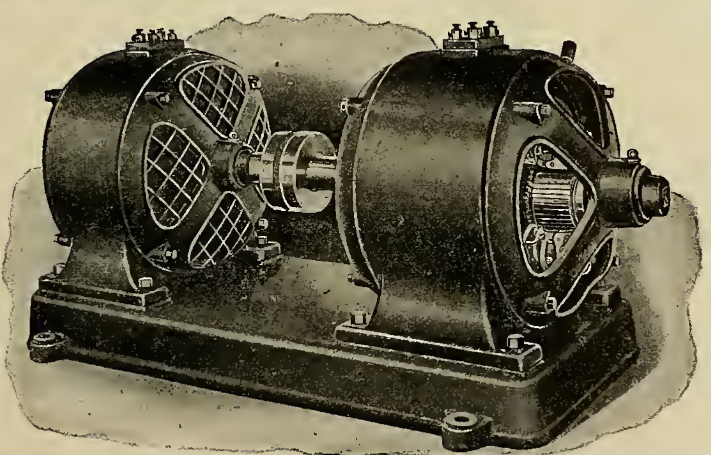

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prized baby. Mr. Martin is in the seventh heaven of delight to see his wife alive and well, and promptly telephones for the release of the suspect, while Mrs. Martin allays all suspicion by informing her husband that while taking a walk in the woods she was suddenly seized with a heart attack, which excuse amply accounts for her long absence.

A TROMBONE MARATHON (July 10).—Aesop's fable of the frog who tried to swell himself to the dimensions of a bull is about the only parallel which comes to mind when viewing the efforts of Max, sole trombonist at the Grand Theater. Max has seen tidings of a strange bequest: $25,000 is awaiting the musician who can play "The Maiden's Prayer" for twenty-four hours without stopping, and Max resolves to win that bequest.

Kiki, his sweetheart, urges him on to win the prize as otherwise her obdurate guardian will not entertain him as a suitor for Kiki's hand. "Win or burst," and he goes to it with a will and vim. What twenty-four hours of continuous tromboning can produce can be much better seen than described in language. Max, with protruding eyes and distended cheeks makes a funny sight indeed; more than once he is literally at the last gasp, but love supports him until twenty-three hours and fifty-nine minutes have elapsed—at which point the neighbors rush in with murderous intentions. The lawyer waked from the stupor which the soloist's unending blast has brought about, and when it is known that Max, now limply hanging about his fiancee's neck, has won the coveted $25,000, the applause is just deafening.

GAUMONT WEEKLY NO. 72 (July 23).—

Order of the Garter Revived.—England's King confers famous honor on numerous candidates.

A "Y. M. C. A." Camp.—San Francisco branch gives its youthful members a splendid outing at Cazadero, Cal.

A Suffragette Funeral.—Miss Emily Davidson, killed in throwing King's horse at Epsom Derby, is buried in London.

A Day at Brighton.—How New York enjoys itself at its famous bathing beach.

King George at Eton.—British monarch visits England's great school for boys.

Submarine Visits Los Angeles.—Largest underwater craft in United States Navy comes to San Pedro harbor.

A Free Show in Central Park.—Famous trainer, Bill Snyder, puts his favorite elephant through its paces.

"Terra Nova" Returns.—Captain Scott's historic vessel brought back to England under command of Lieutenant Evans.

Berlin Honors Emperor Wilhelm.—School children and workers appear at the jubilee in Berlin.

President Neff.—He is elected president of the Motion Picture Exhibitors' League for the third time.

Fire Sweeps Tamaulipas.—Great mountain near San Francisco is visited by disastrous conflagration.

GREAT NORTHERN.

A COUNTRY COUSIN (July 19).—Jack and a party of his chums are enjoying luncheon in a quiet summer resort not far distant from a young ladies' seminary. In a spirit of fun, a wager is made, and Jack departs with the avowed purpose of gaining entrance to the seminary under the pretext that he is the country cousin of one of the fair students. During the temporary absence of the stern principal, Jack manages to explain the nature of his wager to the students and they at once enter the spirit of the fun. Jack is clad in female attire and all goes well until the principal returns. She is introduced to Jack as a country cousin, but Jack is unaccustomed to the wearing of corsets and skirts, and makes several serious blunders in trying to act his chosen role. Everyone is in the secret but the stern maiden lady who presides over the destinies of the school. The blunders of Jack become so numerous, however, that the principal cannot help but notice that he is wearing trousers under his gaudy skirt. Then it is that he beats a hasty retreat and rejoins his friends, still clad in female garb, and tells the humorous story of his adventure.

SOLAX.

THE HEAVENLY WIDOW (August 6).—Billy and Angella are lovers. Billy introduces his friend, Jack, to Angella, and Angella falls in love with Jack and neglects Billy. To get even, Billy poses as a dashing widow at Jack's boarding house. Jack flirts with the fake widow and takes strolls in the park with her. Then Billy, the fake widow, sends a note to Angella, which reads:

"Jack is deceiving you. If you want to prove it, conceal yourself behind the big elm in the park immediately. A. FRIEND."

Angella receives the note and goes to the park to spy on Jack. She gets behind the big elm and sees Jack and the widow on the bench making love. Jack tries to kiss the widow. Angella comes forward, denounces him, and returns his ring. The fake widow gets tickled and starts snickering, which enrages Angella, and she starts a hair-pulling match with the widow. After she has mussed the widow up good, she accidentally pulls off the widow's wig, discovers Billy; then she regrets the way she has treated Billy, and she hints that Billy can take her back again, which he does.

FALSELY ACCUSED (August 8).—Helen Walter, a rich and fickle girl, is in love with her cousin, Jack King. He does not in any way return her affection, being very fond of Miss Brown, the pretty little seamstress, who comes daily to the Walter home. Jack spends much time with Miss Brown, reading or talking to her while she sews. Helen notices the attention her cousin shows the seamstress, and is very jealous. She finally hits upon a plan whereby she can get Miss Brown out of the way.

Jack is proposing to the little seamstress when Alice enters the room with Miss Brown's coat, in which she says she found her jewels. Miss Brown denies the accusation, but Alice calls in the police and she is arrested. Jack is very much shocked at the occurrence, but feels sure that his sweetheart is innocent. He therefore goes to a detective and explains the matter to him. The detective takes him to a hypnotist, who, by his hypnotic power, to which Alice is susceptible, makes her confess. Jack meets Miss Brown at the prison gate after she is released, and they lose no time in finding a minister.

PILOT.

LOYAL HEARTS (July 31).—Nell Canby, a young Western girl with a fondness for painting, has an inseparable companion in her horse, Bob. Engrossed in her art, Nell dreams of going to New York in order to further her studies. At this junction a young ranchman falls in love with her, and she promises to become his wife on the condition that she first completes her education in the big city. Her father objects to her going, but his old partner persuades him to let the girl go.

Nell takes her horse with her to New York, and is progressing finely with her studies. The young ranchman starts on a long trip with a herd of cattle, and in the meantime Nell's father is taken ill and dies. Owing to unfortunate speculations he has lost all, and Nell in New York hears the sad news of her bereavement and unfortunate financial condition. She bravely makes up her mind to support herself by her art, and economizes by securing cheaper lodgings. She is unable to pay for her horse's keep, and the liveryman threatens to sell Bob. Nell tries to dispose of some of her paintings in order to pay her bills, but finds no market. The liveryman sells her horse to a junkman, and Bob is badly treated. The young ranchman has returned from his long trip and starts for New York in search of his sweetheart. He comes across Bob being ill treated by the junkman and recognizes the horse. He has endeavored to trace Nell, but without avail. He buys the horse, cures for him, and Bob again becomes the horse he was in the days Nell petted him. While riding along Riverside Drive, he meets Nell in a forlorn condition. The sweethearts and their pet return to the West.

ECLAIR.

(Continued from page 564)

FOR THE MAN SHE LOVED (2 parts—July 16).—The Progressive Bridge Construction Company's finances were at their lowest ebb, when word was received that it had been offered the $750,000 contract to build the proposed city bridge. In celebration of this fact, Alvin Young, secretary of the company, gave a garden party at his summer home, at which he invited his entire office force. Seeing an opportune moment, he proposed to and was accepted by Ellen Glyn, his private stenographer, much to the discomfiture of Dave Harding, the general manager of the company, also in love with Ellen.

Thinking that he could retrieve the company's fallen finances, Young made a "safe" speculation, unknown to the other members of the firm, but failed to destroy the incriminating carbon copy, which was later found by Harding, who, upon bringing it to the attention of the Board of Directors, has Young arrested. Ellen, although greatly perturbed over the turn of events, becomes vengeful when she is informed by Harding that he had Young arrested to further his suit.

Carrying out her plan of having Harding spend lavishly, she has him purchase for her an automobile, a motorboat, costly jewels, has him take her to wine suppers, theaters, etc., and all the time she is having him believe that she really loves him, when, in reality, she is only doing this to get "square" with him for having been instrumental in placing her affianced husband in jail. To cap the climax she asks him for a necklace valued at $42,000. He is startled at her request, but consents to get it for her. His account having dwindled away, he that night decides to rob his company's safe. But just as he is about to get away with the bonds he is apprehended by detectives brought by Ellen, who had followed him. He is arrested, and Ellen, speaking before the Board of Directors, makes restitution for Harding's successive thefts by giving them all the expensive presents he had given her. These gifts helped to offset the defalcations materially, and when they offered her a responsible position, Ellen broke down and told of Harding's treachery. She then showed them a clipping, telling of Young's illness at a hospital since he had been pardoned. Her request that Young be reinstated was granted, and together with a member of the Board, she went to the bedside of Young and showed him the official notification of his reinstatement.

FEATURES

UNION FEATURES.

TRAPPED IN THE DEATH PIT (3 parts—feature release).—The private stenographer of Mr. Desroget, apprised Marx, a thief, that her employer was sending to Hanney's Bank, in South America, four million dollars in bullion, and that it was on board the steamer "Annam." Marx, who had a slight acquaintance with the captain, managed to get a position aboard the ship as storekeeper. He was successful in throwing one crate of bullion overboard, and was just about to throw another one into the water, when he was disturbed by Lafarge, a steward, who was showing Mrs. Desroget and her maid, Suzette)the sweetheart of Lafarge), around the ship. Lafarge left the women and went in the direction of the noise. He had scarcely discovered the disappearance of one crate of bullion, when the ship was shaken from bow to stern by an explosion, caused by Marx, who had thrown his lantern among some explosives stored in the hull. He went in search of the women, but was unable to find them. At length they were discovered in the storeroom, but each sailor who descended into the fiery inferno was dragged out unconscious. It was with the greatest of difficulty that the captain was able to restrain Mr. Desroget from going after his wife. Lafarge, having recovered from the smoke, fought his way through the mass of fallen debris, and in answer to his call of "Suzette! Suzette!" he received a faint cry. Heading in the direction of the sound, he found the unconscious women. Regaining consciousness for a moment, Suzette pleaded that he first bring her mistress to safety, which he did. Suzette was rescued by the sailors.

When a semblance of order had been restored the captain made an investigation. As the missing crate of bullion could not have been carried down the gangplank, he conceived the idea that it had been thrown overboard. He sent for an expert diver and Martin, the man who had been employed by Marx to carry away the bullion, responded to the call. At the bottom of the river he discovered the bullion, the basket in which Marx had intended to carry away the bullion, getting little by little after successive dives, and Marx himself, who had become a victim of his own greed.

KINETO.

AT THE FOOT OF THE SCAFFOLD (2 parts—Feature Release).—John West, an ambitious young fellow, takes leave of his mother and sister to fight his way to fame and fortune in London. He meets his new employer with boyish frankness and eagerly settles down to his new life. Weeks pass, and each night the postman takes a letter to the dear old home, telling of his steady progress. While taking his supper one evening, he remembers that his beloved mother's birthday is fast approaching. He must buy her a useful present with his first earned savings, so on the morrow, he quickly makes tracks for an old curiosity shop, where something unique is sure to be found. A curious old Eastern dagger, admirably suitable for a paper knife, takes his eye, and with the remark that, "I hope it is not unlucky," the purchase is completed. On reaching the office, his "surprise for mother" is admired by his fellow clerks, and put away in his desk. A strenuous day's work over, John leaves for his rooms and unfortunately forgets his present for mother. Little did he dream what a tragedy was to follow his lapse of memory. A few hours later, in the stillness that follows a big city's daily noise and bustle, a burglar gains admittance to the office where John is employed. Stealthily ransacking the safe and desks, he discovers the fateful present, and slips it into his pocket. Meanwhile, the president of the company, after a late evening's convivialities, decides to sleep at the office instead of making the long journey home. Entering his own private sanctum, he discovers the burglar at work on his private safe. Taken by surprise, the burglar makes a dash for safety, but is caught in the grip of John's employer. A struggle ensues, and the fatal knife, which, in his frenzy the burglar uses, sends John's respected chief to his death. At the sight of blood, the panic-stricken murderer drops the dagger and escapes through the open window. John, meanwhile, remembers the present and returns to the office for it. There, behind a screen, where he had fallen, John, to his horror, finds the body of his chief, and in the center of the floor lies the dagger. Its evil design seems to hypnotize him. Snatching it up, he sees the blood still wet on the blade, and is there discovered by the police, who, finding the window and door of the office open, have entered to investigate matters. The evidence is damning, the safe is open, and white and trembling stands John West with the dagger in his hands.

Next day, the real murderer, intending to drown his remorse and fright, enters a saloon and there reads of John's arrest. Later, mad with drink, he gets mixed up in a brawl and is arrested and sentenced to two years at penal servitude for dangerously injuring a man. At the central criminal court, a few days later, John is tried for murder. His heart-broken mother and sister believe in his innocence and plead with the counsel for the defense to save their loved one. The evidence is black and accusing, and in the awe-inspiring silence and solemnity of the big court, the

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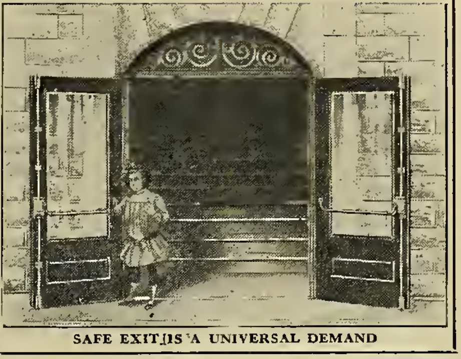

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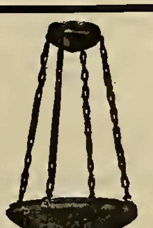

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scales of justice turn against him. The jury cannot shirk their fearful duty or overlook the damning evidence, and, with bowed heads they return their verdict, "Guilty, my Lord." "Mother, sister, becore God I swear I am innocent." The words rang through the court. The relentless arms of the law pull back their prisoner, and gently but firmly restrain his mother—and amid a never-to-be-forgotten scene of pathos, the grave judge pronounces the last words of the death sentence sentence, "Prepare to meet thy God."

In the condemned cell, John is allowed to bid his last farewell to his dear ones. "Good-bye, mother, my darling mother!" The words choke in his throat, but the course of justice cannot be restrained, and mother and son, sister and brother, with breaking hearts, are parted. Three weeks pass, the day of the execution is at hand. The real murderer is serving out his sentence in the quarries for another crime altogether. Seizing a heavy spade, with a fierce onslaught, he fells the warder, whose back is turned, and dashes for freedom. The alarm is given, and bullets begin to whistle by the fleeing convict. One finds its mark, but stumbling on, the fatally wounded man reaches the home of John West, whose mother and sister, with all hope abandoned, await with dread the tragic hour of execution. Hearing groans at the door, John's mother admits the dying convict and tends his wounds. The warders, hot on the track, reach the house, but their quarry, realizing the end is near, confesses to the murder for which John is about to be hung. With his fast ebbing life, he makes a last effort, and signs the confession. Not a moment is to be lost. The prison doctor's automobile awaits outside, and mother and sister, accompanied by minions of the law, make speed to cheat the scaffold. Obstacles dog their way, the level crossing is blocked, the engine misfires, but at last the place of execution is reached, and John is literally torn from the foot of the scaffold. The happy reunion and congratulations conclude a story which will go right to the hearts of the moving picture lovers.

Picture Theatres Projected

New York, N. Y.—Aetna Amusement Company, 1476 Broadway, are planning to erect a one and three-story moving picture theater and store building, 103 by 92 feet, to cost $100,000.

Brooklyn, N. Y.—B. F. Keith, 1495 Broadway, is to build a three-story theater to cost $200,000. The theater will have a seating capacity for 2,500 persons.

Chicago, Ill.—John Refokes, 242 North Clark street, contemplates building a two-story theater and bank building on Devon avenue, 190 by 138 feet, to cost $35,000.

East Orange, N. J.—Sterling Amusement Company have completed plans and will award the contract in a short time for the erection of a one-story moving picture theater, 40 by 100 feet, to cost $15,000. It will have seating capacity for 490 persons.

Detroit, Mich.—Enterprise Amusement Company are to alter a garage into a one-story moving picture theater to seat 400 persons.

Olean, N. Y.—J. H. Havens will remodel a commercial building into a two-story theater to cost $30,000. The present walls and roof will be used.

Woodbury, N. J.—Charles R. Peddle, Philadelphia, Pa., is preparing tentative plans for alterations and additions to a store and moving picture theater at Woodbury, for the Woodbury Realty and Amusement Company.

Dayton, O.—Charles A. Gross will build a one-story moving picture theater, 36 by 112 feet, to cost $12,000. The seating capacity will be 500.

Hazelton, Pa.—William Danes, 19 East Diamond avenue, is excavating ground for the purpose of erecting a one-story moving picture theater, 34 by 133 feet, to cost $5,000.

Lewisburg, Pa.—L. J. Chamberlin, Bloomsburg, Pa., will soon start work on a new two-story moving picture theater, 50 by 150 feet, to cost $10,000.

Pittsburgh, Pa.—J. B. and Charles Walker, 1326 Juniata street, will build a one-story moving picture theater, 24 by 120 feet, to cost $15,000. It will have a seating capacity for 250 persons.

Newark, N. J.—A. and N. Pandola are planning to build a one-story moving picture theater, 52 by 95 feet, to seat 285 persons and cost $10,000.

Newark, N. J.—H. C. Schneider, 514 South 14th street, and Edward A. Kirch, furniture dealer, are planning to erect a one-story moving picture theater, 60 by 110 feet, to cost $15,000.

Poughkeepsie, N. Y.—G. Cohen, proprietor of the Best Theater, is planning to build another theater in this city. The building will be of fireproof construction, 115 by 175 feet, and have a seating capacity for 3,000 persons.

Poughkeepsie, N. Y.—Simon King, 150 Franklin street, is clearing a site here preparatory to erecting, in the fall, a three-story theater, store and apartment building, 100 by 100 feet, to cost $40,000.

Chicago, Ill.—Joseph Zidek, 4021 West North avenue, is preparing plans for a one-story theater, 27 by 20 feet, to cost $8,000.

Holtville, Cal.—Russell Jones has awarded the contract to W. J. Bathrick, Imperial, Cal., for the erection of a one-story theater to cost $15,000.

Lincoln, Neb.—Donald L. Love, 409 Little Building, will soon have plans completed for a one-story moving picture theater and store building, 50 by 82 feet, to cost $10,000.

St. Louis, Mo.—Frank Talbot, 14 South Sixth street, is planning to build a twelve-story theater and hotel building, to cast $1,000,000. The hotel will have 400 rooms.

Washington, Ia.—E. G. Fox will build a two-story moving picture theater and hotel building, 20 by 140 feet. The hotel portion will contain fifteen rooms. The theater will have seating capacity for 380 persons.

Bonton, Ia.—A local stock company has been formed for the purpose of building a two-story theater to cost $15,000. W. S. Arthur is chairman of the building committee. The theater will have seating capacity for 1,000 persons.

Indianapolis, Ind.—F. S. Cannon & Co., 1219 State Life Building, have prepared plans and specifications for a one-story moving picture theater to seat 375.

Indianapolis, Ind.—Liberty Amusement Company are planning to build a one-story moving picture theater, 52 by 80 feet.

Detroit, Mich.—Detroit Conservatory of Music, 530 Woodward avenue, are planning to erect a two-story auditorium, 40 by 55 feet.

Detroit, Mich.—O. E. Smilansky, 76 Home Bank Building, is having sketches prepared for a three-story theater building, 100 by 200 feet, to cost $250,000. The theater will have a seating capacity for 3,000 persons. A music hall will be located on the third floor.

Philadelphia, Pa.—Samuel Schultz is estimating on plans and specifications for a moving picture theater to be erected at 1903-5-7 Columbia avenue, for Margolin & Block.

Philadelphia, Pa.—G. J. Reich has been awarded the contract for the erection of a one-story brick moving picture theater, 48 by 100 feet, at 2516-18-20 West Lehigh avenue, for Frederick Bubeck, to cost $10,000.

Philadelphia, Pa.—William H. Hoffman is preparing plans for a moving picture theater for Cahn & Gross, to be erected at Moyamensing avenue, near Fifth street. Building to be one-story brick, and to have a seating capacity of 500.

Camden, N. J.—Borzner & Wood, Philadelphia, Pa., are preparing plans for a moving picture theater for the Campbell Amusement Company, to be erected at 512-514 Market street, Camden. Building to have seating capacity of 900 and to cost $20,000.

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INDEX

TO CONTENTS.

"ADVENTURES OF JACQUES, THE" (American) 523

AT THE SIGN OF THE FLAMING ARCS...522
BUFFALO 542

CALENDAR OF LICENSED RELEASES........544
CALENDAR OF INDEPENDENT RELEASES...546
CHICAGO LETTER 520
COMMENTS ON THE FILMS (Licensed)........535
COMMENTS ON THE FILMS (Independent)...537
CORRESPONDENCE 541

FACTS AND COMMENTS........511
FOREIGN TRADE NOTES........525

"HIGHER JUSTICE, THE" (Reliance)........516

ILLINOIS 541
INDEPENDENT FILM STORIES........560
INDEPENDENT RELEASE DATES........578
INQUIRIES 531
IN THE NORTHWEST 541
IN THE MIDDLE WEST........542

LICENSED FILM STORIES........551
LICENSED RELEASE DATES........580
LOUISVILLE 542

MAKING "IVANHOE" IN ENGLAND........517
MANUFACTURERS' ADVANCED NOTES........539

NERO AND BRITANNICA (Eclectic)........527
NEW YORK PICTURE THEATER ORDINANCE 526
NEW ENGLAND 543

PHOTOPLAYWRIGHT, THE 530
PICTURE SENSE 513
PROJECTION DEPARTMENT 532

STORIES OF THE FILMS (Licensed)........551
STORIES OF THE FILMS (Independent)......560

TAXING EDUCATION 512
"TRIO OF FINE VITAGRAPHS, A"........514

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E. 573
KIEWERT, L. C. 577
REISINGER, HUGO 577

ELECTRICAL & MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO........582
BELL & HOWELL 575
CALEHUFF SUPPLY CO. 567
DETROIT MOTOR CARS CO........581
FORT WAYNE ELECTRIC CO........584
GENERAL ELECTRIC CO........561
HALLBERG, J. H. 571
HOKE, GEO. M........564
LAVEZZI 567-83
MOORE HUBBLE CO. 575
PICTURE THEATRE EQUIPMENT CO........585
SCHNEIDER, E. 554
SMITH, L. C. & CO........540
STRELINGER, CHARLES A. 566
WESTINGHOUSE ELECT. MFG. CO........558

MISCELLANEOUS FEATURES.
ALMO F. F. CO........556
AM. KINETO CO. 498
AMBROSIO F. CO. 555
BATTLE OF WATERLOO 561
COLUMBINE FILMS CO........553
DUHEM & HARTER........567
EAGLE F. F. CO........566
FEATURE FILM CO........568
FULLER'S, CHAS. L., DISTRIBUTING CO....500
GENERAL FILM CO. 502-3
GT. NORTHERN SPECIAL F. F. CO........582
KINEMACOLOR CO. 563
MOORE, F. E. 569
NEW YORK FILM CO........585
ROMA FILM CO. 554
UNION FEATURES 571
VITASCOPE CO. 555
VIVAPHONE CO. 565
WARNER'S FEATURES 577
WOODS, A. H. 548-9

FILM BROKERS.
WESTERN FILM BROKERS 558

FIREPROOF APPARATUS.
H. W. JOHNS-MANVILLE........554
TRAINER, C. W. 564

FILM EXCHANGES.
BRADENRURG, G. W. 567
EXCLUSIVE FILM SUPPLY CORP........496
FULTON, E. E. 564
GUNBY BROS. 583
HETZ, L. 558
LAEMMLE FILM CO. 583
McINTIRE & RICHTER 556
M. & F. FILM SERVICE........584
MUTUAL FILM CORPORATION........547
NORTHERN FEATURE FILM EXCHANGE....554
SOUTHERN FILM CO. 564

INDEPENDENT FILM MANUFACTURERS.
AMERICAN 495
BRONCHO FILM CO. 499
GAUMONT CO. 494-557
KAY-BEE 499
KEYSTONE 499
MAJESTIC 586
N. Y. MOTION PICTURE CO........559
PILOT FILMS 579
SOLAX 497
THANHOUSER 490
UNIVERSAL FILM MANUFACTURERS......492-3

LICENSED FILM MANUFACTURERS.
EDISON 505
ESSANAY 491-557
KALEM 506-10
KLEINE, GEO. 507
LUBIN 508
MELIES 587
PATHE FRERES 504
SELIG 501
VITAGRAPH 509

LENS MANUFACTURERS.
BAUSCH & LOMB 559

MISCELLANEOUS.
AMERICAN CINEMATOGRAPH CO........556
BOSCH & CO........567
BUSHMAN, FRANCIS X. 569
CLASSIFIED ADVERTISEMENTS 575
CLEVELAND, W. S. 540
COMMERCIAL M. P. CO........574
CORCORAN, A. J........554
DOWNTOWN AMUSEMENT CO........569
EASTMAN KODAK CO. 569
EXCEPTIONAL OPPORTUNITY 563
HEESE PTG. CO........554
KRAUSE MFG. CO........552
LUMIERE JOUGLA CO. 575
LOUISE MARION 573
MARSTON, THEODORE 573
MOTION PICTURE APPARATUS CO........573
MOTION PICTURE CAMERA CO........554
NATIONAL M. P. CO. 566
NATIONAL TICKET CO. 578
NATIONAL X-RAY REFLECTOR CO........573
PARISIAN MFG. & FILM RENOVATING CO..552
PHOTO CINES CO........559
RAW FILM SUPPLY CO........567
REYNOLDS & CO........583
SARGENT, E. W........583
STANGE, A. C........556
THEATER BROKERAGE CO........558
VONNEGUT HDW. CO........573
ZENITH MFG. CO........554

MOVING PICTURE MACHINE MANUFACTURERS.
EDISON 505
ENTERPRISE OPTICAL CO........585
POWER'S CAMERAGRAPH........588
SIMPLEX 545

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO......564
DEAGAN, J. C........582
SINN, C. E........558
WURLITZER, RUDOLPH 573

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO........584
ANDREWS, A. H........584
BENNETT, A. H........584
HARDESTY 584
STEEL FURNITURE CO........584
WISCONSIN SEATING CO........583

POSTERS AND FRAMES.
A. B. O........576
AMERICAN SLIDE & POSTER CO........580
EXHIBITORS' ADV. & SPECIALTY CO......544
GENERAL FILM CO........581
McKENNA BROS. BRASS CO........556
NEWMAN 577
THEATER SPECIALTY MFG. CO........564
PROJECTION SCREENS.
AMERICAN THEATER CURTAIN CO........582
GENTER, J. H........565
MIRROR SCREEN CO. 565
SIMPSON SOLAR SCREENS........556

SONG & ADVERTISING SLIDES.
ERKER BROS. 554
MIDLAND TRANSPARENCY 552

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO........583

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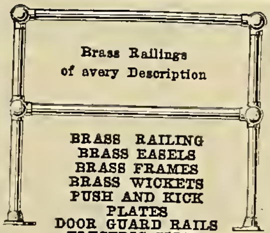
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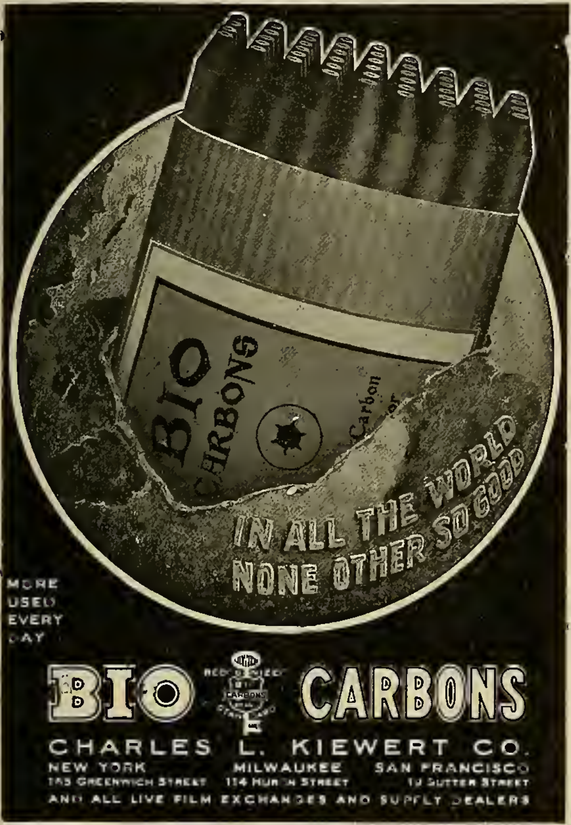
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Aug. 6—The Honor of Lady Beaumont (2 Parts—Drama) ....
Aug. 10—Clara and Her Mysterious Toys (Com.)
Aug. 10—A Woman's Trick (Comedy)..........

FRONTIER.

July 3—The Secret of Padre Antonio (Drama)
July 5—A Rose at Sixteen (Drama)..........
July 5—A Cactus at Forty-five (Comedy).....
July 10—The Frontier Twins Start Something (Comedy)...........................
July 12—The Line Rider's Sister (Drama).....
July 17—The Small Pox Scare at Gulch Hollow (Comedy) ....
July 19—The Half-Breed Sheriff (Drama)......
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Drama)......
July 31—A Hasty Jilting (Comedy)...........
Aug. 2—A Brand from the Burning (Drama)
Aug. 7—Masquerading In Bear Canyon (Comedy-Drama) ....
Aug. 9—On the Ranger's Roll of Honor (Dr.)

GAUMONT.

July 8—His Master's Double (Drama)........
July 8—The Making of Tapestry (Industrial).
July 9—Gaumont's Weekly, No. 70 (News)...
July 10—The Trombone Marathon (Comedy)...
July 15—With Honor at Stake (Drama)......
July 16—Gaumont's Weekly, No. 71 (News)..
July 17—The Tiny Troubadour (Comedy)......
July 22—Palmistry ....
July 23—Gaumont's Weekly, No. 72 (News)..
July 24—When the Cards Were Shuffled (Com.)
July 24—Through Mountains Majestic (Travel).

GEM.

July 7—Billy, the Wise Guy (Comedy)........
July 14—Little Buster (Comedy)..............
July 21—The Life Savers (Comedy-Drama)....
July 28—Stars in My Crown (Drama).........
Aug. 4—Bob's Baby (Comedy)................

GREAT NORTHERN.

June 21—Shanghaied (Drama) ....
June 28—Cupid's Score (Comedy)..............
July 5—Winning a Prize (Comedy)...........
July 5—The Trondhjem Railway (Scenic).....
July 12—The Jolly Recruit (Comedy).........
July 19—A Country Cousin (Comedy).........
July 26—A Shot in the Dark (Comedy).......

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)...........................

IMP.

July 21—The Yogi (Drama).................
July 24—The Last of the Madisons (Drama)..
July 28—Baron Binks' Bride (Comedy)........
July 20—Summer Caricatures, by Hy Mayer (Novelty)..........................
July 28—The Stranger (2 parts—Drama)......
July 31—Lord Barry's Low Acquaintance (Comedy) ....
Aug. 2—That Chinese Laundry (Comedy).....
Aug. 2—Funny Fancies by Hy. Mayer (Novelty) ....
Aug. 4—'Lizbeth (Drama)...................
Aug. 7—A Modern Romance (Com.-Dr.).......
Aug. 9—The Cook Question (Comedy).........
Aug. 9—Adventures of Mr. Phifles. By Hy Mayer (Comedy)....................

KAY-BEE.

July 4—The Crimson Stain (3 parts, Drama)..
July 11—The Banshee (2 parts—Drama).......
July 18—The Red Mask (2 parts—Drama).....
July 25—Flotsam (2 parts—Drama)...........
Aug. 1—Banzai (2 parts—Drama).............
Aug. 8—The House of Bondage (3 Parts—Dr.)

KEYSTONE.

July 10—The Telltale Light (Comedy).........
July 14—Love and Rubbish (Comedy).........
July 17—A Noise from the Deep (Comedy)....
July 21—The Peddler (Comedy)...............
July 21—Love and Courage (Comedy)..........
July 24—Get Rich Quick (Comedy)...........
July 28—Just Kinds (Comedy)................
July 31—Prof. Bean's Removal (Comedy)......
Aug. 4—Cohen's Outing (Comedy)............
Aug. 7—The Riot (Comedy)..................

LUX.

July 11—The Train on Fire (Drama)..........1000
July 18—Fate and the Man (Drama).......... 987
July 25—Pat's Fancy Dress (Comedy)......... 492
July 25—You Never Can Tell (Comedy)....... 492
Aug. 1—Oh! Wat'er Wet Day (Comedy)..... 535
Aug. 1—The Girl I Left Behind Me (Comedy) 436

MAJESTIC.

July 19—His Way of Winning Her (Comedy)..
July 19—Gold Creek Mining (Engineering)....
July 20—Th Pajama Parade (Comedy)........
July 22—The Mighty Hunter (Comedy)........
July 27—The School Kids' Picnic (Comedy)....
July 29—The Toy (Drama)...................
Aug. 2—Tempesta (Drama)...................

MUTUAL WEEKLY.

June 25—Mutual Weekly, No. 26 (News)......
July 2—Mutual Weekly, No. 27 (News)......
July 9—Mutual Weekly, No. 28 (News)......
July 16—Mutual Weekly, No. 29 (News)......
July 23—Mutual Weekly, No. 30 (News)......

MUTUAL EDUCATIONAL.

June 28—Through the Land of Sugar Cane (Travel)...........................
July 3—Funnicus Attends a Fair (Comedy)...
July 3—Japanese Gardens (Travel)...........
July 10—Funnicus' Mother-in-Law (Comedy)...
July 10—Saigon (Travel)....................
July 17—Funnicus at Luna Park (Comedy)....
July 17—Echinoderms (The Starfish) (Zoology)
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....

NESTOR.

July 25—Their Luck Day (Comedy)..........
July 28—The Proof (Drama).................
July 30—Comrades (Drama) ....
Aug. 1—His Friend the Undertaker (Comedy).
Aug. 4—The Second Home-Coming (Drama)...
Aug. 6—Mona (Drama)......................
Aug. 8—The Girls and Dad (Comedy)........
Aug. 8—Almost a Rescue (Comedy)..........

POWERS.

July 18—The Awakening (Drama).............
July 23—Bobby's Magic Nickel (Comedy)....
July 25—Mental Suicide (Drama).............
July 30—While the Children Slept (Comedy-Drama) ....
Aug. 1—Fate and Three (Drama)...........
Aug. 6—The Village Blacksmith (Drama).....
Aug. 8—The Heart of a Heathen (2 Parts—Drama) ....

PILOT.

June 26—An Innocent Conspiracy (Com.-Dr.)..1000
July 3—The Code of the U. S. A. (Drama)....1000
July 10—Sanitary Gulch (Comedy)............1000
July 17—Granny (Drama)......................1000
July 24—The Sure Tip (Comedy).............. 500
July 24—The Bug Professor (Comedy)........ 500
July 31—Loyal Hearts (Drama)..............1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama)........
July 2—I'm No Counterfeiter (Drama).......
July 9—Man and Woman (2 parts Drama)....
July 18—A Dog-Gone Baron (Comedy)..........
July 23—The Silent House (Drama)...........

RELIANCE.

July 19—The Strange Way (Drama)..........
July 21—A Hospital Romance (Drama).......
July 23—Maria Roma (Drama).................
July 26—The Higher Justice (2 parts—Drama)
July 28—Below the Dead Line (Drama)........
July 30—Rosita's Cross of Gold (Drama)......
Aug. 2—The Little Pirate (Drama)...........

REX.

July 17—The Wrong Road (Drama)...........
July 20—His Weakness Conquered (Drama)...
July 24—The Fallen Angel (2 parts—Drama)..
July 27—The Actor (Drama).................
July 31—The Power of Heredity (Drama).....
Aug. 3—Civilized and Savage (Drama)........
Aug. 7—When the Prince Arrived (Drama)...
Aug. 10—Man's Duty (Drama)................

SOLAX.

July 25—As Ye Sow (Drama)................
July 30—The Coat that Came Back (Comedy)..
Aug. 1—When the Tide Turns (Drama).......
Aug. 6—The Heavenly Widow (Comedy)......
Aug. 8—Falsely Accused (Drama)............

THANHOUSER.

July 13—A Crepe Bonnet (Drama)............
July 15—Tannhouser (3 parts—Drama)........
July 20—Brethren of the Sacred Fish (Comedy)
July 22—When Darkness Came (Drama)......
July 25—The Top of New York (Drama)......
July 27—Willie, the Wild Man (Comedy)......
July 29—Little Dorrit (Drama)...............
Aug. 1—In the Nick of Time (Drama)........

VICTOR.

July 11—A Modern Witness (Drama)..........
July 18—Nihilist Vengeance (2 parts—Drama)
July 25—Marooned (Drama)..................
Aug. 1—On After Years (Drama)............
Aug. 8—Nature's Vengeance (Drama)........

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Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

July 5	The Sorrowful Shore (Drama)	
July 7	A Sea Dog's Love (Comedy)	
July 7	The Noisy Suitors (Comedy)	
July 10	The Enemy's Baby (Drama)	
July 12	The Mistake (Drama)	
July 28	The Vengeance of Galora (Drama)	
July 31	Those Little Flowers (Comedy)	
July 31	Mr. Spriggs Buys a Dog (Comedy)	
Aug. 2	When Love Forgives (Drama)	
Aug. 2	The Monument (Drama)	
Aug. 4	The Widow's Kids (Comedy)	
Aug. 4	Cupid and the Cook (Comedy)	
Aug. 7	Under the Shadow of the Law (Dr.)	
Aug. 9	The Reformers; or the Lost Art of Minding One's Business (2 parts—Drama)	

EDISON.

July 14	A Pair of Foils (Comedy)	1000
July 15	In the Garden (Drama)	1000
July 16	The Dream Fairy (Drama)	1025
July 18	To Abbeville Court House (Drama)	900
July 19	On the Broad Stairway (Drama—Second of Kate Kirby's Cases)	1000
July 21	A Tardy Recognition (Drama)	1000
July 22	A Great Metropolitan Newspaper (Edu.)	960
July 23	A Knife of Fire (Industry)	400
July 23	At Midnight (Comedy)	600
July 25	The Meadow Lark (Drama)	1000
July 26	A Proposal from the Duke (Being the first story of "Who Will Marry Mary?") (Drama)	1025
July 28	The Greed of Osman Bey (Drama)	1025
July 29	The Bells (Drama)	1000
July 30	Grand Canyon of Arizona (Scenic)	400
July 30	As the Tooth Came Out (Comedy)	600
Aug. 1	The Red Old Hills of Georgia (Drama)	1000
Aug. 2	The Robbers (Drama)	1000
Aug. 4	The Substitute Stenographer (Third of the Kate Kirby's Cases series) (Drama)	1000
Aug. 5	Dolly Varden (Drama)	1000
Aug. 6	The Romance of Rowena (Comedy)	1000
Aug. 8	His Greatest Victory (Drama)	1000
Aug. 9	By Fire and Water (Drama)	1000

ESSANAY.

July 16	The Great Raymond (Novelty)	1000
July 17	The Heart of a Gambler (Drama)	1000
July 18	Every Thief Leaves a Clue (Drama)	1000
July 19	The Two Ranchmen (Comedy-Drama)	1000
July 21	Tapped Wires (Special — 2 parts — Drama)	2000
July 22	The Rose of Sharon (Drama)	1000
July 23	The Dance at Eagle Pass (Drama)	1000
July 24	The Browns Study Astrology (Comedy)	
July 24	Building the Chattanooga Light and Power Dam (Engineering)	
July 25	Making Good (Comedy)	1000
July 26	Broncho Billy and the Schoolmam's Sweetheart (Drama)	1000
July 29	The Call of the Plains (Drama)	1000
July 30	Bread Upon the Waters (Drama)	1000
July 31	Tit for Tat (Comedy)	
July 31	Through the Cumberland Mountains, Tennessee (Travel)	
Aug. 1	Such is Life (Comedy)	
Aug. 1	His Wife's Friends (Comedy)	
Aug. 2	The Tenderfoot Sheriff (Drama)	1000
Aug. 4	King Robert of Sicily (Special—2 parts—Drama)	2000
Aug. 5.	Homespun (Drama)	1000
Aug. 6	Their Promise (Comedy-Drama)	1000
Aug. 7	The Incriminating Letter (Comedy)	
Aug. 7	An Intimate Study of a Mole (Edu.)	
Aug. 8.	Rescuing Dave (Comedy)	
Aug. 8	Mr. Ryhe Reforms (Comedy)	
Aug. 9	Broncho Billy and the Navajo Maid (Drama)	

KALEM.

July 12	Rounding Up the Counterfeiters (Dr.)	1000
July 14	The Lost Diamond (Drama)	
July 14	The Mermaid (Comedy)	
July 16	A Thief in the Night (Drama)	1000
July 16	The Fight at Grizzly Gulch (Special—2 parts—Drama)	2000
July 18	What the Doctor Ordered (Comedy)	
July 18	The Concrete Industry (Comedy)	
July 19	The Smuggler (Drama)	1000
July 21	A Bolt from the Sky (Drama)	1000
July 23	The Tenderfoot's Luck (Comedy)	
July 23	Historic Savannah, Georgia (Scenic)	
July 25	Baffled, Not Beaten (Drama)	1000
July 26	The Moonshiner's Mistake (Drama)	1000
July 28	The Girl and the Gangster (Special—2 parts—Drama)	2000
July 28	The Flying Switch (Drama)	1000
July 30	Birds of Prey (Drama)	1000
Aug. 1	Hoodooed On His Wedding Day (Comedy)	
Aug. 1	The Wonders of the Briny Deep (Zoology)	
Aug. 2	A Virginia Feud (Drama)	1000
Aug. 4	Intemperance (Drama)	1000
Aug. 6	Shipwrecked (Special—2 parts—Dr.)	2000
Aug. 8	The Hobo and the Hobble Skirt (Comedy)	
Aug. 8	Coney Island (Scenic)	
Aug. 9	The Alibi (Drama)	1000

GEORGE KLEINE.

June 16	The Rival Engineers (Cines—Spec.—2 parts—Drama)	
June 27	A Villain Unmasked (Eclipse Spec.—2 parts—Drama)	
July 11	The Statue of Fright (Eclipse Spec.—2 parts—Drama	
July 25	Honor Thy Father (Cines special—2 parts Drama)	
Aug. 8	The House of Mystery (Special—2 parts— Drama—Cines)	

LUBIN.

July 17	The Wiles of Cupid (Drama)	1000
July 18	The Hidden Bank Roll (Comedy)	400
July 18	When Mary Married (Comedy)	600
July 19	Jim's Reward (Drama)	1000
July 21	An Actor's Strategy (Drama)	1000
July 22	The Benefactor (Drama)	1000
July 23	Home, Sweet Home (Special—2 parts—Drama)	2000
July 24	Coffee Industry in Jamaica (Industry)	400
July 24	Zeb, Zack and the Zulus (Comedy)	600
July 25	The Exile (Drama)	1000
July 26	The Price Demanded (Drama)	1000
July 28	The Widow's Wiles (Comedy)	400
July 28	Rastus Among the Zulus (Comedy)	600
July 29	The Call of the Heart (Drama)	1000
July 30	A Dash for Liberty (Special—2 parts—Drama)	2000
July 31	The Fatal Scar (Drama)	1000
Aug. 1	The New Gown (Drama)	1000
Aug. 2	The Message of the Rose (Drama)	1000
Aug. 4	The Governor (Drama)	1000
Aug. 5	Getting Married (Comedy)	400
Aug. 5	Roses for Rosie (Comedy)	600
Aug. 7	The Camera's Testimony (Drama)	1000
Aug. 8	Her Husband's Wife (Comedy-Drama)	1000
Aug. 9	When Tony Pawned Louisa (Drama)	1000

MELIES.

June 19	The Lure of the Sacred Pearl (Drama)	
June 19	Diving for Pearl Oysters at Thursday Island (Educational)	
June 26	The Sultan's Dagger (Drama)	1000
July 3	The Rice Industry in Japan (Industrial)	1000
July 10	His Chinese Friend (Drama)	1000
July 17	The Poisoned Darts (Drama)	
July 17	A Chinese Funeral (Typical)	
July 24	Javanese Dancers (Manners and Customs)	1000
July 31	It Happened in Java (Comedy-Drama)	1000
Aug. 7	Snapshots of Java (Scenic)	1000

PATHEPLAY.

July 9	The School Ma'am (Drama)	
July 7	Pathe's Weekly, No. 30 (News)	
July 8	The Airman's Bride (Drama)	
July 10	Pathe's Weekly, No. 31 (News)	
July 10	Hannigan's Harem (Comedy)	
July 11	Porcelain (Industrial)	
July 12	Dynamite, the New Farm Hand (Ind.)	
July 12	A Little Trip Along the Hudson (Sc.)	
July 14	Pathe's Weekly, No. 32 (News)	
July 15	Denizens of the Deep (Zoology)	
July 15	Port of Marseilles, France (Scenic)	
July 16	The Snowy Egret and Its Extermination (Zoology)	
July 17	Pathe's Weekly, No. 33 (News)	
July 17	Easy Money (Comedy)	
July 18	Jiu Jitsu (Sports)	
July 18	Beautiful Catalogne (Scenic)	
July 18	The Secret Formula (Special—2 parts—Drama)	
July 19	The Friendless Indian (Drama)	
July 21	Pathe's Weekly, No. 34 (News)	
July 22	In and Around Scutari After Its Capture (Scenic)	
July 22	In Weird Crimea (Scenic)	
July 23	A False Accusation (Drama)	
July 24	Pathe's Weekly, No. 35 (News)	
July 24	Opportunity and a Million Acres (Industrial)	
July 24	The Island of Tonga (Scenic)	
July 25	Vipers at Home (Zoology)	
July 25	A Trip to the Grottos of Baume (Sc.)	
July 26	The Mad Sculptor (Drama)	
July 28	Pathe's Weekly, No. 36 (News)	
July 29	Curious Sea Creatures (Zoology)	
July 29	Daily Doings in Manila (Educational)	
July 30	The Haunted House (Drama)	
July 31	Pathe's Weekly, No. 37 (News)	
July 31	The Call of the Blood (Drama)	
Aug. 1	A Study of Bird Life (Zoology)	
Aug. 1	Monte Carlo (Monaco) (Travel)	
Aug. 1	The Springtime of Life (Special—3 parts—Drama)	
Aug. 2	Where Clouds and Mountains Meet (Travel)	
Aug. 2	Colombo, Capital of the Island of Ceylon (Travel)	
Aug. 5	The Love Letter (Comedy)	
Aug. 6	Grand Canyon of New York (Ausable Canyon) (Scenic)	
Aug. 6	With the Natives of New Zealand (Manners and Customs)	
Aug. 7	When a Woman Wastes (Drama)	
Aug. 8	Genoa, Principal Port of Italy (Travel)	
Aug. 8	Mount St. Michel (Architecture)	
Aug. 9	A Woman's Way (Drama)	

SELIG.

July 9	The Reformation of Dad (Com.-Dr.)	1000
July 10	Made a Coward (Drama)	1000
July 11	Budd Doble Comes Back (Drama)	1000
July 12	A Wild Ride (Special—2 parts—Dr.)	2000
July 14	The Only Chance (Drama)	1000
July 15	The Tree and the Chaff (Drama)	1000
July 16	Sweeney's Dream (Comedy)	1000
July 17	Put to the Test (Drama)	
July 18	Granny's Old Armchair (Drama)	
July 21	The Short-Stop's Double. (Drama)	1000
July 22	The Senorita's Repentance (Drama)	1000
July 23	The Unseen Defense (Drama)	1000
July 24	The Artists and One Suit of Clothes (Comedy)	
July 24	In Moro Land (Scenic)	
July 25	The Acid Test (Drama)	1000
July 28	The Stolen Face (Drama)	1000
July 29	Henrietta's Hair (Comedy)	
July 29	Borrowing Trouble (Comedy)	
July 30	The Taming of Texas Pete (Comedy)	1000
July 31	Man and His Other Self (Drama)	1000
Aug. 1	Through Another Man's Eyes (Drama)	1000
Aug. 4	The Garnite Dells, Prescott, Ariz. (Travel)	500
Aug. 4	The Devil and Tom Walker (Drama).	500
Aug. 5	The Mansion of Misery (Drama)	1000
Aug. 6	The Stolen Moccasins (Drama)	1000
Aug. 7	The Galloping Romeo (Comedy)	500
Aug. 7	The Grocer's Revenge (Comedy)	500
Aug. 8	Miss "Arabian Nights" (Comedy)	1000

VITAGRAPH.

July 9	Solitaires (Comedy)	500
July 9	A Millinery Bomb (Comedy)	500
July 10	The Carpenter (Drama)	1000
July 11	A Spirit of the Orient (Drama)	1000
July 12	The Moulding (Drama)	1000
July 14	O'Hara as a Guardian Angel (Comedy-Drama)	1000
July 14	The Diamond Mystery (Special — 2 parts—Drama)	2000
July 15	My Lady of Idleness (Comedy-Drama)	1000
July 16	The Master Painter (Drama)	1000
July 17	Hubby's Toothache (Comedy)	500
July 17	Sandy and Shorty Work Together (Comedy)	500
July 18	The Yellow Streak (Drama)	1000
July 19	The Taming of Betty (Comedy)	1000
July 21	The Only Way (Drama)	1000
July 22	The Pickpocket (Comedy)	1000
July 23	An Error in Kidnapping (Comedy)	1000
July 24	An Old Man's Love Story (Drama)	1000
July 25	The Tables Turned (Comedy)	850
July 25	Scenes in Honolulu (Scenic)	150
July 26	The Spell (Drama)	1000
July 26	A Prince of Evil (Special—2 parts—Drama)	2000
July 28	Dr. Crathern's Experiment (Drama)	1000
July 29	The Troublesome Daughters (Comedy)	1000
July 30	The Sixth Commandment (Drama)	1000
July 31	When Society Calls (Drama)	1000
Aug. 1	Courage of the Commonplace (Drama)	1000
Aug. 2	The Intruder (Special — 2 parts — Drama)	2000
Aug. 4	The Fortune Hunter of Hicksville—(Comedy)	
Aug. 4	The Celestial Republic (Travel	
Aug. 5	A Faithful Servant (Drama)	1000
Aug. 6	The Late Mr. Jones (Comedy)	1000
Aug. 7	The Penalties of Reputation (Comedy-Drama)	1000
Aug. 8	A Gentleman of Fashion (Comedy)	1000
Aug. 9	The Line-Up (Special—2 parts—Dr.)	2000

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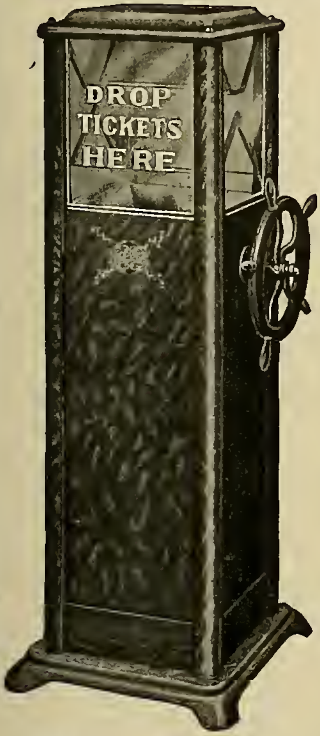

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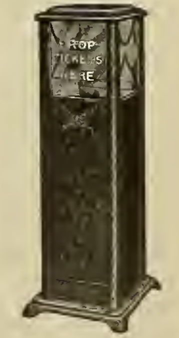

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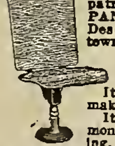

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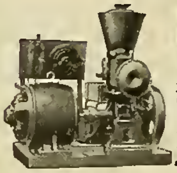

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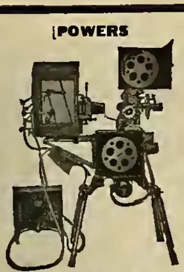

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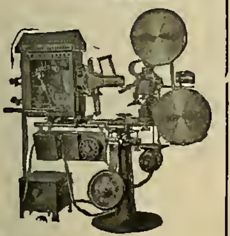

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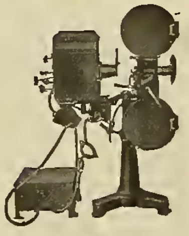

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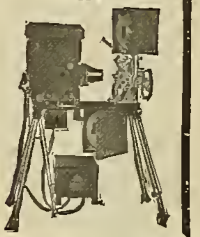

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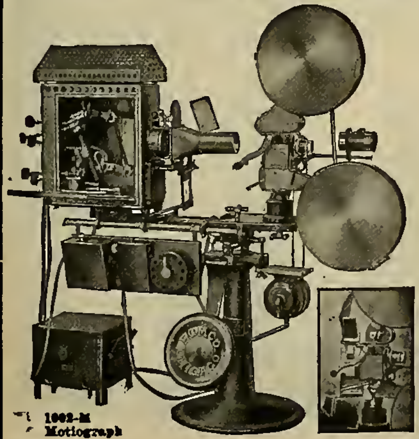

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"SAPPHO"

New Majestic's $10,000 wonder production certainly has some strong cast. MISS ROBERTS INSISTED ON STRONG SUPPORT—and got it. SHELLY HULL WAS ONE. He is the Shelly Hull of Broadway and Broadway successes, and no mistake. He was quickly interested in "Sappho," interested in making it a film success. And you never saw such a magnificent success! Miss Roberts is magnificent, Mr. Hull is magnificent, the whole company is magnificent, and the finished film is nothing less than a masterpiece. Every exhibitor who wants to uplift the "class" of his show 100% will get *quick booking* on this feature. It is absolutely the first AND ONLY time Florence Roberts has placed herself and her "Sappho" before the moving picture camera.

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If exchange managers find that in the most intense heat of midsummer a pile of new business is coming in and it calls particularly for one brand of film, they're bound to think *pretty highly* of that film. THAT'S WHY "NEW MAJESTIC" STANDS WHERE IT DOES WITH "MUTUAL SERVICE" EXCHANGEMEN. The rush for New Majestic appalled them—then pleased them, *naturally*. Get these three New Majestics from your exchange man. THE SCHOOL KID'S PICNIC and THE WILD WEST COMES TO TOWN, a split for Sunday, July 27. THE TOY, a Billy Garwood feature, for Tuesday, July 29th. TEMPESTA, with Lamar Johnstone, for Saturday, August 2nd. Book them right-away-quick!

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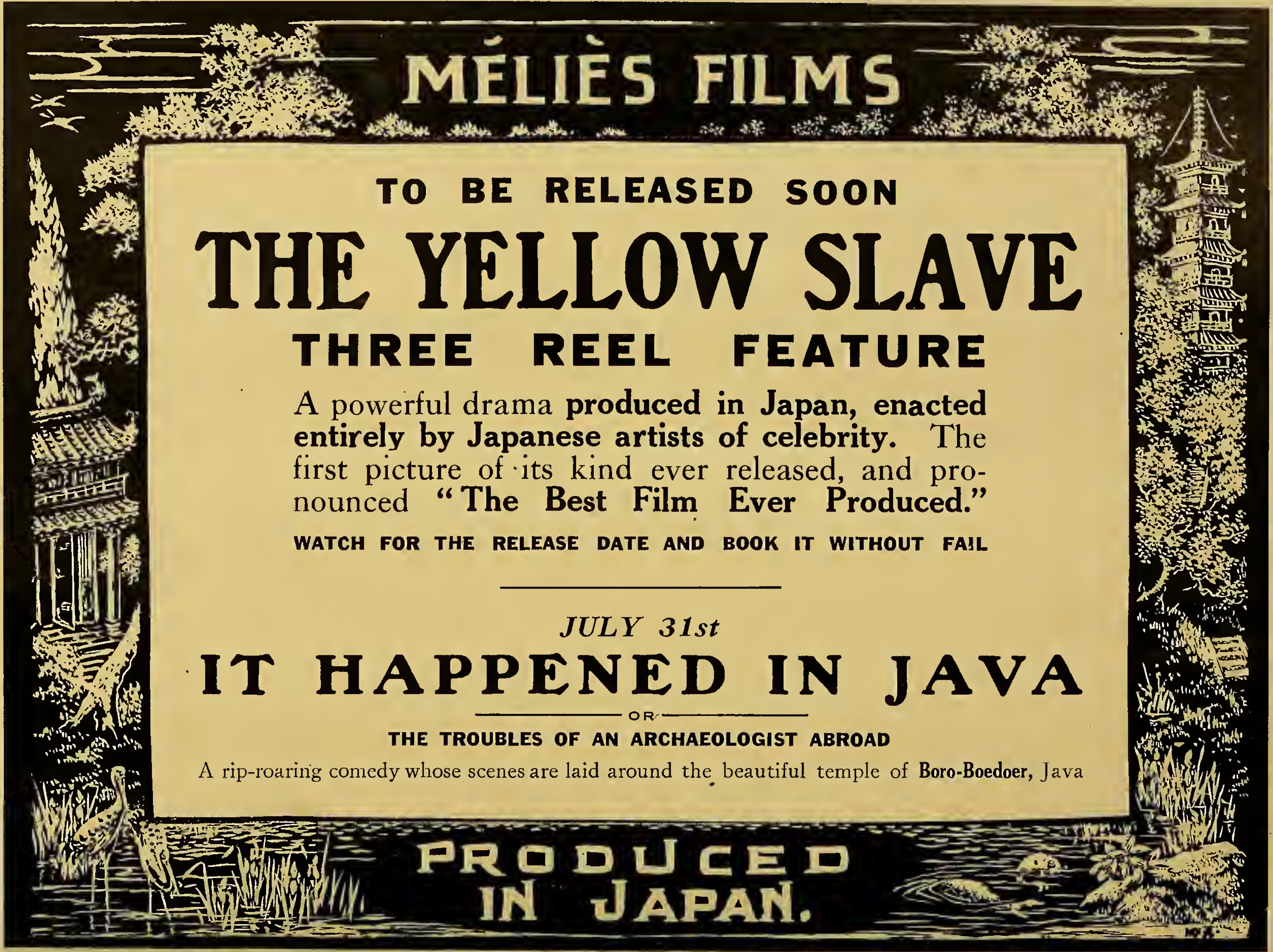

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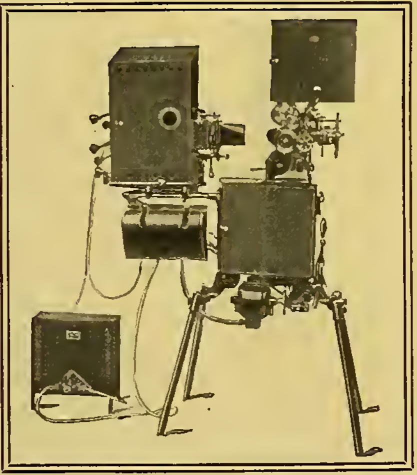

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Turning Point" (Patheplay).

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Thanks the Exhibitors of America For Their Enthusiastic Reception of

MISS MAUDE FEALY in LITTLE DORRIT

More Successful than this Star's "KING RENE'S DAUGHTER"

Released Last Tuesday, the 29th, in 2 Reels

THE NEW THREE

Sunday, Aug. 3

Proposal by Proxy and Anniversary of The Huguenots' Landing

The main portion of this picture teaches young men to go very carefully about the pop-the-question thing. The rest of the reel shows the unusual anniversary exercises at New Rochelle at the 225th anniversary of the landing of the Huguenots here.

Tuesday, Aug. 5

The Protectory's Oldest Boy

That was simply a fond title for him—he had been out of the Protectory for years and made a great success in the world, but he was ever the "boy" of the institution that had sheltered him in youth—its oldest boy! And he helped one of its struggling youngest.

Friday, Aug. 6

The Girl of the Cabaret

She was found there by the young countryman who wed her, and after a short married existence it was back to the cabaret that she went. But the lure was really greater than her ability to find a place within the light of it, and it is the worth of her husband that she finds in the end.

CURRENT THANHOUSER FEATURES. Marguerite Snow and James Cruze in "TANNHAUSER." After the opera, 3 reels, Tuesday, the 15th. Maude Fealy in "LITTLE DORRIT." After Dickens, 2 reels, Tuesday, the 29th. AUGUST THANHOUSER FEATURES. Maude Fealy in "MOTHS." Flo La Badie and James Cruze in "THE WARD OF THE KING." William Russell in "THE MISSING WITNESS."

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Coming! Sunday, Aug. 10, "OH, SUCH A BEAUTIFUL OCEAN," an ideal summertime release, and an ideal comedy one.

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FIVE-A-WEEK

Essanay

"ALKALI" IKE'S GAL

A Two Reel Western Comedy Sensation

With Augustus Carney.

Released Friday, August 15th

"ALKALI" IKE'S DOLLS

(Order them today, $13.50 a dozen.)

Released Tuesday, August 5th.

"HOMESPUN"

A realistic drama that teaches conjugal happiness, featuring a few of Essanay's new players—RICHARD C. TRAVERS, ROBERT BOLDER, CLARA SMITH, THOS. COMMERFORD AND RUTH STONEHOUSE.

Released Wednesday, August 6th.

"THEIR PROMISE"

A Western dramatic subject that grips the heart. A splendid story that teaches a lesson.

ESSANAY LEADS IN COMEDIES

Released Thursday, August 7th.

"THE INCRIMINATING LETTER" **"AN INTIMATE STUDY OF A MOLE"**

A bully good comedy with a bully good cast, that will bring in bully good receipts. An educational subject of merit on the same reel.

Released Friday, August 8th.

"RESCUING DAVE" **"MR. RYHE REFORMS"**

Two riproaring comedies that make you wish you were young again. The kind that puts life and vigor into your veins. Be sure and book them.

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A thrilling and sensational Western drama with the world's most popular photoplayer, G. M. Anderson.

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Broncho Headliners

The Quakeress

2 reels, August 13

A Puritan Tale, Showing the Origin of the "Blue Laws," and the Persecution of a Quaker Girl. Thrilling Battle with the Indians

Priscilla is in love with John Hart, the schoolmaster. The Rev. Cole is an unwelcome suitor, and in revenge has "blue laws" passed, among them being one requiring attendance at church on Sunday. Priscilla refuses to comply with the law and is arrested, and after being ducked and pilloried is banished from the colony. John goes with her. They are attacked by Indians, and John is badly wounded. Priscilla manages to get back to the village in time to warn the Puritans, who defeat the Indians after a desperate battle. The Rev. Cole is mortally wounded, and begs Priscilla's forgiveness, and the Puritans make amends for their harsh treatment of Priscilla.

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Keystone Comedies

Cohen's Outing

1 reel, August 4

Cohen and his wife quarrel; Kelly and his wife have a squabble. Mrs. Kelly meets Cohen accidentally and they get acquainted. Kelly goes after Cohen, who runs home and takes his wife out. Kelly catches him in an amusement park, and pursues him through the various concessions, and finally chases him into the water. Cohen is rescued by his wife, who overpowers Kelly and throws him into the ocean.

A Game of Pool

Split-reel, August 7

Schmidt has an idea to make money. He rigs up a battery under the pool table and hires a boy to pull the magnet around so as to make the balls roll into the pockets. He makes some wonderful shots until his opponent discovers the trick and rebribes the boy in his favor, when Schmidt is badly beaten. Wonderful trick work is shown, in one scene the fifteen balls being pocketed from the break.

THE Latest in Life Saving

Split-reel, August 7

A girl is shown in humorous scenes endeavoring to get rid of an unwelcome lover. She falls in the water, and the latest in life-saving is shown, including the life guards arriving on motorcycle ambulances, torpedo buoys, the pulmotor, or artificial lungs, etc., etc., making an interesting and educational subject.

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Kay-Bee Features

The Flame in the Ashes

2 reels, August 15

A Thrilling Story of Military Life in the West, with Superb Dramatic Rendition, Presenting Scenes of Battle and Sensationalism

Captain Wilton, a slave to drink, loses his position, and his wife and child leave him. The mother dies and the girl is adopted by the Colonel. Years later Wilton is a derelict, palsied and greyed, and the daughter is a beautiful young woman. The father sees his daughter—who believes him dead—in terrible danger, and the smoldering flame of manhood is fanned to life as he resolves to save her. He effects her escape and blows up the cabin in which the Indians are assembled, being hurled to death with them in the terrific explosion.

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The kind of picture that will make you dust off the S. R. O. sign and keep them waiting in line, three deep

THE HARVEST OF FLAMES

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It will grip them so hard that they will go home and tell their friends about it

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Artistic One and Three Sheet Posters.

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Better write for this wonderful 166 Page Catalog right away before the supply is exhausted.

KLEINE OPTICAL CO.

GEO. KLEINE, President

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A Charming Kleine-Eclipse Feature

"The CLOWN'S REVENGE"

(In Two Reels) *For Release Tuesday, August 19, 1913*

A splendid story of adventure. The settings are unusually picturesque — laid in the ring of a travelling Circus where the Spectacular "Leap for Life" turns to a Leap to Death!

In love with the acrobat's wife, the clown seeks her in the dressing room and makes violent love. The acrobat, returning from his daring leap, finds them together and incurs the everlasting enmity of the clown —

Plotting a diabolical revenge the clown awaits his chance. The acrobat's child is dying and when he is poised for his desperate leap the clown whispers the death in his ear. With a heart laden with grief — dazed by the news — the acrobat loses his nerve and plunges to destruction! A Two-Reel of many sensational moments, combining the unusual air of the circus, with its atmosphere and color, and the charms of a powerful story.

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REMEMBER, THE DATE IS TUESDAY, AUGUST 19

Book that Kleine Two-Reel Every Tuesday

George Kleine
166 No. State Street
Chicago, Ill.

COMING!

THE AMBROSIO MASTERPIECE

8 WONDERFUL
REELS
—:—
2½ HOURS
Keenest
Pleasure

THE LAST DAYS OF POMPEII

MADE IN
ITALY
AT
POMPEII
AND
TURIN

Produced at enormous expense EXCLUSIVELY for the

PHOTO DRAMA COMPANY

(AN ILLINOIS CORPORATION)

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NO STATE RIGHTS WILL BE SOLD IN THE UNITED STATES

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MR. E. A. STEVANI, 55 Rue Ste. Lazare, Paris, France

"I confidently anticipate as great a success for the Photo Drama Company's production of 'THE LAST DAYS OF POMPEII' as 'QUO VADIS' has achieved."

Geo. Kleine

"Quo Vadis?"

PLAYS TO 28,429 PEOPLE IN 7 DAYS AT B. F. KEITH HIPPODROME

On Monday, July 21, **"Quo Vadis?"** opened at the B. F. Keith Hippodrome, Cleveland, with a first-night audience of 3,249 paid admissions!

Those figures grew with each performance of **"Quo Vadis?"** — smashing another world-record!

"Quo Vadis?" will have been projected a total of 210 times at the Astor Theatre, New York, on Sunday evening, August 3 — thereby destroying all previous records for the consecutive showing of any motion picture!

"Quo Vadis?" gives its 168th performance at the Garrick Theatre, Philadelphia, Sunday evening, August 3 — thereby making new history in the Quaker City!

"QUO VADIS?"

had no antecedents. Its triumphs are but the echoes of its genius. The world has yet to see a near-rival of **"Quo Vadis?"** For the present it is Creation's latest masterpiece.

Booked exclusively through Cohan & Harris, New York

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No. State St
Chicago, Ill.

"The Flight of the Crow"

Selig—Two reels. *August 11th.*

A ne'er-do-well becomes a tramp and his father cuts him off from a million-dollar fortune. Relenting, his father seeks to find his son, in the hope that he'll marry his adopted daughter. The unselfish devotion of the girl's lover foils a treacherous lawyer and brings out a wonderful climax.

Six Multiples And

This week a new schedule of multiple reel releases goes into effect. Hereafter the manufacturers of multiple reel films will each be allotted a regular release day. On that particular day the regular single reel release of that company will be omitted.

Six companies are now ready to carry out this schedule. So

General Film Company, Inc.,

"Good for Evil"

Lubin—Two reels. *August 14th.*

Princeton graduates don't usually enter Catholic monasteries. Here is one who, betrayed by his closest friend, seeks confinement in the West, and in turn saves the man that deprived him of his happiness. A love drama of action by fine players.

"The Skeleton in the Closet"

Kalem—Two reels. *August 13th.*

The eternal triangle. Two strong men in love with a brave little school teacher who left home because her father was implicated with cattle thieves, furnishes a moving Western story in which the Sheriff triumphs over his deputy.

"The Mong Fu Tong"

Kleine-Eclipse—Two reels. *August 12th.*

The cashier of the bank is murdered. Detective Arizona Bill is called. A shot at a cobra, the retreat of two Chinamen, a wild motor ride, Bill's capture by a gang of Chinamen, and the appearance of his wife, whose nerve frees them both—here's a real thriller.

Now—
More Coming!

for the week of August 11th, there will be six releases running from Monday to Saturday.

Think of it! A new multiple feature for every day!

But that isn't all. For the week of August 18th, and until further notice, there will be *eight* multiple features.

Nothing like this service has ever been approached.

200 Fifth Ave., New York

"Alkali Ike's Gal"

Essanay—Two reels. *August 15th.*

When four pals each want to marry the prize specialty of a matrimonial agency, there's something doing. Augustus Carney leads a crackerjack cast in this rip-roaring comedy that quickens from start to finish.

"The Curse of the Golden Land"

Vitagraph—Two reels. *August 16th.*

The success of the Russian immigrant in this country is always an absorbing and dramatic theme. In this photoplay the principal character forsakes his family, but before it is too late atones for the wrongs he has done them. Finely staged.

Breaking into the Big League

Presenting Manager McGraw, Christy Mathewson and other famous New York Giant Stars

A Timely Feature in Two Parts

The New York Giants are winning the National League championship for the third consecutive season. This remarkable photoplay shows the famous athletes in action. It is not a series of incidents, but a gripping story with scores of thrills and laughs.

Book it while the baseball season is at its height. The "fans" will pack your theatre.

Released Wednesday, August 20th

Don't fail to secure the Two Special One-Sheet Posters. A striking scene from each part. Also Special Three and Six-Sheet Posters.

Watch for Kalem's Two-Part Headliners Every Wednesday

Coming Wednesday, August 27th

The Invaders

A Two-Part Adaptation of John Lloyd's Celebrated Novel

KALEM COMPANY

235-239 West 23d Street New York

THE HOUSE OF SELIG

ANOTHER SELIG ANNOUNCEMENT EXTRAORDINARY

Conforming with the present age of progression in Motography, the Selig Polyscope Company again assumes leadership and will hereafter offer as a regular release on each and every Monday an exceptional two-reel special feature in place of the regular Selig one-reel Monday release.

These regular two-reel features will be absolutely the highest standard possible to obtain, both in selection of subject and technical quality. *Make no mistake. Book each and every one of Selig's great Monday multiple-reel features.*

"The Flight of the Crow"

FIRST REGULAR TWO-REEL
FEATURE EXTRAORDINARY

RELEASE OF AUGUST 11th

An intense and absorbing drama of exceptional plot and denouement. A story of high society and the hobo fraternity of the "underworld." Featuring Miss Kathlyn Williams as the millionaire's daughter, and Mr. Henry Otto in the role of "The Crow"—a world-renowned yeggman. Don't fail to book this dramatic masterpiece.

August 12th — "THE MAGICIAN FISHERMAN"
A comedy with a touch of wholesome magic that inspires great glee. On the same reel with
"THE BROKEN VASE"
A touching little play which shows honesty is eventually rewarded.

August 13th — "THE COAST OF CHANCE"
A thrilling drama of high life in which a wonderful sapphire ring plays a leading role as the crux of mystery.

August 14th — "AN APACHE'S GRATITUDE"
The brave wife of a frontier doctor saves an Indian, and he, in return, saves her and her family.

August 15th — "BROWN'S NEW MONETARY STANDARD"
An unctuous comedy dealing with pennies as a specie payment. On the same reel with
"MORO PASTIMES"
Another excellent educational, showing interesting new sights in our island possessions.

One-sheet, three-sheet slides and heralds will be issued on our regular two-reel features. Order from your exchange, or from THE SELIG POLYSCOPE COMPANY

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

THE WORLDS FOREMOST PRODUCER

WATCH FOR

THE REGULAR

MULTIPLE

REEL

PATHEPLAYS

WHICH WILL BE

RELEASED EVERY WEEK

PATHÉ FRÈRES WILL SPARE NO EFFORT TO MAKE THESE MULTIPLE FEATURES—EVERYONE A

WINNER

CURRENT EDISON RELEASES

* The Rightful Heir

By Sir Gilbert Parker.

Drama (1,000). Released Tuesday, August 12th.

A story of a hunchback with a beautiful young wife, of a lost will, a treacherous servant and a gallant young lover who is the real heir to Pontiac Manor. Fiendish jealousy kills the hunchback after he has wounded his rival in a duel.

Battle Fields Around Chattanooga

Scenic (300). Released Wednesday, August 13th.

We are upon the site of some of the greatest and bloodiest battles of the Civil War. Missionary Ridge and Lookout Mountain will live as long as the history of the war endures. Views of many famous spots and of the winding Tennessee River make a most interesting picture.

* The Right Number But The Wrong House

Comedy (700). Released Wednesday, August 13th.

It was all due to the stupidity of the man who put the house number on upside down. When a strange man came into Mrs. Smith's house and insisted that he was her father-in-law, it is no wonder that she 'phoned hubby and had the man ejected.

** The Coast Guard's Sister

By Bannister Merwin.

Taken on the Coast of Cornwall, England.

Drama (1,000). Released Friday, August 15th.

A thrilling tale of a young Cornishman who is driven into smuggling by the jealousy of the village belles. The loyalty of one prevents the treachery of the other, but not until her lover has had a very narrow escape.

* The Pied Piper of Hamelin

From the poem by Robt. Browning.

Drama (1,000). Released Saturday, August 16th.

The familiar story of the Piper whose charmed notes enticed the rats of Hamelin into the river Weser and the children of the village into the heart of a mountain, has been told in a magnificent fashion. A village was especially constructed for this film.

* Starved Out

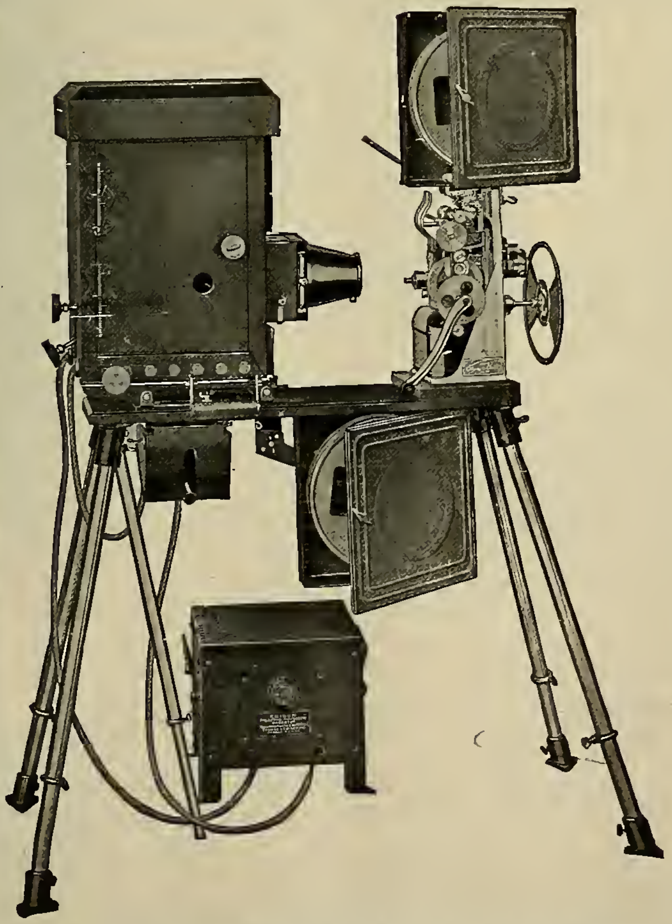
By Ashley Miller.

Comedy (1,000). Released Monday, August 18th.

A delightful house boat story. The chaperon of a party of girls aboard a house boat shows marked disapproval of the boys when they come out to call, until the row boat is accidentally (?) lost and the boys gallantly rescue the girls from starvation.

*One sheet posters.

**One and three sheets by the Morgan Lithograph Co., Cleveland, O.



Price, with 25-40 ampere grid type rheostat--$250

THE EDISON KINETOSCOPE 1913 MODEL

The machine that will out-wear any other projector on the market

ECONOMY—Large Lamp House, permitting the use of 12" upper and 6" lower carbons.

ENDURANCE—Hardened tool steel in shafts and bearings, extra heavy construction in mitre gears.

STEADINESS — Extra heavy legs, floor sockets and all metal baseboards.

Form 2397 explains many other interesting points in this 1913 model. Ask for it.

TRADE MARK

Thomas A. Edison

THOMAS A. EDISON, Inc.
239 Lakeside Ave., Orange, N. J.

LUBIN·FILMS

Important Announcement !!

COMMENCING AUGUST 14TH WE WILL RELEASE ONE MULTIPLE REEL EVERY THURSDAY, DISCONTINUING OUR SINGLE RELEASE ON THAT DAY. ALL OTHER RELEASE DAYS REMAIN AS AT PRESENT

"GOOD FOR EVIL" Special Two-Reel, Thursday, Aug. 14th

A beautiful tale of Renunciation.

"The Burning Rivet"

Released Thursday, August 21st

Special Two Reel

Sullivan, the political "Boss," has Mayor Weltman in his power and he controls an important newspaper. Weltman's son, Harry, is in love with Sullivan's daughter, but declares he will stand by his father. Sullivan has papers that prove Weltman's first mis-step and will use them to coerce the Mayor into another crooked deal. Harry, determined to get possession of the papers that are in Sullivan's safe, goes to the office and finds the "boss" drunk. Presently a red-hot rivet, being thrown up by the ironworkers at a new building, accidentally lands in Sullivan's office and sets fire to the building. Sullivan is lost and Margaret installs a new editor, instructing him to insert a notice of the approaching marriage of Harry and Margaret.

FIVE RELEASES EACH WEEK

"GETTING MARRIED"	400 feet	Tuesday, August 5th
"ROSES FOR ROSIE"	600 feet	Tuesday, August 5th
"THE CAMERA'S TESTIMONY"	1000 feet	Thursday, August 7th
"HER HUSBAND'S WIFE"	1000 feet	Friday, August 8th
"WHEN TONY PAWNED LOUISA"	1000 feet	Saturday, August 9th
"THE OUTLAW'S GRATITUDE"	1000 feet	Monday, August 11th

LUBIN 5 Color Posters, One, Three, and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

VITAGRAPH

"THE FORTUNE HUNTERS OF HICKSVILLE"
"THE CELESTIAL REPUBLIC"
Comedy & Topical Monday, August 4th

1. They get on the track of the widow and her money. They are on the wrong trail and give up in despair. 2. Glimpses of the Chinese Government.

"A FAITHFUL SERVANT" *Drama* Tuesday, August 5th

Regardless of imprisonment, he and his daughter remain steadfast to the young nobleman, who rewards them. His enemy suffers for his treachery.

"THE LATE MR. JONES" *Comedy* Wednesday, August 6th

Falling into a rain barrel, the widow's suitor proves himself competent to manage her young hopeful. She consents to accept him as her second venture.

"THE PENALTIES OF REPUTATION" *Comedy-Drama* Thursday, August 7th

Flirting is his long suit. He tries it once too often and finds himself in Cupid's snare. He has a hard time getting the girl. He is no longer a flirt.

"A GENTLEMAN OF FASHION" *Comedy* Friday, August 8th

How would you like to be the plumber? He unexpectedly meets a rich spinster. Now their engagement is announced and both are happy.

"FATHER AND SON; or, The Curse of the Golden Land"
SPECIAL RELEASE IN TWO PARTS. Saturday, August 9th

Carried away by prosperity, a Russian immigrant neglects his family. They accidentally find him here and all are happily reunited.

SIX-A-WEEK

"WHEN THE PRESS SPEAKS"
Clear and Irresistible
Monday, August 11th

"JOYS OF A JEALOUS WIFE"
"BINGLES' NIGHTMARE"
Two Funny Ones
Tuesday, August 12th

"THE FLIRT"—Very Fetching Wednesday, August 13th

"KEEPING HUSBANDS HOME"—Entertaining
Thursday, August 14th

"THE LADY AND THE GLOVE"—Dramatic Grasp
Friday, August 15th

"THE LINE-UP"—Special Feature in Two Parts
Saturday, August 16th

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY, BEGINNING SATURDAY, AUGUST 2nd.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC for ALL SPECIAL RELEASES.

NEW YORK,
LONDON AND PARIS.

THE VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, BROOKLYN, N. Y.

The Substitute Engineer

He proves his mettle when a terrible wreck is imminent.

Released Monday, August 18th. *Special 1, 3 and 6-Sheet Posters*

Breaking into the Big League

Presenting Manager McGraw, Christy Mathewson and
other famous New York Giant Stars.
A Headline Feature in Two Parts.

Secure the Two Special One-Sheet Posters. A Striking Scene from Each Part. Also Special Three and Six-Sheet Posters. Released Wed. Aug. 20th.

Fool Luck

A man's ludicrous misfortune proves a windfall for his neighbor. (*On the same reel*)

Deceiving Uncle Asa

An artful rogue has a day of reckoning.

Released Friday, August 22nd

The Smuggler's Last Deal

The revenue officer's life becomes imperiled when he hides in a chimney to secure evidence. By a clever subterfuge he succeeds in turning the tables.

Special 1, 3 and 6-Sheet Posters
Released Saturday, August 23rd

Coming Wednesday, August 27th

The Invaders

A Feature in Two Parts

TRADE KALEM MARK

KALEM COMPANY

235-239 West 23d Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
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J. P. Chalmers, Sr....................................President
E. J. Chalmers.......................Secretary and Treasurer
John Wylie............Vice-President and General Manager
The office of the company is the address of the officers.
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DISPLAY ADVERTISING RATES made known on application.
CLASSIFIED ADVERTISING — no display — three cents per word; minimum charge, 50c.

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(*The index for this issue will be found on page 682.*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, August 9, 1913

Facts and Comments

TRADING on other people's advertising is becoming altogether too common in the amusement world, and we are sorry to say that the moving picture field is by no means free from this evil. Where the effort to profit by other people's advertising is obvious and susceptible of legal proof, the courts will interfere on the ground of unfair competition. Unfortunately there is not always that full measure of proof which the law requires for stepping in and protecting the aggrieved party. Every man in the moving picture business knows of cases where the unfair competition was morally certain, but legally unprovable. The work of the parasite was done in plain view, but there was nothing to stop him.

*

This state of affairs not only works injury and hardship upon reputable and ambitious manufacturers, but it hurts the entire industry, and is a source of loss and annoyance to exhibitors. As matters stand today, a manufacturer of means and reputation must be afraid to film a great classic. It means the expenditure of great sums of money and the prodigal use of time to produce a big classic feature. There is, of course, no benefit of copyright, and when the feature begins to be advertised, the plagiarist, the parasite and the pirate appear upon the scene and reap where others have sown. The responsible producer is robbed of his just return on the investment. All this has a tendency to discourage high class productions.

*

The harm strikes not only the individual producer, but the whole industry. The classic masterpieces that have been filmed within the last two or three years, to the great delight and profit of the public, have gained innumerable friends for the motion picture. The successful filming of these masterpieces has convinced the best minds everywhere that the motion picture is very much more than merely a cheap amusement for the masses. The inferior productions, trading on the name of the meritorious ones, will injure this hard-earned fame of the motion picture. It is all very well for people to say, "The public do not care; they cannot tell the difference any way, and, besides, they like to be fooled." The fact is that people resent being fooled and like to be served honestly. The number of discriminating spectators in every audience is constantly growing. Take a well-known example. There were two versions of Dante's Inferno, one very good and the other very bad. The man seeing the poor version will be justified in making unkind remarks about the motion picture, while the other seeing the good version will become a convert to kinematography and will make other converts. The logic of this is undeniable and ought to put a stop to this talk that it makes no difference whether a great subject is filmed conscientiously or merely on a get-rich-quick plan.

* * *

IT is an old axiom in the amusement world "to send them home laughing." The axiom is as good as it is old, and is generally followed. A friend of this paper tells us of some horrible exceptions to this rule in various theaters in New York, where a most gruesome and terrifying picture called "The Spanish Inquisition" is making the rounds. This means sending the audience home to bad dreams, and is especially bad for the children. After seeing men broken on the wheel and torn with red-hot pincers, children are apt to wake up with a scream in the middle of the night. "The Spanish Inquisition" is surely a legitimate subject for filming, but to show it at the end of the show, just before the good-night slide, is, to say the least, very poor judgment.

* * *

ON another page of this week's issue of THE MOVING PICTURE WORLD we print a brief survey of what has been accomplished and of what is now being accomplished in educational kinematography. When we consider that the profits from educational pictures are, in comparison with the dramatic film, uncertain and precarious, the showing is by no means bad. It requires courage and enterprise and foresight of a high order to turn away even for a short time from the things which bring immediate gain and turn to the things from which no sure return can be expected. The maintenance of a high class and finely specialized educational department requires a good deal of money and the constant attention of highly-trained and experienced men. The industry owes an everlasting debt to the pioneers in the educational field. Slowly but surely the day is approaching when the practical film man and the practical schoolman will join hands to introduce the kinematographic course of instruction. When that day arrives the pioneers will have their reward. In the past they have been sustained in their splendid work chiefly by their enthusiasm for their cause rather than by any financial returns. We earnestly hope that some of our own producers will realize the necessity of maintaining a special educational plant. There is no country in the world with greater opportunities for the educational kinematograph.

Much More Than That

By Louis Reeves Harrison

"*WHAT is the great primal cause-producer in this world? Thought. Behind every created sentiment, emotion or thing is and ever has been thought—thought held long and strongly enough and in sufficiently concentrated form to shape and fashion and bring into use that sentiment, emotion or thing.*"

So says a new author, who has hitched her wagon to a star in "The Master Demand."

From another source, from a scholarly essay on "The Wholesome Mission of Motion Pictures," by Harry E. Downer, of Davenport, Iowa, comes an observation on the course pursued by The Moving Picture World which, in itself, shows him to be a thought producer and a man of penetrating intelligence. He speaks in a dispassionate and impartial way of the assaults made on motion pictures at a meeting of the Committee on Police Regulation of the Iowa General Assembly, where speakers and writers characterized the screen exhibitions as so evil in their influence as to constitute a public menace; searches out the real evil and weighs in opposition the good that is done.

He points very clearly to a disgrace that can be easily removed by the police, the offensive advertising at theater entrances, and quotes the Pinkerton detective agency in regard to these placards: "The scenes portraying hold-ups, kidnapping, burglaries, and cowboy-Indian combats ought to be prohibited. They do not have a single meritorious feature and develop the worst instincts in the impressionable youth. Let fathers and mothers demand that the shows visited by their children shall be of a nature that tends to uplift. Popular sentiment demands a better class of pictures, such as innocent minds may view without injurious effect."

Mr. Downer quotes as freely from those who condemn the general run of releases as from those who defend the art for the good it is accomplishing, and argues from an accumulation of facts that the future of motion pictures is decidedly hopeful. His essay is concluded with a reference to The Moving Picture World as a trade paper and "*much more than that*—the constant champion of the innocent and wholesome features of moving pictures." It is exactly the policy he defines that has put this periodical in the forefront of its kind.

Accused over and over again of reacting against the commercial spirit of the time, the editors and reviewers of a trade paper that is "*much more than that*" really belong to this age in combating the evils of past ages that have persisted in it. The original idea of the founder was to stand for what was progressive. Circumstances beyond swift calculation have aided in the marvelous success of motion-picture production and inflated those who reaped tremendous profits from it by combination and led them to obstruct natural development from the point of view of special privilege. During the early history of this New Art the natural channels of energy were everywhere choked by commercialism.

During long centuries of humanity's evolution the various arts have attained perfection through spontaneous instincts of genius. Wherever and whenever genius was released and encouraged great masterpieces appeared. In this art no such emancipation has arrived. The only way in which intelligent effort has been expended with hope of adequate reward has been in the mechanical reproduction and exhibition of what costs little or nothing in the scenario. It is almost entirely on that account that moving pictures, best suited of all mediums to express what is real and true, preserve much of antiquated stage artificiality and theatrical adherence to the "once was."

Nearly all the directors and actors in this form of interpretation that has so little of live interest to interpret rather pride themselves on a former theatrical experience, and they are more or less impressed by the platitudinous precepts of the older art, and responsibility for what is false or inane in moving pictures must be laid to those whose entire attention and expenditure is given to the *form* of expression to the detriment of what is expressed. It is not difficult to perceive under these circumstances why the art that seems destined to depict life as it is or as it should be is just now in its swaddling clothes. It is a healthy baby howling for the nourishment that will enable it to grow. It needs food containing phosphates.

The men of this paper have consistently combated what is primitive, putrid or brutal in this splendid new means of communicating thought, have conceived life to be something better than an existence of vengeance and slaughter, have hoped that the beauty, grandeur and charm of our God-given progression might be communicated to those whose dark hours need illumination. They have battled for all that is helpful, cheering and of contemporaneous interest to audiences of to-day against the pitifully archaic as well as what is unreal and inhuman, and it is a pleasure for them to have a scholarly essayist openly voice recognition of what they have been trying to accomplish.

One of the relics of theatricalism that detracts from the force of moving pictures is the attempt to replace personality with costumes, wigs and other accessories of make-up. The greater number of those who attend the exhibitions are no longer children, and the attempt to thrust aside their sense of naturalness and realism by obvious disguises, by impossible resemblances, by the Elizabethan make-beliefs of the play-house, by ignoring the deeper desires of the audience, is puerile. Falsity and unreality are never more conspicuous than when half hidden.

Vivid, direct and passionate appeal can only come from what has at least the illusion of fidelity to present ideals and from the exposition of some great truth that strikes response in the breasts of those watching the representation. The lights and shadows of the screen should be those of the human heart of to-day. They must quicken innate love of beauty, stir poetic passion, reach out with what will give strength to humanity, clarify the problems of experience, point the way to better conditions of living, or they will fail and fall, will deservedly receive the quiet contempt of intelligent men and women. It will be no small task to formulate a scenario along the best lines, and it will not be undertaken as long as present conditions obtain. Only when the effort of brains is suitably rewarded and recognized will go forth a photodrama armed with a truth genius has forged so well that it may be understood in all parts of the world.

"Behind every created sentiment, emotion or thing is and ever has been thought—thought held long and strongly enough and in sufficiently concentrated form to shape and fashion and bring into use that sentiment, emotion or thing."

"Dal Vero"

By W. Stephen Bush

THE Italian producers of motion pictures have a simple but striking expression for what we call scenic views. They speak of scenic views as pictures "dal vero"—pictures of the truth or portrayals of the real. Note the implied contrast—scenic views are views of the true and actual, while dramatic films are different. Some of our best and most conscientious producers are in Italy, and I must needs believe that their dramatic portrayals are no less "dal vero" than their scenic pictures. There are, however, a goodly number of the cheaper sort of producers in Italy, and their portrayals of life are anything but "dal vero" or true to life. Alas, they have their counterparts here. Thus we see on the screen altogether too many things which cannot, and actually do not, occur in the life that is going on all around us day after day and night after night.

The notion still prevails in the heads of many producers that the studio is a place where motion pictures are made, just as the clothing factory is the place where clothes are made. Motion pictures are not made in the studio: they are only reflected there. A place where a man stands with a camera making pictures of a jumble of furniture with men and women running about and making gestures while a soi-disant director is shouting "instructions" is not a moving picture studio where the life of man is reflected as in a mirror, but it is nothing but a factor or a sweatshop with a foolish pretense to art. Such a sweatshop is a thousand miles away from "dal vero."

The men who preside over the destinies of these sweatshops resemble the position of the man with the hand-organ in the world music. If they would only profit by the experience of the talking pictures, which, after all the fuss and fury, remain more or less impracticable, simply because they cannot reproduce the human voice with absolute perfection. It is not a performance "dal vero." From somewhere comes a weird sound which we know at once does not come from the human throat. Sometimes this sound is just audible, sometimes it is painfully loud, but in either case the illusion is destroyed and the thing becomes tiresome.

In the kinematographic sweatshops the admixture of the unreal is always too large. It is a most provoking characteristic of the conductors of these sweatshops to assume in their audiences a degree of intelligence much inferior to their own. When their pictures find no favor in the eyes of the public, and exchanges, in sheer self-defense, do not want to buy any more, these producers never pause to consider the possible why and wherefore. It is a piece of angelic kindness to tell them that much of their failure is due to their persistent underestimation of the public intelligence. The plain people, which constitute the vast majority of moving picture patrons, are very quick to recognize what is "dal vero" and what is artificial and palpably unreal.

Go into any moving picture theater in any part of the country, and when certain brands of film are projected upon the ever-patient screen the cry goes up, "How silly." That is enough of a condemnation. Ninety-nine per cent. of us are so constituted that we loathe what is false or fabricated or distorted, and the moment we see it on the screen we are stung into quick resentment. It would be easy indeed to fill pages with a description of instances of this flagrant deviation from "dal vero," or even from the ordinary probabilities of life. One great source of this shocking violation of the probabilities lies in the suddenness with which men and women change their emotions on the screen.

It happens too often that the outraged dignity of a wife who has discovered a grave offense by the husband is appeased in almost a second. In the beginning of a scene perhaps not more than a hundred feet in length, the wretched wife is bathed in tears; then follows a veritable cloudburst of indignation, and two seconds afterward the wounded spouse relents and reposes trustfully on the bosom of her lord, who in the same short time has gone through all the emotions of shame, grief, remorse and penitence. With equally unreasoning swiftness do prattling grandchildren melt the hearts of irate grandfathers. It is by no means always the cheaper producer who is guilty of this saddening departure from the standards of "dal vero." But recently I saw a drama of domestic infelicity in which the wronged husband in less than a minute affectionately forgave his wife and shook hands with the man who had threatened to invade his home. This preposterously unreal picture bore a famous trade-mark.

What wonders could be achieved if the camera were to reproduce drama with the same "dal vero" fidelity which characterizes its recording of scenic views. There has been, and there is now, a good deal of work deserving of this praise of being "dal vero" in the depicting of the drama. There is a master of "dal vero" in the art of filming the dramatic elements in life, and he has a host of imitators. They often succeed in copying him in nonessentials, but the great secret itself, the following of "dal vero" in all dramatic subjects, they have not been able to learn.

While we are on this subject it seems proper to add that not even in the drama does a departure from the rules of "dal vero" hurt more than in comedies. We are sick unto death of farce comedies. To label them as "farce" comedies is some concession to the public, but no amount of labeling will make them acceptable when they are offered to us by the gross. A sense of humor is a gift direct from the heights of Olympus, and the man who can dramatize his sense of humor to make other people see the fun of things and laugh thereat, is a prime favorite both of Apollo and Athene, but Heaven defend us from the manufactured comedy that is hoisted into the celluloid by means of a derrick. In comedies, if you cannot follow the infallible plumb of "dal vero," it is better to depart into the wilderness where there are no studios and no electric current for moving picture shows.

MELIES MAKES CATEGORICAL DENIAL.

A few weeks ago our Los Angeles correspondent dug up the information that "Pop" Gaston Melies was about to retire from the film manufacturing business. Now "Pop" Melies is one of the three original "Pops" of the film business, the others being "Pop" Lubin and "Pop" Rock, all of whom are pledged to die in the harness. Consequently when "Pop" Melies read the announcement of his premature retirement he protested and made the following categorical denial:

"The Melies Company is not at Santa Paula.

"I have not resigned from the position I have occupied in my firm.

"I do not intend to take any more pictures at Santa Paula and my studio there is offered for sale, a fact that should be known to you, inasmuch, as we have inserted two advertisements in your paper to that effect.

"Mr. Hugh McClung did not resign from the organization in Japan, but was told by me in Japan his services would be no longer needed when we would reach San Francisco. He did not return with the company, but with my wife and myself only."

And there you are. The Moving Picture World wishes "Pop" Gaston Melies a continuance of life and prosperity.

A Survey of the Educational Field

By W. Stephen Bush.

WE are not unreasonable in asking the educational kinematograph to give an account of itself. We are justified in asking the question: Is there anything solid and practical back of the mists of theory and the fogs of discussion? Have any of the vaunted possibilities of the educative force of the motion picture been realized? Our American producers have contributed to the supply of educational films by occasional scenic and industrial releases and, I believe, a few pictures of animal life. When we examine the first complete catalogue of educational pictures issued by Mr. Charles Urban, a great pioneer who has deserved so well of the educational film we find that by far the greater number of pictures with an instructive value have been made abroad. The catalogue of Mr. George Kleine, published more recently and frequently drawing upon the work of Urban for its sources of information, will reveal the same fact of the great predominance of European pictures. I have no doubt whatever that this predominance will not last and that the American producer will eventually assume the same importance in the educational field which he has held in the dramatic branch from the beginnings of the industry. The first step toward this end must be the establishment of separate educational workshops and studios under the special guidance of men, who possess the necessary qualifications both as photographers and as men of science. At the present time there is not, as far as I know, a single American producer who maintains a well equipped special studio devoted entirely to scientific and microscopic research by means of the kinematograph.

The only three educational studios of which we have any knowledge are all situated in Paris—belonging to the Pathe, Gaumont and Eclair companies respectively.

Of these three it seems to me the Pathe establishment is the most complete and pretentious. It is in charge of Professor Comandon, aided by a corps of capable assistants. Professor Comandon has at his disposal practically an entire building separate from the rest of the great plant at Vincennes. He is a man specially fitted for his work. Of course, he is an ardent believer in the educational kinematograph and whatever he has done so far has been done exceedingly well. M. Comandon takes a special interest in filming manifestations of the lower forms of life such as the amoeba and infuseria. It was my privilege to sit beside him while some of his films depicting the life of the amoeba were being displayed in the splendid projection room which is part of the educational studio. These glimpses into the workshop of Nature must fill every thinking mind with wonder and awe and reverence. The amoeba is the lowest form of organic life. The pictures follow the life of the amoeba in its every detail. They show the fluctuations of currents consisting of countless little globulae. The flow of these currents is wonderfully regulated. The movement of the globulae is really the movement of the amoeba itself. The longer one looks at these currents and counter currents the more marvelous seems the care which plastic Nature bestows upon even this the lowest manifestation of life. It is said that these globulae in the amoeba correspond to the cells in the human creature of which indeed they seem a very faint prototype. All these pictures were magnified from 25 to 50 times the actual size. Equally marvelous were the exhibitions of the infusoria, forms of life which may be found in almost every drop of water. Here, too, one was struck with the existence of an unfailing mysterious law according to which the infusoria moved. Perhaps the word "moved" is not fully descriptive of this action of the infusoria—their movements really were nothing more than an expansion alternating with a contraction. All these things are, of course, wholly invisible to the naked eye. It is easy to see how much this power of the combination of the miscroscope and the kinematograph means to biological research. Professor Comandon's whole department is full of wonders. He has pictures showing the development of the embryo of a chicken, the action of the heart of a rabbit and various parts of the human body under the action of the X-ray. When I visited the professor he was busy with microscopic experiments intended to show the growth of fungus. For these pictures the professor had "rigged" up a special apparatus. In all his work he uses the latest and best instruments. He has marvelous patience. Many a time hundreds of feet of film and precious hours of time are lost through some unforeseen accident, but the professor only smiles and begins anew. Little does the general public or even the exhibitor realize what an outlay of money and skill is represented by even a very short educational film.

It does seem to me that the industry and the perseverance and the indefatigable courage of such men as Professor Comandon ought to be made known to the general public and that the intelligent exhibitor ought not to neglect these grand opportunities to show the public of his city what a precious asset the kinematograph is to modern civilization.

This opens up great and new opportunities for a line of advertising which has heretofore been more or less neglected. A little more emphasis given to the educational will never do any harm. I have never seen a single educational picture which did not deserve the title popular and interesting. There surely cannot be anything more interesting than the wonders of creative Nature.

I asked the professor to let me see the picture of "The Birth of a Dragon Fly," and to tell me something about how it was taken. M. Comandon, like so many other men who are eminent in the world of science, is the soul of modesty and dislikes to speak either of himself or of his work, preferring to let the latter do all the talking. I could, however, glean from what he said that it required much time and that many experiments were made before the picture was finally ready for the screen. The picture itself testified to me that the greatest of all the divine gifts is the spirit of poetry. Look at this picture, "The Birth of the Dragon Fly," scene for scene and it seems as if Tennyson had written the subtitles. It is true indeed that the poet sees by the glance of intuition what the scientist can only discover after laborious research. The last scene of the picture is especially impressive. The dragon fly has at last shaken off its filmy shackles and draws not without a painful effort the first breath of life. I had best quote the words of the poet and let the reader judge for himself.

> "To-day I saw the dragon fly
> Come from the wells where he did lie
> An inner impulse rent the veil
> Of his old husk from head to tail
> Came out clear plates of sapphire mail.
> He dried his wings, like gauze they grew
> Thro' crofts and pastures wet with dew
> A living flash of light he flew."

The educational departments in the Gaumont and the Eclair studios have produced some interesting pictures of natural history and each of them is equipped with special instruments for scientific work. In all the studios named an elaborate kinematographic outfit is maintained for recording the movements in the growth of flowers, plants and vegetable life generally. This apparatus is at work day and night and always under the supervision of capable assistants. Eclair and Gaumont turn out about one educational subject per week, while the Pathe average is much greater.

A survey of the educational field, however rapid, would be incomplete without reference to the valuable pioneer work done by Mr. Charles Urban. A vast amount of educational work of a general and varied character has been done by Mr. Urban, both in colors and in black and white. He has now a range of subjects covering much in the line of natural history. Some of these pictures were obtained only after weeks and perhaps months of patient watching and clever camera work. Moving pictures of the larger species of animals are difficult to obtain. To be worth anything at all such pictures must be taken when the animal is not looking, for the animal is even more self-conscious when in captivity and confronted with the camera than some moving picture actors we have known. With laudable courage and enterprise the Urban operators tackled the portrayal of shy and secretive animals as otters and cranes and kingfishers. In the picture showing the life and habits of the otter some of the preparations necessary to get at the animal in its haunts below the water are described in pictures on the screen, lending a delicious touch of humor to the exhibition. We all delight in watching pretty and interesting animals when they believe themselves unobserved. All such delight is offered to the fullest in the pictures mentioned. The scenes from bird life are especially replete with this singular charm. The kingfisher is seen swooping down on its prey, a small sunfish, and flying with it to a safe place. The kingfisher is not a quick lunch bird, but likes to pick out a cosy nook where he can take his meal at leisure. In one scene the bird is seen holding his prey down with one foot and then deftly turning the fish's head against a log and beating out its brain. Not less interesting and amusing is the life of the crane, which the operator succeeded in getting sometimes within two or three feet of his object. It would consume far more space than now at my disposal to enumerate all these lively and entertaining pictures, nor is it necessary to make such an enumeration here because Mr. Urban's catalogue is at the disposal of any one who cares to write for it. Mr. Urban's films, in which, for the purposes of this article, I venture to include the films now controlled by the Kineto Company of London and by the Urban Trading Company have a wide range. Aside from the big and varied assemblage of portrayals of animal life there is a choice collection of films dealing with industries and the use and development of machinery. The greatest and longest of this kind of pictures is of course the Panama Canal.

Scenic pictures and descriptions of the customs of nations and tribes complete the present supply of educational films. Of these latter there is great variety and if one would take the trouble I feel sure that a most interesting ethnological series could be got together. Here, too, the pictures of European makers are more numerous than our own, although Edison, Selig and Kalem have occasionally contributed. The Kalems have given us some interesting pictures dealing with the life of big cities.' Their release showing odd occupations in the city of New York is a new and happy lead in educational films which I would like to see followed up.

MISS BARBARA TENNANT.

Miss Barbara Tennant, the leading woman of the Eclair American company, who in the eighteen months she has been with that company has made so many friends, has left for a month's vacation in Massachusetts. She intends to put in a good part of the time fishing; also she will join a party in an automobile trip through the eastern part of the State.

Miss Tennant is an English girl, and has been away from her native shores but a little over two years. During the time she has been with the Eclair Company she has played almost three hundred parts. These comprise a wide range, proving her versatility and bringing to her an experience that will be certain to give her a rank among picture players even higher than that she now holds. It may be said in all truth that Miss Tennant has a most charming personality. Possibly its most striking factor are the eyes—large, dark, expressive—an endowment so important to a picture player. She also is gifted with a good stage voice—clear, cultivated; so she may confront the phonograph as fearlessly as she faces the camera.

Miss Barbara Tennant.

Some of the more notable work Miss Tennant has done in recent weeks is in "The Trail of the Hanging Rock," released July 9, in which she plays a double role, that of a delicate mother who dies, and of the robust daughter who grows to womanhood; in "Sons of a Soldier," released May 7; in "Fortune's Pet," released July 18; in "The Greater Call," released July 23, a powerful three-reel drama of the dregs and elixir of life. Coming Eclair releases in which Miss Tennant will be featured are "The Honor of Lady Beaumont," in which she plays the thoughtless, extravagant English woman of title who learns too late the true color of happiness, and in "The Thirst for Gold," wherein she appears as an amusing, irresponsible country maiden who dances through her scenes. Also coming is a series of pictures in which Miss Tennant will be featured in a role that we are assured will prove as entertaining as it is novel.

BRITISH NOTES.

Mr. Alfred Wrench, apparatus and projector manufacturer of Greys Inn Road, London, whose goods are known on both sides of the Atlantic, died this week at the age of 52.

* * *

I was present at a demonstration in London a few days ago at the premises of the Viking Manufacturing Company of Woodside, Croyden, which has invented a moving picture screen of such construction that the image projected upon it is as plainly discernible to people seitting off the side of the screen as to those immediately in front. In color the texture is silver-grey, and the effect is produced with small ridges running from end to end of the fabric. Forty amperes of electricity produces on this screen as powerful a light as seventy amps gives on many others.

* * *

A day or two ago a party of schoolboys from the Dickens' School, Ealing, visited a local picture theater and, as a protest against a Western cowboy film of the ultra-sensational order, they garbed themselves as Indians and cowpunchers and showed the manager of that theater how such subjects should be played. The film in question was one of a well-known Chicago firm who have recently earned quite a reputation for sensationalism of the stereotyped cowboy order.

* * *

In a few weeks the Hepworth Company, of London, will release the first of their series of "Florence Turner" films. The pictures will treat solely Miss Turner in some of the character studies and impersonations which have recently sealed her popularity on the variety stage here.

* * *

The publicity given to the Imp Film Company's production of "Ivanhoe" at Chepstow Castle has spurred the home firms to fresh activities. The other day the London Zenith Company enacted "Ivanhoe," but used as their background the Tower of London. Two hundred players were used in the tableaus and the company was only permitted the use of the ancient edifice between 5:30 and 9:30 o'clock in the morning.

* * *

The Kinemacolor Company recently entertained at its place in London, Mr. John Burns, the president of the local government board, and two medical secretaries. Several scientific films were seen and an important pronouncement by the honorable gentleman would not come as a surprise.

J. B. SUTCLIFFE.

MOORE AN ACTOR ONCE MORE.

Eugene Moore, who was for many years with the original Thanhouser theatrical stock company in Milwaukee, and who went under Mr. Thanhouser's management again in the latter's films, where he served up to the day of his appointment as a director some months ago, will be seen as a picture actor again—once. "The Spartan Father" is the title of the single reappearance. The principal part in the play was of an aggressive "character" type that Mr. Moore used to portray in the Thanhouser theatrical and photoplay productions; so Lloyd Lonergan, the author of the piece, used honeyed words on Moore and got him to enact the role as well as direct the picture. The Thanhouser films Moore will be best remembered in are: "The Politician," "The Patriot," "A Mystery of Wall Street," "Good Morning, Judge," "For Another's Sin," and "The Boomerang." With the exception of a bit now and then in some picture he was directing, Moore has stuck tight to producing work and his reappearance as an actor will surprise and please a lot of his old admirers.

"Little Dorrit"

Thanhouser Feature.

Reviewed by Louis Reeves Harrison.

NOT to be classed with "The Snare of Fate" and the beautiful story of the Blind Princess recently released by the same company. I saw the first applauded generously by a large audience at the Wadsworth and learned that the latter had been the subject of much favorable comment in another audience, one lady remarking, as she left the theater, that it was the most beautiful play ever shown on the screen. "Little Dorrit" is produced with care and good taste, but that and the title constitutes nearly the sum of its values.

The novel is really a satire on the English Civil Service as represented by the Circumlocution Office long ago. The motive is of other days. So is the debtor's prison as occupied by the Father of the Marshalsea, Little Dorrit's father. Her simple story is merely one of a tangle of minor interests so far as the original work is concerned. As portrayed on the screen it shows her eventless birth and growth in the prison, her work as a seamstress, her devotion to her father while he lived and her marriage to Clennon. The enormous amount of space devoted to showing that her character was an unselfish one is almost destitute of dramatic action, and tension is nowhere visible.

Scene from "Little Dorrit" (Thanhouser).

Scene from "Little Dorrit" (Thanhouser).

The skilled dramatist of today could show that the leading character was unselfish in a few preparatory scenes. Let us grant that she is unselfish—that is a matter of characterization—her career, thereafter, is almost purely negative. A chance acquaintance discovers an inheritance and eventually marries her. In scenario form the story would read, "Unselfish girl, born in prison, receives inheritance and releases her father. At his death she marries the man who found the money."

Dramatists and critics may disagree as to details, but all men skilled in the business are united in one opinion which was admirably voiced by Boucicault. The one object of his life was to interest the people in front. The one study of his life was the mixed audience he addressed. "To be realistic," he said, "the drama must reflect the period in which it is produced." He tried all kinds and found the adaptation of motive gone stale was a bore to those in front. Dion Boucicault succeeded and failed often enough to set him thinking, and he came to the conclusion that people are most deeply affected by destinies closely akin to their own. We are interested in our problems, in our tragedies and comedies, in what our fate is to be. You can paste it up in the studio that "drama must reflect the period in which it is produced."

Director and actors have done their best to make the "Little Dorrit" adaptation interesting. There is nothing to be accomplished by singling them out—they have made the most of their opportunities—for they can all do better. Put the spirit of Dickens into a play of today, into problems of the hour, burning questions that quickly light the flame of human emotion. Charles Dickens was essentially the defender of the humble. He illustrated over and over again that to be illustrious was nothing: to be merely useful was not enough. We must reach out into the hearts of others and live their thoughts and feelings in order to appreciate the full meaning of existence. Use the spirit of Dickens in a modern play.

"The Carpenter"

Reviewed by Rev. W. H. Jackson.

THIS recent Vitagraph release is worthy of special mention here, a strange picture, neither of its titles—"The Carpenter" or "The Stranger in Gray"—carry with it any suggestion of its purpose; this is no fault, however, an ambiguous title often helps to concentrate the mind on the hidden lesson of the story. Such a course is profitable in this instance, every beholder is led to follow along unexpected lines, only to learn a most profitable lesson, besides realizing that an acceptable truth has been greatly forced home to the very soul, where it finds a quiet abiding place.

When one has seen the picture, one cannot help renaming it The Spirit of "The Carpenter," for it is realized that the carpenter of the story is the carpenter of Nazareth, hidden under the personality of a welcome visitor "in gray."

Scene from "The Carpenter" (Vitagraph).

The strength of the picture lies in its appropriate mysticism, which, not being over-wrought, holds the mind in a quiet state of analyzing wonder, until the whole truth is realized. Cast in war times and surroundings, the contentions which tore this nation cause a severe division in this household; the son is opposed to the father, and espouses the opposite cause and is hated therefor and, as was not uncommon in those days, brothers fight against brothers. A second trouble arises in the coming financial ruin of the old home, while a third evil is seen in the advantage being taken of a young wife of one of the sons, by a visiting friend of alluring manners; hatred, ruin, and jealousy, are working their insidious way in dreaded canker-like manner, in this once happy and prosperous home.

During all this time, "The Carpenter" is visiting the battle field and the home, wherever he goes his quietly superior demeanor commands respect, he creates a calm, and inspires confidence. It is now beginning to dawn upon the beholder that this spirit is so Christ-like that the very features of the man are those made familiar by the representations of the true Christ. There is an unknown Christ in the home moulding the control of events and bringing prosperity, peace, and happiness, if allowed to do so by a willing yielding to his gracious influences. The tempter of the young wife is brought face to face with his wrongs and relents; by his withdrawing the young couple are restored to the former unalloyed love and happiness.

Scene from "The Carpenter" (Vitagraph).

The father values an old family portrait, yet cannot appreciate the fact that it possesses the intrinsic value which he has been told it does; "The Carpenter" causes him to take it from its hanging place, opens the back and reveals the hidden wealth, which is sufficient to restore the lost family fortune. The war is over, maimed and battle stained the brothers are returning home, but the old hatred is still there, the father is relentless; again the visitor comes in the role of peace-maker, his superior calm stills the storm, his quiet words are spoken with the authority of truth, and he prevails; a reunited home is the outcome of his work. His work is done—love, truth, purity, prosperity, peace and happiness prevail; what more can be done; an ideal family life is the result of his gracious influence, he can now leave them; he passes away into the night waving his parting blessing. Let this picture be seen everywhere moving pictures are shown; it is a revelation and inspiration at the same time, a mind purifier and home peacemaker, a strong sermon in a drama, the stronger because it is preached before the people are aware that they have listened, and are pleased at the advantage taken of them. Mr. Kent's portrayal of "The Carpenter" is most commendable, and is a lesson on the dignity of calmness, and the assurance of truth; this picture is an educator.

NEW STARS WITH ESSANAY.

Doris Mitchell has been engaged by the Essanay Film Manufacturing Company to portray leading roles. Miss Mitchell played with the Marlow Stock Company in Chicago for several seasons, enacting various roles in everything from Shakespeare to comic opera. Possessed with unusual beauty and exceptional talent, much is expected of her in forthcoming Essanay productions. As a foil for this charming comedienne, Essanay has engaged Richard C. Travors.

Mr. Travors brings an enviable record of success to Essanay, both as a leading factor in the legitimate field and also in photoplay, being associated with the Lubin Company of Philadelphia for over two years. He left the Lubin people to accept an engagement from Wagenhalls & Kemper's "Paid in Full." He has also appeared in Liebler's "Alias Jimmy Valentine," Shubert's "Girls," Wm. A. Brady's "Making Good" and "A Gentleman of Leisure," and with Chas. Klein's production of "The Gamblers." His last appearance on Broadway was in "The Passing of the Idle Rich."

"THE GREEN GOD OR THE FLOWER GIRL OF MONTMARTRE."

Union Features—Three Reels.

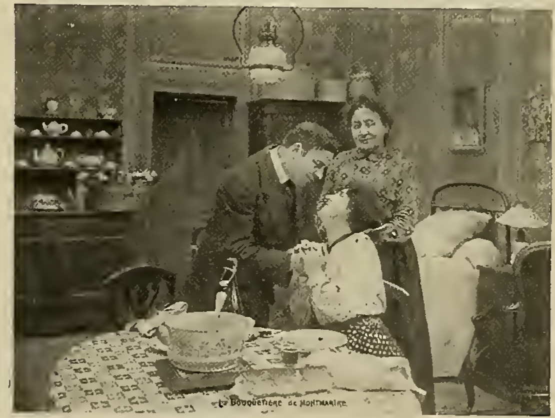
Reviewed by W. Stephen Bush.

This feature may well be classed as an honest effort. It deals with a picture of Parisian life and is distinctly French throughout. The story is simple and not too conventional. There is excellent work by the actors and actresses. I like the clever selection of types, the conscientious attention to detail and the camera experience displayed throughout. It is scarcely necessary to dwell on the excellence of photography in a film made by the Eclair Company.

Ondine "Eclair"

Scene from "The Green God" (Union Features).

The plot shows the machinations of a jealous woman and an unscrupulous old roue to bring about the ruin of a young girl who has kept her innocence in the midst of temptation. A scheme is set afoot to incriminate the flower girl through the nefarious trick of a mercenary detective. The trick, however, does not succeed in the end and the last scene shows the flower girl vindicated and reconciled to her youthful lover who had been tempted to wander after strange gods.



Scene from "The Green God" (Union Features).

INDIANAPOLIS FEATURE FILM COMPANY.

The Empress Feature Film Company, recently organized in Indianapolis to handle feature photoplays, is composed of E. H. Bingham, Ben D. Crose and H. E. Cohen, who have been identified with the amusement business in Indianapolis and this section of the country for a number of years. In the short time that they have been in the feature business they have established a large and strong clientele in Ohio, Indiana and Kentucky, for which States they hold the State rights on several well-known and standard features. This company is now purchasing a new feature release each week and this will be increased with the coming of cooler weather. The principal offices of the company are at 902 Merchants Bank Building, Indianapolis, Ind.

Augustus Thomas Joins the M. P.s.

Famous American Playwright Gets in Step With Progress—Talks Entertainingly of His Plans.

By W. Stephen Bush.

Place: The World of Motion Pictures.

Time: The Present.

Enter: Augustus Thomas, actor, author, dramatist and man of affairs.

WHEN a man of distinguished parts manifested in a record of achievements enters the field of dramatic kinematography the event is worth noting. Mr. Thomas is conservative in spite of his brilliancy. He realizes that in helping to launch the All Star Feature Corporation and in becoming the inspiration of its future he has set himself a task of no mean proportions. He does not come into the Temple of Kinematography in the spirit of the Pharisee who thanks his God that he is not like other (moving picture) men. The most the famous builder of dramas will say for himself is that he is willing and anxious to learn, and that a record of thirty years of admitted mistakes is not a bad commendation for what remains of the future.

The mind of the dramatist is much like that of the sculptor—it sees the finished concrete product plainly long before the chisel begins to work. Hence, it is the habit of the dramatist to speak in conscious epigram. In this way Mr. Thomas accounts for the constant shower of epigrams which refreshes all conversation with him.

Mr. Augustus Thomas.

"The moving picture," said the distinguished author, "is too fluid and flexible to be held in the hollow of any one man's hand; you might just as well try to hold mercury between your fingers. Nothing holds human attention as securely as the moving picture. Now, as to my plans—there is no set or inflexible plan. The man who has or thinks he has such a set of plans is on the breakers already. All plans here are subject to great malleability. In a general way, the policy of the company will be to produce plays of repute and popularity. I am here in an advisory or perhaps a supervisory capacity, a sort of retained counsel, but don't put too strong an accent on the 'retained.' I expect to be active in the preparation of the scenarios and there is much I expect to do in the field and in the studio, but a good deal of the work will be intrusted for the present, at least, into more experienced hands."

What Mr. Thomas said about actors for the silent, as contracted with actors of the speaking stage, was said with some degree of diffidence. He said he did not just then feel competent to go deeply into that question, but he made it plain that in selecting artists for his productions he would by no means confine himself to the thespians of the speaking stage.

"We surely," he declared, "do not mean to restrict ourselves to the actors of the speaking stage. Many fine artists have been developed on the silent stage, and their experience, as well as the following they have gained, appear to us as valuable assets. In the case of the actor on the silent stage it is more proper to speak of his public rather than of his audience, for none have heard him. In the end, however, the difference between the artists of the camera and the artists of the speaking stage is largely temperamental and nothing more. There are actors who have been made great by plays and then again there are artists who have made a play famous. Whenever you find one of the latter kind you have a good picture actor. We will try to get the prominent parts in our plays accepted by the same men and women who acted in them before—this will lend an air of truth to the picture and will seem like recognizing old friends. We will always try to have at least one artist of stellar prominence.

"There was a time when actors under legitimate management were thought to violate their dignity by accepting engagements on the silent stage, but that belief is passing away. The dignity of the work does not lie in the work itself, but in the spirit with which one approaches the work. No man is greater than his elevation. The higher up we are the larger our horizon. A man with five years' experience often thinks he is striking twelve when he is only striking half past six."

Speaking of the range and quality of the pictures to be put on the market by the All Star Feature Corporation, Mr. Thomas said: "Of course we realize that not all plays are suitable for reproduction in motion pictures. It would surely be foolish to try and film such a play as 'The Importance of Being Earnest.' Some plays are entirely out of the question. The motion picture has had something to do with the recoil from the teacup play. The theater itself realizes that the demand is for something other than the teacup play. The public want vital stories, stories with physical conflict. The further away we get from the physical conflict the nearer we get to the library and to metaphysics. There is a portion of our audience rather favoring the metaphysical, but they are limited, just as the readers of books on metaphysical subjects are limited."

The All Star Feature Corporation has a good steersman to act as its pilot in moving picture waters: Harry Raver. He has his finger on every single detail in the practical part of things and his optimism as to the future of the corporation seems not ill founded. Raver has seen Mr. Thomas in full action over in Staten Island, where "Arizona" has been begun, and from what he has seen, he predicts great things from the playwright who has joined the great M. P. cavalcade. The corporation, Mr. Raver says, will release about one feature a month. On the roster of prospective releases are such plays as "Traveling Salesman," "In Missouri," "The Chorus Lady," "Alabama," "Colorado," "The Earl of Pawtucket," "Sporting Duchess," "The Arab," "The Country Boy," "Paid in Full," "The Light Eternal," "Pierre of the Plains," "Checkers," "The Wolf," "The Witching Hour," and many others.

For the forthcoming production of "Arizona," which will be the first release of the corporation, the services of Cyril Scott have been secured to act the part of Denton. Extraordinary attention is being given to the details of uniforms and all things military, for attention to details is one of the hobbies of Augustus Thomas.

EXCHANGE CO. MEETS.

A meeting of the members of the Independent Exchange Co. was held in Detroit, Friday, July 25, at which all but two of the members were present. One of the principal questions discussed was, whether or not the present conditions warranted the continuation of the organization. After a lengthy discussion, in which many present took part, it was carried that the company be preserved intact. P. A. Powers was among those present.

POWERS IN WARNER'S FEATURES.

Warner's Features has reorganized and increased its capital. P. A. Powers has been elected president. Abe Warner is vice-president and general manager. It will handle the product of a number of new companies.

ALTERING BUILDING FOR PICTURE HOUSE.

Harry Crandall, proprietor of the La Grand Airdome, Washington, D. C., has begun extensive alterations to the building corner of Ninth and E Streets, N. W., that city, for a moving picture theater. When ready for business it will be the only theater in the downtown district of Washington to be devoted entirely to the policy of moving pictures. It will have a seating capacity of 550.

"The Mystery of West Sedgwick."

An Edison Feature of High Tension.

Reviewed by Louis Reeves Harrison.

A DETECTIVE story of exciting suspense dramatized from "The Gold Bag," by Carolyn Wells. Hour after hour, preceding the murder of a great financier, his relations with family, friends and servants are shown in order that all who might profit by the sudden ending of his life may be indicated, though it is not to be expected in a story of this kind that the real criminal will be pointed out, rather that he will be covered and others suggested. A true dramatic situation is, however, set up, true according to some great critics, when a detective of penetrating intelligence, represented ably by Bigelow Cooper, is brought into the case.

Scene from "The Mystery of West Sedgwick" (Edison).

Carolyn Wells is one of many brilliant writers who have not yet attained immortality in school books. Her varied work is none the less enjoyable on that account, and I am more than delighted that the Edison Company's progressive manager—he seems to thrive on criticism—has added another leaf to the wreath he will some day wear by visualizing stories of the period by writers of the period. There are other creations of Carolyn Wells, notably a certain fascinating widow who could not make up her mind, eminently suited to photodramatization—I wish some one would suggest a shorter word than that. To be objectively lifelike a screen presentation should be of the time in which it is released.

Scene from "The Mystery of West Sedgwick" (Edison).

Sir Conan, formerly Doctor Doyle, has accustomed us to the detective who perceives what is so minute or so remote as to leave scarcely any traces of its image on the mind, who can form from many and complex images an idea, draw strange inferences and reach marvelous conclusions. Such is Cooper in this role. He opens with a deduction made from a combination of trivial facts that the unknown wearer of a pair of shoes left with a bootblack is deaf in his right ear and out the previous evening with a young lady in Brooklyn. Sherlock Holmes has so familiarized us with this sort of stuff that we gulp it down and manage to hold it there until Sherlock Cooper is called to solve the "Mystery of West Sedgwick," where his will combats and overcomes puzzling and opposing evidence.

Such is the screen drama as portrayed by a splendid cast, embracing some of the finest actors in the Edison company. Suspense is sustained to the last moment by a series of complications which point first to one, then another, as the real author of the crime. The average hero in screen productions plans little and achieves even less—he merely drifts along the line of least resistance. The hero in this case seems to be up against obstacles insurmountable, but he knows what he wants and bends all the power of his mind to dissipating clouds of suspicion that he may find the real criminal among those of possible guilt.

This form of drama is well approved by great critics. Stevenson said that "a good play must be founded on one of the passionate cruces of life, where duty and inclination come nobly to the grabble." Goethe declared that the hero of a play must be its active factor; "All events oppose him, and he either clears and removes every obstacle, or he becomes their victim." Brunetiere offers about the same theory as a law of the drama, and his views are entitled to great respect, though we may yet receive greater enlightenment on this very interesting subject.

H. AMBROSIO.

THE FOUNDER OF "AMBROSIO."

The above is a splendid likeness of Signor H. Ambrosio, founder and active head of the world-famous Ambrosio Company. Mr. Ambrosio is still in the prime of life, an indefatigable worker, a warm picture enthusiast and the artistic head of his company.

Not many men bear the splendid record of successes that has fallen to the lot of Mr. Ambrosio. His company has long been known to American picture goers, a fact which in itself speaks volumes for the energy of its head. He loves his work, spends the greater part of his waking hours in the origination of plans for its future and has recently produced, under his personal direction, one of the world's real masterpieces. "The Last Days of Pompeii," owned by the Photo-Drama Company, an Illinois corporation, will soon be seen by American picture fans. Advance reports of its greatness and beauty testify well for the hustle and artistic genius of Ambrosio.

KLEINE TO USE BROADWAY STARS.

George Kleine, always a pioneer in those changes which directly affect some important phase of the picture business, announces that he will soon perfect arrangements that will permit the showing of certain famous Broadway stars in the foreign film which he now exploits. It is Mr. Kleine's plan to take the players with him to France or Italy, as the scenario dictates, and use the splendid technical organizations of the foreign plants.

"Breaking Into the Big League."

Kalem Two-Reel Release.

THE Kalem Company will release on August 20 a picture in which is featured the members of the New York National League team, known to baseball fame as the Giants. The scenes in which are shown in action the players of the New York club are tied together by a story in which appears three members of the Kalem company. The plot is rather attenuated, as is to be expected in a picture of this sort; that is, where a story is written around a given situation. Harry Millarde is the actor who essays the role of a baseball player. It is hardly likely that Mr. Millarde will claim that he displays on the diamond the same proficiency he shows on the screen. Nor is it to be expected. Playing opposite to Mr. Millarde is Marguerite Courtot, as the sweetheart of the minor league player who muffed a ball at a crucial moment and lost the game and the championship. Henry Hallam is the father of the girl.

Christie Mathewson.

The interest will center on the players of national reputation, who are many times shown close up, and also on the scenes in which are shown the Giants in action. Manager McGraw is much in evidence, rarely full face, but nearly always side face. In this way he avoids any inclination to look at the camera and furthers the illusion as well. The popular Christie Mathewson has much to do, and does it as unconcernedly as if no record were being made of his movements. There are many views of the Giants' training grounds at Marlin, Texas, and of the home grounds in New York.

The story opens at a ball game in Squashville, N. J. Mountjoy Jones, with the score 7 to 4 in favor of the home team and three men on bases, muffs a ball and loses the game. He is denounced by the spectators and later ostracised by the inhabitants of his town. Even his sweetheart snubs him. That night he dreams—and the story really begins right here. It is different when he is asleep. In a game he makes a hit by stopping a drive. He makes a hit not only with the spectators, but also with a scout for the New York League team, who immediately engages him for the big league. He goes on to Marlin Springs and joins the club in its spring warming-up. Later he comes to New York and we see him in the opening game of the season. The coach and the manager give the recruit his final instructions. He is called on as a "pinch hitter," and brings in the decisive run. The reporters interview him. The Squashville local paper tells the story, and Mamie and her father set out for New York to watch the new hero in action. On their arrival they see Mountjoy demonstrating his versatility by playing shortstop. In a tight place Mathewson and the shortstop "frame up" a triple play, the coup is executed, and the recruit is carried from the field on the shoulders of his admirers.

It is about this time that Mountjoy awakes. He sees a letter being pushed under his door. It is from his sweetheart, and informs him that he may call on her, but father says if he mentions baseball out he goes. Mountjoy throws out of the window a ball and a bat.

The picture will be popular with that large element of the population which follows the national game.

The Vitagraph Company has erected a new open air studio adjoining its plant in Brooklyn, N. Y. The dimensions of the stage are 100 feet by 150 feet and the stage can be enclosed when the occasion requires. The building occupies a plot 100 feet by 450 feet and is covered with glass.

THE RETURN OF MISS LAWRENCE.

Some Side Lights on the Personality of a Great Favorite of the Motion Picture Fans.

Lovers and regular patrons of the motion picture entertainment are no doubt speculating already upon the character of the first picture in which Miss Lawrence will appear, now that her return to the field of the camera has been announced by the Universal Company. Up to this writing, the Universal has not given the title of the first picture in which she is to appear, but it is said that she is to be featured in multiple-reel subjects selected especially to suit her peculiar ability and taste. We hope that this is true, for Miss Lawrence, always sparkling and vivacious, has too often been miscast in heavy emotional dramatic parts quite unsuited to her personality.

Miss Florence Lawrence, Who Returns to the Universal Company in Favorite Roles.

Though it is fully a year since Miss Lawrence has played in pictures, she has not been forgotten. She tells of the daily receipt of stacks of letters from her picture friends all over the country solicitous for her welfare and anxious to know when she would come back. Though not in the pictures, Miss Lawrence has not been idle during her retirement. Out of the proceeds of her popularity she and her husband, Harry Solter, purchased a pretty little farm at Rivervale, N. J. It was well stocked with things that grow, both animate and inanimate, and there Miss Lawrence caught the spirit of Nature and became wrapped up in the delights of farm life.

A pretty story is told of her efforts to produce a rose of distinctive character and it is said that she has been successful. But the call of the camera was too strong to remain unheeded and our popular player is to be again with us. Her pictures will be released under the Victor brand of the Universal and will be available in the course of a month or two.

CHICAGO LETTER

By JAS. S. McQUADE

CINCINNATI Local Number 2, M. P. E. L. of America, recently had passed in that city an ordinance that provides for a graduated, classified license for theaters and motion picture shows, making two classifications for theaters and motion picture shows, and graduating each class according to its seating capacity.

In cases of motion picture shows, $100 is charged for the first 300 seats and $30 for each additional 100 seats, or fraction thereof, per annum. This ordinance saves the members of the league in Cincinnati about $3,250 per annum. It is considered a very just, fair and equitable ordinance, and the graduation, according to the seating capacity, seems to be the most equitable basis for license.

Mr. L. S. Miller, in this case, devoted his efforts in an unselfish way, not in the capacity of a lawyer, but as an exhibitor and a member of the league. This is one of the many things that a local can do, if the proper spirit prevails, and if every member gives his assistance and cooperation.

Mr. Miller is senior member of the firm of Miller & Forster, Cincinnati, attorneys for Cincinnati Local No. 2, Motion Picture Exhibitors' League, and general counsel for the Cincinnati Builders' & Traders' Exchange, which represents 230 contracting companies and some of the biggest industries of Cincinnati.

Chicago Pastors Differ Over Merits of M. P. Shows.

Moving picture shows as a means of legitimate amusement for church members were praised and condemned by various speakers at the weekly meeting of the Baptist ministers' conference at the Masonic Temple the other day. The consensus of opinion was that "they are all right if operated properly and along civic uplift lines."

The Rev. D. T. Denman, of Oak Park Baptist Church, the first speaker, said: "Not only our boys and girls like to go to moving picture shows, but our older members are almost equally enthused with such amusement. We do not want to antagonize our young people. I do not believe there is much wrong in these shows, if properly conducted."

The Rev. Gustaf E. Wallendorf, of Elim Swedish Baptist Church, strongly opposed the moving pictures.

"The church and stage," he said, "can in no manner be connected or joined. The devil has laughed at us for spending dollars upon pageants and not a cent for missionary work. The spirit of this meeting makes me sad."

The Rev. C. W. Finwall said he had been on the stage for many years before being converted to the church.

"But few people on the stage are clean," he said. "You are getting our young people away from God by these amusements. There is no room for them in any church."

Dr. Johnston Myers, of Immanuel Baptist Church, defended the moving pictures, saying that he regularly attended them each week and averaged visiting them twice each week.

"I demand some amusement to make me laugh," he said, "and if I do not get this it seems that I would blow up. We are living in a troubled age. Men and women suffer with depression. They need something to arouse them and make them cheerful, and the moving pictures will afford this relief. We are in danger of becoming hypocritical. Moving pictures, if along safe lines, are all right."

It is hard to read the opinions of those who oppose pictures without sharp criticism. Missionary work at home, as wrought by the influence of moving pictures, can well bear comparison with that done abroad by well meaning religious agencies. The devil (whoever he is and however he may laugh) will find in the missionary field richer food for mirth by far than at the moving picture show. The pulpit is not so immaculate that it can afford to stand sponsor for the statement, "Few people on the stage are clean"; and what has this to do with moving pictures anyway? Yes, Mr. Finwall, there is ample room today, in churches like yours, for young people. The truth is, it is difficult to find anything but vacant seats in them. Reach out in the right way and you will get the young people. Why not run occasionally an educational, or a Biblical, subject on Sunday evenings, and spare your congregation that Sunday evening sermon?

Millionaires and the Nickel Show.

Miss Mary Isabel Brush, in a recent article in the Chicago Tribune, under the heading "Newporters go to the Nickel Show," touches humorously on the experiences and surroundings of Mrs. French Vanderbilt, the divorced wife of Alfred S. Vanderbilt, and her guests highly favored by fortune. Mrs. Vanderbilt entertained a party at the local opera house, after a dinner in her Newport cottage, in one of the boxes, at a cost of 50 cents.

"The opera house where this took place is constructed entirely of wood and is as free from upholstery decoration, or any fineness of planning as the usual village amusement theater. Whenever an acrobat is too rheumatic to appear on the regular circuit, whenever a voice is too squeaky to be tolerated elsewhere, whenever a film gets to dropping pictures out of its sequence, they send them to Newport and the smart set flock to see them.

"If only Mr. Hammerstein could collect such Monday night audiences his troubles would be forever over. Wonderfully costumed, they sit in straight-backed chairs almost under the stage and crane their necks upward for two hours. The other night when the heroine stood on a rocky crag looking out to sea, Mrs. Willie K. Vanderbilt inappropriately observed, 'Isn't that the Nicholas Brown place?'

"All of the audience, back to the last row, composed of cooks, laundry hands, and seamen, shrieked with laughter, for so it was. The moving picture men two seasons previous had been hard pressed for a castle in Scotland containing a sunken garden and also a rockbound coast. They appealed to Mrs. Brown for the use of her estate, and she, who is said never to have turned down any request, legitimate or not, that has been made of her, good naturedly let the moving picture men take possession of her grounds at Newport for a week until they had photographed everything, to use her account of it, 'from the day's laundry in the arbor to my guest's baby.' After the spectacle had thrilled audiences all over the world it came back in its decrepit age to help one of the richest audiences ever assembled to pass an evening!"

It will be noticed that these pampered pets of fashion had no kick coming at the deception of the film manufacturer. They discovered risible amusement where others might have sworn. There is something delightful after all in the matter of owning millions.

Construction of Royal Hippodrome Commenced.

Henry Myer, who owns theaters in New York City and Yonkers, is said to have purchased the vacant property at the southeast corner of North Clark Street and Sherman Place, this city. This property lies about a block north of Wrightwood Avenue and about three south of Diversey Parkway, in a neighborhood peopled by substantial citizens. Mr. Myer promises something in connection with his purchase.

The land fronts 200 feet on Clark Street, with a depth of 250 feet, and was owned by Mrs. Augusta Lehmann. The proposed theater, plans for which have been prepared by Architect F. E. Davidson, is to cover the entire frontage and extend back 210 feet to Lehmann court. The interior will contain a main auditorium and a gallery, with a combined seating capacity of about 2,600.

In addition to the theater the building will contain six stores and five apartments, and a large restaurant, and will cost about $200,000. It will be known as the Royal Hippodrome, and a feature will be a pipe organ costing $28,000, in addition to a seventy-five piece symphony unit orchestra.

An innovation will be the devoting of Sunday morning to a free organ recital, while an invitation will be extended to any clergyman to talk for half an hour on any subject except politics.

Work on the new structure will begin in a short time and it is the intention to have it ready for occupancy early in 1914.

Lecturer Hits Fake Pictures.

Liman C. Mann, a well known lecturer on moving pictures in the Middle West, under the date of July 28, writes as follows from East St. Louis, Ill.:

"I desire to express my appreciation of the publication of the article headed 'A Misleading Feature,' on page 519, issue August 2. It might not be a bad idea if your esteemed and valued paper would also brand the three-reel picture called 'Quo Vadis?' as a fake.

"The picture is purely and simply a combination of 'St. George and the Dragon,' Homer's 'Odyssey' and a reel of film supposedly setting forth the life of Saul, or Paul, of Tarsus. A week ago yesterday, the advance man handling these films came into Redmon's Airdrome, this city. After he had booked Mr. Redmon the first four days this week, he made arrangements with me to give the lecture. Although not having seen the pictures, I agreed to do so.

"I worked up my talk. Last night on seeing the picture, I at once realized that the story was not carried out in any way, shape or form and, furthermore, no lecture built around the story itself could be made to fit the picture. I therefore canceled my engagement.

"My name has been mentioned throughout the state in connection with this picture and I desire to say that the only arrangement made by me with the owners was to lecture the four days I have mentioned.

"I would greatly appreciate it if you would be kind enough to give space to this in your next issue of the 'Bible of motion picturedom.'"

Chicago Film Brevities.

V. Miller, camera correspondent for Pathe's Weekly, called at the World office, Saturday, July 26, on his way to Calumet, Mich., to take moving pictures of the strike among miners there.

* * *

Fred S. Meyer, of the Laemmle Film Service, Minneapolis, paid a flying visit to the city last week and called at the World office. He reports very fair business.

* * *

F. O. Nielsen, accompanied by his wife and daughter, is taking a flying vacation through the states of Wisconsin, Michigan, and Minnesota. He will return in about a week and will open the Parkway, which has been closed for four weeks during the hot weather.

* * *

Charles Young, formerly with the Moving Picture World, and now devoting his entire time to picture projection, is on a motoring trip around Michigan, with a party of friends. Charlie and party are using a motor boat, not an auto, and he reports having a splendid time fishing and otherwise.

* * *

Geo. L. Cox, master of productions for the Advance Motion Picture Company of Chicago, had a big time at the Grand Central Palace Exposition, New York. He renewed many pleasant acquaintanceships and familiarized many in the business with the product of the organization he represents.

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William Snows telegraphs from St. Louis that he has bought the state rights for Illinois for "Les Miserables," and that he will be in Chicago to arrange for bookings within the next ten days.

* * *

My old friend, J. M. McLaughlin, of the A. H. Andrews Company, this city, and now stationed in Seattle as a representative of that firm, writes that the New Empire Theater, North Yakima, Wash., will be opened about the middle of September, with Fred Schaefer as manager. The New Empire will seat one thousand people and it is the intention to run vaudeville for half the week and pictures for the remaining half. Mr. McLaughlin furnished the chairs for the New Empire, the order amounting to $4,500.

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Geo. Magie, special representative to Independent exchanges for the Universal Film Manufacturing Company, visited Detroit, Chicago, and Milwaukee during the week ending Saturday, July 26. He left for St. Louis Monday, July 28.

* * *

J. Lamm has sold the Palace Theater, Milwaukee and Western Avenues, this city, to David Barnett. It is understood that Mr. Lamm will open a house on the North Side in the near future. Mr. Barnett formerly owned the Grand Theater on Milwaukee Avenue.

* * *

Mr. and Mrs. V. C. Hill, of Spokane, Wash., called at this office Tuesday, July 29. Mr. Hill was formerly manager of the Independent Western Film Exchange, Spokane. He is now looking over the field, with the view of engaging in some branch of the film industry.

THEY "ROCKED" OUR "POP" ROCK.

When the delegation of New England exhibitors visited the Vitagraph plant something more than a year ago, they exacted a promise from "Pop" William T. Rock that he would play a return date at some future time. It was in keeping of that promise that "Pop," accompanied by Mrs. Rock, made a trip over to Boston on July 21. The gang was waiting for "Pop" and on the following day they took him down to Nahant. What happened took place at the Hotel Breton, Bass Point. The accompanying photograph contains the likenesses of the survivors—those able to face the camera after the deck was cleared.

The feature of the affair was a dinner to "Pop." A beautifully decorated dining table was spread in the hotel dining-room. At "Pop's" place was placed a great rock weighing four or five hundred pounds, upon which his name had been painted. At the places of the other guests were smaller rocks and upon all of these "Pop" was obliged to write his name. It was some "rocky" affair as many of the party thought next morning. Among those present were: Frank J. Howard, Harry T. Wasserman, J. P. Butler, W. R. Scates, S. A. Louis, Joseph Mack, Ernest H. Horstman, F. H. Vine, Glover Ware, N. L. Demara, Jacob Lourie, John B. Rock, J. S. Kittredge, J. J. Cahill, Walter I. King, R. D. Marson.

Group of Picturemen Taken at Bass Point, Nahant, Mass., on Occasion of Dinner to "Pop" Rock.

"A Child of the Sea" (Selig)

Reviewed by James S. McQuade.

AN excellent story by Edward McWade, one of compelling interest and unusual development, is furnished picture theater-goers in Selig's two-reel feature, "A Child of the Sea," that will be released August 18. The story is really so meritorious that one is captiously inclined to blame the producer for not having told it better than he has done, although his work is by no means weak. We cannot forgive him, however, for the lack of those essentials that contribute to realism in the scenes that are supposed to impress the beholder as being disasters at sea, although we are inclined to overlook this defect when viewing the remarkable light effects in the lighthouse, as the great lens revolves and throws its light far out over the angry waters.

Everybody will be glad to welcome that fair favorite, Miss Kathlyn Williams, in this feature subject. The ease with which this capable actress transforms herself from the role of matron to that of a budding girl, still in her teens, is a pretty display of art. The love scenes in which the sylph-like maiden appears are invested with a delicious reserve and tenderness, quite in strong contrast with those other stirring scenes, where she fights for mastery and where life itself is at stake.

"The Light is Out"—from Selig's "A Child of the Sea."

I wonder how many of the people who view these films will recognize in Al. W. Filson, who appears as Captain Warren, the star in "A Tip on the Derby," a high-class vaudeville sketch that contributed to the mirth of hundreds of thousands of people nearly twenty years ago. Al. and his good wife, then known as Filson and Errol, were much sought after in those days and were the most popular topliners in the business. Although rich, Al. cannot keep away from the boards and, like the progressive that he is, he takes a particular zest in doing his stunts before the camera. It is needless to say that Mr. Filson's Captain Warren is a strong characterization.

Harold Lockwood is to be complimented for his acting in the likeable role of Bill Jackson, the lover of the heroine of the story, and Herbert Rawlinson carries off honors in the part of Jim Arnold, the villainous young fisherman. Strong characters also are Tom Lawton, the lighthouse keeper, and his wife, in the care of Wm. Hutchinson and Miss Lillian Hayward. And little Baby Lillian; we leave her to the last because she is the sweetest, and always her sunny little self.

Captain Warren, master of a merchantman, takes his wife and baby along on one of his cruises. In a terrific storm his ship is disabled, and he is deserted by his crew, who take all the boats when they depart. He places his wife and child on an improvised raft, with the hope that they may be saved, and chooses to remain with his vessel until the end. He is rescued by a passing ship, while his wife and daughter are pulled ashore by a lighthouse keeper and his wife. These good people discover that the mother has died from exposure, and they adopt the child of the sea as their daughter.

"The Lovers"—from Selig's "A Child of the Sea."

Fifteen years pass and the little waif has developed into a beautiful girl, affectionate and devoted. The lighthouse keeper and his wife have grown frail, and Bill Jackson, a handsome, strapping young fellow, has been hired as assistant. He and Nell Warren learn to love each other, much to the mortification of Jim Arnold, a young fisherman, who has determined to win Nell for himself. The girl spurns him and he plans revenge.

About this time Captain Warren is appointed lighthouse superintendent of that part of the coast which includes the promontory on which Nell and her friends live. He had long since given up hope that his wife and baby lived, after a search that lasted for years.

Soon after his appointment, he received an anonymous letter, charging that Tom Lawton, the lighthouse keeper, was crippled, that his helper, Bill Jackson, was a drunkard and that the light was not being attended to. This letter was written by Jim Arnold. Captain Warren immediately set out in his launch to investigate.

The old lighthouse keeper on the same day, seeing signs of an approaching storm, instructed Bill Jackson to be careful in seeing that the light was kept in particularly fine order. On his way to the lighthouse Bill was waylaid by Jim Arnold and felled with a bludgeon. Nell was a witness to the crime, and guessing Arnold's object, rushed to a boat and pulled for dear life to the lighthouse. Arnold spied her and followed in another boat, hoping to get there first. Nell succeeded in beating him by a neck and the great light shone out brightly, while she held Arnold pinned under the trap door leading to the tower.

In this position Nell and the villainous fisherman are found later by Captain Warren and the old lighthouse keeper. By means of a locket which Nell wore Captain Warren discovered that she was his long lost daughter. On learning that she was engaged to Bill Jackson, he gave them his blessing.

Studio Efficiency.

Scientific Management as Applied to the Lubin Western Branch by Wilbert Melville.

BY the introduction of an "efficiency" system of management throughout the entire plant, Wilbert Melville, producer-manager of the Western branch of the Lubin Manufacturing Company, at Los Angeles, California, has set an example which, sooner or later, other motion picture manufacturers throughout the world must follow if they wish to meet competition and survive.

Wilbert Melville.

Scientific management as applied to the motion picture business is something new. The new industry came into existence so quickly and grew so fast that those engaged in it have been too busy to study the commercial side of it scientifically. Nearly all the improvements which have been made since the beginning have been along technical and artistic lines, and consequently, while many manufacturers are turning out excellent productions, nearly all of them are doing so at the expense of terrific waste in money and effort.

The chief value of the new policy which Mr. Melville has put into execution is that it makes possible the production of pictures of high quality while effecting substantial economies of money—and of time, which is often of greater importance than money.

The changes which have been brought about under Mr. Melville's administration have affected every department of the Western branch. An analysis of the method would reveal the fact that it consists in the perfection of details. In the first place the relative locations of the buildings were determined with a view to the part they play in the general scheme. Those which are most used in connection with the work on the stage are grouped around the stage. To use a homely illustration, when a producer goes into the studio to make a scene he finds everything as conveniently placed for him as does a housekeeper in a well-planned kitchen. There is no time or effort wasted because the property room, for example, is located remote from the stage.

Practically all the money-saving and trouble-saving devices which have been introduced into the Lubin Western branch have been originated by Mr. Melville, but one of the most valuable ideas originated at the Philadelphia studio of the company and has since been adopted bodily at the Western branch. This is the method of dealing with the scenario problem. As at the Philadelphia studio, so also at the Western branch, a separate editorial department has been installed for the handling of scenarios. Will M. Ritchey, until his connection with the Western branch, city editor of the Los Angeles Express, is at the head of the department. All of the scripts are prepared for the directors in such shape that they can be produced as written. This does not mean that a script is handed to a director without any regard to his abilities or his individual ideas or talents. On the contrary there are usually many consultations between the editorial department and the director who is to produce the script before it is finally delivered.

This is only one of a number of changes which have been made for the purpose of relieving the directors of detail and routine which ordinarily are a handicap against the highest artistic results. The three directors who are now producing have nothing to do but devote all their attention and energies to making better and finer pictures. Each director has his own property man, under his direction, who for several days before a picture is begun is engaged in obtaining the properties which are to be used. Meanwhile the director is left absolutely free, for as many days as necessary, to select the locations for the exterior scenes, and to arrange with the scenic artists for the building of the studio sets.

In the business department careful cost data is kept, segregated for each picture, so that it is possible, at any time, to ascertain what the pictures are costing and, by comparison, to tell which methods are wasteful and which are profitable. It does not mean that the excellence of the product has been allowed to suffer in the slightest degree in order to produce more profit; on the contrary, by stopping leaks and detecting extravagant and ineffective methods, it has been found possible to get more intelligent and immeasurably more satisfactory results.

Mr. Melville, the originator of the plan, has been perfecting it for a number of years. The beginning of the system was laid a number of years ago when he reorganized the Solax company's studio during the time he was manager of it. Mr. Lubin took him from the Solax company and for a time he produced pictures in the Philadelphia studio and at Washington. Then he took a Lubin company to Arizona for nearly a year and last December was sent to Los Angeles with a complete company to organize the Western branch.

EDUCATIONAL RESULTS FROM THE EXPOSITION.

Now that the first exposition has become a matter of history, the universal question as to the results will be asked in all directions. The first, from the educational standpoint, is the published statement that certain screens were in much demand by inquirers from scholastic institutions. Of course this means that these same people are looking for other parts of the necessary equipment; the screen, however, is of a permanent or "fixture" nature and the best all-round one is especially being inquired for.

Only a short time ago it was customary to notice the individual additions of any school or church to the ranks of those using the moving picture; this is no longer being done; to continue to do so would be to publish an unnecessary space-taking list, the numbers are now becoming so large. The use of school auditoriums for Saturday evening exhibitions is now quite frequent; the fact that the use of the picture in the class-room is not yet thoroughly possible has not deterred many from making as much a beginning as is possible. In church work the picture is now quite general, and because there is no needed curriculum the churches are able to make more immediate use of the picture than the day school.

Inquiries among exhibitors at the exposition brought out the fact that the moving picture trade was now by no means confined to the picture houses and exhibitors; so general has the trade become, that ministers, school authorities and principals, commercial houses and private individuals are in large numbers daily among the inquiring correspondents of the trade at large. This stupendous growth is the basic warrant for the first exposition which proved really only a timely answer to a demand which was apparent to only a few, but proved real to many.

S. S. HUTCHINSON AND FAMILY IN CALIFORNIA.

Mr. and Mrs. S. S. Hutchinson and their two sons, Winston and Hobard, arrived by motor from Los Angeles and will remain in Santa Barbara until September. They are at the Arlington. Their colored chauffeur did remarkably well for his first coast experience with a new machine. They came by way of the Casitas and no trouble was experienced.

Mr. Hutchinson will devote much of his attention immediately to the production of special features. Mrs. Hutchinson and the boys were given their first view of the new studio by moonlight. As time permits, the entire family will indulge in more or less touring, and a trip to San Francisco, with stops at important points, is in prospect.

The younger son was named after Winston Churchill, the author, at the time he was becoming a literary light. The Hutchinsons are not acquainted with the author, but were great admirers of his works.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

"I'LL be glad when the summer is at an end," remarked a director at one of the leading studios. "No," he continued, "I am not tired of the attractions and pastimes of the season; I have had little time to devote to them. It is in the summer time that we do most of our work outside in this city and vicinity, and the directors, as a rule, have little time to devote to pleasure. We manage to squeeze in a few hours for recreation between Saturday afternoon and Monday morning. My wish for the summer to come to a close is created by a desire to get rid of the sight-seeing visitors at the studio. Nothing is more foreign to my intentions than a desire to be discourteous, but I cannot refrain from stating that visiting studios by the country people coming to New York in the summer time has become a source of much worriment on the part of directors. At almost all studios there is a rule that, unless properly accredited, visitors are barred. This means that only people connected with journalism, the motion picture business, or people of prominence in some sphere, and friends of the studio employees are extended the courtesies. The latitude is a broad one, particularly when it applies to people connected with the business, such as exhibitors, members of their families and friends."

* * *

"It is a necessary evil," continued the director. "It would not be business policy to withhold the courtesy from those I have referred to. No matter how many explanations may be made, an exhibitor cannot be persuaded that a withholding of the courtesy from himself or those accredited by him is justifiable. The out-of-town sightseers flock to the cities in the good old summer time, and the result is that scores of visitors present themselves for admission to the 'mysterious precincts' of the motion picture making plants; and on days when the directors have in hand the largest and most important productions the visiting is the most noticeable."

* * *

Pressed for a bill of particulars as to the actual effect of the visits the director asked the interviewer to imagine himself a director with a big rehearsal on hand. Nervous and apprehensive on account of the responsibility upon him, and suffering from the heat of the day, intensified by the rays of the sun beating upon the glass roof and sides of the studio, the director finds an additional handicap in trying to make his people forgetful of the presence of strangers. It may not be known by many outside the profession that motion picture actors and actresses, or most of them, are nervous and unsettled when rehearsing in the presence of visiting strangers. They are opposed to public rehearsals for many reasons best known to the profession and there is danger at times that the people will not put the vim, or "punch" as some call it, into their parts when they are at work under ordinary conditions. To try and get his people to overcome the feelings created by the presence of strangers and put real work into the scenes makes the work of the director the more difficult; and it is not surprising that at times some productions reflect an apparent oversight on the part of a director. This naturally comes to the notice of the critics and the poor director is put on the carpet.

* * *

A case in point is a recent production in which an actor is shown by close camera work placing an article on a table with his right hand. The succeeding scene was intended to show the hand still resting upon the article, but it was the left hand. It is a small matter; still it constitutes a defect in detail and gives the critics a chance for comment. The term "critics" is not restricted to those whose duty it is to criticise pictures for the publications devoted to the business. There are no more severe critics than the regular patrons of the motion picture houses. The oversight above referred to was pointed out to a friend by a woman in an audience viewing the picture.

* * *

Continuing his talk the director said, "If visitors to studios constituted only journalists and people directly connected with the motion picture business there would not be so much reason for reference to the subject. The former have an insight that enables them to use good judgment, and the same may be said of a majority of the latter. It is the friend who looks upon the making of moving pictures as a pastime rather than a task that is the thorn in the director's side. Some cannot get close enough to a scene, and at times a director is on the verge of apoplexy, fearing that the thoughtless visitor will step in range of the camera at some critical stage of a scene. Oh, yes, such a mishap may be remedied in a moment by a repetition of that part of the scene, but such incidents at times unnerves the director and his people, and to get the original effect rehearsal may be in order again. In addition to this the director who is trying to save time and expense on a production has visions of a court-martial.

* * *

"See some of the actors and actresses and I am quite sure they will agree with what I have said regarding studio visits. I am inclined to think that the company should set aside certain days in a month as visiting days and the visits should be restricted to an inspection of the plants as far as possible. This does not mean that studio work should be suspended on such days. Commonplace work could be done and arrangements could be made to do outside work as much as possible on the dates set aside for visitors. I really believe it is a mistake to have studio work done in the presence of uninitiated visitors. I may be mistaken, but I am of the opinion that people who are interested in motion pictures only as patrons of the theater lose impressions favorable to the business after they have seen studio work. Before securing the privilege they have an enthusiasm that wanes after the visit. I have observed this; at least I got that impression from subsequent remarks made by visitors. It leaves the same feeling of disappointment that the susceptible maidens and young men get after a personal meeting with some of the players to whom they have become attached by watching their screen appearances."

* * *

Taking the tip, the interviewer asked some players to give their impressions on the subject of studio visiting and found a decided sentiment in accord with the director. "Of course," said one player, "we look upon the visitors as our friends and we try at all times to greet them cordially, but it is very hard at times to maintain that spirit, particularly when you are up against a visitor who never knows when it is time to break away and you have work to do. Many of them do not seem to realize that we actually work. They seem to think that when we are in scenes we are enjoying ourselves as we do when at some social event, or otherwise pleasure seeking. The dear souls come here and throw themselves about our necks, embrace and kiss us, and tell us how long they have admired us. You cannot help being nice to them; and yet, at times, they create a feeling of resentment by undue anxiety for particulars of a personal nature. The director is right when he says many of us are opposed to working in the presence of strangers. When we are in parts we try to live them and it is not easy to do this when some visitors are present. This may be better understood by illustration. Should an audience display amusement when a performer is in a serious part? It creates a loss of balance that frequently brings about a fizzle. I remember an occasion when it became necessary to request an injudicious visitor to withdraw from a studio. I favor the visiting day idea."

* * *

An out-of-town exhibitor when told of the comments on studio visiting said: "We appreciate that such visits must be annoyances at times, although we are responsible for many of them. But what can we do? Good patrons of our houses who are about to visit the cities come to us for credentials, which we are bound to give them as a matter of business. They tell us they are dying for an opportunity to see how the pictures are made and if we do not help them in that direction they become patrons of some exhibitor who will. We can help the manufacturers if they will give us information that will enable us to tell our patrons that visits to studios are allowed only at certain hours on fixed days. I think that would diminish the visits, as many people would perhaps not be able to follow the schedule."

ESSANAY TO RELEASE ANOTHER BUSHMAN SPECIAL.

On Friday, August 22nd, the Essanay Film Manufacturing Company will release a special multiple reel feature, entitled "The Power of Conscience," featuring the handsome photoplay star, Francis X. Bushman. Rarely have we seen this noted actor to better advantage than in this magnificent two-reel subject.

Moving Picture Educator

THE EDUCATIONAL PICTURE DISCUSSED.

By Rev. E. Boudinot Stockton, S. T. B.

Friendly House, Davenport, Iowa.

WE have just received from Mr. Harry E. Downer, of Friendly House, Davenport, Iowa, the following letter in which he enclosed a copy of a paper that he read before the Contemporary Club, of Davenport, last April. The letter speaks for itself and the paper is so good that we should like to print it all, but cannot take the space and so must content ourselves with giving some extracts of the best parts. The letter says:

> It so happened that at the time we at Friendly House were more than usually interested in motion pictures there came a vacancy in the annual program of the Contemporary Club, which was filled by a discussion on motion photography, introduced, encouraged and confused by me. It seemed like a good opportunity to interest in this matter sundry influential people of this locality, the club membership including Bishop Morrison and Dean Hare, an ex-congressman, a former member of the supreme bench of Iowa, and other thoughtful people. The notes afterwards put in shape for the published annual proceedings emerge in the form of the enclosure. I cannot hope that you will find anything new therein. There will be some statements with which you will disagree, if you find time to read all of it. I do not believe that educational pictures will succeed commercially unless their merit is demonstrated to the general public by philanthropy. The impression created by the exploitation of the pictures of the baser sort makes necessary the creation of a demand for the better pictures by a propaganda that will not be financed from the box-office. The box-office, I take it, is very well satisfied with present conditions. The wholesome picture will come into its own some time, no doubt, without the aid of its friends. I am hoping, however, that this time may be hastened so that it will not be synchronous with my (departure hence).
>
> Our screen is dark until October shall bring the children in from the outdoors which is much better for them than the delightful pictures they enjoy so much.

We regret that we have had to put into brackets our own phrasing of one clause in Mr. Downer's letter as his actual wording is, we are sure quite unintentionally, such that a clergyman could not pass its flippancy unrebuked. We have found several new things in his paper and our points of difference are more academic than practical so we shall not comment on them here, except to say that we think he is making the common mistake of a great many thinkers and dealing too much in generalities that are not based upon a sufficiently exhaustive examination of particulars. We should like him to give us definitions, both intensive and extensive, of what he means by "pictures of the baser sort," by "the better pictures" and by "the wholesome picture," telling us not only what the phrases denote but also what they connote. We feel pretty certain we have a correct idea of what he means by them, but we think that if he will try to formulate the definitions for himself he will get a much more accurate idea about some things in the picture business before he has finished.

Mr. Downer's Paper.

The title of the paper is "The Wholesome Mission of Motion Pictures," but it covers a good deal more ground than is indicated by the title. The first ten pages deal with the attitude of the better class of people towards the motion picture and the causes and reasons for the present censorship agitation; the next six pages deal with the title; then come six pages on the various uses of the picture in actual employment for educational purposes and by educators; then two pages on his own hobby, the enlistment of philanthropy in establishing free or low rental educational film exchanges, and he closes with a quotation from the Moving Picture World's Christmas message. The following quotations are substantially a summary of what he has to say upon his first topic:

> "Science subtracted the one-thirty-second portion of a second from the one-twenty-fourth part, and upon that remainder, a fleeting fraction of a fragment of time, built a delightful means of recreation, a graphic influence in education, a splendid force for moral and wholesome life."
>
> "But what is there upon the motion picture ribbon? Almost everything, pretty much anything, an insufferable deal of nothing."
>
> "When it is permitted by educators, cinematography will prove itself a powerful and revolutionizing agency of enlightenment. (But) it is easy to see that motion pictures may incur the condemnation of criminologists and that motion pictures may elicit the praise of scientists and social students. It all depends. Any single film may be either good or evil, educative or pointless. It may be informational, beautiful, an inspirer of holy emotions, or it may be debasing, destructive, criminal—it all depends upon the message it brings and the emotions it inspires."
>
> "At this time motion pictures are under the condemnation of a large portion of the thoughtful and intelligent people of this country." (He then shows how this condemnation originated in the character of the early pictures and the early theaters.) "These films disappeared long since, but the blight they brought hangs over motion pictures still. . . . Now that the ill-smelling, uncomfortable, make-shift theaters have been displaced by auditoriums of comfort and even elegance, the prejudice against the motion picture theater remains, as thoughtless and self-sufficient as any other prejudice."
>
> "The condemnation of the judicious comes also from the character of the films shown in many of the theaters and the offensive advertising at the theater entrance."
>
> (Again) "Motion pictures are strongly commercialized, and it is not strange that men are engaged in manufacture, distribution and projection who care nothing for the present moral influence or future business success of this great social force. These men (look) no farther ahead than a possible harvest of vicious nickels, . . . in opposition to the general present reputation and future prosperity of an enterprise in which many men of sound business principles and philanthropic ideals are engaged. These enemies to the great usefulness of cinematography violate the first aphorism of showmen, 'Cater to the good people of the earth. The other kind have no money.' . . . (And) The evil in the very small percentage of such films projected brings condemnation upon all motion pictures in the minds of many who have not forgotten the early days. Then comes the search for remedy."
>
> "The legislature of Saskatchewan, having in mind the rancid picture, recently debated the plan of raising the license fee of motion picture theatres from $20 per annum to $300, and limiting them to one to every 5,000 of the population. The most common appeal by those who would keep the theater clean is to censorship. This plan, borrowed from Russia, un-American, . . . recommends itself strongly to those who can see no means by which the reputable and admirable purveyors of pictures can restrain the depraved and mendacious in the business. . . . All the states have laws which would cover all offenses. . . . But, after all, prevention is better than punishment any day, and, moreover, the correction of the law is sometimes haltingly applied. Then, in addition, what campaign of fine and imprisonment can erase from the mind and heart of the child the blackness left by an evil film? It may be Russian, and it may be an assault upon the personal liberty of those who have forfeited the right to liberty of any sort, but censorship looks good to most people. It at least acts before the harm is done, when too often the law acts not at all." (Then follow accounts of several flagrant instances in which the law failed to act and descriptions of the Detroit and London censorship schemes.)
>
> "Conscienceless picture makers have invited the regulation which is falling upon them. The other sort have nothing to fear, except that men of worth and reputation will suffer with the guilty if statewide censorship be applied, with a schedule for fees for inspection and the inevitable expensive entry into politics."
>
> "Motion picture people should not wonder at the spread of the appeal to censorship. It seems like the readiest weapon for protection against a menace new and serious. Commercialized amusements must expect police regulation in the interests of decency. Taking into consideration the stuff which motion picture people have put before the public, censorship is but searching a vagrant at the police station for deadly weapons. . . . The evil motion picture out-parallels in the menace of its influence any output of the printing press, for which state laws and United States statutes have been provided. The pictured story is perfectly apparent to those so ignorant they cannot read. Where one reads a book, many see the picture in a nickel theater."

The above is well worthy the careful consideration of every one in the picture business as it is a careful statement of the other side by one of the other side and from their viewpoint. There are several things, however, in the statement that we should like to comment upon in the interests of justice. In the first place we do not think that the condemnation of the picture is so general nor so sweeping as Mr. Downer states. His statement is quite true as regards conditions as late even as a year ago, but today, the condemnation is, except in particular localities, much more discriminating and fair. Mr. Downer has said nothing, probably because he knew nothing, about the efforts made and the results obtained by the many exhibitors all over the country who have been sedulously catering to and trying to interest the better elements in their respective communities. The work of these men in the past eighteen months or so has wrought a radical change in the general opinion of the educated element in the country at large and except in certain localities which would regard Philadelphia as a wide-awake hustling town and still think that Lee and

Grant are sitting under the apple-tree at Appomatox, the criticisms made by educated and thoughtful persons about the pictures are not against them as a whole, but against particular pictures or with regard to certain noxious elements in various classes of pictures and half the time the criticisms are accompanied with more or less sensible and practical suggestions for improvement.

Mr. Downer does not define what he means by the "evil picture" nor the picture of bad character which causes the 'condemnation of the judicious" and this is really the weak point in his argument as we cannot help but think, in view of what he says later on as to his experience in visiting the Davenport theaters, that he has allowed himself to be influenced too much by ideas derived from back reading and from disappearing conditions. Today the vicious picture is the exception not the rule nor even the ordinary. There is plenty that is inane, more that is coarse and common, much that is pointless, but the great majority of pictures are clean and wholesome from a moral point of view and the standard is improving every day. The immoral picture is rapidly being killed in this country not because of the laws and statutes and censorship regulations against it, but by the silent condemnation of the American public which holds the highest standard of morality of any nation in the world and simply will not, even the uneducated and common and vulgar portions of it, stand for that kind of picture or that kind of exhibitor. As Mr. Downer himself says regarding one of the instances which he cites as justifying censorship, "The human turkey buzzard who presided over this palace of joy is now in another line of business and the building devoted to other uses." We can give him a hundred other instances exactly parallel if he wants them.

Censorship.

As Mr. Downer says, censorship is Russian and un-American, and we must congratulate him on having made out an excellent brief for that plank in his "party platform." His words, however, have the ring of a man who is fighting from motives of loyalty for something that he himself does not personally believe in and, while we admire him for his loyalty to his party, we cannot help but suggest that he would do both it and the pictures a much greater service if he would convince his community that censorship is not only a futile weapon but a boomerang as well. It may seem like the readiest weapon for protection but appearances are more often than not deceitful and in this case they are certainly so. The "expensive entry into politics" is bad enough; but the making of innocent men suffer with the guilty is worse. It is as bad as the condemnation of Christ by the high-priest Caiaphas. It is far better that a whole nation perish than that one innocent man should be made to suffer unjustly. An innocent man has the right to offer himself as a vicarious sacrifice for a guilty person, but it is an invention of the devil and a slap in the face of God to make him do so. This on Mr. Downer's own showing is what censorship does and the nation or community that adopts that principle is like the Jews who condemned Christ or imperial Rome in the early Christian days, already debauched and degraded and on the road to dissolution. Speaking of censorship, Mr. Downer says: "It is well for the judicious to keep partially awake." We would mildly suggest that it is bad for them not to keep wholly awake.

The Mission of the Picture.

Mr. Downer continues, after quoting from Mark Twain, Professor Frederick Starr of the University of Chicago, and an article of Mr. Louis Reeves Harrison in the Moving Picture World:

> "It must be remembered that the motion picture theater is the amusement pace of the poor, that it cannot thrive under arbitrary limitation or high license, as planned in Saskatchewan. . . . (Most of those that attend the theaters) can afford no other attendance upon the theater; recreation is as necessary to the soul as bread to the body; improvement in the character of the pictures shown is possible; there is much good in the pictures now shown; the utilization of motion pictures is in its infancy and needs fostering guidance and not sweeping condemnation and extirpation."
>
> "The ordinary motion picture as at present projected in the customary photo-theater is designed to satisfy tired people. The print is pica, the points pikestaffian. The colors are those of the circus parade, red and blue and yellow. Its virtue is very virtuous, its villainy baldly cussed. The appeal of such pictures is to those who daily pass the open doors of the public library, unaware and without regret. And yet this same picture story of pointless narrative keyed to elemental taste, this story advertised by screaming, squalling bad taste in posters at the door, is the basis of great hopes for the future. Taste can be cultivated. Poor stories can gain point and grace and fervor. Crude dramas can be bettered until they are good. The motion picture has captured popular favor, and with it people may advance to higher planes of emotion, to better appreciation of selection in plot and incident, and then to even favor some portion of culture and education in the evening of pictures now given solely to a pleasant process of killing time. This is the wholesome mission of the motion picture—to furnish clean recreation, and at the same time bring education and culture to all the people.

Quite true Mr. Downer, but we cannot see how you can say it after what you have already said in your paper about the evil influence of many pictures except on one hypothesis, namely that you believe that all places of amusement should be consciously as well as actually educative. If this is so we flatly and entirely disagree with you. Such a principle turns play into work and "all work and no play makes Jack a dull boy" just as much as "all play and no work makes Jack a mere Turk." Most emphatically we must protest against making the ordinary motion picture theater into a schoolroom or lecture hall. We do believe in making it an up-lifting and educative institution, but not at the expense of the poor man's recreation. In the ordinary picture theater, the educational element should be and ought to be a sugar-coated pill. The spectator should be conscious only of his enjoyment of the picture not that he is being taught something. Without doubt the worthy judicious ones who wish to make the poor man's pleasure a kind of kindergarten game that will always teach him something, are the people "and wisdom will die with them;" but nearly thirty years of actual experience in more than one field of educational work has taught us a few things too and we speak whereof we know and of that which we have tested and proved true, when we say that by turning amusements into work the educator defeats his own ends because he lessens the capacity and ability of his pupil to learn and he at the same time throws away the powerful educational means that is inherent in the unconscious influence of pleasure. Mr. Downer is quite right in saying that the wholesome mission of the motion picture is to furnish clean recreation, but it must be recreation, not instruction. Keep your teaching to the school and lecture room and your theaters for recreation; and if you want to uplift the spectators in the theaters help the exhibitor in your town to run the cleanest and most popular amusement place in the community.

Picture Theaters in Davenport.

Mr. Downer then goes on to tell his experience as chairman of a tri-city committee of the social service club which investigated and reported on the character of the pictures shown in Davenport. He says:

> Conditions were found to be uniformly admirable, the pictures above condemnation, the audiences orderly, employes courteous. . . . It is impossible to be otherwise than enthusiastic over this new social force which reaches more people annually than these three instrumentalities for social betterment—church, school, social settlement. From personal observation and the experience of other motion picture patrons, it seems certain that most Davenport photoplay houses try to offer pictures of wholesome character and commendable tendency. (He then goes on to criticize the "extravagant, witless, revolver-waving 'western' type of picture," the "many crude and unnecessary narrations of the eternal triangle," the "silly stories of love-making, swift, coarse and repellant." Finally, he makes a protest against the many death scenes. As he says truly), "Death is always dramatic, but there is danger that the future picture audience will regard the supreme tableau of life much as would a state convention of undertakers. Some of the motion pictures now under popular consumption outeastlynne and outuncletom anything the deathbed drama has offered for the weeping consideration of the handkerchief brigade."
>
> "To sum up the present status of the motion picture as locally viewed—a small fraction vicious, a larger portion wholesome and instructive, the greater part unimportant and sposhy, ephemeral, meant to last a day and fall into the discard. Those who would appreciate pictures ranking in value with the output of the public library do not attend the photo theater. Some day they will."

Mr. Downer then goes on to describe George Kleine's catalog of educational pictures, Mr. Edison's predictions as to the educational possibilities of the picture, Mr. Collier's ideas about their development in educational work and concludes with a resumé of the uses to which the pictures have already been actually put by educators. His last paragraph is:

> "Just one more farewell before the clash of argument, this time in the words of the Christmas message of the Moving Picture World, a trade paper, and much more than that—the constant champion of the beneficent and wholesome features of motion pictures: 'Three great milestones stand out on humanity's way to progress and knowledge—the alphabet nearest to the cradle of the race, the movable type, and now the motion picture. We believe the motion picture to be the greatest of the three forces mentioned. The alphabet and the movable type rest under the evil spell wrought at the Tower of Babel, where the speech of mankind suffered confusion. The motion picture is free from such hindrance; it transcends and conquers the limitations of the spoken and printed word. Let all friends of the picture stand together in unwearied efforts to make the new art and industry a force for truth and righteousness; let the pictures give us a portrayal of right living and thinking; let them become a medium of clean and helpful amusement and entertainment and a beneficent influence in the lives of all the people.' "

ESSANAY RELEASE DATES CHANGED.

The release dates for Essanay multiple subjects have been changed to Fridays. The first two-reel subject, "Alkali Ike's Gal," will be released August 15th, instead of the 8th, which was reported last week. "The Power of Conscience" will be released Friday, August 22nd. Essanay will release a two-reel feature every Friday, on and after August 15th.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Advertising Pays.

HERE are some extracts from letters from a newspaper man who is going to wind up by having a house of his own. It throws light on one phase of getting business that is as applicable to most other places as it is to the fairly large town where this correspondent lives.

Recently this newspaper man became interested in the efforts of a newcomer to get along. It appears that after the helping hand had been given for a while the exhibitor felt able to toddle along for a time and so the newsman turned his attention to another house. Here is part of the first adventure:

> Have just closed up with my exhibitor. Took hold just a little less than three weeks ago and think I have done fairly well. Had one dark day on account of non-arrival of films and his biggest day's attendance had been under 400—house capacity 590. I think he was averaging $15 to $20 a day gross with expenses close to $50. Told me he couldn't last a week longer and would give me anything I asked if I'd straighten him out. I knew as little as he, but I knew how to find out. I took him on those terms because I didn't know what I could do. First week I was hampered by a new, all-feature agreement he had made, so really I have had only two weeks at it. Had him paying expenses within ten days of the first start. Wednesday of this week he played to 500 afternoon and 700 evening. Yesterday, using six inches of advertising in three papers (2 inches each), I pulled him 699 afternoon and 960 evening. On non-advertising days he's running along $60 to $75 a day. Yesterday he said—with his house jammed in the afternoon and a crowd waiting for a whack at the second show—that he thought he could have done it just the same without advertising. So I said *try it a week*. This afternoon—Saturday's the best day here, even in summer—he had about 300 there.

Then came a shift because the exhibitor thought that $50 was too much for the service he was getting from the business maker and even refused to see $25. He thought the business would have come anyhow and went it alone. The business builder went to another house and later writes:

> My little friend with the 250 house did 400 business Sunday night on six inches advertising with Blanche Bates films a year old—and had two full houses Monday afternoon. No returns on evening yet. Beats any business he's done this summer by several hundred—had 40 last Monday P. M. against about 400 this week. And yet they can't see how it pays them to sink six or eight dollars in advertising.
>
> My steady is playing to about three hundred this P. M. with Reliance's "Tangled Web" and no advertising. Last Wednesday, nine inches and 500 afternoon and 600 evening. And ten days ago, on a Sunday, about 600 people went dippy over Cummings and Theby in Ashes—and didn't know they were coming back today. Well, I should worry.

Five Cent Dimes Are Cheap.

There's the proposition. One live hustler did equally well with two houses. When he left the first its business dropped. When he took the second the business went up.

This is the clear, unvarnished record of accomplishment in a small town. The third chapter will be written presently when the boomer will go to a large house and have his permanent business residence there. His letters are not braggart, he is not in search of personal advertising, but he knows us and knows our interest in advertising matters and he has written these letters, not for publication, but because he has some thoughts on the matter that he wanted to get out of his system and so he sat down and chatted with us because he knew that we were in sympathy with his ideas.

The figures show that increased attendance follows intelligent advertising. It stops when the advertising is discontinued. If the advertising costs $6 and brings in $12, it shows a profit of 100 per cent., and that is a pretty good investment. The moral is obvious.

The Junk Question.

We are always willing to argue, but we're willing to let the other fellow argue, too, if he wants to, and we give this space to a Kansas City man, who makes a noise like an exchange. He writes:

> Having taken an ardent interest in the growth of the picture business as it has trailed along two years behind the world I have naturally taken interest in all departments of your paper. Fully realizing that I am the aggressor and will duly receive the just rebukes properly heaped on such as we are, yet let me acknowledge, I can't see the joke. This letter comes from a city of 250,000 population and the first, second and third run houses boast of splendid shows. But—here is the vital point—I can point to a commercial program that is in every way superior to the "splendid" first run. Commercial film is not necessarily punk. Some exchanges render perfect perforation, photography, etc., unpresentable in a very few weeks while another exchange can furnish commercial reels, clean steady and they can be projected steady and clear. Some companies furnish the exchange rotten photography and bad perforation. Now comes my argument that the thing to do is to forget this babble about "Commercial" and look to your exchange, equipment and last and most important your operator who can make 90-day service look good or first run look rotten. In the course of my observations I have encountered and can point to the town of 40,000 wherein the commercial show is netting the manager a neat bank roll and the spick and span 10 day larger house is losing money and the answer can be found at the exchange and in the operating room. Your audience comes to find enjoyment and not to find the age of your service. Proper patches slip through a modern well kept machine without a hitch or jump and a scratch will scarcely be found that will show if the film is clean. As for the whole scene missing I have yet to find a case of this kind from an observant exchange that does not buy from a market that peddles such rotten stuff that it tears all to pieces.
>
> I cannot take the stand of an exhibitor as I am not in the business at present but will be soon. Neither am I making a pull in favor of a group of operators, but here is my theory and I have made it work. The *proper exchange*, the *proper equipment* and the *proper operator*.
>
> I believe that fifty per cent. of the picture theaters handled in the right way would win fifty per cent. more satisfied customers, at fifty per cent. less film rent, providing they be situated to secure service from the exchange that is wide enough awake to employ inspectors who can make a patch with cement instead of chewing gum and sense enough to cut out a frame instead of a scene. Then they can keep it clean and the "real" operator with a "real" machine kept in the *right* shape can put on a fifty per cent, better picture than the slip-shod first run house. And for this the manager will gladly pay more than starvation wages to the operator for he can afford to.
>
> Most exhibitors start backwards—they build the house then buy the machine—then hire a boy to turn it—then rent so many reels a night. My idea is to find out what kind of service the exchange offers, then hunt up an operator that *can* put on a picture; then you are in a position to build your theater and also a position to make it go and in most cases, in fact, I'll bank on ninety per cent., you'll not pay for one to three-day service but will show sixty to ninety films and have a better picture and more satisfied customers than your competitor with the "first run boast" and an expense he can't meet on dull occasions. I claim that somewhere in every town, large or small, you can make money and friends with commercial films and that you don't have to slip the film to the 800 population just because it happens to be more than four days' old.

On the Other Hand.

We imagine our correspondent feels better with all that load off his chest, but we still think that there is a joke with a moral in the statement that cutting down the exchange bill saves only tickets that might otherwise be sold. We've seen a lot of junk shows between here and the time we started looking at pictures back in 1896, and we must confess that we still have a preference for good clean stuff. Of course it may be that there is an occasional exchange that can supply a good looking service of thirty days and over, but when it comes to a statement like that we are from the same state as the Kansas City man. Good projection will help and we would rather see a middle aged picture well projected than a first run murdered by an incompetent operator, but we cannot believe that an all junk service can be made good enough to please people who know of better things, and we'll be hanged if we know of an exchange that delivers a constantly good junk service.

Here's a paragraph from a personal friend. It was not written for publication but as Chapter XXXVI of a running story of his experiences.

> Our Mutual friend promised us three seven day films and two not over 60, four features a week to be in the first class. We get not less than one film from 95 to 120 days old with every bill. One day we had a feature 119 days old to carry three of the poorest dramas I ever saw.

That's a dated service and the best that has been given from three exchanges, though one Universal service did deliver some features the day ahead of the announced release. This is far from a $40 service and more money would be paid for better goods. Perhaps they do better by their patrons out west, but until the general standard of operating is raised we refuse to believe that a service thirty days and over can look as good as one of more recent date. Now and then a film will turn up that has seen little service and looks better than some seven day stuff that has been spending its time with boy operators, but it is the exception and not the rule, and it is not the age but the condition of the stuff that makes value or the reverse.

Next!

Hand Printing.

Charles W. Dorr, one of the proprietors of the Gem Theater, Winthrop, Mass., sends a couple of specimens of weekly programs printed on the mimeograph. He does not use the typewriter but the stylus and is an exceptionally clever letterer, the lettering being as uniform as print and giving much the effect that certain type faces aim at. He has a fancy front page with a sketch of a machine projecting the house title on the screen and with the mimeograph he turns out a neater job than many printers would give him. We have received work not so good from some of the "art printers" who pride themselves on novelties. A snappy paragraph is given each reel and the casts where these are available. The program is a real novelty and we thank Mr. Dorr for letting us see one.

Something New.

L. R. Ault, of the Casino Theater, Geneva, Ohio, writes:

> I am enclosing herewith a hand bill showing a feature that I am running this week at the Casino. In the smaller towns a manager is asked a great, great many questions and I finally came to the conclusion this would be a good stunt, and a drawing card it has proven to be. May I ask what you think of it? I think so well of it that I ask you kindly to give it space in the World for the benefit of other exhibitors. This is only the second day of the program and many people are already working on their Essays.

The "stunt" is a fifteen minute lecture nightly on some phase of the picture business, the topics being The Script, The Studio, the Camera, Production, and Projection. At the bottom a note reads:

> NOTICE—To show our appreciation of your attendance at these lectures, the Management will present, absolutely free, a premium (value $10) to the person writing the best Essay on Motion Pictures during the following week, i. e. week of July 14th.

We do not know how good the lecturer is, but the idea is distinctly good in arousing interest in the pictures. It would be better if the lecture could be given by one of the minor but well known players. It might pay some of them to think it over.

Wesley in Trouble.

Wesley, who says so, is in trouble. His stenographer got married and quit and he wrestles with the typewriter himself. Judging from the results it must be a fearful struggle when he starts to write a letter.

We are maliciously glad that he is up against it because he promised to come and see us when he hit this town and he didn't. He has closed down for "extensive repairs," but adds with pride that he held out longer than the opposition did. As a closing gasp he ran the Younger Brothers reel with one of the Youngers as an added attraction. We should think that he would close up after that. We hope that before the next season opens he makes a resolve not to use dime museum stuff.

Free Tickets.

Michael Orzeck, of the Majestic Theater, Marlin, Texas, sends in a set of five heralds and this explanatory letter:

> I put one of these out every week, the first four being good for one admission each day. This was a big drawing card as very few came alone, the holder of the free ticket bringing one or two others with him. This is a town of 4,000 and 800 heralds reached every white man's home. My house seats 600 and this scheme kept it full.
>
> I started the idea because a tent show came to town, which hurts our business every time. The first week I did not do any business, but the next week I issued the first of these coupon heralds and did a big business. At the end of the week the show left but I kept it up for four weeks as there are three shows here and in so small a town the competition is sharp. This week the herald does not carry a ticket, but the crowd seems eager to get them just the same to learn the coming attractions. The Wurlitzer Automatic Orchestra supplies the music in the afternoon and a six piece orchestra in the evenings. I claim to have one of the most up-to-date theaters in the South. Have a Powers 6 and Edison B and keep both in operation. I intend to run the herald regularly and to get some ads. to cover the cost. I would like some suggestions.

The first herald carried this coupon:

> DEMONSTRATION WEEK.
>
> We have thus named this week for the purpose of convincing the people as to the quality of our show, both as to the attractions we offer and the accommodations afforded by our Theater, which we think the very best.
>
> We will not go into details in this herald, but will ask you to accept the attached ticket, which is good for ONE ADMISSION, either adult or child, FREE.
>
> Present this Coupon at the Box Office, together with this Herald.
>
> Save the Herald.
>
> MAJESTIC THEATER
> This Coupon Good for
> ONE ADMISSION—ADULT OR CHILD
> During Week June 16 to 21 (Inclusive)
> DEMONSTRATION WEEK
> Good For One Performance Each Day
> Mon. Tues. Wed. Thurs. Fri. Sat.

Later each day's program had to be clipped out and presented at the door.

Some Suggestions.

The programs are rather unhandy as to shape and at the same time they will make it difficult to handle the advertising when it is obtained. A folder eleven inches long and only four wide looks out of proportion. More of a book form should be aimed at. A stamped envelope to Bert Williams at Ponca City, Oklahoma, should bring a booklet of convenient size that will give other suggestions. The advertisements should run top and bottom across page or up and down the page on the inside column, or else, and this is a better make up, the program pages should fall on the right hand or odd numbered pages with the advertising on the left with just enough reading on each page to make the advertising "on reading page" this reading matter being chat of the players and of the house. Later on we are going to pick up some of the Majestic items, for they are crisply worked and we think that Mr. Orzeck will have little trouble filling his sheet. He has them coming and by keeping interest to the house he will keep his patronage.

Another from Pittsburgh.

The Gem is the latest Pittsburgh program. In places it suggests the make up of the Cameraphone bulletins, but it is not a copy. The first page is given to the program for the week with detailed stories inside and a back page of advertisements. There is no general reading matter, but there is a good display of cuts of scenes and players. Mutual service is used. It is a very creditable issue, but it should carry some general matter to gain the best circulation and get into the homes.

Getting Ambitious.

The Fichtenberg enterprises, in New Orleans, announces in its Spotlight the institution of a Photoplaywright's column and an Inquiry column. They hardly have the space for the intelligent handling of the former, but it sounds well and they have a regular playwriter in charge. It also announces that it will bar correspondence school advertisements from its columns, which is decidedly a move in the right direction.

A Parade Display.

J. L. Frazier, of the Lowell Theater, Lowell, Arizona, sends this picture of his parade float in the Lowell Fourth of July Celebration. The paper flowers of which he speaks may be had from several Chicago companies which sell outfits of flowers and garlands for this express purpose. It might be a good scheme to tie passes to some of the flowers thrown to the crowd and advertise that fact in advance. Mr. Frazier writes:

Welcome
Mother & Sons '76
Pecial Patriotic Fea

> Enclosed you will find a photograph of our float which took first prize in the Fourth of July parade. The competition was strong as both Bisbee and Lowell were represented and there were some very fine floats in line. Bisbee is ten minutes from Lowell by street car and is really one big mining camp. Business is good with all, town while we are unincorporated. Business is good with all.
>
> This house seats 376, running straight pictures with the finest projection in the state. I found it an excellent advertisement for the theater as since the Fourth I have noticed new patrons coming that had never been in the house before.
>
> In addition to what you see in the photo I had twenty dozen select white carnations, each one carrying a silk ribbon with Lowell Theater printed in gold letters; these my wife tossed out to the crowds in the course of the parade. It is needless to say it made a great hit. The flowers on the buggy are made of paper, white chrysanthemums with yellow centers. Mrs. Frazier dressed in old gold messaline silk, hat of gold cloth with large ostrich tip. It made a beautiful showing and a splendid advertisement.

Looking Rathbone Over.

Every little while J. C. Rathbone, of the Opera House, Exeter, N. H., sends in a bundle of his advertising matter. There was nearly a pound in the last lot and there is plenty of good material in it.

"Vitalized history," for example, is a pretty good line for any historical subject. It puts the picture in a new light and it does not exaggerate.

Murder will out in the long run and one program gives the cast of a cantata by local talent and Mr. Rathbone shows that he is an actor as well as a manager by holding up one of the star parts. Actor-managers are rare in the picture end, but Mr. Rathbone qualifies because he builds up on the cantata by going in a minstrel show, sitting in the circle in the first part and playing in the afterpiece. Evidently he shares our belief that it pays to be a part of the town you're in.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

On the Way.

LAST week the forms of the new Technique of the Photoplay were sent to the presses and by the time this appears in print it is probable that the signatures will be in the bands of the binder. With a brief delay for international copyright purposes, the book should be ready for distribution August fifteenth.

There are 184 pages, of which 176 are given to the text matter proper, the rest being assigned to the table of contents, etc. One novel feature is the showing in typewriter type of all examples. This not only marks the example, but shows precisely how it should be written. The scripts of "From Ignorance to Light," and Lawrence S. McCloskey's "Auntie's Affinity," and "Friend John," are given in full and a fourth script is developed in the course of one of the chapters. An entire chapter is devoted to the study of the "punch"; there is a dictionary of technical terms and a series of questions and answers for ready reference that puts the most common problems in definite form, instead of stating the fect and leaving the reader to make his own deductions.

The regular edition will be bound in blue cloth and will sell for two dollars a copy. A limited edition will be bound flexibly in blue leather for desk use and will be sold for three dollars.

An entirely different treatment will make this book as useful to those who already have the first edition as to those who are newly starting. It will appeal to beginner and practiced writer alike. We think that the study of the punch, alone, will be worth the price of the book to the regular writer, most of whom are too prone to mistake sensation for the real punch.

Mrs. Breuil Retires.

We believe that any and every writer who at any time has had dealings with the Vitagraph Company will regret the passing of Mrs. Beta Breuil, their photoplay editor for several years. Mrs. Brueil has been something more than the person who has passed on manuscripts. She has been quick to help those who seemed to deserve help, and sometimes those who did not in the long run prove deserving. She has been accessible, courteous and helpful and she has done much to draw the better writers to the company she has represented. Although she retired several weeks ago, she made no mention of the fact and that she was no longer at the Flatbush studios was developed by chance.

In a recent letter, in which he reveiwed his past year of writing, and distributed his various credits, Marc Edmund Jones ascribes to Mrs. Breuil his first glimpse into the higher criticisms and we believe that Mr. Jones is by no means alone in this regard. She was willing to take the time from her busy day to help anyone who gave promise, and while she leaves behind a successor trained in her ways and methods, we think it will be some time before her place is taken. She has not yet sought a connection with another company and will not until a vacation has been enjoyed. She has worked constantly for the past three years without cessation and is entitled to a little "loafing time" before she again gets into the traces.

Mrs. Catherine Carr, author of "Her Sweetest Memory," "The Unwritten Chapter," "Father and Son," and other Vitagraph hits, who has been coached by Mrs. Breuil to the same modes of thought and action, remains in the staff and will gain equal regard with her late chief in the affections of the photoplaywrights—but we are going to miss Mrs. Breuil. Miss Birch succeeds as editor.

Trick Work.

Here is a letter evidently inspired by the announcement of the new edition of Technique of the Photoplay:

> "Technique of the Photoplay" is, I think, ably handled, complete in details of all articles treated, but lacking some very essential articles that would tend to annoy the beginner—namely, fading, double exposure and double print. Now I am thoroughly aware that you advise the novice to "lay away" from such; but if said novice possesses the faintest knowledge of picture production, he will be conservative in the use of double exposure, etc. Nevertheless, the time will arrive when he can be materially benefited by the knowledge of such photography and the manner in which to place it in the script. This is not intended as a criticism, but a fore-runner to the question—"Will the new book contain articles on or examples of the above mentioned?"

In the new version the matter is more fully treated than in the old as are all other phases of the work, for that, but the advice is still given to be moderate indeed in the use of mechanical tricks since all of these involve much more labor than the outsider can realize.

Take a fade, for example. This is an effect most generally used in film when part of the story is related as a dream or as a story within a story, each scene fading into the next. In this the scenes of the dream or tale must be taken in the order of their showing since the end of one scene is turned back and run down through again for the opening of the next scene. This involves so much labor and expense that at least one company has discarded the straight fade and now fades to blackness and from blackness back to the new scene instead of fading one scene into the next. This saves time and enables the scenes to be made at the convenience of the director, but it does not give the same artistic effect and it adds about ten feet to every scene because instead of coming up over the end of the last scene, the new scene starts to appear after the old scene has faded.

Double exposure and double printing; the last seldom if ever used now, are matters best left to the studio script writer. It is not likely that the outside script containing more than a scene or two in double will be bought and the chance of a sale is so slight that it will not pay the beginner to experiment. Just as a matter of fact the author should not indicate the means by which an effect is to be produced. That should be left to the director.

Still Talking Credit.

In a recent interview in a theatrical paper Capt. Leslie T. Peacocke says that the name of the author on the poster would make money for the exhibitor. Mebbe so, and then, again, mebbe not. He says that if the name of the author were to be placed on the poster the author of the better sort would be induced to write.

We must confess that we cannot see it. The real author, the man who writes because that is his trade, generally gets past the point where he likes to see his name in print and he is not to be coaxed with the promise that he'll go on the one sheets. We've had our name on three sheets and kept on wearing the same sized hat. The only place where our name looks good to us is on a check when Arthur Hotaling does not go fast asleep and forget to send in slips and when Fred Mace remembers to wind up the alarm clock. We do not care about getting on the three sheets, the one sheets or the eight sheets. We are contented if some few directors know we can deliver the goods to them. That, and not popular applause, is what brings the money to the author in the film business and that is what we rest content with.

There may come a time when the script will be produced precisely as the author wrote it, and the author will be entitled to full credit, but until that time does come, we think that all this discussion of the use of the author's name is foolish. It is like the payment at the "usual rate." Sometimes the author will get the best of it and sometimes the company will have the advantage, but the average remains the same.

Do good work, make your name with the editors and producers and you'll not have to worry about public praise or censure.

Kitchell on Ruts.

William H. Kitchell, speaking of contract writers, says: "The contract man writes in a mechanical way and gets in a groove. The director puts it on in a mechanical way and gets in another grove and two grooves make a rut."

That is true where the contract man does not take pains or where he is called upon to write beyond his capacity, but one of the best and most scholarly writers we know is Capt. Kiener, who for more than two years has been a contract writer for the Kalem company. He writes one a week and he writes of all phases of life, but he does not work beyond his capacity, or up to it, and he does not become rutted.

The contract writer who tries to do one a day and who does it because some director must make the story and he knows that the director must take it, is merely the figure of the moment because he cannot last any more than his company can.

There is a tendency to drop the contract man in favor of the first run writer who sells when he does something that is up to his mark. It broadens the field and lets down the bars for the beginners of promise.

But two grooves do make a rut and the photoplay writer does not have to be under contract to get into a rut, or half a one.

Here's the Answer.

In a sense, this discovery of a Pennsylvania photoplaywright seems to comprehend the whole. He was given opportunity to study a produced script and in returning it he writes:

> I see now where I made my mistake. To write a successful play you must have natural events happen in an unusual way, yet everything must be true to life.

That's just about where the matter stands. Your story must be unusual and yet it must seem real. Present the everyday happenings of life in an unusual aspect and yet these unusual factors must be produced so naturally that they seem real. The whole art of plot writing is merely that paragraph elaborated.

Multiple Reel Plots.

Here is a paragraph from a letter. We think it echoes the ideas of many others:

> While on this subject, I am sure I will be voicing the desire of a great many readers of your department in asking that you give us your opinion at length on the multiple reel subjects. Can a subject of more than three reels carry a good strong plot successfully through to the end? I have seen a good many which seemed to be only a series of incidents loosely knit together without any definite idea of a plot.

What you see and what can be done are sometimes two very different things. You see a lot of three-reel subjects that are no more than a lot of scenes strung together. That does not mean that it is not possible to write a three-reel story that will have three full reels of plot. It means that some self-contented director has loafed on his job again. He makes some big battle stuff, runs a big explosion or something like that and puffs himself with pride anew.

That doesn't mean that all three-reel plots are one sensation and 2,900 feet of nothing. How about "The Three Musketeers? Could not that be done in three, or four, or five reels full of action? That's a book, of course, but a book is merely a story in words instead of action, and if Dumas could write a book, someone else can write a play and put as much in the play.

Most assuredly a play, an original play, can be written to hold the interest every inch of three reels, or four, or five, if only the writer takes the same pains with the play as an author does with his book, and in a short time it will be required that the three-reel play must contain as much of a story in proportion to its length as the novelette or the novel.

It is not what is or what has been, but what must be that counts, and the day is not far distant when one big effect will not be regarded as a sufficient excuse for several hundred feet of padded action. At present the manufacturers turn to the standard and copyrighted fiction for their good multiple reels, but the time is close at hand when there will come a demand for original stuff, and if there are writers ready to supply the demand—and there will be—the fate of the complacent director who writes his own scripts will be sealed. The trouble with the many multiple reels at present is that the man who makes them is so puffed up with his own conceit that he cannot see merit in the work of another and so his imagination runs round in circles, like a dog chasing its tail, and we get the same old stuff over and over again. After he gets fired off his job, the man who really can write will get a chance along with the man who is intelligent enough to be able to realize the work of another.

If we thought that the photoplay writing business would never be better than it is today, we would not waste so much time over it, but the man who is writing one-reel stories today is going to be the three-part writer of tomorrow and it is worth while helping him along.

Most assuredly there can and will be three and four and five part stories with plenty of plot, plenty of action and plenty of interest to every foot. There are a few right now. There would be more if the manufacturers of film did not place their directors on a pedestal and bow down and worship. There are plenty of good directors, but the braggart makes the biggest noise and still has the best position, though even now his throne is tottering and about to fall.

Some Suggestions and Others.

A Brooklyn correspondent writes in complaint and suggestion as follows:

> One thing that "peeves" me is the checked rejection slip—not the slip itself, but the use of it. The slips referred to are those which carry a list of reasons for rejection, one of which is checked off. Now, in nearly every case, the reason checked off is, "Unavailable for present use." Surely this, although true, does not apply strictly in every case. Often the real reason might be, "Similar theme done before," "Not our style," "Plot lacks strength," etc. I appreciate the fact that the editor is a busy man; but I fail to see why it takes any less time to check off the generally applicable reason, rather than the strictly applicable one. If rightly checked off, this kind of rejection slip is hailed by me with almost as much pleasure as a check. Being always willing to receive an editor's judgment, if he says my story is too conventional. or its plot lacks strength, I bolster it up accordingly. For one is not the best judge of one's work; criticism teaches more in a minute than can be learned in an hour otherwise.
>
> I have a method of my own as regards photoplay work, which I have not seen mentioned in your columns, and so pass along. When I first began to write for the motion pictures, I found the technique, of course, the hardest part. How to "get things over" puzzled me. So in addition to my "Idea Book," I started a "get over" book, which I still continue. Whenever I saw an idea, hard to handle, well gotten over on the screen without the aid of leader, or with very little leader, I noted it down. Thus, when I am stuck in the middle of a story, I am apt to find a description in my book of how Edison or Vitagraph got a similar idea over.
>
> I do not depend on photoplay work alone for my meal tickets, and therefore find it all the more fascinating. I would like here to acknowledge what an aid your department has been to me. Through a "tip" in it I sold my first story (to Kinemacolor) last October, a sale which greatly encouraged me. I have sold quite a few since then to various companies (Edison and Selig among them) but I still recall my pride in that Kinemacolor check.
>
> One thing has sort of made me smile. You, and other good authorities, advise the beginner to stick to drama, comedy being too hard. All my stories that have sold have been comedies, with the exception of one comedy drama. I have yet to sell a drama.

Our correspondent overlooks the fact that the real functions of an editor are to select scripts and get them into shape for production. It is no part of his employment to teach the art of photoplay, and for that matter it is rather a thankless task at best, as so many who receive the checked slip argue the question in one or more letters. The man who has played the game longer does not want the checked slip. He is content with the "not available" or even a script accompanied by no explanation whatever. The important point to him is that this particular company does not want the script in question.

A get-around-it book is useful, but it is better to get some other way of bridging a difficulty, giving your script a novelty that will help the sale.

And lastly, the correspondent should realize that if he can write comedies, he is the exception and not the rule, and should rejoice that he can write comedies. Few authors can at the start and some never catch the knack.

Try This.

Build a little gymnasium for your imagination and give it plenty of exercise. The real secret of success is an ability to originate plots and then give them proper development in the script. First you must have the plot, so study plots. Get your imagination busy with plots, and more plots and still other plots, but always plots.

You get on the street car to go to the office. Across the way is a man with one arm. How did he lose his arm? Don't ask him. Build plots about lost arms all the way down to the office.

At the office a beggar comes in. Work out a plot about the beggar. The stenographer breaks her typewriter. A repair man is sent for. He repairs the machine. Nothing startling in that? Possibly not. But suppose that the night before he has quarreled with the typewriter. He wants to ask to be forgiven, but does not know how. She pretends she doesn't know him when he comes into the office. On the machine he writes his apology instead of one of the usual test sentences. He asks her if the machine is all right. She reads his note and, pretending to try the machine for herself, writes a message of forgiveness. He suddenly seizes her in his arms and kisses her. The boss nearly faints and the bookkeeper calls a policeman and comes in to get the explanation to pass along to the officer. No plot there?

There is a plot in everything from a piece of blank paper to the cave-in of the Woolworth building. The plot is there. The only thing needed is the trained imagination that can see the plot and this can be developed by looking for a plot in everything. Build a little gymnasium for your imagination and give it plenty of exercise.

Has a Side Line.

One of the schools now has a side line in a book that "teaches" photoplay acting. The idea is that if you learn how to act you can make your plays more practical. The argument is attractive but fallacious. No knowledge of acting is required to write a play and a knowledge of acting will not help. On the other hand, it may hinder your development of the plot, because you perpetually wonder if this or that is practicable. The only knowledge of acting that can possibly help comes only from standing beside the director day after day. A book will hurt, not help, just as the person who studies the technique of form to the conclusion of the technique of construction, replaces soul with theory.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

W. B. H.—The form of letter advising a company that you withdraw your script has been printed several times. It is also given in the new "Technique of the Photoplay." Simply say in effect that you withdraw the script, and that you will submit it elsewhere, and shall hold them responsible if they make use of the script. Register the letter. Several of the lost scripts that turned up were lost again. We have no knowledge of the company or the editor at present. The company never released any films.

W. K.—The Vitagraph Company still have their goats, but they are not working the elephants at present.

B. M.—Guy Coombs was Kerchival West in "Shenandoah." He has been with Kalem for some time. Previous to that he was with Edison. King Baggot has not returned from England, but reports would indicate that he is not exactly "still" there.

RUBENA—The merciful fates be praised that you have found a new rave, but Walter Miller has been playing in Biograph pictures for some time. You're late with your discoveries. Fire scenes are mostly produced with smoke pots or smudges, but frequently the draperies are really set afire to give realism. A hose does the rest after the picture is made. There is no danger of a general conflagration.

W. M.—You do not stand much chance of getting a job as an actor. We've a lot here in New York and many in Los Angeles; more than are needed. Give up the idea.

LOIS—The boat house is at the left of the picture, yes? It is one of the most perfect reflections we have ever seen. Thanks.

W. M. Y.—Your story is returned as "having been done before" because you are being paid for original work. If some studio writer frankly uses old material, that's a different matter. They want the outside contribution, but if they cannot get the original ideas they will work over the second hand material themselves. No use paying you for a second hand idea when they can make it at less cost themselves, but they are willing to pay you for new thoughts, not only willing, but glad. See the difference?

NORMA—Wallace Reid is cast in "The Kiss." We have not the other cast recorded. We do not place that Broncho player. Foreign casts are not supplied to the American agents as a rule. Sorry we can do no better.

J. H. F.—The Kay-Bee Identifier says that it was Charles Dudley, and not Robert Chandler, who played Col. West in "An Indian Nemesis," and that Miss Sybil Bowman was the Indian girl in love with Lawson. Miss Mabel Normand slapped Charles Avery's face in "The Tell Tale Light," and Miss Alice Davenport put Tom through the third degree. Other replies later.

VARIOUS INQUIRERS—The Biograph Identifier contributes these belated replies: Miss Mildred Manning was the wife of Raffles in "A Chance Deception." Mr. Carroll played the title role in "The Masher Cop," the blase woman in "The Mothering Heart" was Miss Pierce, and Miss Viola Barry was the stenographer in "A Frightful Blunder."

A. M. L.—We cannot supply foreign casts. It was a real snake used. The other casts have not been supplied us. Sorry.

A. J. D.—Nestor's Fatty is Howard Davis. Miss Mona Darkfeather and Art Ortega had the leads in "The Spring in the Desert." The Imp and Rex casts are not on record and may not be obtained.

RUBENA—Don't get Slivers. Miss Barbara Tennant was Alice in "The Return of Crime." Hope you get the prize.

E. L.—Keystone advertises that it wants the synopsis only, but that the synopsis must have a really and truly, honest-to-goodness idea. We never heard that Mr. Anderson was in the army. You'll hear a lot of things that are closely akin to lies, if you listen to all the gossip of the fans. The paper is of proper size and weight, very good paper, indeed, in fact.

Technique of the Photoplay
First edition is completely
SOLD OUT
Kindly send no more orders or remittances for above.
Second edition in course of preparation. For publication date and price, see future notices.
CHALMERS PUBLISHING COMPANY
17 Madison Avenue, New York City.

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE. Each union is entitled to have its roster of officers meeting nights, etc., here once per year free of cost. Preserve this list as it will not be re-published. The mail address of the secretary should be included in each list, as well as the address of regular meeting place, if any.

Moving Picture and Projection Machine Operators' Union No. 171, Pittsburgh, Pa.

Ralph C. Freeman, President; John Richardson, 406 Smithfield Street, Cor. & Rec. Secretary; Fred Fulgara, Financial Secretary. Meetings first and third Sundays at 406 Smithfield Street.

From Chicago.

Mr. W. A. Rosenblum, Chicago, Ill., writes:

> I served a year's apprenticeship and passed the city examination, and am now on my first job, but I have struck a snag, on which I hope you will be able to give me assistance. I get a flash of fire when I strike the arc, or right soon thereafter, which burns and discolors my condensers so badly that I have to wipe them off before I can get a decent light. The flash or rush of flame is so strong that it often cracks the condenser and burns right into it. generally occurs when I strike the arc after changing carbons after running two or three hours, or longer, like on holidays or Sundays. I never experience this trouble during a first show. It will run along all right for three or four days, or perhaps a week, and then, bang! she goes. I pull 60 amperes through a Fort Wayne compensarc. My contacts are all clean and tight, and I recently put in new No. 6 wires from the compensarc to the lamp. I have used three kinds of carbons, but it acts the same on all. I do not know where the thing would stop if I did not pull the switch.

Well, friend Rosenblum, I guess you have sprung a new one. If the thing is as you describe it, the only answer I can see is that for some reason or other you occasionally get a very heavy momentary increase in voltage. But if that is true your incadescent lamps ought to flare up also. The condition, as described, is decidedly peculiar, and altogether out of the ordinary. If any reader of the department has had a similar experience, or feels he can offer any advice of value on the subject let him stand forth and be heard. This is one of those cases that are sometimes impossible to diagnose and remedy at long distance. If I were right on the spot I might get to the bottom of the trouble without delay. In a city like Chicago, where there are such concerns as the Enterprise Optical Mfg. Co., and the Kleine Optical Co., it would be better to call in one of their men rather than let the trouble continue.

A Foolish Policy.

Georgia writes, asking, for very obvious reasons, that his name and the name of the town be omitted:

> For the first time I apply to the Department for an opinion. We formed a local of the I. A. T. S. E., here recently. After I had signed the application for the charter my boss came up and told me I would either have to give up my job or have my name taken off the application blank. I told him to get another operator as soon as he could, for I intended to stick to the Union, although I did lose my job. I would like to know your opinion on the matter. Do you think I did the right thing?

I think that that manager did a very foolish thing. Supposing, he had joined the Exhibitors' League, and you had gone to him and said: "unless you take your name off the application for the exhibitors league membership I will quit." He would have put you down as a very foolish man, would he not? He would very probably have asked you what business it was of yours what he joined, or what he did not join. Well, it is just as much your business what he joins as it is his business what you join. It is really too bad that managers will take such an unreasonable stand as this, and try to dictate what a man shall and shall not belong to. In my opinion you did the only thing a man could do and retain your self respect.

Announcement Slide Scheme.

Mr. Thomas Berta, Rock Springs, Wyoming, enclosing $2.50 for a Hand Book, contributes the following:

> I have been operating a moving picture machine for the past five years for myself, that is, having an interest in the theater. I worked until just recently and now, having sold out, will take a vacation. Projection here is good, two shows using Power's Six machines and G. E. Rectifier. The projection department has been by only instructor, and I owe a whole lot to it. I have a new announcement slide scheme which I will submit. Have your local printer set up whatever you want on the slide. Then have him ink the type and run a good, smooth, clean, rubber roller over the type. It will take an imprint of the type and when the roller is run over a slide cover glass the impression will be transformed to the glass, now bind up the slide, with a piece of colored gelatine inside, and you will have a very neat article. Stiff ink should be used. My local printer charges 25 cents per slide. Of course, I furnish the glass and bind them up.

Your scheme is excellent Brother Berta, but you would get very much better results by taking an impression on the gelatine directly from the type, an easy thing to do after the printer gets the hang of it, if you could have the type locked up in a press and the gelatine printed on in the regular way. The effect would be perfect, but that makes a lot of work. For permanent announcement slides, however, the result is not to be equalled, except by photography, the only difficulty being that such slides cannot be left in the heat of the arc very long or the gelatine will melt.

Day and Night Screen.

Mr. L. A. Thompson, known to fame as the inventor of the Scenic Railway, has entered the projection field by way of the screen door. Mr. Thompson has bought the American rights to a screen which has, according to all reports, produced most excellent results in Europe. It comes highly recommended by the Gaumont people, who are using it for the American demonstration of their color pictures. Mr. A. M. Baber, whom Mr. Thomposon has placed in charge of the proposition as manager, invited the editor out to Newark some weeks ago to witness a demonstration, but, due, apparently, to the fact that the screen was not properly installed, the demonstration was not altogether satisfactory; also the screen at Newark was for daylight projection only. I saw enough, however, to arouse my interest, and I told Mr. Baber that as soon as he secured a new screen and it was installed, I would be glad to view its performance. I also called on Mr. Thompson and informed him that Mr. Baber must be placed in position to make a proper demonstration of the screen, unless he wanted to give the whole proposition a black eye right at the beginning. Something like a month afterwards, Mr. Baber informed me that Mr. Thompson had secured a new screen, of the type designed for both daylight and night projection, and that it was installed in Steeple Chase Park, Rockaway Beach. I journeyed to Rockaway and, as there was no show that day the operator was absent; but I found the house electrician making strenuous efforts to get a light with the projection lamp, without results. Before a light was secured it was necessary to take the inductor apart, tighten its contacts, repair its switches, and to mighty near rebuild the lamp as well. It was in a horrible condition. How on earth a man can call himself an operator, or even a good imitation of one, and allow his appliances to get into such a disgraceful condition is utterly beyond my comprehension. The lamp evidently had never known a touch of graphite. It was dry as the proverbial bone, loose in its base and about every where else it could be loose, except the up and down adjustment, which was so tight that the lamp could not be moved that way at all. Besides this all the carbon clamps were very dirty, the lugs were in bad condition and one of the wires almost burned off inside the lug, yet, somehow or other that "operator" had been putting on a show, though I think it must have been in the nature of a "holy show." Well, after almost two and a half hours work we got the lamp and inductor into shape and projected a reel of film. It was dark by that time, so I had no opportunity of viewing the performance of the screen by daylight. With a Power's inductor at its lowest notch, the 16½ foot picture was very good indeed. The whites showed up pure white, and the detail was remarkable. I do not think there is any question as to the value of this screen. Mr. Baber informs me that its surface will be absolutely warranted against any change of any kind for five years. There is no more out of focus effect, either when close to the screen or at an angle, than there is with the ordinary cloth screen. The screen was shown and demonstrated at the New York exposition.

For purely daylight projection a special type of screen is used, and the audience must sit approximately in front of the screen, but one peculiarity is that the further you get away from the screen, within reason, the brighter the picture looks. In this particular it resembles the mirror screen. With the daylight screen the moment you get a little to one side or view the projection at an angle the picture fades away and can scarcely be seen. This particular type of screen, however, is only designed to be used in out-door daylight projection, or for projection in a very light hall. The type of screen viewed in Rockaway is designed for use inside of an ordinary theater either by day or night, and while I cannot as yet vouch for the daylight end of it, the effect at night was altogether good.

Electric Light Plants.

With all due respect to the various companies putting out theater electric light outfits, or, rather, outfits for generating electric current, and freely admitting that some of these machines are good, and, in the hands of the right man, produce excellent results, still, I believe there is a lot of room for improvement along these lines, and that there is plenty of room for companies to do a little more specializing on theater light plants. In glancing over foreign publications I find a number of outfits which, it seems to me, would be calculated to produce far better results in the hands of experienced men than our own home-made product would produce.

A great many of these foreign outfits have an engine either identical with or very similar to the automobile engine, and it seems to me that this is proceeding along the right lines. The modern automobile engine is not only thoroughly reliable and dependable, but it is as near fool proof as it is possible to make such a machine, and the power, even of the smaller makes, is ample. I have before me the cut of a theater electric light outfit made in London. It consists of a substantial looking generator and an engine having four cylinders, rated at 70 brake horse power—an automobile engine, or at least that is what it looks like. The price is not given but, assuming it to be a good engine, I will bet dollars to hard boiled eggs that that outfit will deliver the goods and give satisfaction, even in the hands of a novice. It is, of course, true that such an outfit would cost considerably more money than those now sold in this country; or at least I suppose it would. But, even so, it is worth the price. So far as I know, there is not an outfit of this kind in America, though we have available any number of excellent engines of the automobile or gasoline launch type, and, generators of every kind and description.

Suppose it does cost more money. The moving picture exhibiting business is now a known quantity. Theaters by the hundreds are being erected, at a cost of many thousands of dollars each, and if a generating outfit is installed it will pay for itself, even though it cost $1,000.00, in the course of time. But, in order to give the desired result it must be a high-class, thoroughly reliable outfit, and in order to obtain such an outfit what difference does $200.00 or $300.00, or for that matter even $500.00, make after all? Of course, in the small store room show the manager does not like to lay out a large sum of money if he can get something cheaper, but he should always remember the fact that the cheap thing is not always the cheapest in the end.

Now, please thoroughly understand that I am in no sense "knocking" the present outfits. What I am trying to do is to call the attention of their manufacturers to the fact that it would be well for them to put out a higher priced, higher type of outfit, with a generator directly connected to an engine of the launch or automobile type.

An Enthusiastic Brother.

Brother B. E. Icanberry, secretary I. A. T. S. E. local union 169, Oakland, California, encloses check for $3.00 for a year's subscription to the Moving Picture World for local 169, and says:

> We note in the June 14th issue, where you gave the Toronto, Ontario, union a boost, and the U. S. unions a little rebuke. Now we were pleased to see the boost for Toronto, but you must take into consideration the fact that some unions, both in the U. S. and Canada, have only one meeting a month, and have not had the opportunity of officially availing themselves of your offer in the May 3rd issue. The committee of our local held the first school session last week. It was well attended by the brother members who are enthusiastic over the lessons and the work before them. The committee is fully prepared to handle your questions. We find your hand book of untold value, because it is so clear and concise.

While Oakland's "once a month" excuse is accepted, because they acted on the matter and informed me of the fact some time ago, that excuse does not hold good any longer. There are a great many unions, particularly in the large cities, who can take no credit to themselves for having failed to promptly co-operate in this matter.

And now let me say to our readers that the first questions will be for the most part concerning dynamos and electrical matters, and will doubtless prove to be somewhat dry and uninteresting; but they are, nevertheless, of much importance because more and more theaters are putting in motor-generator sets, and operators are called upon to handle them, therefore the operator should have some knowledge of the fundamental principles involved in current generation. I have no doubt but that any enterprising operator, who really gets down and grubs, can dig up the answers to these questions. The power house electrician or engineer will no doubt be glad to help you and your public library offers facilities which should not be overlooked. As we progress, however, the questions will become more intimately connected with your every day work, and will therefore be of more absorbing interest. But, after all, the thing that is going to be of greatest value will be the discussion on the various points which will naturally occur if the individual answers be posted, as suggested, creating much interest and tending to fix the answers in one's mind for good and all. I want to say right now that the answers I shall give *will be correct*, because I shall, after formulating them, have them reviewed by some of the best electricians and authorities in the country, therefore, if the answer does not agree with your ideas, do not swell up and say I am wrong, because I am going to take particular pains not to be wrong—you can gamble your suspender buttons on that. This must be qualified, however, since some questions, such as those involving care of commutators, for instance, are open to debate as to what really is best. In such things as this I can only set forth what, all things considered, seems to be best.

Regulations Criticized.

Mr. John A. Mills, of Shriner, Texas, writes:

> I notice, in June 21st issue, the British Columbia regulations for operating moving picture machines. I think you named it right (a big joke). I am glad indeed that I am not a victim of that set of laws—in other words an operator in that section of the country. In section 21 see the dimensions of the door set forth. Did those wonderful law makers expect exhibitors were going to use a cigar box with the bottom knocked out for an operating room? Section 9 states that rheostats must be located outside the operating room, in which case the operator would have to stop his machine and go outside the room to adjust his rheostat, if there be trouble with the current, but best of all the operator is not allowed to have even a book of instructions inside the operating room. I wonder if they will search him every time he goes to work to see if he has one concealed in his pocket. If it wasn't for being greedy I would like to see the whole Moving Picture World devoted to the Projection Department. Before closing let me say that I would like to be the "good husky operator" you speak of, in commenting on the B. C. Canada, for I know that the Irish that is in me could and would do the nose rubbing all right.

All this requires little comment except where Brother Mills says: "he would have to go outside the operating room." By this he probably means that if he were using an adjustable rheostat and wanted to change the current flow in case of a drop or change in voltage, or a change from very light to very dense film or vice versa, he could not do it with his rheostat located outside the room.

Motor-Generator Sets.

Mr. J. H. Hallberg, New York City, sets forth certain things concerning motor-generator set. I can back Mr. Hallberg up to the extent of saying that his a. c. to d. c. economizer (in effect a motor-generator set, with a generator of peculiar type which delivers current to the arc at arc voltage, without any resistance in series therewith), is a practical machine which has given excellent results. I have had no bad reports concerning the same, and, on the other hand, have had a considerable number of good ones. Mr. Hallberg writes as follows:

> I am much interested in the letter from Mr. Potter, Vancouver, B. C., page 1356, June 23rd issue, concerning the Mercury Arc Rectifiers, rotary converters and motor-generator sets used in Vancouver, B. C. This communication sets forth the fact that there are about 20 M. P. theaters in Vancouver, about 95% of which use motor-generator sets, there being no d. c. service. The specification for the motor-generator sets are particularly interesting in that the d. c. dynamo output is given as 40 amperes, requiring an 8 h. p. motor to drive, about the smallest size motor which can be used for such a generator. Of this 8 h. p. intake, with an arc requiring at a maximum 60 volts at 40 amperes, which would be the maximum output of the generator there is only about 3¼ h. p. used for light production showing a waste or loss in transformation from a. c. to d. c. of 4¾ h. p. which gives an efficiency around 40%.
>
> I have for years offered for sale my a. c. to d. c. economizer which has a much higher operating efficiency than the motor-generator set mentioned by Mr. Potter. In fact, I may say that I will *guarantee* to produce as good, or better a light than that produced by the motor-generator sets used in Vancouver, with less than 5 h. p. intake from the line. As a matter of fact, my a. c. to d. c. is adjustable to deliver up to 60 amperes continuously with about 5 h. p. taken from the line. If we should reduce these figures to actual killowatt consumption the guaranteed saving of my a. c. to d. c. economizer, as against the motor-generator set used in Vancouver, would be 2¼ k. w. per hour, or on six hours operation per day there would be a saving of 13½ k. w. per day, or 4,050 k. w. per year of 300 days. Should the Vancouver current be ten cents per k. w. this would amount to $405.00 per year for operating six hours per day, 300 days per year, which would just about pay for the delivery including the duty in Canada of one of my 60 ampere economizer sets. Of course, if the current costs only 5 cents per k. w. then the saving would be only about $200.00, or if there be ten of these generator sets in operation in Vancouver, figuring on the above basis, Vancouver exhibitors would save $4,000.00 per annum and could well afford to discard the motor generator sets they now have, which give only 40 amperes at the arc and save enough money to pay for the new machine at the end of the year, selling the present ones for whatever they can get, and the selling price would represent the additional profit for the first year. After that the saving would be about $400.00 per year for each theater, provided they pay ten cents for current and operate six hours per day. However, in this connection, you should not lose sight of the fact that my equipment would give 25 to 30% more light, because it is normally made to operate at 60 amperes and, at a pinch, can be adjusted up to 70 amperes for short periods of time. I am led to give the above comparative figures because they are so remarkable that it is difficult to understand why exhibitors will invest in low efficiency machines, when those of high efficiency are available. I am sure that your readers will be interested in learning the above facts and, after all, efficiency in operation is what saves money and gives the results.

In addition to the comment already made I will say that the efficiency Mr. Hallberg claims is largely due to the fact that no resistance is required in series with the arc, therefore, omitting the unavoidable waste in every motor and generator there is no waste at all. Whereas the type of generator used in Vancouver is, presumably, one requiring resistance in series with the arc. If this is a fact then the Vancouver motor-generators not only have the loss inherent in every motor and every generator, which may be large or small according to the type of machine which in any event would hardly be less than 33⅓ percent, but they will also have the additional loss caused by the resistance necessary in series with the arc. So far as neighbor Hallberg's comparative figures are concerned, they are his figures and it is up to him to back them up. I could not vouch for their correctness. The Department extends to other manufacturers of motor-generator outfits the same privilege accorded Mr. Hallberg, with the stipulation, however, that claims which are extravagant on their face, and which we have reason to believe are not true, will not be allowed. I have allowed Mr. Hallberg some latitude in this direction, because I personally know that his outfit is delivering the goods in a number of cases, and, while his claim as to efficiency may (or may not), be somewhat more rosy than the facts warrant, still I think there is at least good foundation, in fact, for his figures.

Power's Mechanical Speed Controller for Motor-Drive.

The Nicholas Power Company has placed on the market an excellent device for speed regulation of motor-driven machines, the same being available for either Six or Six-A machines. The peculiar advantage of this device lies in the fact that: (a) the motor itself runs at constant speed, regardless of the crank speed of the mechanism or, in fact, whether or not the machine is running at all. The speed controlling lever 903, plate 1, has nineteen notches, thus giving a possible variation of nineteen different speeds. The change from one speed to the next is made merely by moving lever 903, plate 1. Plate 1 shows the device from the right hand, or operating side; while plate 2 shows it from the opposite, or left hand side. In plate 1, 917 is the motor, which may be either a. c., or d. c. 911 shows a flat friction wheel or disc, the center of which is turned out or indented. Friction wheel 922, plate 1, is carried in a frame, and is on the same spindle with belt pulley 909, plate 2; so that belt wheel 909 makes one revolution every time friction wheel 922 revolves. Arrow 923, plate 1, indicates the central leather filling of friction wheel 922, and it is the edge of this leather bearing upon friction disc 911, plate 1, which causes friction wheel 922 and belt pulley 909 to revolve. Of course, friction wheel 922 must bear against friction wheel 911 with considerable pressure, and this pressure is supplied by spring 916, plate 1, and a similar spring on the opposite side, shown in plate 2. Now it will readily be seen that when friction wheel 922 is in central position, it is over the indent in friction disc 911; therefore, although the latter be running at full speed, no friction is applied, and belt pulley 909, plate 2, is not revolved, therefore the mechanism stands still. But, if lever 903 be moved, carrying friction wheel 922 to the right, it passes out of the indent in friction wheel 911 and engages the surface of the wheel and, of course, the further it is moved to the right by lever 903, the greater will be its speed, and therefore the greater the speed of mechanism. Briefly, that is the operation of the device.

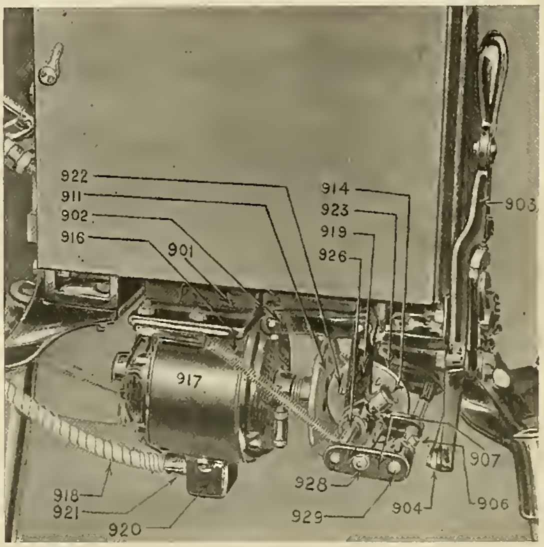

Plate 1.

In the later Power's Six-A machines, the frame casting contains holes, so that the motor and speed controller may be ordered and attached by the operator himself. In order to do this, casting 901 is first attached to the frame by four quarter inch machine screws. The motor itself is then attached to casting 901 by bolts as shown, and the lever and quadrant is fastened to the machine frame by removing the two bolts which hold the upper half of the front-leg casting to the main frame, and clamping the quadrant arm under them.

The limit of speed may be changed by moving collar 906, plate 1, ahead or back on its shaft. The numbers used on plates 1 and 2 are the stock numbers employed by the Nicholas Power Company, and they may be used in ordering parts.

Should the armature of the motor burn out, or should it become necessary, for any other reason, to remove the same, it can be done as follows: Release spring 916, plate 1, and its mate on the opposite side, after which take the motor loose from its foundation. Loosen the two set screws in the hub of motor disc-wheel, 911, plate 1, backing them out considerably as they are countersunk into the shaft, and pull the disc wheel from the shaft, tapping lightly if necessary, to start it. Next remove the three screws holding the cast iron covering on the right hand end of the motor—the end next the disc wheel. Next loosen the screw behind the lower end of the left hand oil cup, and open the two little cast iron doors in the housing, and, lifting the springs off the brushes, remove them. You may now pull the armature out, being very careful not to strike it against anything so as to injure the insulation. Always stand an armature up on its end. Never lay it down flat, except on a soft pad. Should the right hand bearing of the motor become worn, remove the motor disc-wheel, as before directed, and the end covering of the motor which carries the bearing. Next screw out the oil cup in the hub of the casing and loosen the two set screws in the casing hub, after which the bearing may be driven out, using a hard wood or a soft metal punch, and a new one inserted. Should it be necessary to renew the left hand bearing, first remove the armature, as before directed, and then, having loosened the set screws in the hub of the left hand casing and taken out the oil cup, drive out the bearing by using a long hard wood punch. It is possible to take the armature out at the left hand end of the motor, but it is not advisable, since this disturbs the brushes and brush holders, all of which must be removed.

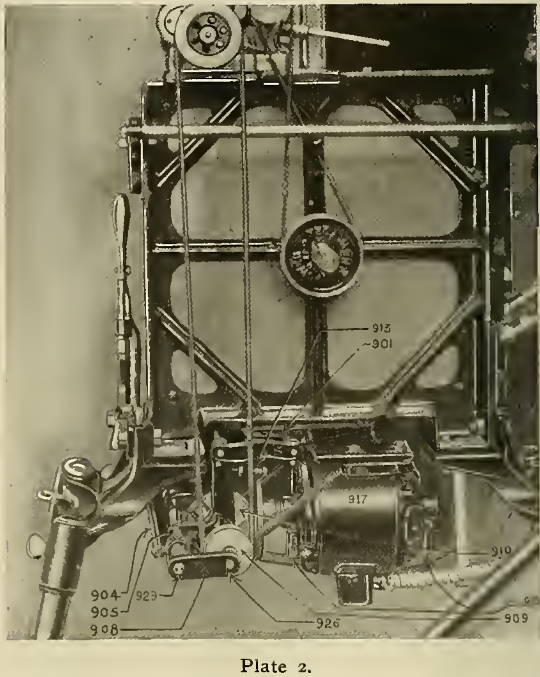

Plate 2.

The friction disc, which is composed of side 922, plate 1, center friction leather 923, plate 1, and side 910, plate 2, may be removed as follows: Loosen the set screw in the top of casting 907, plate 1, and pull the casting off. Next loosen the set screw holding casting 908, plate 2, and pull the casting off. Loosen the set screw in the hub of belt wheel 909, plate 2, and in the hub of the friction disc wheel. Shaft 926, plates 1 and 2, may then be pulled out, which will release the friction disc-wheel. A new friction leather may then, if desired, be substituted for the old one, by taking the wheel apart, after which the same may be trued up by putting back into place and starting the motor running, setting the disc wheel clear out so that it will run on top speed. Get a narrow thin board about a foot long, and on its surface tack some of No. 2 sand paper. Place one end of the board against one of the castings of the machine, so as to secure a leverage and hold the sandpaper against the wheel until the disc is ground down true.

The motor brushes may be renewed by loosening the screw behind the end of the left hand oil-cup, which releases the two doors in the cast iron casing, or housing. Lift the spring holding the brush in place, pull the old brush out and put in a new one. There is no adjustment to the brushes. Should one of the springs become weak, do not try to adjust it. Get a new one. Should the motor commutator become roughened or blackened so that it sparks, set the motor running, with friction disc-wheel in center position so that the motor has no load, and hold No. 00 sandpaper lightly against the commutator until it is polished, after which lightly moisten a clean cloth with thin oil (being careful not to get too much oil) and apply to the commutator for a few seconds. Let me caution you, however, to use the thin oil and not too much of it. In using sandpaper on the commutator it is recommended that the sandpaper be first moistened with thin oil.

From New Zealand.

Mr. Alex Stagpoole, Victoria, Australia, orders a Hand Book sent to William Burton, New Zealand, and says:

> Everyone out here thinks it the most wonderful book of its kind they have ever seen and that is exactly my opinion too.

For which kind words of praise please accept the thanks of the writer. The book has been forwarded.

Comments on the Films

Licensed

"ZEB. ZACK AND THE ZULUS" (Lubin), July 24.—The marvelously picturesque quality of the scenes and all that can be included under staging give this offering high merit. It is played wholly by darkies. That picture of the impi of Zulus running over the hill in chase of the two darkey missionaries who have seen the big cooking pots and the black cannibal chef would make a great drawing, and many of the other scenes are as good, pictorially. The story is good, too, but using the rag-time dance to get the chief and all the rest of the Zulus "doing it," so that the missionaries could finally escape seems not so good to us as other clever situations in the story, the one made by the big plug of chewing tobacco, for instance. The script, by E. W. Sargent, was produced by Arthur Hotaling. The audience liked the offering, which is very finely photographed.

"THE BROWNS STUDY ASTROLOGY" (Essanay), July 24.—There is no great amount of true entertainment in this offering; it is too slow and too full of repetition. One can hardly take the situation, as shown, seriously enough to see the fun in it.

"BUILDING THE CHATTANOOGA DAM" (Essanay), July 24.—On the same reel is this picture of big work going on. It is an offering that will excite comment and enthusiasm; in fact, there is a good thrill in it. The photography is clear.

"TWO ARTISTS AND ONE SUIT OF CLOTHES" (Selig), July 24.—There is not much "stalling" in this farce comedy, but the action seems a bit unnatural and stagey, which hampers the funmaking of its situations. It brought out no laughter in the audience with whom we saw it. There is also little that is really new, except in the arrangement of its plot. The script is by Malcolm Douglas and was produced by Charles France. Palmer Bowman and Maxwell Sargent play the two artists. Harriet Notter plays the sweetheart of the first artist, with Lillian Leighton as her mother. John Lancaster plays a Jewish pawnbroker. The photography is fair.

"PATHE'S WEEKLY NO. 35," July 24.—A good number; it hardly needs description, for it is always popular and is even better this week than usual.

"OPPORTUNITY AND A MILLION ACRES" (Patheplay), July 24.—Harney County, Oregon, seems, from the picture, to have been a desert into which a great volume of water has been turned. The picture is clearly enough photographed and its subject is very well worth seeing. Some big herds of cattle and some fine looking pigs are exhibited.

"THE ISLAND OF TONGA" (Patheplay), July 24.—The photography of this interesting island in the Southern Pacific is clear enough to let us see pretty well what it is like; but the subjects were not chosen with a view of making us intimately acquainted with the place. Dock scenes are always shown and so, it seems, is the inevitable race in the island canoes.

"COFFEE INDUSTRY OF JAMAICA" (Lubin), July 24.—A very instructive offering that should be welcome to all, on account of its subject. It is thorough in its picturing of the plant, the picking, the treatment, etc., of coffee. The photography is commendable.

"THE MIRROR" (Biograph), July 24.—A perfectly planned melodrama that is hardly very new, yet that decidedly "got hold" of several in the audience—it made 'em holler. One will find in it the Biograph earnestness; there is, for instance, a good stiff scrap at the end that seems quite like the real thing. It uses the situation of the girl alone in the house trying to save some money from a gang of tramps. Her lover is the telegraph operator at the little railroad station, and she flashes a message across the fields in the Morse code to him with a mirror. He brings railroaders to the rescue and we have the scrap. It is told very clearly and smoothly so that it "gets over" and makes the audience sit up to follow it, in many cases breathlessly. Claire McDowell plays the girl; Henry Walthall, the operator; Lionel Barrymore, the girl's father, and Harry Cary, the first tramp. The photography is serviceable.

"AN OLD MAN'S LOVE STORY" (Vitagraph), July 24.—There have been greater pictures with more significant stories, but we doubt whether there have been many better or more pleasing in this showing of natural, human things. The story is by W. A. Tremayne and has been skillfully planned to go upon the screen. The picture's real quality comes from the way the script has been handled by producer, stage manager and artists. The unconstrained naturalness of its characters is its best charm, but not its only high quality by any means; for camera man and nearly everyone else concerned have worked together to an end that is truly worth while. The second best quality that we notice is the economy of its action, the things that it didn't show delight us greatly; we are bothered with nothing our eyes would picture for ourselves and miss no link that our imagination needs.

Florence Radinoff and James Lackeye play the parents of a daughter, Norma Talmadge, whom they want to marry a rich old man, Van Dyke Brooke. To show how vividly the players have imagined the situation, we pick out one of many good incidents. The father is about to offer the rich, prospective son-in-law, Van Dyke Brooke, a cigar, and we can tell by the way he handles them that he has provided himself with real good ones for the occasion. James Lackeye does the picture's best work, but Florence Radinoff is very close to him in truth, and Norma Talmadge is charming in her interpretation of the situation's emotional content. Frank O'Neil, as the young man, is fine, except in his entrance into the room after he has been adopted by the old man, who plays his role with quiet dignity. There is much credit due the producer, Van Dyke Brooke, for his direction of the players, which is perfect. A desirable release.

"JAPANESE DANCES" (Melies), July 24.—We are at a loss just how to recommend these dances, taken in Java and by native professional dancers. It is fairly clear in photography and will be highly educational to many. Yet many of the dances are hard to interpret, and the early parts of the exhibition seem a bit tiresome. Closing the film, we have the "Dance of the Horses," which, with "The Monkey Dance," is most amusing to civilized eyes. The last dance is grotesque and made the audience howl with laughter. There was emphatic applause.

"A KNIFE OF FIRE" (Edison), July 23.—The acetylene gas flame in its wonderful applications is shown by the clear photographs of this picture. For instance, we see it cutting its way through a big piece of armor plate. The people seem very glad of these instructive pictures.

"AT MIDNIGHT" (Edison), July 23.—A farce comedy that comes after a noise in the house. Auntie (Alice Washburn) thinks it is burglars. It was a mousetrap that, in springing, stumbled. Edward Boulden, the family's hopeful but careless son, had come home late, rather drunk, and placed it where it was likely to fall. Aunty's cries waken the whole family (William Wadsworth and Mrs. C. J. Williams with the children) and there's a comical burglar hunt in which Edward O'Connor, the cop on the beat, assists. The picture doesn't reach any grand height of fun; but made good laughter and seemed to please the audience very well indeed. It is excellently photographed and commendably handled in all ways. The script is by Mark Swan.

"AN ERROR IN KIDNAPPING" (Vitagraph), July 23.—Hughie Mack, as an unwilling father and in a banker's beard, has refused Wallie Van the hand of his daughter (Edith Nash), and the youngsters have agreed to have Wallie's friends steal her. Edith's sister, Alice, is away at college; but comes home at the inopportune time and is mistaken by these friends for her sister whom Wallie wants stolen. There is trouble and it all ends in the police station; but it has been handled very cleverly by both author, Theodore Weeks, and producer, Frederick Thomson, and is amusing all through, while at its best, it is laughter compelling, making a very good picture, the best comedy to-day, and a desirable offering.

"THE UNSEEN DEFENSE" (Selig), July 23.—In this picture, written by Alfred Corey, and produced by Fred Huntley, a lonely Union soldier stands at his post singing, to encourage himself, the old hymn, "Cover My Defenseless Head with the Shadow of Thy Wing." A squad of Confederates has been crawling up to the outpost and intend "getting" the sentry; but they hear the song and, though aiming, withdraw their guns and leave him singing. This incident has been made effective by exciting our sympathy for the soldier (Hobart Bosworth) through the simplest means—we have been made acquainted with his folks at home and have been told something of his love story. Stories of this kind affect many people deeply and this offering will doubtless be popular. It should be effective with the help of music. The photography is rather dull.

"THE TENDERFOOT'S LUCK" (Kalem), July 23.—A light-hearted comedy and romance that both interests and amuses. The Western rough-necks, among them John Brennan, have fun with Marshal Neilan, the tenderfoot, and "plant" a gilt-paint mine for him. The rough-necks love Ruth Roland, who sees Marshal, laughs at his outfit and at his find, and then falls in love with him. She helps him locate a real mine. It makes a good, light offering; the photography is only fair, a slight picture that will be liked.

"HISTORIC SAVANNAH, GEORGIA" (Kalem), July 23.—On the same reel is this interesting bit, in which one item is a view of the "Hermitage," since 1819 the fine, old family home of the McAlpins. It is an excellent specimen of the dignified homestead of the South and well worth seeing. A view of St. John's Church, of Savannah, where President Wilson was married, is included, with other scenes taken in the city. The photography is acceptable.

"A FALSE ACCUSATION" (Patheplay), July 23.—The story, set in a big contractor's camp, is good and is effectively told. A jealous drunkard makes trouble in the camp and is fired, vowing vengeance. The foreman's baby, "a live dollie," is stolen by a little Indian boy and carried off into the woods. The drunkard is suspected and nearly hanged. The horror of a big snake is cleverly woven into the action. The photography is rather dull, but is clear enough to keep the story going. The players add not a little to the humanity of the picture by natural acting. A very fair offering.

"THE DANCE AT EAGLE PASS" (Essanay), July 23.—It is, seemingly, a long time before this story gets down to business and before the villain gets marked definitely off from the hero. At its best, the villain is too simple to seem really dangerous and so the plot is not truly effective or dramatic. It is naturally acted and the photography is very clear.

"HOME, SWEET HOME" (Lubin), July 23.—A two-reel special picture of sentiment and dealing with the affection of two people for the old home and home surroundings, things they have grown old with. The married son and his wife try to make things more comfortable for them but succeed only in making them homesick for the old house, furniture and the old horse. Mrs. George B. Walters plays the old lady, and her work really makes the picture, although she is very well supported. The same sentiment (sweet, natural, human and true as it is), given through the two reels that are not very dramatic and never raise suspense very high, is or becomes a bit tiresome—the picture seems to us a long two reels. Yet every one of the players is distinctly good company at all times. Bartley McCullum plays opposite to Mrs. Walters, and Harry Myers plays their son, with Ethel Clayton as the wife. The photography and sets are excellent. Edwin Barbour is the author; Barry O'Neil, the producer.

"THE EXILE" (Lubin), July 25.—A story that has been told and retold; but we hardly dare say that its whole charm comes from the players, sets and photography, for the audience seemed to watch it with interest. The rich girl in the East is pretty, she is taken by Isabelle Lamon; the Western girl, Jennie Nelson, has personality and is most pleasing in this role. Harry Myers plays the man who goes to the West to make a fortune and so win the rich girl. John Ince plays the rich man that she marries after the report comes that Harry is dead. The picture has its good, melodramatic moments and its obviously improbable things.

"VIPERS AT HOME" (Patheplay), July 25.—Perhaps this is the most sensational picture of to-day; it is full of crawls, both real and imaginary. It is also instructive and may be very useful to many. We learn that any snake that gives birth to live young is a viper and that there are many kinds of them. The famous and very terrible "bushmaster," of South America is shown, and other less deadly kinds. We are shown them, caught and squirming, and shown how to tend a snake bite. The photography is perfect. No one will count this a slow film.

"A TRIP TO THE GROTTOES OF BAUME" (Patheplay), July 25.—On the same reel with the foregoing is this travel film. It is hand-colored and, though the definition is only fair, it has much picturesqueness and beauty. The value of an offering such as this, to those who cannot travel is very high and we know that there are many who are most thankful for them.

"THE ACID TEST" (Selig), July 25.—The story of this picture, by W. A. Corey, we find interesting; there is a new situation in it that is made very effective on the screen by the clearness with which sympathetic ink develops. As shown, the story is full of quite impossible inconsistencies and they make the offering weak. It is not very strong in its acting. The photography is clear.

"THE TABLES TURNED" (Vitagraph), July 25.—A little study of human life, not great, but acceptable and interesting. Kate Price is that kind of invalid who, when no one is looking, will slip down to the pantry. She has the tantrums and is making life a burden for her sister, Mrs. B. F. Clinton, and her two nieces, Dorothy Kelly and Norman Talmadge. The picture shows us how she behaved and then how she is cured. It is amusing and seemed to please. Winifred Dutcher wrote the script which Charles Kent produced. It is clearly photographed.

"HONOR THY FATHER AND THY MOTHER" (Cines), July 25.—This two-part special has been reviewed at length in a former issue, see page 309, July 19, 1913..

"THE MEADOW LARK" (Edison), July 25.—We find this picture only fairly entertaining. The best scenes are very good, but most of it is not strong and its worst is unworthy of the Edison studio. The good part (sets and acting) is that portraying theatrical life; the country love story merely affords pretty out-door scenes that are not very well photographed. The climax, where the minister finds the singing girl, the "Meadow Lark," at the vaudeville and she faints in his arms, is hardly sensible. There is a very poor letter in it, too—how few good letters we notice out of Vitagraph pictures.

"MAKING GOOD" (Essanay), July 25.—In part, this is a very interesting offering; it shows us an actor getting a job with the Essanay people and how he makes good in a picture and finally his being congratulated by his associates. It was dangerous to show them enthusiastic before the audience who seemed to count the congratulation a joke. The taking of the scenes was worth seeing; the final result not so good. The photography is clear.

"BAFFLED, NOT BEATEN" (Kalem), July 25.—The story is weak and full of improbabilities. Rich father promises his daughter to a young lawyer when he wins his first big case. District attorney assigns young man to prosecute a suit against the rich father. Young man writes to girl announcing the fact and adding that, for safekeeping, he is carrying the important documents always with him. The spectator wonders whether he is a traitor to his party. Did he have no safe? Did he want the girl to know where the documents were, so that she could have them stolen to save the father? The girl loses the letter, then lets the man know that it is lost. Father finds the letter, and his "famous" lawyer has the man blackjacked and the papers (they were now dummies) stolen. The trial is called and the man having come-to in the hospital is on his way; but hasn't telephoned. The judge refuses the district attorney's plea for a postponement (it is City against Railroad), and is about to declare the suit forfeited when the man comes in, hands the real papers to the judge and gets his verdict before the father can cool down. This is nothing less than ridiculous.

"DR. CATHERN'S EXPERIMENT" (Vitagraph), July 28.—There is nothing very new in the situations that develop in this picture; but it has been carefully made, has some extremely pretty scenes, and sets forth a tender sentiment that will make a strong appeal to many spectators. The doctor (Ned Finley) is a cripple and ugly looking—his face doesn't attract the spectator even. He has discovered a blind girl (Beatrice McKay) who is being compelled to beg and is ill-treated. He adopts her and has had her taught to play the piano. In time, he falls in love with her and she returns his affection; but before the marriage, a fellow practitioner finds a new cure and she has her sight restored. Her benefactor is afraid she will not be able to love him since she can now see him, but his fears prove to be empty. The script, by W. A. Tremayne, has been produced by Van Dyke Brooke. It is a well-acted offering.

"THE COMING OF ANGELO" (Biograph), July 26.—A picture taken near the sea and in a high wind; the billows are tumbling over a rocky shore. The photography is fair. The story offers old elements in a fresh arrangement and, at its climax, lets us watch a clock creeping to the moment that will explode a bomb. This kills not the hero, but the villain, the man who set it. The girl is Blanche Sweet. There is a good deal to commend in the acting and the picture will make a serviceable offering.

"THE GIRL AND THE GANGSTER" (Kalem), July 28.—A two part special offering, giving us a story of the under-world. It has a bomb explosion at its climax. The story is a bit slow, in parts, and might, perhaps, have been better in one reel; but it has been very ably handled, especially the explosion and, indeed, the whole second reel. The gangster is played by Carlyle Blackwell, and his sweetheart, a girl who has a hard time at home with her rough father, by Marin Sais. Both of these players carry the situation well. The character study, the man's mother, is taken by Jane Wolfe, whose work gives the only real poignant moments to the picture. The man's younger brother was very poor; he spoilt the scene in which he tells the mother that the gangster has been arrested. Perhaps he was too old for the part he was told to portray. The photography is good. The picture has enough quality to be commendable as a good special offering.

"PATHE'S WEEKLY NO. 36," July 28.—The photography seems a bit weak this issue, but the items are full of fresh interest and it makes a good offering.

"THE STOLEN FACE" (Selig), July 28.—A picture of Japan and America. The Occidentals who take the roles of the Japanese are not impressive and the early parts of it seem bare of illusion to the point of being uninteresting. The climax of the plot will hold the attention; it is at least reasonable and well acted. The author is Gilson Willets, and the producer Oscar Eagle. Tom Carrigan made the artist, the picture's "goat," seems rather silly. Adrienne Kroel, as the girl with whom he is in love, had little chance to act, except at the end, where she does very well. Charles Clary's Senator Slade is acceptable, but we were not impressed by Frank Weed's General Oki. The photography is clear. A not very strong offering.

"BRONCHO BILLY AND THE SCHOOLMA'AM'S SWEETHEART" (Essanay), July 26.—In quality, this story is like others of the series; not quite so good as the best of them. Broncho Billy, G. M. Anderson, as Sheriff, saves a weakling, whom the schoolma'am loves, from a lynch law hanging—he had been persuaded by a villain to take part in a rustling bee and had been caught. At the end, Broncho, who also loves the schoolma'am, looks in through the window and sees her with her arms around the weakling. Some of the scenes are lovely; but the photography of many of the exteriors is obscure.

"THE PRICE DEMANDED" (Lubin), July 26.—A very sensational melodramatic picture with a climax that gets over effectively, but that may offend many sensitive spectators; it is a situation that is almost disgusting, when one thinks of it. A burglar, who has a grudge against a man, finds him in a house with his sweetheart. They are to be married next day. As the price of his not killing the man he demands the girl and the girl consents, but is saved from him. The picture is perfectly photographed and there are some really lovely sets in it, but the plot is not strong. It begins with an improbable crime and capture; all of its criminals are most unlikely people. Again, some of its scenes are very carefully produced, especially toward the end. For the gallery and for certain localities, it should go very well, but not in special places. The script, by Emmet Campbell Hall, was produced by Barry O'Neil. Harry Myers and Ethel Clayton play the romantic leads.

"THE SPELL" (Vitagraph), July 26.—There is some taint of morbidity in the opening situation of this picture; but in its working out it is optimistic and healthy. The author is Edwin August and the producer Rollo Sturgeon. Mary Charleson plays a girl who is engaged to a doctor (Edwin August). A quack and hypnotist (Mr. Holt) comes to town, and with the help of Mary's chum (Miss Gonzales) gets her under his power. The development of this situation is interesting and not offensive, but we dare not call it a strong or beautiful offering. In photography, it is not perfectly clear.

"A PROPOSAL FROM THE DUKE" (Edison), July 26.—This picture opens a new series, called "Who Will Marry Mary?" It is a very commendable offering as entertainment to the public. Most of us can imagine, or have a pipe dream of inheriting unexpectedly a great fortune and find it a pleasant relaxation. It is just as delightful to watch Mary (we put ourselves in her place) enjoying her new riches, her country house, friends and all that goes with good fortune. If this series holds up well, it will, we predict, be even a better trump card than the former Mary pictures. At present, there are many suitors for Mary's attention. One of them, a duke, is effectively disposed of and we think that most spectators will be making their choice of favorite bridegroom in Capt. Bradford. The scenes are well chosen, fairly photographed and interesting. It is directed by Walter Edwin. Mary Fuller, of course, takes the titular role. Richard Tucker plays the foreign duke and Benjamin Wilson is playing Capt. Bradford, a clean-cut American. They have the interesting parts in this picture and carry their parts well.

"THE GREED OF OSMAN BEY" (Edison), July 28.—In its settings and its backgrounds this is a splendid picture. It is well acted and graceful, especially in its love scenes in a luxurious garden. The story, after dragging in the early part, works out to an ending full of suspense and makes a very fair offering to the public. The photoplay is very fair indeed. It was produced by Richard Ridgley from the script of M. M. Katterjohn. Barry O'Moore plays the greedy Bey and his lovely daughter (Gertrude McCoy) is to be married to a rich merchant (Charles Sutton). Bigelow Cooper, as a prince from over the desert, sees her and gets into trouble trying, in a not strongly convincing way, to win her—he is walled up in a cell and left to die, when word comes that his father is dead and he is a very rich prince, so the Bey sets him free and he gives more gold for the girl than the merchant could. The backgrounds are very good and the picture goes very well as an offering.

"THE VENGEANCE OF GALORA" (Biograph), July 28.—A picture with a "Western" love story and stage hold-up. The climax is such as will hold the attention on the screen, although the plot is complex and it must be watched carefully in the first scenes, which may seem, to some, a bit slow. The photography is not clear-cut, yet doesn't hinder the story. The acting is very fair, but offers nothing of special merit. On the whole, a very fair commercial offering.

"THE FLYING SWITCH" (Kalem), July 28.—Railroad pictures have some advantage over ordinary offerings. In them, the train and the locomotive themselves have parts and they spell romance to a great many folks. This one will make a fair offering, but the Kalem Company has given us much better railroad stories. The situation is not very rich in possibilities, for it is only money that is at stake and, then, it has one or two weak scenes that keep the story from convincing us. It also has some very good scenes. The photography is not up to Kalem standard.

"THE MOONSHINER'S MISTAKE" (Kalem), July 26.—A picture dealing with illicit whiskey making, but with no revenue men. It is a tragedy worked out by the mountain folk themselves, though there is a man from the city, a sportsman, who witnesses it. The moonshiner is begged by his sweetheart to give up making the whisky and refuses. At the end of the picture he sees someone demolishing his still and fires before he reognizes that it is the girl. There is some excellent photography and some of the scenes are full of beauty. The players fill their parts acceptably. It makes a commercial offering.

"THE MAD SCULPTOR" (Patheplay); July 26.—A sensational picture in which Octavia Handworth seems to take great risks. She, as the picture's heroine, is wounded by an accidental shot from her husband's gun, and falling, hangs, foot-caught, over the saddle while the horse trots home. Because of the accident, the husband (Crane Wilbur) goes mad, falls into the hands of the villain (William Cavanaugh) who, on his death, will inherit a fortune. The villain tries to make it seem that the mad sculptor has drowned himself, but the poor man, who has been kept in a cabin in the woods, recovers. It was taken near an Adirondack lake and is perfectly photographed. The plot is clear, but the story is not very strong.

"THE BELLS" (Edison), July 29.—Few Edisons have been weaker than this country village story of love and heroics. The time is before the war and Poe's famous poem is dragged in (it certainly has nothing to do with the story) perhaps to make it seem poetical. Augustus Phillips, the hero, can do much more natural work than this—such melodramatic playing is not pleasing to the people any more. There is no illusion of danger in the burning church and no sincerity in the love making. George Lessey produced it.

"TROUBLESOME DAUGHTERS" (Vitagraph), July 29.—The Vitagraph Company has utilized the Nash twins in another comedy picture which made a good deal of genuine laughter and seemed to please the audience. It is pleasantly amusing, but not great. The plot is very simple and not dramatic at all; but shows clearly that the father (James Lackeye) couldn't, while the aunt (Mrs. Mary Maurice) could take care of the two girls (Alice and Edna Nash). Gladden James and Wallie Van are the two boys, their sweethearts. It was produced by Frederick Thomson from W. A. Tremayne's script. The photography is clear.

"THE CALL OF THE PLAINS" (Essanay), July 29.—Two people who love each other are kept apart by the loss of a letter, which the wind blows from the counter of the village postoffice. The letter is found years later and this lets in a happy ending. That this incident has been used in other pictures is more than made up for by the careful, natural and human way the action has been conducted. It is a good release and gave this reviewer more pleasure than any other offering today; we like it a good deal. Arthur Mackley and Jane Selby have the leading roles. The photography is very good.

"CURIOUS SEA CREATURES" (Patheplay), July 29.—There is as much entertainment as instruction in such offerings as this and they are full of instruction. It gives clear pictures of the sea lily, a queer creature if there ever was one and beautiful withal. Then comes the sea cucumber, they are all animals, and after this, we see the sea slug, a salt water snail. The bonillia is a long (18 feet) worm found in the waters of southern Europe and is like a nightmare. Clear pictures of the sea horse are also shown. A good offering.

"DAILY DOINGS AT MANILA" (Patheplay), July 29.—The photography is fair and the pictures pretty well chosen. There is nothing especially noteworthy in this offering, nothing that marks it out from others of its kind.

"THE WIDOW'S WILES" (Lubin), July 28.—Robert Burns and Walter Stull, in this picture, play two old cronies. The former has a son (George Reehm), the latter has a daughter (Frances Ne Moyer) and the young people are engaged. The widow (Mae Hotely) comes in a stylish plush dress and two old men lose their heads over her; fall out, and try to break up the love story of the young people. It is not wholly new, but some new things are rung in, and it makes a very fair offering, because the players seem to be in good spirit for fun making and the situation gave them a good chance. The audience seemed to like it very much. Arthur Hotaling produced it from the script of Epes W. Sargent.

"RASTUS AMONG THE ZULUS" (Lubin), July 28.—On the same reel with the foregoing is this slight but lively and very acceptable picture, an extravagant farce. The scenes are like those in other recent Zulu offerings by the same company and producer, and it has much the same kind of action. It was produced by Arthur Hotaling from his own script.

"THE CALL OF THE HEART" (Lubin), July 29.—We have reviewed another picture with this same plot within three years and, if our memory holds, it was much more convincing and entertaining then than now. The acting this time is poor in some of its important scenes and this takes the edge off the story. The producer is George Nicholls. Edwin Carew and Ormi Hawley have the romantic leads. The photography is fair.

"HENRIETTA'S HAIR" (Selig), July 29.—The story is weakly worked up and, in itself, does not give much illusion of reality; is unconvincing. The players and the clear photographs help it some and it has one or two novel things, like that shoemaker-justice of the peace (he is markedly out of place in a city, where the story is set). Charles France produced it from the script of Hamilton Osborne. Adrienne Kroell plays the girl who has real hair and Alma Russell the girl who has to buy hers. Palmer Bowman plays the man who marries the hair (that's what he does). Lyllian Leighton is the hair seller.

"BORROWING TROUBLE" (Selig), July 29.—We saw something amusing in this picture; but cannot tell all of what it is about, mostly because it is, in large part, too improbable to believe. There were some in the audience who got one laugh from it. It is on the same reel with the foregoing and by the same producer.

"A PRINCE OF EVIL" (Vitagraph), July 26.—Here is a great story, portrayed in a manner that will make the picture remembered by all who see it. There are two reels of straight drama—not a line of comedy in it. It would be difficult to overpraise the acting of those who make this picture—for it is in the interpretation of the script that the chief distinction of this film lies. There are five persons who do the brunt of the work. They are L. Rogers Lytton, Edith Storey, E. K. Lincoln, Harry Northrup and Anita Stewart. The second reel is a succession of big situations. The climax—where Miss Storey goes to her married sister, Miss Stewart, and, unaware that her brother-in-law, Mr. Northrup, is present in the room, asks how "it is all going to end"—is one of unusual power. The appeal of the gambling but otherwise innocent wife for the forgiveness of her husband is a dramatic gem. The thought would not, will not, down: What possibilities there are in this play and with this cast for the stage? No man or woman concerned with the art of dramatic expression should miss seeing "A Prince of Evil."

Independent

"A CHILD'S INFLUENCE" (Crystal), August 5.—The story told by this film is not up to standard as a drama or as a moral interpretation of life; it is weak, artistically and ethically. Good photography and clever acting go for little in making such a story entertaining. Pearl White and Chester Barnett have the leading roles.

"WHEN THE PRINCE ARRIVED" (Rex), August 7.—A familiar, but engaging, situation leads this film, wherein the circus acrobat quarrels with a partner and thinks he has committed murder. He escapes with a posse at his heels, but the romantic farm girl hides him. He becomes the prince of her dreams, but in the end she has to give him up and she then throws her book of fairy stories into the stream. An entertaining offering, though not very new in plot.

"A BRAND FROM THE BURNING" (Frontier), August 2.—There is nothing in this picture of Western stuff especially to recommend it—in story, in acting or in photography.

"GREASE PAINT INDIANS" (Eclair), August 3.—A unique Indian comedy made by William Haddock's company in Oklahoma last winter. In the cast were Lamar Johnstone and Hal Wilson. A company of French moving picture actors come into the Indian country to make an Indian picture. The company is attacked by red men. It is a burlesque, of course, but it will make a lot of fun.

"THE HOLY CITIES OF JAPAN" (Eclair), August 3.—On the same reel as the foregoing is this short scenic, containing interesting tinted views of interesting bits of Mikadoland.

"THE SCHOOL KID'S PICNIC (Majestic), July 27.—A half reel, showing the Majestic company in bathing, having fun with the "principal." Only fairly amusing.

"THE WILD WEST COMES TO TOWN" (Majestic), July 27.—Merely a few pictures of one of the various Wild West shows in action, filling out the above reel.

"TEMPESTA" (Majestic), August 2.—A film story of rather uncertain atmosphere, the first scenes being apparently laid in a Spanish prison. Tempesta escapes, through the sacrifice of a friend, and 18 years later discovers his daughter. He cannot make himself known to her. The scene in the studio was quite appealing and the story fairly strong.

"PROF. BEAN'S REMOVAL" (Keystone), July 31.—Quite an amusing number, in the rough style of this company's well-known nonsense. Mabel and Ford practice so violently on their trombones that the neighbors move the house one evening. An actual moving house is shown, and it is some time before the audience learns what is going on. Something new and different, without any particular offensiveness.

"COHEN'S OUTING (Keystone), August 4.—A fairly amusing number, showing Cohen and his wife at a summer resort. She pursues him over the Figure 8 and other tortuous concessions of the kind. A few situations are quite funny.

"IN THE NICK OF TIME" (Thanhouser), August 1.—The husband is sent to escort a woman buyer. His wife, being informed of this by a jealous clerk, charges her husband with infidelity. That night the child turns the gas on, for no apparent reason, and the father comes just in time to save it. The plot of this is not as strong as it might be.

"THE TOY" (Majestic), July 29.—A man thrown into the workhouse for stealing a doll for his child steals vegetables from the workhouse garden and hands them through the iron fence to his wife. This latter situation seemed novel and interesting, but the ending of the story was not very effective.

"REUNITED AT GETTYSBURG" (Imp), August 4.—This story was written for the purpose of using the great reunion at Gettysburg in July as a background. The opening scenes show the veterans arriving by train. There is a fine panoramic view of the encampment, with the thousands of tents, undoubtedly the record area of canvas in the United States since the days of the Civil War. The picture easily goes over on the strength of the settings.

"A HASTY JILTING" (Frontier), July 31.—A comedy so true to certain phases of courtship that it holds the attenion well. The girl gives back her ring because her fiance chats with other girls. Later, when she is in the West with her invalid mother, he writes her that he has struck it rich and still wants her. Just before receiving this letter she has mailed another epistle accepting a different suitor. Her race to recover this letter is very amusing. Static rays appear in several places in the film. We should have left off the last line, "Nobody loves a fat man," as it has done yeoman service in vaudeville. Breezy and enjoyable.

"SOUL TO SOUL" (Eclair), July 30.—In spite of strong acting and good direction, this picture leaves the observer with an impression of having gained but little from its perusal. The situations develop well, and one sees the young wife placed where she must either expose her father for the killing of Dago Bill, or see her husband stand the blame. She chooses the latter course. The husband loses his mind temporarily and there are a lot of unpleasant—almost repulsive—scenes. Three years later, when he regains his sanity, he pursues her with his terrifying glance until the truth is forced from her. Even then there is no happiness for them, and the picture closes with him walking away down the road, and the father being taken to jail.

"ANIMATED WEEKLY, NO. 72" (Universal), July 30.—Full of interesting subjects, but the photography might have been clearer in places.

"WILLIE, THE WILD MAN" (Thanhouser), July 27.—Quite an original offering is this, wherein the young man, advised by his father to quit playing poker and go to work, hires out as wild man for the hotel. He falls in love with the millionaire's daughter, but cannot get the father's consent. He proceeds to capture the millionaire, as the wild man, and later comes to the rescue in his own proper person. All of which makes a good yarn.

"LITTLE DORRIT" (Thanhouser), July 29.—A two-reel production of the famous Dickens' story, with Maude Fealcy in the leading role. She gives us a charming impersonation, but the dramatic values of the story were not brought out at all adequately. The first reel was given up entirely to developing the atmosphere and setting, which it succeeded in doing very nicely, but in the second reel the incidents which should have been worked up strongly were almost glossed over, so that very little impression is made upon the observer. The banquet scene is fairly good, but the finding of Arthur in the prison was weakly led up to and the love interest lacked feeling.

"THE ADVENTURES OF MR. PIFFLE (Imp), August 9.—A short series of Mr. Mayer's drawings in pen and ink, to appear on same reel with "The Cook Question." Diverting.

"THE VILLAGE BLACKSMITH" (Powers), August 6.—The idle young wife thinks more of her dog than she does of her child, but she reads the poem of "The Village Blacksmith" and this gives her a change of heart. We liked the illustrations of the poem very well, but its use in this occasion seemed rather irrelevant; some other poem might have applied to the situation more effectively. The photography is good.

"THE HEART OF THE HEATHEN (Powers), August 8.—Edwin August here gives a convincing characterization of a Chinaman in a two-reel offering. The white man befriends him when his laundry burns, by saving his sacred horn from the flames. Woo becomes his faithful slave and later saves the daughter of the woman he loves from the Chinese Tong. The story moves along quietly until toward the last and holds the interest nicely.

"THE SECOND HOME-COMING" (Nestor), August 4.—A plot of clearly defined type, a type that succeeds because of the human truth in its moral lesson. In this case it is fairly done and ought to be acceptable. The daughter of the country boarding house keeper has been educated above her station and is dissatisfied with things when she first comes home; but she tries her fortune in the city and meets with trouble. Afterward, she is truly thankful for home and mother.

"JOE HIBBARD'S CLAIM" (Broncho), August 6.—Joe writes his mother he has struck a rich claim. As a matter of fact, he is a "high-grader," or ore thief. She comes West just after he has been killed after an exciting gun fight. This is something like real Western life and quite well pictured.

"THE HOUSE OF BONDAGE" (Kay-Bee), August 8.—A three-part story of Colonial days, well acted and carefully presented throughout. We followed the fortunes of Hope and her Puritan lover with great interest. Her expulsion from the Puritan home for breaking a dish was convincingly portrayed, as well as the attempt to convict her of sorcery. Hope and her lover fare forth into the country, only to come back and save their former friends when they discover the Indians approaching. The last two reels are full of spirited fighting and grip the observer strongly. A good offering.

"THE HONOR OF LADY BEAUMONT" (Eclair), August 6.—A strong two-reel offering along the line of the stories of the Northwest which this company used to produce. Barbara Tennant, J. W. Johnston and Guy Hedlund appear, assisted by the entire company. The story is one which instantly grips the attention and is very successfully worked out. It relates just how Sir Dorian Mars happens to be a squaw man in the Northwest and why he chooses to stay there, both for his own honor and that of Lady Beaumont. There is some excellent scenery thrown on the screen and the thrills are legitimate and acceptable. The escape down the river in a motor boat is especially attractive. A fine offering.

"THE SNAKE" (Bison), August 9.—A two-reel offering, picturing very realistically the snake dances of the Hopi Indians. There are snakes aplenty in this number and Mona's lover engages in a curious test of nerve with the Indian rival, when both sit with bared arms waiting to see which the rattler will strike. Most interesting are the scenes when the Hopi's dance with snakes in their mouths and twined about them. A strong offering of the sensational type.

"NATURE'S VENGEANCE (Victor), August 8.—The stranger wrongs a girl and when he would desert her, she rushes to the house to get a gun with which to shoot him. He is overtaken and forced to marry her, but later his canoe is upset in the rapids and he is drowned. Not a very pleasant story, but strongly handled, with James Kirkwood and Gertrude Robinson in the leading roles.

"A MODERN ROMANCE" (Imp), August 7.—A young man, taken ill on the street, is sent to a hospital, where he falls in love with his nurse. His father disapproves of the match, but they are married. The situation where he loses his money on Wall Street and draws a gun out of the bureau draw with which to kill himself has been done so many times that it is threadbare. The father's sickness seemed to us overdrawn and there was not enough freshness about the story to make it very appealing.

"BOB'S BABY" (Gem), August 4.—A very amusing comedy number, in which the young husband becomes enraged because of his wife's love for canine pets. When she wires him to come and see the new baby and he finds another puppy, he goes to his uncle's in disgust. Later, when the real baby comes, he thinks it is a dog and takes home a collar and chain. The appearance of the real baby, of course, delights him very much. Quite a successful little comedy.

"AS WE SOW" (Solax), July 25.—A picture exploiting a topic that is not without an appeal to a large number of spectators. It is not a strong story; but we find clear photography and several very pretty scenes. Marian Swayne plays a poor girl who loves finery. She is tempted by a fast woman, an acquaintance, and would have fallen into the mire had it not been for a kind-hearted woman (Blanche Cornwall) who has sinned and repented. The men are Darwin Karr and Fraunie Fraunholz.

"ALMOST A RESCUE" (Nestor), August 8.—A lively burlesque farce that has several astonishing situations and makes a good deal of laughter. It deals with some young people (two girls and a man) in a theatrical boarding house in New York, who, it happens, are unable to pay their board bills. The man misunderstands an overheard conversation of the girls and gets some burlesque sleuths on the job with comical results. It is cleverly acted and will amuse.

"CIVILIZED AND SAVAGE" (Rex), August 3.—Lois Weber and Phillips Smalley put on a drama of unusual strength. The strength is in the acting of the two. Smalley portrays a white man taken ill at a point where there is no medical assistance. His wife leaves him for a section more comfortable. Miss Weber has the role of a savage who nurses back to convalescence the man who cannot see, hear or speak. Then she goes for the wife. The portrayal of the savage is one that will make wide appeal. The characterization of the sick man and the savage woman in love with him is carefully thought out and artistically executed.

"A RESOURCEFUL LOTHARIO" (Gaumont), July 31.—Not very amusing. A persistent male flirt, not young, follows a woman into her home. When the husband enters he finds a stranger—who had heard him coming—demanding reparation for a damaged hat and coat, the result of a bump from a flower pot alleged to have fallen from a window ledge. The husband replaces hat and coat and gives the supposedly injured man money—all of which the wife permits. The fact that the flirt later buys and forwards to the wife a hat he had seen her admiring hardly squares the account.

"A TROMBONE MARATHON" (Gaumont), July 10.—A man plays a trombone for twenty-four hours continuously. He is working on a wager. The people in the house object and manifest their indignation quite naturally. They wreck the house, but they do not kill the disturber. It will amuse juveniles.

"THE COAT CAME BACK" (Solax), July 30.—Slim comedy. The story is of a coat which a young couple tried hard to get rid of, but which somehow always came back to them. Finally they ripped it up and discovered that it contained wealth left there by the relative who had willed the garment.

"AT THE FOOT OF THE SCAFFOLD" (Kineto).—Very unpleasant melodrama. One of the features is a burglar-murder, in which is held up to view a dripping knife. The story is unfitted for exhibitors with houses at all select. In short, it is of a clerk who buys a paper cutter for his sister's present. The gift is left in the office of an evening. Later a burglar enters the place, is looking at the knife as the employer enters, intoxicated, to spend the night there. The burglar commits murder. The clerk returns to get the knife and is arrested. The burglar later gets into a barroom brawl and is sent to jail for two years. In attempting to escape he is shot, and, wounded, enters the home of the clerk's mother, where he confesses. The clerk is about to be executed; then comes the effort to save him, which, of course, is successful.

"THE LOVE ROMANCE OF SIR FRANCIS DRAKE" (Kineto).—The best that can be said of this picture is that it has fine backgrounds. There are good costumes, too. The producer had present the elements of a most interesting picture, but he has failed to make it impressive. There is absent in the two reels a holding quality. Drake is played fairly well; the sweetheart is interesting; Sir John overdoes his villainy; the queen fails to contribute toward the creation of courtly atmosphere.

"WHEN THE TIDE TURNS (Solax), August 1.—A comedy-drama that is weak in plot. The story is of an old man who is turned out by relatives. He has inspired regard in the heart of a widow, who cannot marry without sacrificing her inheritance. Nevertheless, she takes pity on the old chap and takes him to her home. He gets word of a legacy of $40,000, marries the widow, and throws out the family when it comes to take care of him.

"TINY TIM STEALS AN ELEPHANT" (Gaumont), August 12.—Good comedy. Little Tim and his elephant, John Willy by name, have a lot of funny adventures, which will closely hold the attention of people of all ages.

"THE LAKES OF SALZBURG" (Gaumont), August 12.—On the same reel as the foregoing is this very finely photographed scenic. There are views of smooth lakes, of castles, and great mountains in the background.

"FROM OUT THE DEPTHS" (American Kineto).—Two reels of ordinary melodrama. The story is of a factory worker who marries. He gets drunk, knocks down his wife and, thinking her dead, runs away. He is jailed for stealing bread. He gets into the clutches of a crook, who induces him to break into a house. While trying to force open a safe he is surprised by his wife, employed in the house as a maid. Reformation follows. Many of the scenes fade instead of ending abruptly, which adds to the artistic value of the picture. The leading man has a most pleasing personality; he should become a favorite if given proper scripts. The photography is good.

"A WOMAN SCORNED" (Great Northern).—There is a strange note of suspense in this two-part picture as the old mill burns. There are many fine views of landscape and shaded road, excellently photographed. The story is of the old triangular order, with a vengeful woman who is disappointed. It will hold all the way. A strong picture.

"THE BRIDE OF THE SEA" (Dragon), July 28.—The acting in this picture does not match up with the photographic work. Neither does the direction. One factor of the picture will be noted—a wireless plant in operation. This was built into the studio.

"The Waif" and "The House of Bondage."

A Brace of Stirring Kay-Bees.

Reviewed by Louis Reeves Harrison.

"THE WAIF" presents a pathetic situation in such an interesting manner, with such skill of preparation, that the relief comes all too soon. The story is so well told by the author that one reel is only an appetizer. I fully expected two or more and felt a sense of disappointment when the fading came. A heroic young girl is seen supporting her brother in a desert sand storm. He is on the verge of death at the opening and his end leaves his helpless sister at the mercy of circumstances. Her courage is purely feminine, and when she uses some of his clothes in an attempted disguise she is still so feminine that we are not called upon to swallow any supposed deception upon members of the other sex. Great idea to let things be as they are in real life.

Scene from "The House of Bondage" (Kay-Bee).

She—in this case Miss Anna Little—comes upon a prospector's hut, and he comes upon her with amusing consequences. There is an intimate connection between Miss Little and any role she assumes, and the gravity with which she assumes it helps materially to unite character, action and the plot every moment she is in evidence. A swift friendship springs up between her and the prospector that admits of such delightful possibilities as are raised in Winthrop's "Cecil Dreeme," but they are on the border, where surprising situations follow one another so closely that one has scarcely time to catch his breath, where passions are painted in primary colors, out there where pretty girls grow on every bush according to the screen, so a stirring play of motion and emotion naturally results.

Scene from "The House of Bondage" (Kay-Bee).

"The House of Bondage."

"The House of Bondage" is another photodrama characterized by tremendous activity, though it deals with slow and headstrong ancestors of ours who founded colonies at Salem and Boston. Great care is constantly visible in costumes and settings, down to the smallest details, so that there is an educational value in this three-reel feature that was possibly not considered in its design. It is a picture of the times and of the almost merciless nature of those who were religiously strict and pretended great purity in life. Two of them a man and wife, whose son is completing his education in England, are given charge of an orphaned girl and reluctantly accord her shelter. She is treated with that refinement of cruelty which made the Puritan the most dangerous enemy the redman ever had, and which has been a destroyer of happiness wherever it has persisted in Americans of to-day. She survives to prove herself made of heroic material only to meet an undeserved end after shaming those participating in the ill-treatment she receives.

Anna Little assumes the important role and plays it so well that her face and figure make an impression on the mind both pathetic and lasting. Her vital characterization carries the play along with so much delicate sympathy that one cannot help feeling that she is a veritable artiste. Perhaps she is not—that remains to be seen—but indications point that way. The charm about her personality as revealed on the screen is its abundant femininity and essential womanliness. Her attitude towards her calling is a serious one, and she has helped decidedly to make "The House of Bondage" a success.

A NEW FEATURE COMPANY IN THE FIELD.

The True Feature Company, a corporation organized under the laws of New York, has opened a suite of offices on the seventh floor of the World's Tower Building, 110-112 West 40th Street. Here the new corporation will distribute the releases of the Continental Art Film Society of Berlin. The True Feature Company, besides being the sole American and Canadian agent of the Continental, has optional rights on most of the good dramatic negatives made in Europe by Societies of Actors and Directors.

The True Feature Company deals only in modern, emotional and original dramas in films averaging a little higher than three reels. They have a large stock of such features now on hand, most of them ready for buyers or renters. Highly artistic and effective paper goes with the pictures. They announce as their first release a four-reel drama of exceptional power and merit, entitled "The Doom of Darkness." It is a story of true tragic significence, but without the portrayal of any crime or any morbid sensationalism. Mr. F. Burkart, former director of the Irving Place Theater, plays the lead. Other dramas to follow deal with thrilling plots and events taken from the world of higher sports, such as automobiles, aeroplanes, etc.

Affiliated with the True Feature Company is the Vero Society, which has at its disposal a large and wholly original library of educational pictures. All of these educational pictures were printed from recent negatives made by order and special direction of the Vero Society. Catalogues of both dramatic and educational subjects will be sent postpaid to any address upon application.

EXCLUSIVE MAKES IMPORTANT ALLIANCE.

The Exclusive Supply Corporation authorizes the announcement that it has formed an important alliance with the London agencies—the Tyler Film Company, Gerard Film Company, Tyler Apparatus Company, Globe Film Company and American Film Releases. The companies named have recently combined in one company, handling the entire feature output for the English-speaking world of fourteen different English, German, French, Italian, Scandinavian, Austrian and Spanish manufacturing concerns.

Under the arrangement effected for handling these features in this market, the head offices in London will select from the output weekly three features considered to be the best for release on the American market and from these three releases upon their arrival here will be selected for weekly distribution the one best feature. This process of selection assures for this market one unusually good feature every week.

This feature will be released on the Exclusive program and handled in America under the brand name of Film Releases of America.

LEASES THEATER.

H. DeMotte Perry, of Bellows Falls, Vt., has leased the Grand theater of that city. It is a modern structure and has a seating capacity of about 850 persons. Mr. Perry expects to open on Labor Day. The policy of the house has not yet been decided upon.

At the Sign of the Flaming Arcs.

By George Blaisdell.

IN a recent interview, Augustus Thomas, who is known to the American public not only as a great playwright, but also as a public man, had some things to say about the motion picture industry. Mr. Thomas is to be the chief director of the All Star Feature Corporation, the first production of which will be "Arizona." What the famous playwright had to say got under the skin of a well-known director with whom the writer was talking on Monday. This man, by the way, has been in the picture game from the beginning, and before that he had had experience behind footlights. One thing in particular was uppermost in the mind of the old-time picture man. Mr. Thomas, while declaring that he did not intend to say anything which might be construed as meaning that all producers of motion pictures who had preceded him had been careless and inefficient, said that he had seen some motion pictures since he had been studying them which have not been correctly produced.

"Mr. Thomas admits," said the director, "that he has been studying motion pictures only a few months. Perhaps after he has been actually producing pictures for even that short time he will be more chary of referring to the mistakes of picture makers. There are among us many who try to avoid mistakes. Mr. Thomas says that he feels the best policy is to make the pictures absolutely correct. That is a splendid ideal. Mr. Thomas' experience has been of the stage. Now we all know it is customary in the case of a new stage production, after it has been rehearsed, to take the company down to Atlantic City or over into Connecticut and, as the saying is, 'try it on the dog.' Everybody who has had experience with new productions knows what happens following each of these initial presentations—the trimming and the pruning and the altering generally. I have seen productions which on the sixth run would have been unrecognizable to one who had seen the first. Mr. Thomas overlooks the one great factor that in picture making always stares a director in the face: When your film is released it is beyond recall. You have got to stand on it. You can change, correct, eliminate or insert nothing.

"Take, for an illustration, what Mr. Thomas describes as the simple matter of soldiers' uniforms. Conceding that some directors are careless in the matter, there are many of us who really try to be right. I do. For one thing, I have had a half dozen years' experience in military matters. The real difficulty comes in getting accurate data on foreign uniforms. A short time ago when we had a question here, I sent for an officer of a European army, on detail in this city. In conference with a former soldier of the same nation the two were unable to agree on the details of some of the simpler uniforms at present in use in that country.

"Mr. Thomas is right when he says that more time must be taken in the making of pictures. He is right again when he says that you cannot tell a director that he must have a picture filmed by next Tuesday and expect him to be careful. Mr. Thomas is entering the picture field at a time when his announced policy of no attention to expense will have a chance to succeed. He will get the benefit of the changes which the American market is at present undergoing. Heretofore the expenditure of large sums in the making of pictures has been practically a business impossibility. I am speaking particularly of the independent side of the house, although conditions in the licensed field were much the same. If a company issuing through the Universal, or the Mutual, should have a product that stood well above the average of the companies competing with it, the sales might have amounted to two or three prints in excess of the others; not much more. The buying market was restricted; it was arbitrary, inelastic. Matters filmwise are brightening these days. We'll soon see, unless I am much mistaken, good licensed pictures being shown in independent houses as we are now seeing good independent pictures in licensed houses.

"Mr. Thomas will be welcomed by all manufacturers who desire to see the industry get ahead. He is the sort of man we like with us. No doubt he will teach us something; we'll hope so, anyway. I believe, however, when he has seen several of his pictures on the screen he will be ready to admit that he has yet to learn about the art of kinematography much that others have spent years of hard work in acquiring."

* * *

Marc MacDermott and Miss Miriam Nesbitt, the well-known Edison players who this summer are making pictures in England, recently were introduced to the audience of a London picture theater. Their appearance followed the showing of the fine Edison film, "The Gauntlets of Washington," in which Mr. MacDermott was featured. The Edison player made a short talk, in which he stated that though America could produce better films than England, the latter had a good lead in its picture playhouses. The two visitors were given a most hearty greeting by a large audience.

* * *

Mrs. Phillips Smalley, known to picture followers as Miss Lois Weber, recently addressed the Woman's City Club of Los Angeles at their monthly luncheon. It may not be generally known that Mrs. Smalley, before going into pictures, was for two years a church missionary. It must have been her experiences in this field that gave her the insight into character which is so markedly in evidence in the scripts that come from her pen. So in addressing the women of the club she brought to her address a vision sharpened in unusual ways—she had seen in the life the things she portrays on the screen. "During two years of church army work I had ample opportunity to regret the limited field any individual worker could embrace even by a life of strenuous endeavor," said the Rex star to her audience. "Meeting with many in that field who spoke strange tongues, I came suddenly to realize the blessing of a voiceless language to them. To carry out the idea of missionary pictures was difficult. To raise the standard was a different matter, but the better class of producers were prompt in trying to do this when they were brought to a realization of defects by censorship. It took years to interest the best actors and to bring back refined audiences, but even this has been accomplished. We need thoughtful men and women to send us real criticisms and serious communications regarding our efforts."

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The Mutual quarters on the fourteenth floor of the Masonic Temple Building, 71 West Twenty-third Street, are spacious and light. On the one floor are the general offices, the Mutual exchange, an extensive poster department and a large projection room. The various forces are about settled.

* * *

Operators running two projection machines should carefully avoid cutting short the last scene on a reel in order to slam on the succeeding picture. This holds particularly true in the cases of multiple reel films. If it is a two-part picture, the concluding scene on the first reel is almost invariably an important one, and should be shown to the last inch without interruption. The writer recalls an incident where an employee of a large Broadway house, which at the time referred to had an audience of a thousand persons, ruined the final scene of an impressive Biograph picture by prematurely lowering in front of the screen a baseball bulletin.

* * *

George Balsdon, the chief of the poster department of the General Film Company, with his wife and daughter, is spending a couple of weeks at Moosehead Lake, Me. Mr. Balsdon is putting in much time with a fishing rod. Before he returns to New York he will have laid the groundwork for a poster branch in Bangor. During Mr. Balsdon's absence W. P. Allen, his aid, is in charge of the ship.

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The Lubin Company under the direction of Romaine Fielding is now making pictures at Silver City, N. M.

* * *

Ye film followers who love a great picture—straight drama; good story; fine settings; craftsmanlike direction; natural acting—give yourself a treat and seek out Vitagraph's two-reel special of July 26, "A Prince of Evil." You will see Rogers Lytton at his best—that means much; and likewise Harry Northrup and Edith Storey and E. K. Lincoln. There is one other—Anita Stewart. It is seldom that there falls to a screen player such an opportunity as she has in the climax of this story. It is far rarer that a screen player rises to an opportunity as Miss Stewart does here. She places herself in the front rank of picture actresses—and that is no equivocal statement in these days. It is difficult, though, to praise one of the players in this picture without experiencing a fear of being unfair to the others—the work of all is so uniformly high. This includes Anders Randolph, who played the detective. The little that fell to him was splendidly, naturally done. The author of the script was Marguerite Bertsch. Ralph Ince was the director. More power to him. It speaks well for the Vitagraph organization that a picture of this quality can be issued unheralded, with no explosion of superlatives.

TRYING TO GET TOGETHER.

New York Exhibitors Consider Plans for Reorganization.

A meeting of New York motion picture exhibitors was held at the Union Square Hotel on Monday, July 28, at 11 o'clock, for the ostensible purpose of forming a new organization in New York City. By some chance members of the bolting organization were called by President Samuel H. Trigger to attend this meeting, and when they appeared a general invitation was extended to them to take part in the discussion. After considerable forensic exercise it was decided to appoint an arbitration committee, to frame a resolution looking toward the establishment of harmony among the exhibitors of Greater New York. After due deliberation the committee reported the following resolutions:

"First—That we reorganize under the name of the Motion Picture Exhibitors' Association of Greater New York.

"Second—That we do not affiliate with any national or international body or movement for a period of one year, and at the expiration of that time a two-thirds vote shall be required for us to become represented in any national or international body.

"Third—That the present board of officers be asked to resign and that the members thereof shall not be eligible for election to any office for a period of one year.

"Fourth—That our by-laws shall be so amended to read that no officer shall hold his or the same office for more than one year in succession."

When the committee made its report to the assembled exhibitors there was a wide difference of opinion as to just what was meant by the terms thereof, and an extended discussion took place. It was finally decided that the members of the bolting organization headed by President Trigger should hold a meeting on the following Friday, August 1, to consider the resolutions proposed, and that until that time the sponsors for the new organization should take no further steps toward forming a new association.

The members of the new movement headed by Sidney Ascher and R. L. MacNab, first vice-president of the National League, appointed a committee consisting of Ed Valensi, L. Germain, J. Jayleigh Wolf and John J. Mullaney, these four to choose the fifth member, which will act as a nominating committee to select officers of the Motion Picture Exhibitors of Greater New York under the terms of the resolutions quoted above in case those resolutions are adopted by the members of the bolting organization.

PROGRAM FOR FAMOUS PLAYERS.

The most important film news of the week comes in the form of an announcement from the Famous Players' Film Company to the effect that, beginning September 1, it will inaugurate a policy of regular releases of three, four or five reel features. These productions will be issued three times a month, their length to be determined by the particular requirements of each subject. This monthly program will be as pretentious as the former releases of this company, and will conform with the standard established and maintained by the Famous Players' Film Company. This policy was formulated as a direct effect of the demand for more frequent releases of the Famous Players' product. It is an acknowledgment of the wide and general indorsement of the Famous Players' activities and also an answer to the repeated requests of exhibitors and State right buyers throughout the country.

For several months past the Famous Players' Film Company has been planning to increase the volume of its output, but withheld making premature announcements of its purpose until all necessary preparations were completed. Quietly but constantly it has been at work gathering a promising number of prominent stars, famous plays and popular novels, until now it has developed an organization including a most brilliant array of stars and a most impressive array of subjects.

The first productions to be released in the new program will be, in their order, Mrs. Fiske in her well-known play, "Tess of the D'Urbervilles," Mary Pickford in "In a Bishop's Carriage," Henry E. Dixey in "Chelsea 7750," Lillie Langtry in "His Neighbor's Wife," and Laura Sawyer, the film favorite, in "An Hour Before Dawn," a female detective story.

SOLAX ENGAGES LEVERING.

Joseph Levering is a recent addition to the Solax Stock Company. Mr. Levering is a well-known leading man and has had many important engagements with prominent stock companies and Broadway productions.

NEW GREAT NORTHERN FAVORITE.

One of the latest acquisitions to the acting staff of the Great Northern players is Betty Nansen, who has won distinction in the dramatic profession during her connection with the stage in many of the European capitals. She has played many roles and was induced to enter the moving picture realm only after its wonderful possibilities were made quite clear to her by the Great Northern directorate. Miss Nansen, as may be judged from the accompanying portrait, is winsome and attractive, and during her connection with the Great Northern Company she has experienced little difficulty in demonstrating that her stage training has been responsible for making her one of the most talented and popular actresses appearing in moving picture productions.

Betty Nansen.

EDISON NOTES.

Edison announces "Dolly Varden" for release in the near future. As an extract from "Barnaby Rudge" this film is sure to be of interest.

* * *

"The Treasure of Captain Kidd," a story based upon the life of the famous buccaneer, is shortly to be released by Edison. It is the first of a series of stories dealing with famous treasures.

* * *

Gladys Hulette, whose performance of Beth in "Little Women" will never be forgotten by lovers of the artistic, has returned to the Edison studio and is soon to appear in some prominent roles.

* * *

Laura Sawyer, the popular Edison leading woman, has been honored by election to the motion picture chapter of Mu Gamma, a well-known college sorority. As only a very few of the well-known stars have been chosen by the society, Miss Sawyer's election is a fitting commentary upon her immense popularity.

GERTRUDE COGHLAN JOINS SELIG.

Miss Gertrude Coghlan, the actress, will become a regular member of the Selig organization this month. She will for the present be located at the Chicago studios of the company, and will make her first picture appearance in a series of plays specially written to suit her personality. Miss Coghlan is known for her beauty and emotional ability, and should prove one of the strongest drawing cards in the motion picture world.

Manufacturers Advance Notes

"RESCUING DAVE" (Essanay).

In selecting comedy-dramas, one must be very, very careful not to select one in which the climacteric events are too numerous and startling. In "Rescuing Dave" the exhibitor is given a splendid performance of comedy situations, with enough serious matter to make the production very interesting. Synopsis:

Ruth Page becomes infatuated with the new boarder from the city. Dave Cobb, her rural sweetheart, asks her to go with him and his father to locate a new well. Billy Graham, the new boarder, laughs at Ruth, and she refuses to go. Dave becomes downhearted, and leaving the well decides to go fishing. While he is gone the well caves in. (The comedy situations are unique and clever up to this point. From here on the exhibitor is shown what a comedy company can do in the dramatic line.) Ruth, conscious-stricken at the way she has treated Dave, searches for him, to beg his forgiveness. She becomes hysterical when she discovers that the well has caved in. Thinking her Dave had been killed, she cries for help. Can you imagine the utter enjoyment of Ruth when she discovers that her sweetheart had not been killed, but is standing before her asking her what all the excitement is about? So with these climacteric events and splendid comedy situations it makes this reel a splendid headline attraction. On the same reel with "Rescuing Dave" is another excellent comedy, entitled "Mr. Ryhe Reforms." Following is a short synopsis: Mr. Ryhe, of very intemperate habits, is visited by a fireman friend, who tries to persuade him to stop drinking. Mr. Ryhe becomes angry and refuses to listen to him. After the fireman leaves, Ryhe goes to the fire barn after him. The fireman seats him on a bench and he falls asleep, where he has a terrible dream. He is awakened by the fireman playing the hose on him. He swears "never again."

Scene from "Rescuing Dave" (Essanay).

The following cast are seen in the above comedies: "Smiling" Billy Mason, Betty Brown, Minor S. Watson, Gertrude Forbes, Robert Bolder and Chas. Hitchcock. This production is booked for release Friday, August 8th.

FULLER GOES TO COAST.

Chas. L. Fuller, of the C. L. Fuller Distributing Company, left this week for a trip through the States. He expects to visit exchanges clear through to the Pacific Coast and show the recent productions of the Helen Gardner Picture Players, especially their "Wife of Cain" and "A Sister to Carmen."

"WHEN TONY PAWNED LOUISA" (Lubin).

This is one of Lubin's most enjoyable comedies. The idea of pawning a girl may appear to be very far-fetched and almost impossible, but the picture proves it all to be reasonable and an extremely pretty romance. The cast employs the best players of the Lubin stock and tells a story that is not only the acme of comedy, but has a nice dash of pathos.

When Tony Roig came to America, he had little money, but the gamblers at the club let him win for a while until he had $200 to the good. Tony then sent to Italy for his mother and Louisa, his sweetheart, and lodged them in a humble tenement. Tony's luck did not continue, he needed money, and did wrong. Among his friends he counted one Josef Vochman, a pawn broker, and he asked for a loan of $150. Vochman usually got collateral for security, but Tony had nothing to offer. Vochman knew that Louisa was pretty and he thought she would be useful in the shop. He would loan Tony the money, but for one week only and he would take Louisa as a pledge. The idea was terrible, but Tony was in a bad fix and, though Louisa and his mother protested, the girl was dragged to the pawn shop. Vochman counted out the money and turned Louisa over to his mother for safe keeping. Louisa was very useful in the shop and would look pop-eyed at the diamonds as she polished them for the show cases. The home was far more comfortable than the tenement and Louisa was kindly treated. Weeks passed, but Tony did not turn up to redeem his sweetheart. One night he came, he was loudly dressed and exposed much jewelry. He had landed a political job. He counted out the $150 and demanded his girl. Louisa and Josef smiled. Vochman reminded him that the loan was for one week only, he was too late, Louisa and Josef had been married that morning.

Scene from "When Tony Pawned Louisa" (Lubin).

RELIANCE PRODUCES PRISON REFORM PICTURE.

According to "The Fight for Right," written by the Prison Labor Reform Agitator, James Oppenheim, for the Reliance feature release of August 9th, the prisoners at Sing Sing are treated like millionaires compared with the treatment received by prisoners in other States, where he claims that prison contract labor not only makes conditions much worse for the convicts, but also gives the labor unions a legitimate ground for complaint.

"The Fight for Right," which was staged by Oscar C. Apfel, called for the obtaining of much inside information regarding conditions in different prisons, as well as the taking of actual scenes in and about a large penitentiary.

KLEINE-ECLIPSE RELEASE CALLS FOR REAL CIRCUS.

Often the wayfarer finds himself stranded in Paris and, if his business is suitable for picture purposes, finds a ready market with one of the Parisian picture companies to tide him over a period of financial depression. The Eclipse Company of Paris is particularly notable in this respect as it has already taken up and popularized Joe Hamman, an American cowboy who struck a bit of hard luck in Paris some years ago and applied for "any kind of work." Joe Hamman has since then produced many "Western" features for Eclipse.

Scene from "The Clown's Revenge" (Kleine-Eclipse).

The Kleine-Eclipse release for August 19 is entitled "The Clown's Revenge," and was made by the Eclipse Company with a circus that fell into straits in the big French capital. Every actor is a member of the circus and the Eclipse stock company had the novelty of watching "rank amateurs" turn out an extremely interesting and more than ordinarily well-acted, two-reel drama. The big tents, animals and costumes of the circus were used.

COLUMBINE FEATURE AROUSES INTEREST.

The Columbine Films Company, which has just released a four-reel feature subject, "Saved by the Juvenile Court," or "Fighting Crime," reports a great interest among State rights purchasers for this production. It is in receipt of a great number of letters from child betterment organizations with which Judge Ben B. Lindsey, who is featured in this film, is identified, expressing pleasure at having the work of Judge Lindsey introduced by means of the motion picture.

It is understood that Judge Lindsey may personally direct the making of some features in the very near future, dealing with the "Child Labor" question, following in a measure his articles on this subject now appearing regularly in one of the popular monthly magazines.

"MONEY'S MERCILESS MIGHT" (Gaumont).

A new departure for the Gaumont Company is announced for release on August 15 in "Money's Merciless Might," a drama of modern conditions in the America of today. This is a three-reel feature of more than ordinary interest, as it deals with the successful efforts of an American money-king to rid himself of unwelcome competitors in the race for the hand of the girl he has set his heart upon. Many of the scenes are of exciting tendencies, including an aeroplane tragedy, the smashing of a New York broker, and a duel to the death in the gray light of early morn. We believe this is one of the first Gaumont features dealing directly with America, the majority of this house's output being concerned with European characters and situations.

THE SUPREME HAS NEW FEATURES.

Jacob Berg and Abraham Bloom have recently returned from Europe with a few fine features in their bags. They secured the American agency for the "B. B." and "Apollo" films of Germany and brought some twenty-one negatives as well. These will soon be offered to State right buyers.

MISS CARMEN MARYON,

Who is now playing with Crystal Film Company. She has played for several years in Mexico and South American theaters and made a specialty of male characters. This dainty little comedienne is of the unmistakably dark-eyed, Spanish type of beauty that one associates with the senoritas of Castile.

A MIDSUMMER ADVERTISING STUNT.

Always to the fore with advertising novelties for motion picture theaters, the Exhibitors' Advertising & Specialty Company, Arthur D. Jacobs, president and general manager, 30 Union Square, New York, has recently gotten out what it terms "Photoplayer Fans," which for this time of the year there can certainly be no more useful or appropriate souvenir to give away to moving picture patrons during the months of July, August and September. The fans are printed on two sides; on one side the exhibitor is allowed to choose the picture of any one of the two hundred and fifty different photoplay artists, male or female, appearing in either General Film, Mutual or Universal films. On the other side of the fan is the advertisement of the theater giving them out as souvenirs. These fans are sold in 500 lots at $6.50, or 1,000 lots for $11.50, practically about one cent apiece, so any manager playing to either a five or ten cent admission can easily afford to give them away, keeping his audience cool and comfortable during the summer months, and as these fans are sure to be carried away by your patrons to their homes and seen by their friends and acquaintances, it means a lasting advertisement for the theater. All orders accompanied by the necessary remittance should be addressed to Dept. "W," care of the above concern, to receive prompt and careful attention.

GEORGE KLEINE TO RELEASE NEW BRAND OF FILM.

George Kleine announces that in the future another make of film will be released by him in America. This is the product of the Celio Company of Rome, Italy, a new corporation whose releases have never before been seen in America. Mr. Kleine was so impressed with what he saw of the new company before he left Europe that contracts were made to release the Celio Company's pictures regularly in this country.

"THE PIT AND THE PENDULUM."

Three-Reel Solax Feature.

Reviewed by W. Stephen Bush.

This terrifying but thrilling story of Edgar Allan Poe has been made into moving pictures by the Solax Company. The film follows the tale of the poet with laudable faithfulness. As the tale itself is really nothing more than a succession of horrors, it was necessary to add a plot and this has been done with considerable skill. Poe undoubtedly appeals to a widespread taste for the classically gruesome and there is no doubt that this taste will be gratified by these pictures.

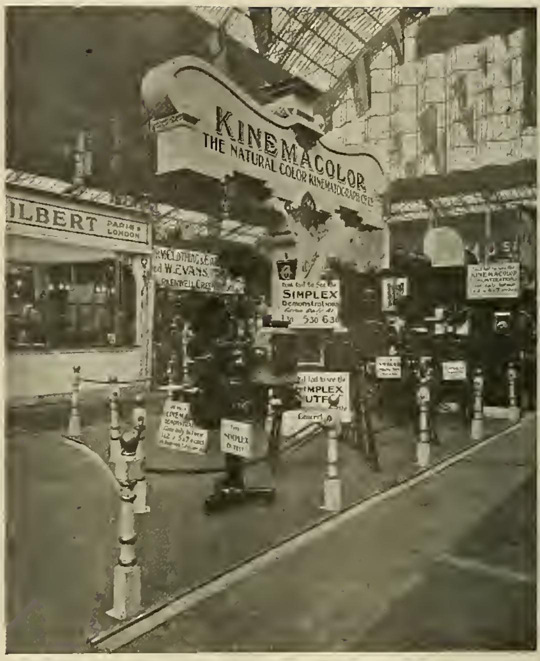
Scene from "The Pit and the Pendulum" (Solax).

The tortures of the Inquisition are shown with no mean degree of realism and we also get a glimpse of history in seeing the French army abolish the Inquisition at Toledo.

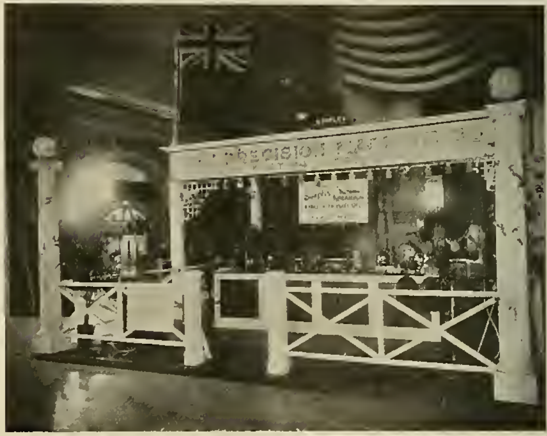
The actor who takes the part of the villain in the play shows great ability though the part is by no means a thankful one. If he is given the right opportunity he may develop into a star, he has the gift of expressing himself before the camera. The task of Darwin Karr was the most exacting of all. He was sincere enough in his intentions, but the part seemed scarcely suited to him in all its severe requirements. To portray the emotions evoked by mental and physical tortures is one of a terrible test and few come out of it with complete success.

IMPROVING ITS PROJECTION.

Messrs. Nelson & O'Heron, of the Bentley Grand Opera House, Milbank, S. Dak., have just ordered from J. H. Hallberg, "The Economizer Man," a Hallberg 60 Amp. A. C. to D. C. Economizer. Mr. Hallberg reports among other sales during the past week, one Powers No. 6A complete with Hallberg A. C. Economizer to Groberg & Stern, Meserole Airdome, Brooklyn, N. Y.; Powers No. 6A complete with Hallberg A. C. Economizer and full line of supplies to the Manhattan Theater, 1059 Manhattan Avenue, Brooklyn, N. Y. Messrs. Keller & Sapphire, have ordered for their new theater at 181st and Audubon Avenue, New York, two Powers No. 6A with motor drives and two Hallberg A. C. Economizers.



Simplex Display at British Exposition.



Simplex Display at American Exposition.

TWO PRECISION EXHIBITS.

The above photographs show at a glance the progressiveness of the Precision Machine Co., in their fine exhibits at the exposition held in the Olympic at London and at the 1st International Exposition of the Motion Picture Art, held at the Grand Central Palace, New York, where the Simplex attracted a great deal of attention, and the popularity of the machine is reflected by the par excellence of construction, which has led the best theaters and film manufacturers to term it as "the last word in Motion picture projection."

BENNETT BUILDING EXPENSIVE PICTURE HOUSE.

J. R. Bennett, owner of the Victoria theater, a moving picture house in Piqua, Ohio, is building a $20,000 picture theater in Piqua. The house will be modern in every respect and thoroughly fireproof. Its dimensions are 39 feet by 91 feet and it will have exits on all sides. Together the parquette floor and the balcony will accommodate 600 persons. Among the many conveniences that will be installed is a drinking fountain. Mr. Bennett expects to have the theater open by September 8. Piqua has a population of 15,000.

"MATING" (Imp).

The story relates to life in the primitive ages when might was right, when romance played very little part in the mating of man and woman. "Pretty One" had ripened to blushing girlhood, and as she saw the simple smile of youth fade into the beauties of womanhood, she felt enraptured.

"Little Man," who had become bewitched by the charms of "Pretty One," wooed her and brought her gifts of game and skins. She accepted his pleasantries and his gifts, but coquettishly refused to become his mate. "Great One" had often admired "Pretty One," and as he saw "Little Man" and "Pretty One" in the woodland, he rushes upon them and ruthlessly tosses "Little Man" aside, who slinks away muttering threats of dire vengeance, yet realizing that he cannot match his strength against "Great One."

Smiling at the torrent of rage of "Little Man," he lifts "Pretty One" in his arms and carries her to his cave. "Pretty One," submissive to the strong domineering demeanor of "Great One," becomes his mate.

Scene from "Mating" (Imp).

The scene changes to modern times and the three personalities present themselves in the form of a woman tremendously impressed by the strength and brawn of a common sewer digger, and loved by a man of culture and wealth. The laborer uses the primitive methods of "Great One" and so strongly impresses the woman with his strength that he almost wins her.

But might no longer is right, and the modern woman, asserting her right to mate with whom she pleases, accepts the "Little Man," leaving the "Great One" to ponder at the great change in social conditions of the world since the primitive period.

FLORENCE ROBERTS IN "SAPHO."

Assisted by Shelly Hull and some other Broadway players, Florence Roberts is putting on her nation-known version of "Sapho" for the camera. The particular camera happens to be New Majestic's. The management of that plant told Miss Roberts that it would be an injustice not to let posterity have her "Sapho."

The newly added stage at the Majestic Los Angeles studio on Brooklyn Heights came in handy when Miss Roberts' production was decided on. With the added stages, "sets" of greater dimension than had ever been seen in Majestic releases before will show in some of the "Sapho" scenes. Special scenic and property departments were created for the production of the feature. The report is that Miss Roberts will receive a royalty on the sale of the film, preferring this way of settlement as against a flat sum for her work and the use of her name. No one at the Brooklyn Heights studio knows exactly how many reels will be taken and released, but around five is the general guess. The cost of production is another vague thing, but it is certain that the figure runs pretty well into the thousands.

"A SHOT IN THE DARK" (Great Northern).

This, a dramatic offering, has an appealing touch, and in it are seen Miss Thomsen and Mr. Psilander in roles which are entirely suited to their personalities. And in order that the honors may be fairly divided, "Little Sunbeam" Frederickson, of the Great Northern staff, has been assigned to an important part and plays it with her accustomed chic and intelligence. According to the story depicted on the screen, Johnson, a young solicitor, meets a former sweetheart during the absence of his wife and baby girl on a vacation trip. Upon the return of the latter, Eva, the wife, grows suspicious because of her husband's conduct and gains from him a confession of his wrongdoing. Eva leaves him and with Jane, an old servant, and little Dorothy makes her abode elsewhere.

Scene from "A Shot in the Dark". (Great Northern).

The child is overtaken by illness and old Jane hastens to the father to notify him. It is agreed between them that he shall make a secret visit to his former home at 11 o'clock at night. While kneeling at the bedside of his baby, the mother is aroused and hearing a sound in the sick room, supposes that a burglar has entered the house. The shot that she fires in the dark at the intruder results in a superficial wound and is the means of bringing about a reconciliation. The play is well acted and is a most interesting offering.

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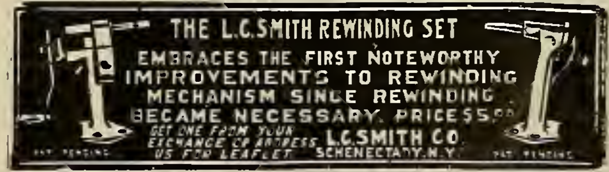

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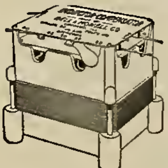

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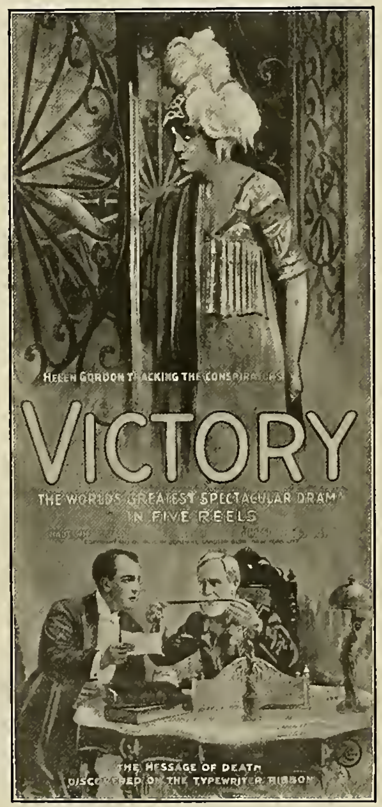
HELEN GORDON TRACKING THE CONSPIRATORS
VICTORY
THE WORLD'S GREATEST SPECTACULAR DRAMA
IN FIVE REELS
THE MESSAGE OF DEATH
DISCOVERED ON THE TYPEWRITER RIBBON

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Wonderful scenes actually taken from a U. S. war hydroplane, finishing with a glide of 2000 feet at the rate of 90 miles an hour.

A thrilling combat in which the U. S. Battleship "Utah" and war hydroplane destroy a foreign fort.

New York Press Report

MORNING TELEGRAPH

"VICTORY," SHOWN TO
U. S. DEPARTMENT HEADS,
IS HIGHLY PRAISED

WASHINGTON, D. C., July 17.

Before an audience composed of heads of government departments, army and navy officers and members of both Houses of Congress, a private showing was held of the five-part motion picture, "Victory," made by the Victory Film Company, of New York, with the recognition and aid of the United States army and navy. The exhibition has held at the Belasco Theatre, with about 800 persons present.

J. Parker Read of New York, arrived several days ago with the film. While arranging for the private exhibition he got Josephus Daniels, Secretary of the Navy, to appear in the opening scene, in which the command is given to a United States warship to proceed to foreign waters.

The picture proved a great success and was liberally applauded. After seeing it, Franklin D. Roosevelt, Assistant Secretary of the Navy, acting for Secretary Daniels, who had then left Washington on a trip to last several days, gave Mr. Read the following endorsement of the picture:

"The officials of the Navy Department had the pleasure yesterday of witnessing a private exhibition of your naval drama in motion pictures, entitled 'Victory.'

"We are pleased to state that your scenario, depicting war with its naval and land battles, is carried out in a very realistic manner and is authentic in details of ships and men and should be the cause of further interesting the public in the United States Navy as it is in peace and as it might act in time of war.

"Very respectfully,
"Franklin D. Roosevelt,
"Acting Secretary of the Navy."

AN ABSORBING PLAY OF LOVE, INTRIGUE, CONSPIRACY AND MODERN WARFARE, PRODUCED WITH A CAST WHICH INCLUDED THE FOLLOWING GOVERNMENT AND NAVAL OFFICIALS: **SECRETARY OF THE NAVY JOSEPHUS DANIELS, ADMIRAL BADGER,** Com.-in-Chief of the Atlantic Fleet; COM. BENSON, LT. COM. BASSETT, LT. COM. BUTLER; also **MISS ANNA LEHR, MR. ARTHUR HULL,** and a notable cast of other stage and motion picture celebrities under the personal direction of **J. PARKER READ, JR.**

BEAUTIFULLY STRIKING ONE, THREE AND SIX SHEET LITHOGRAPHS, LOBBY DISPLAYS, HERALDS, WONDERFUL PRESS MATTER, NEWSPAPER CUTS, ADVANCE SLIDES, ETC.

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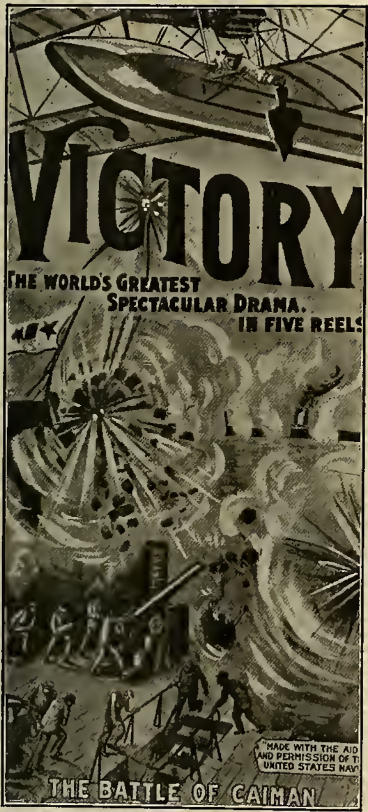
THE UNITED STATES NAVY
THAT WILL APPEAL TO ALL AMERICA!


VICTORY
THE WORLD'S GREATEST SPECTACULAR DRAMA. IN FIVE REELS
"MADE WITH THE AID AND PERMISSION OF TH UNITED STATES NAVY
THE BATTLE OF CAIMAN

Reproduction of Three-Sheet Lithograph.

A spectacular naval battle between the "Utah" and hydroplane and the foreign fleet of five warships, showing the actual wrecking and sinking of the foreign fleet.

The battle of Las Palmas, in which 200 marines defeat over 400 Revolutionists in a fierce land battle.

Washington Press Report

WASHINGTON TIMES

NAVAL OFFICIALS IN NEW "MOVIES" FILM

U. S. Aeroplane and Warships Are Shown In Thriller Given to Private Audience.

Army and navy officers, Government officials, and members of Congress know to-day why the "movies" craze is upon the great American public. They saw for themselves in a private exhibition at the Belasco Theatre, a real thriller of love, intrigue, and warfare in five reels. Victory was the name of this sensational drama, staged with American warships and war equipment through the aid of the Navy Department.

The cast includes Secretary Daniels, Admiral Badger, Com. Benson, Com. Bassett, Lieut. Comm. Butler, Flag Lieutenant McCandlass, Captain Bryant, Commander Doyle, and Lieut. John H. Towers, the naval aviator, nearly killed in an accident recently.

Part of the five reel thriller is a blood curdling plot to blow up the American fleet in a Cuban harbor. Then there is a woman in the case who detects the plot and tells it to the navy aviator. And then what do you think? With true patriotic spirit, the naval aviator does a 100 mile flight, reaching the fleet just in time to save it from the terrific mine explosion. Of course, he wins the hand of the heroic Helen, who tipped off the plot.

Lieutenant Towers is shown as the hero of the aero flight. Among the warships are the Prairie, Castine, Yankton and Tonopah. The scene of most of the picture is at Guaneanamo, the Cuban station of the Atlantic fleet.

A PRODUCTION WHICH NECESSITATED AN INITIAL EXPENDITURE OF $42,000, ASIDE FROM HUNDREDS OF **THRILLING SPECTACLES** MADE POSSIBLE WITH THE AID OF **THE UNITED STATES NAVY**, WHICH **A MILLION DOLLARS** COULD NOT HAVE PURCHASED; THOUSANDS OF MEN IN REALISTIC FORT, NAVAL, AND LAND BATTLES, USING WAR HYDROPLANES, BATTLESHIPS, GUN BOATS, MONITORS, DESTROYERS, EXPLODING HARBOR MINES, HUNDREDS OF CANNONS, AND TONS OF POWDER.

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THE WITCHING HOUR

With CYRIL SCOTT, the Great Broadway Favorite,

5 MASSIVE PARTS

260 GRIPPING SCENES

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SOUTH AFRICA
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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, AUGUST 4th, 1913.

BIOGRAPH—The Widow's Kids (Comedy)	
BIOGRAPH—Cupid and the Cook (Comedy)	
EDISON—The Substitute Stenographer (Third of the "Kate Kirby's Cases" Series) (Drama)	1000
ESSANAY—King Robert of Sicily (Special-2 part-Drama)	2000
KALEM—Intemperance (Drama)	1000
LUBIN—The Governor (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 38 (News)	
SELIG—The Granite Dells, Prescott, Ariz. (Travel)	500
SELIG—The Devil and Tom Walker (Drama)	500
VITAGRAPH—The Fortune Hunters of Hicksville (Comedy)	
VITAGRAPH—The Celestial Republic (Travel)	

TUESDAY, AUGUST 5th, 1913.

EDISON—Dolly Varden (Drama)	1000
ESSANAY—Homespun (Drama)	1000
LUBIN—Getting Married (Comedy)	400
LUBIN—Roses for Rosie (Comedy)	600
PATHEPLAY—The Love Letter (Comedy)	
SELIG—The Mansion of Misery (Drama)	1000
VITAGRAPH—A Faithful Servant (Drama)	1000

WEDNESDAY, AUGUST 6th, 1913.

EDISON—The Romance of Rowena (Comedy)	1000
ESSANAY—Their Promise (Comedy-Drama)	1000
KALEM—Shipwrecked (Special-2 part-Drama)	2000
PATHEPLAY—Grand Canyon of New York—Ausable Canyon (Scenic)	
PATHEPLAY—With the Natives of New Zealand (Manners & Customs)	
SELIG—The Stolen Moccasions (Drama)	1000
VITAGRAPH—The Late Mr. Jones (Comedy)	1000

THURSDAY, AUGUST 7th, 1913.

BIOGRAPH—Under the Shadow of the Law (Drama)	1000
ESSANAY—The Incriminating Letter (Comedy)	
ESSANAY—An Intimate Study of a Mole (Edu.)	
LUBIN—The Camera's Testimony (Drama)	1000
MELIES—Snapshots of Java (Scenic)	1000
PATHEPLAY—Pathe's Weekly No. 39 (News)	
PATHEPLAY—When a Woman Wastes (Drama)	
SELIG—The Galloping Romeo (Comedy)	500
SELIG—The Grocer's Revenge (Comedy)	500
VITAGRAPH—The Penalties of Reputation (Comedy-Drama)	1000

FRIDAY, AUGUST 8th, 1913.

EDISON—His Greatest Victory (Drama)	1000
ESSANAY—Rescuing Dave (Comedy)	
ESSANAY—Mr. Ryhe Reforms (Comedy)	
KALEM—The Hobo and the Hobble Skirt (Comedy)	
KALEM—Coney Island (Scenic)	
LUBIN—Her Husband's Wife (Comedy-Drama)	1000
PATHEPLAY—Genoa, Principal Port of Italy (Travel)	
PATHEPLAY—Mount St. Mickel (Architectural)	
SELIG—Miss "Arabian Nights" (Comedy)	1000
VITAGRAPH—A Gentleman of Fashion (Comedy)	1000
CINES—The House of Mystery (Special-2 part-Drama)	

SATURDAY, AUGUST 9th, 1913.

BIOGRAPH—The Reformers; or the Lost Art of Minding One's Business (2 part-Drama)	
EDISON—By Fire and Water (Drama)	1000
ESSANAY—Broncho Billy and the Navajo Maid (Drama)	1000
KALEM—The Alibi (Drama)	1000
LUBIN—When Tony Pawned Louisa (Drama)	1000
PATHEPLAY—A Woman's Way (Drama)	
VITAGRAPH—Father and Son, or The Curse of the Golden Land (Special—2 parts—Drama)	2000

ADVANCE RELEASES.

MONDAY, AUGUST 11th, 1913.

BIOGRAPH—I Was Meant for You (Drama)	
EDISON—The Treasure of Captain Kidd (Drama)	1000
KALEM—For Her Sister's Sake (Drama)	1000
LUBIN—The Outlaw's Gratitude (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 40 (News)	
SELIG—The Flight of the Crow (Spec.—2 parts-Dr.)	2000
VITAGRAPH—When the Press Speaks (Drama)	1000

TUESDAY, AUGUST 12th, 1913.

EDISON—The Rightful Heir (Drama)	1000
ESSANAY—The Edge of Things (Drama)	1000
LUBIN—Into the Light (Drama)	1000
PATHEPLAY—Every Double Causes Trouble (Com.)	
ECLIPSE—The Mong-Fu-Tong (Spec.—2 parts—Dr.)	
SELIG—The Broken Vase (Drama)	
SELIG—The Magician Fisherman (Comedy)	
VITAGRAPH—Bingles' Nightmare (Comedy)	
VITAGRAPH—The Joys of a Jealous Wife (Comedy)	

WEDNESDAY, AUGUST 13th, 1913.

EDISON—Battle Fields Around Chattanooga (Scenic)	300
EDISON—The Right Number, But the Wrong House (Comedy)	700
ESSANAY—Good Night Nurse! (Comedy)	
ESSANAY—Up Lookout Mountain on the Electric Incline (Scenic)	
KALEM—The Skeleton in the Clost (Special—2 parts—Drama)	2000
PATHEPLAY—The Erring Brother (Drama)	
SELIG—The Coast of Chance (Drama)	1000
VITAGRAPH—The Flirt (Drama)	1000

THURSDAY, AUGUST 14th, 1913.

BIOGRAPH—Come Seben Leben (Comedy)	
BIOGRAPH—Papa's Baby (Comedy)	
ESSANAY—The World Above (Drama)	1000
LUBIN—Good for Evil (Special—2 parts—Drama)	2000
MELIES—The Robber of Angkor (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 41 (News)	
PATHEPLAY—The House Divided (Drama)	
SELIG—An Apache's Gratitude (Drama)	1000
VITAGRAPH—Keeping Husbands Home (Comedy)	1000

FRIDAY, AUGUST 15th, 1913.

EDISON—The Coast Guard's Sister (Drama)	1000
ESSANAY—Alkali Ike's Gal (Spec.—2 parts—Drama)	1000
KALEM—The Millionaire and the Goose (Comedy)	
KALEM—The Amateur Burglar (Comedy)	
LUBIN—Over the Crib (Drama)	1000
PATHEPLAY—Cosmopolitan Life in Cairo, Egypt (Manners and Customs)	
PATHEPLAY—On the Lakes of Bayrisch, Bavaria (Travel)	
PATHEPLAY—Picturesque Jura, France (Travel)	
SELIG—Brown's New Monetary Standard (Comedy)	
SELIG—Moro Pastimes (Educational)	
VITAGRAPH—The Lady and the Glove (Drama)	1000

SATURDAY, AUGUST 16th, 1913.

BIOGRAPH—An Indian's Loyalty (Drama)	
EDISON—The Pied Piper of Hamelin (Drama)	1000
ESSANAY—The Man in the Cabin (Drama)	1000
KALEM—The Escape (Drama)	1000
LUBIN—Dregs (Drama)	400
LUBIN—Surprise for Four (Comedy)	600
PATHEPLAY—The Turning Point (Drama)	
VITAGRAPH—The Line-Up (Spec.—2 parts—Drama)	2000

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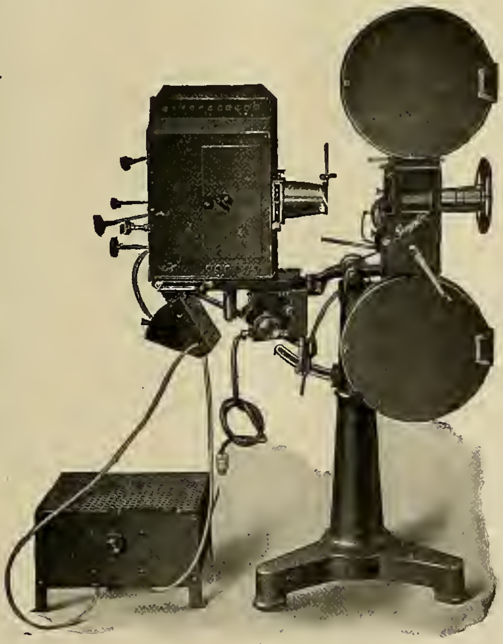

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, AUGUST 3rd, 1913.

CRYSTAL—What Papa Got (Comedy)
CRYSTAL—Her Little Darling (Comedy)
ECLAIR—Grease Paint Indians (Comedy)
ECLAIR—Holy Cities In Japan (Edu.)
REX—Civilized and Savage (Drama)

MONDAY, AUGUST 4th, 1913.

IMP—United at Gettysburg (Drama)
NESTOR—The Second Home Coming (Drama)
GEM—Bob's Baby (Comedy)

TUESDAY, AUGUST 5th, 1913.

101 BISON—The Death Stone of India (Three parts Drama)
CRYSTAL—A Child's Influence (Drama)

WEDNESDAY, AUGUST 6th, 1913.

NESTOR—Mona (Drama)
POWERS—The Village Blacksmith (Drama)
ECLAIR—The Honor of Lady Beaumont (Two parts Drama)
UNIVERSAL—The Animated Weekly No. 74 (News)

THURSDAY, AUGUST 7th, 1913.

IMP—A Modern Romance (Comedy-Drama)
REX—When the Prince Arrived (Drama)
FRONTIER—Masquerading in Bear Canyon (Comedy-Drama)

FRIDAY, AUGUST 8th, 1913.

NESTOR—The Girls and Dad (Comedy)
NESTOR—Almost a Rescue (Comedy)
POWERS—The Heart of a Heathen (Two parts-Drama)
VICTOR—Nature's Vengeance (Drama)

SATURDAY, AUGUST 9th, 1913.

IMP—The Cook Question (Comedy)
IMP—Adventures of Mr. Phiffles, By Hy. Mayer (Novelty)
101 BISON—The Snake (Two parts-Drama)
FRONTIER—On the Ranger's Roll of Honor (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 10th, 1913.

CRYSTAL—Oh! You Scotch Lassie (Comedy)
CRYSTAL—Starving for Love (Comedy)
ECLAIR—Clara and Her Mysterious Toys (Comedy)
ECLAIR—A Woman's Trick (Comedy)
REX—Man's Duty (Drama)

MONDAY, AUGUST 11th, 1913.

IMP—Mating (2 parts—Drama)
NESTOR—Darkfeather's Sacrifice (Drama)
GEM—A New Way to Win a Girl (Comedy)

TUESDAY, AUGUST 12th, 1913.

101 BISON—Campaigning with Custer (2 parts—Drama)
CRYSTAL—How Women Love (Drama)

WEDNESDAY, AUGUST 13th, 1913.

NESTOR—Juanita (Drama)
POWERS—The Great Towel Robbery (Comedy)
ECLAIR—The Thirst for Gold (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 75 (News)

THURSDAY, AUGUST 14th, 1913.

IMP—Lizbeth (Drama)
REX—Sally Scragge, Housemaid (Comedy-Drama)
FRONTIER—The Suffragette Tames the Bandit (Com.)

FRIDAY, AUGUST 15th, 1913.

NESTOR—Hawkeye to the Rescue (Comedy)
POWERS—Fate's Vengeance (Drama)
VICTOR—The Heart of a Jewess (2 parts—Drama)

SATURDAY, AUGUST 16th, 1913.

IMP—Poor Jake's Demise (Comedy)
IMP—In Laughland With Hy. Mayer (Comedy)
101 BISON—Soldiers Three (2 parts—Drama)
FRONTIER—The Retribution of Ysobel (Drama)

Mutual Film Corporation Current Releases

SUNDAY, AUGUST 3rd, 1913.

MAJESTIC—Told In the Future (Drama)
THANHOUSER—Proposal by Proxy (Comedy-Drama)

MONDAY, AUGUST 4th, 1913.

AMERICAN—When Chemistry Counted (Drama) 1000
KEYSTONE—Cohen's Outing (Comedy)
RELIANCE—The Doctor's Dilemma (Drama)

TUESDAY, AUGUST 5th, 1913.

MAJESTIC—Hearts and Hoofs (Western Drama)
THANHOUSER—The Protectory's Oldest Boy (Dr.)

WEDNESDAY, AUGUST 6th, 1913.

BRONCHO—Jo Hibbard's Claim (Drama)
MUTUAL—Mutual Weekly No. 32 (News)
RAMO—(Title Not Reported)
RELIANCE—The Silly Sex (Comedy-Drama)

THURSDAY, AUGUST 7th, 1913.

AMERICAN—Golden Gate Park and Environs (Travel) 1000
KEYSTONE—A Game of Pool (Comedy)
KEYSTONE—The Latest in Life Saving (Comedy)
MUTUAL—(Title Not Reported)
PILOT—The Green-Eyed Monster (Comedy-Drama) 1000

FRIDAY, AUGUST 8th, 1913.

KAYBEE—The House of Bondage (3 parts-Drama)
THANHOUSER—The Girl of the Cabaret (Drama)

SATURDAY, AUGUST 9th, 1913.

AMERICAN—His Sister Lucia (Drama) 1000
MAJESTIC—Devilist Doctor (Comedy-Drama)
RELIANCE—The Fight for Right (2 parts—Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 10th, 1913.

MAJESTIC—The Greater Love (Drama)
THANHOUSER—Oh! Such a Beautiful Ocean

MONDAY, AUGUST 11th, 1913.

AMERICAN—The Adventures of Jacques (2 parts—Dr.)
KEYSTONE—(Title Not Reported).
RELIANCE—Kentucky Foes (Drama)

TUESDAY, AUGUST 12th, 1913.

MAJESTIC—The Doctor's Ruse (Drama)
THANHOUSER—The Missing Witness (2 parts—Dr.)

WEDNESDAY, AUGUST 13th, 1913.

BRONCHO—The Quakeress (2 parts—Drama)
MUTUAL—Mutual Weekly No. 33 (News)
RAMO—(Title Not Reported).
RELIANCE—Runa Plays Cupid (Drama)

THURSDAY, AUGUST 14th, 1913.

AMERICAN—The Mystery of Tusa (Drama)
KEYSTONE—(Title Not Reported).
MUTUAL—(Title Not Reported).
PILOT—(Title Not Reported).

FRIDAY, AUGUST 15th, 1913.

KAY-BEE—The Flame In the Ashes (2 parts—Drama)
THANHOUSER—The Lie that Failed (Drama)

SATURDAY, AUGUST 16th, 1913.

AMERICAN—An Even Exchange (Drama)
MAJESTIC—The Fickle Tramp (Comedy)
MAJESTIC—A Horse Unfed (Comedy)
RELIANCE—Of Such Is the Kingdom (Drama)

Exclusive Supply Corporation Current Releases

MONDAY, AUGUST 4th, 1913.

DRAGON—The Blindness of Courage (3 parts-Drama)

TUESDAY, AUGUST 5th, 1913.

GAUMONT—A Honeymoon Hoax (Comedy)

WEDNESDAY, AUGUST 6th, 1913.

SOLAX—The Heavenly Widow (Comedy)
GAUMONT—Gaumont's Weekly No. 74 (News)

THURSDAY, AUGUST 7th, 1913.

GAUMONT—Shooing the Wooer (Comedy)
GAUMONT—Up Mt. Blanc (Travel)

FRIDAY, AUGUST 8th, 1913.

SOLAX—Falsely Accused (Drama)
LUX—The Triumph of Love (Drama) 535
LUX—Should Women Work (Comedy) 390

SATURDAY, AUGUST 9th, 1913.

GREAT NORTHERN—The Five Copies (Comedy)

ADVANCE RELEASES.

MONDAY, AUGUST 11th, 1913.

DRAGON—Title not reported.

TUESDAY, AUGUST 12th, 1913.

GAUMONT—Tiny Tim and the Adventures of His Elephant (Comedy)
GAUMONT—The Lakes of Salzburg (Scenic)

WEDNESDAY, AUGUST 13th, 1913.

SOLAX—Four Fools and a Maid (Comedy)
GAUMONT—Gaumont's Weekly No. 75 (News)

THURSDAY, AUGUST 14th, 1913.

GAUMONT—His Stomach and His Heart

FRIDAY, AUGUST 15th, 1913.

SOLAX—A Drop of Blood (Drama)
LUX—Title not reported.

SATURDAY, AUGUST 16th, 1913.

GREAT NORTHERN—Title not reported.

Mutual Film Corporation

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KAY-BEE	"The Flame in the Ashes"	Aug. 15
BRONCHO	"The Quakeress"	Aug. 13
THANHOUSER	"The Missing Witness"	Aug. 12
AMERICAN	"The Adventures of Jacques"	Aug. 11
RELIANCE	"The Fight for Right"	Aug. 9
KAY-BEE	"The House of Bondage" (3)	Aug. 8
DRAGON	"The Blindness of Courage"	Aug. 4
KAY-BEE	"Banzai"	Aug. 1
BRONCHO	"A War Time Mother's Sacrifice"	July 30
THANHOUSER	"Little Dorritt"	July 29
AMERICAN	"The Scapegoat"	July 28
RELIANCE	"The Higher Justice"	July 26
AMBROSIO	"The Missionary's Sister"	July 26
KAY-BEE	"Flotsam"	July 25
BRONCHO	"Granddad"	July 23
RAMO	"Man and Woman"	July 23
BRONCHO	"Old Mammy's Secret Code" (3)	July 16
THANHOUSER	"Tannhauser" (3)	July 15
GAUMONT	"With Honor at Stake"	July 15
AMERICAN	"Truth in the Wilderness"	July 14
RELIANCE	"Ashes"	July 12
KAY-BEE	"The Banshee"	July 11
BRONCHO	"Heart Throbs"	July 9
KAY-BEE	"The Crimson Stain" (3)	July 4
THANHOUSER	"King Rene's Daughter" (3)	July 1
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26
BRONCHO	"The Pride of the South" (3)	Mar. 19
RELIANCE	"The Vengeance of Heaven"	Mar. 19
KAY-BEE	"The Sergeant's Secret"	Mar. 14

CORRESPONDENCE

NEW ORLEANS.

THE Jefferson Theater, operated by Andy Gugel and located in Gretna, the hustling suburb of New Orleans west-side,—and far famed as a harbor of safety for voyagers embarking on the matrimonial sea—was the scene of an interesting event recently when Roller Clayton and Miss Louisa Ruth, principal leads of the Ellsworth-Clayton Stock Co., were married in full view of the audience, Judge A. M. Dannauhauer, officiating. Mr. Gugel, who is president of the Louisiana Exhibitors' League, was host at a dinner following the ceremony, after which the newlyweds were deluged with rice packets, discarded foot-wear, etc. They will summer in New Orleans at the Bourbon.

Following an illness of short duration, said to be caused by infection from treatment by a local physician, which latterly developed into lock-jaw, Jules Bistes, resident manager of the Orpheum, died last Sunday morning. Mr. Bistes was probably the most widely known authority on motion picture apparatus in this section of the country. He supervised the erection and opening of the Orpheum in Salt Lake City from where he was transferred to New Orleans. Mr. Bistes was a member of the Shriners, Rotary Club, National Association of Theatrical Managers, Sons of Jove. Delegations from these associations attended the obsequies and attested their esteem to the man who was universally beloved on the local Rialto for his personal and business traits in directing the management of the Orpheum. Mr. Bistes was born in New Orleans.

Jos. Nicolosi has opened the Lubin in Ninth near Magazine Street, with a seating capacity of 500. A ten-piece orchestra and spot singers, together with a four-reel program, round out a pleasant evening of entertainment.

Incidental to its formal organization the local circle of The Inquest Club held its first meeting recently, after which they visited Pearce's Tudor Theater and viewed Eliza G. Harral's comedy, "Solitaires," produced by the Vitagraph Company. Miss Harral was in the audience—an interested spectator. Julian Lamothe and Myra Hamilton are developing the nucleus for the circle which promises to gather the membership desired. The organization banquet will take place during the first week in August.

The Coliseum opened recently at Camp and Thalia Streets, presents a natty exterior and the management reports good business. Entertaining programs and good music bid for favor in that vicinity.

The Lafayette, one of the largest exclusive motion picture theaters in the United States, continues to draw crowded houses. Abe Seligman, the manager, expects to make many innovations in the near future.

Realizing the advantages afforded by moving pictures, Pulitzer and Stier, publishers of Pearce's Weekly Bulletin, have taken over the management of that publication and in addition will engage in the business of motion picture publicity in all its branches, Mr. Pulitzer managing the advertising department. Mr. Stier, who will direct its editorial and news policy, is one of the best publicity experts in the South. He was chief director of publicity for the Panama Exposition Company and edited the Logical Point Magazine which gained international favor as the publication which developed public sentiment for New Orleans as the place for the fair, and helped its recognition before Congress. He handled the Shriners' press bureau during their convention in 1910, and is at present press representative for Jerusalem Temple of this city. Eighteen years of active experience as a member of "the fourth estate" befits him and Pulitzer to make a winning combination.

Fire recently at Independence, La., which nearly devastated the entire town, causing a loss of a quarter million dollars, also wiped out the chief places of amusements—two moving picture theaters. One enterprising manager wired an exchange in New Orleans to ship a new machine and films, and forty-eight hours afterwards was about to open under canvas, when he was compelled to abandon this idea, due to the complete destruction of the town's electric light plant.

MAURICE F. BARR.

PHILADELPHIA.

IT is doubtful whether the old Walnut Street Theatre will be opened to the public again, owing to the Chief Executive of the city refusing to grant a license to the lessee, Mr. Louis B. Mayer, because the theater has not been made to conform to the new standards of the Bureau of Building Inspection. The management of the house claim that the building has ample exits, and that the arrangements for handling the audience in the case of fire or panic had received the approval of the fire marshal last fall and winter, and they further declare that the Walnut Street Theater as compared with other places of amusement was as safe as could be made.

The Savoy Theater, 1211 Market street, will be one of the most imposing places of its kind on that street, when the alterations of the front now under way are completed. The interior will be redecorated and a new lighting system installed, while the exterior will be repainted and a marble lobby of unique design will be built. The total cost of alterations will be in excess of $3,500.

F. William Kamp, of the Calehuff Supply Company, has returned from a three weeks' vacation to Ocean City, N. J.

Thomas Dougherty is having plans made for a one-story picture theater to be erected at the corner of Fifteenth and Arch Streets. The building will be 21 feet by 100 feet, fireproof.

Charters were recently issued to the Red Lion Opera House Company, Red Lion, Pa., with a capital of $10,000, and the Third Street Theater Company of Easton, Pa., with a capital of $6,000, by the Governor of Pennsylvania.

A. E. Westover is about to build a theater at Second and Noble Streets with a seating capacity of 500, which will be completed in the early fall. The materials will be brick, bluestone, ornamental terra cotta and stucco.

The Arch Street Amusement Company is the name of a concern which will erect a new theater at 1334-36 Arch Street. Local contracting firms are estimating on the plans and the theater is to be finished by the first of the year.

A contract has been awarded by J. J. Goodsteine, for the erection of a theater at 2011-13 Frankford Avenue, which will cost $5,200.

"Quo Vadis?" which has made a big hit with the motion picture fans of this city at the Garick Theatre for the past six weeks, is now being played in some of the straight picture houses. Recently the Victoria Theater featured the film to crowded houses.

Peter G. Atsalas, owner of the Orpheum Theater, at Youngstown, Ohio, was a recent visitor in Philadelphia, looking after some big features for his theater. He claims that the censorship law in Ohio makes it impossible for exhibitors to get any kind of high class features, and that most of them must send to other cities out of that state for their supply.

Edward Kraupa, of the Monarch Film Exchange, has added a feature end to his regular service. Recently he bought the rights to handle the feature productions of eight foreign houses in the United States, and of the plays so far received he has had great success in booking them with the local houses, and inquiries are coming in from all parts of the country in regard to the new features. In order to handle the new phase of the business Mr. Kraupa may discontinue the regular service.

The Airdome, located at Seventh and Poplar Streets, is meeting with great success under the management of S. Jarrow.

A few days ago the Belgrade Theater, located at Belgrade Avenue and Thompson Street, closed its dors, owing to the fact that the proprietors of the place were unable to meet the claims of their many creditors.

The Woodbury Amusement Company is remodeling its theater at Woodbury, N. J. The seating capacity is being made greater in order to accommodate the summer crowds that throng the resort.

Director Porter, of the Department of Public Safety, has issued an order to every police lieutenant in Philadelphia that hereafter it will be part of their duties to visit all picture theaters in the city and personally talk to the owners in regard to the elimination of objectionable pictures and also to censor the banners that are placed in front of the amusement houses. The Director has a plan whereby he believes he can stop what he terms "motion picture flirtations." Managers will be requested to seat unaccompanied young ladies in one part of the house, while unaccompanied young men are placed in another. A third section the Director requested be reserved for couples. The exhibitors are working in co-operation with the police.

CONGDON.

ILLINOIS.

MOVING pictures are being used at a revival meeting being held by the East End Christian Church in Quincy. They are said to have proved very effective in attracting non-churchgoers to the services.

Manager Burr Swan, of the Knights of Pythias Opera House, at Pittsfield, showed the people of that small but enterprising city that the motion picture is indispensable for all kinds of social service. A mass meeting was held when Miss Harriet Fulmer, of Chicago, made an address upon the prevention of tuberculosis. The enterprising Swan imported six reels that showed the work done by the various anti-tuberculosis organizations throughout the country.

The Carlyle Amusement Company, of Carlyle, has been incorporated with a capital stock of $500. The incorporators are Millicent Kahlert, George E. Murray and Hugh V. Murray.

Piek & Penn, who operated a moving picture show and airdome at Waterloo, have removed to Columbia.

The village trustees of Raritan have decided to make the photoplay a municipal institution. The opera house in that village has never been paid for and with the debt over their heads, the trustees have tried various means to reduce it. Finally they hit upon moving pictures.

The Kenmore Amusement Company, of Chicago, has been incorporated with a capital stoke of $2,500. The incorporators are Richard S. Fulsom, A. E. Iceley, and Wallace Streeter.

The Walker Opera House at Champaign has inaugurated a short season of moving pictures. Multiple reel features will play an important part. A ten-cent admission will be secured.

C. J. Roberts, of Springfield, deputy state fire marshal, recently inspected the Colonial and Virginian theaters at Hoopeston and found them to be in good condition.

W. B. Finn, manager of the Tureman at Virginia, secured the contract from the merchants of that city to furnish a free open air moving picture show on the courthouse square each Tuesday evening. This arrangement will be found more satisfactory than to secure another operator and machine in opposition to the local picture show.

Moving pictures of a big celebration held by Red Men at Danville, and Westville, were recently taken and shown at the Majestic. Coal mines and other industries in the vicinity completed the reel.

Merchants of Odell contemplate giving free open air picture shows once each week.

The Pastime Theater Company, of East Moline, has been incorporated with a capital stock of $2,500. The incorporators are Edward Reavy, John L. Greer and T. J. Gorman.

The Circuit Court of Peoria County paved the way for a ninety-nine year lease to Robinson & Robinson, of the Crescent Theater, at 311 Main Street. The court has decided that the trustees are at liberty to correct the lease and the Robinsons will remodel the building putting a storeroom in front and a theater to seat 900 or 1,000 in the rear.

John N. Stanople, proprietor of the Princess Theater in North Fifth Street, in Quincy, and two confectioners in that city, have purchased a site on Maine Street, upon which they will erect a combination motion picture, vaudeville and road show house to cost about $65,000. It is planned to erect a three-story office building with a theater which will seat 650 persons on the main floor, 350 in the first balcony and 300 in the second balcony. Stanople has announced that the policy of motion pictures and vaudeville will probably rule the house. It is hoped to have it ready for occupancy some time in December.

Moving pictures of a class of communicants together with Bishop E. M. Dunne and the priests, and pictures of St. Hyacinth's school and church at LaSalle, proved a valuable attraction for the Family Theater at LaSalle.

The Commercial Club of Weldon has adopted the moving picture as an evening attraction to bring people to the city.

The Chelius Brothers Company, of Chicago, has been incorporated with a capital stock of $50,000 to do a theatrical and amusement business. The incorporators are William F. Chelius, John Chelius and J. Fred Sheehy.

The Wabash Railroad has substituted the moving pictures for the stereopticon in its instruction car, which is now busy in Central Illinois, showing trainmen how to use the locomotive and air brakes. The lecture car is maintained by the employees and not by the company, each engine man paying fifty cents a month toward its support.

Rev. James Potter, pastor of the Methodist Church at Rock Falls, recently preached a sermon upon the subject of moving pictures and resented the fact that the consent to operate on Sunday was secured while two aldermen were absent from the city. He declared that "those responsible" for the opening of the Sunday shows in Rock Falls are entitled to all the satisfaction they can get out of the manner in which it was brought about. It does not reflect great credit on their good judgment or their honor. It looks very much like "putting it over a town," and this is a thing that always reacts on the one who tries it. The town in this case gets not one cent more revenue in return for the concession granted. It is simply a play into the hands of a greed that thrives on a disregard for sacred institutions and the public welfare.

"This process will not stop with the open show. Rock Falls will either be closed to these or open to a lot of other things as well. When a town is 'open,' the opening is downward. Make it hard for the church to do its work of moral uplift, and you sow the seeds of disaster in the city. The church wages a warfare on Sabbath desecration, but it is the community itself that the chief interest is the outcome. And he either knows little or cares less who is blind to this fact so often demonstrated."

The Sterling Standard says, "It is asserted that one pastor in Rock Falls has said that if Sunday picture shows are permitted in his city that there is going to be a church that will be minus a six-foot preacher, as he does not intend to stay in a town where pictures are permitted to be shown on the Lord's Day."

It is reported that Manager Rademacher, of the Orpheum, at Freeport, will add two or three acts of vaudeville to his picture show when he reopens his house in the fall.

Lutterell's theater at Jacksonville has done away with the vaudeville during the months of July and August, and has reduced the price to five cents for 4,000 feet of pictures.

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WANTED—To buy, lease or rent, first class picture house in Middle West. Must stand close investigation. All letters answered. Address BOX 88, Pekin, Ill.

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MOVING PICTURE THEATER—Fully equipped, for SHOWS and PICTURES. Light, Heat, Power and Janitor Services included in the rent, also all shows booked after September 28th. 550 Seats, Electric Fans and Power No. 6 Machine, with Electric Motor. Address EDGAR D. RANK, Lock Box No. 12, Williamstown, Dauphin County, Pa.

FOR SALE OR LEASE—The Orpheum, capacity 850. Population 25,000. Fire and Panic Proof. W. V. FUTRELLE, Albuquerque, N. Mex.

FOR RENT—Large store on main business street in Waterbury, could be arranged for photoplay theater to seat 800. Will only consider parties financially responsible. For particulars inquire of H. B. ARTHUR, 127 Bank St., Waterbury, Conn.

HELP WANTED.

WANTED—BY LYMAN H. HOWE: OPERATORS, MUST BE ELECTRICAL EXPERTS; EXPERIENCED IN ROAD WORK, THOROUGHLY CAPABLE AND RELIABLE IN EVERY RESPECT; MUST BE MEMBER OF I. A. T. S. E. WITH ROAD CARD. LONG ENGAGEMENT. SALARY ABSOLUTELY SURE. STATE AGE, EXPERIENCE, IN FIRST LETTER. PHOTOS RETURNED. SILENCE POLITE NEGATIVE. WRITE OR WIRE. LYMAN H. HOWE, 175 W. RIVER ST., WILKES-BARRE, PA.

BY LYMAN H. HOWE—IMITATORS, GIFTED TO DO ANIMAL IMITATIONS AND ABILITY TO WORK MECHANICAL EFFECTS AND SOUNDS; ALSO DIALECT WORK. LONG ENGAGEMENT. SALARY SURE. STATE ALL FIRST LETTER. PHOTOS RETURNED. SILENCE POLITE NEGATIVE. WRITE OR WIRE. LYMAN H. HOWE, 175 W. RIVER ST., WILKES-BARRE, PA.

WANTED—Good, live, hustling film solicitor for the road. WICHITA FILM CO., 122 North Market St., Wichita, Kansas.

WANTED, FOR ENGLAND—By a Prominent Syndicate, a picture-play PRODUCER of the highest qualifications. None but first-class men will be considered. Write, giving full particulars of experience, list of productions and salary required, to ENGLISH SYNDICATE, care of Moving Picture World, New York City.

SITUATIONS WANTED.

CAMERAMAN, thoroughly experienced, has camera, etc.; would like to connect with reliable party or concern anywhere after August 1st. CAMERAMAN, care of Moving Picture World, New York City.

MANAGER—Open for engagements as manager of picture house. Several years' experience as managing and operating all machines. Thoroughly competent to handle any house. Satisfaction guaranteed. Absolutely sober and reliable. Your interests come first. State all in first letter. Address ROGER H. NEAL, Gayety Theater, Lynchburg, Va.

OPERATOR wants position in State of Indiana. Can furnish machine; have 1913 model Motiograph. Address CYKO THEATER, Camden, Ind.

MANAGER—Open for engagement in any N. E. city or town. Long experience in all branches of amusement business. Address MANAGER, 77a Revere St., Suite 4, Boston, Mass.

YOUNG MAN—With business ability, would like position as manager of picture house. I understand picture business from A to Z. Address STRICTLY BUSINESS, care of Moving Picture World, New York City.

OPERATOR—At Liberty. 5 years' experience. Address H. W. CHISM, 309 N. East St., Bloomington, Ill.

AT LEISURE—Cameraman with own camera. Seven years' experience. Address O. H., care of Moving Picture World, 17 Madison Ave., New York City.

CAMERAMAN AT LIBERTY—With professional camera, desires position. D. M. E., 692 Flushing Ave., Brooklyn, N. Y.

OPERATOR AT LIBERTY—Seven years' experience with Lyman H. Howe. Address HARTFORD, care of Moving Picture World, 17 Madison Ave., New York City.

FIRST CLASS MOVING PICTURE OPERATOR—Wishes position outside Greater New York. Two years' experience. Sober, reliable. Address OPERATOR, 43 4th Ave., Brooklyn, N. Y.

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THEATER OWNERS—Do you want a live result producer as manager for your house? If so answer this ad. Eight years in the picture business. References exchanged. Salary and commission. Address H. C. STRATFORD, Birmington, Ala..

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FILMS—$2 to $5. Features, $40 to $100. Machines, $50 to $100. Address INTERSTATE FILM & SUPPLY CO., 32 Nassau Bldg., Denver, Colo.

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FILM FOR SALE—Film buyers, attention! 500 reels of unused genuine Pathe, Vitagraph, Selig, Biograph, Edison, Etc., cheap. FISKS, Room 1013, 145 W. 45th St., New York City.

FOR SALE—Features, from $30 to $150, 2, 3, 4-reel subjects. MRS. SMITH, 1422 Grant St., Denver, Colorado.

FOR SALE—A number of reels in fair condition, which we will sacrifice at a low figure if all are taken. CONDER FILM EXCHANGE, INC., 154 3rd Ave., New York City.

FOR SALE—Blanche Walsh in "Resurrection," 4 reels. Nat C. Goodwin in "Oliver Twist," 5 reels. Guaranteed in perfect condition. Either one, $200 cash, or $375 for both. Address WOODETTE, 140 South 11th St., Philadelphia, Pa.

WANTED TO BUY—Sell or exchange, several reels of film. A. F. BOHLENDER, 303 Sixth St., Peoria, Ill.

EQUIPMENT WANTED.

WANTED—To purchase, second hand moving picture machines of all kinds. Address WICHITA FILM & SUPPLY CO., 122 North Market St., Wichita, Kansas.

EQUIPMENT FOR SALE.

FOR SALE—At bargain prices. Model B gas-making outfit (used 3 times), $20; two electric signs $30 each; Remington tyepwriter $20; Standard booth $50; Powers No. 6 machine; films $1 up. Address V. M., care of Moving Picture World, N. Y. City.

60 CYCLE 220 V. Fort Wayne Compensarc, $40. Have three second hand 110 V. compensarcs at cheap prices. IRA B. ALDEN, 538 W. Lehigh Ave., Philadelphia, Pa.

FOR SALE—Motion picture camera. Ziess Gessar Lens, 5 magazines. Tilt and tripod, $150. P. E. BRANDT, 1243 N. Frazier St., W. Phila., Pa.

FOR SALE—800 upholstered opera chairs in good condition. Can be had at a big reduction. C. S. A., care of Moving Picture World, 17 Madison Ave., New York City.

MISCELLANEOUS.

CAMERAPHONE talking picture film, machines and records bought and sold. Address BARTELSTONE, 212 E. 12th St., New York City.

WANTED PIANIST to send for my 50-page booklet, "What and How to Play for Pictures." Price $1. E. A. AHERN, 436 6th Avenue North, Twin Falls, Idaho.

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ELECTRIC PIANOS—Fitted with keyboards for hand playing, $80 to $125 each. 44-note pianos, $50 each. 60-note Orchestrions, with 30 pipes, $240 to $275 each to close out business. ⅛ horsepower direct current motors, $6. Send for circular. Address J. F. HERMAN, 1420 Pa. Ave., N. W., Washington, D. C.

STARR GRAND PIANO—Guaranteed Perfect. Powerful Tone. New. Cost $800. Sell for $500. Great for theater. MERVYN GIBBONS, Dresdon, Ohio.

SOUVENIRS—Business getters that will bring the ladies and children. Let us show you how to increase your matinee receipts. Free samples. NEW ENGLAND NOVELTY CO., Westfield, Mass.

WIDE-AWAKE — California concern will consider good propositions for Pacific Coast agency for anything pertaining to motion picture industry. Address ROOM 838, HOTEL WOODSTOCK, 127 W. 43rd St., New York.

NOTICE TO CANADIAN EXHIBITORS

We beg to advise that the Consolidated Film Co. Ltd. of Montreal, Toronto, Winnipeg, and Vancouver, Canada, has secured the sole agency for all of Canada for Great Northern Feature Films. We respectfully request that all bookings be made through the above mentioned company, which is our only authorized agency in the territory named. :-: :-: :-: :-:

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LOUISVILLE.

ONE of the productions of "Quo Vadis?" already has been seen in Louisville, while another is scheduled to appear late in August. The production of three reels by the Quo Vadis Film Company was shown at the Orpheum Theater recently. The eight-reel subject by Kleine will be an attraction at Keith's Theater the last week of August. The first was a big drawing-card, and much interest attaches to the coming of the second.

The Princess Amusement Company, of Louisville, staged a novel plan recently by giving away twenty-five lots in the Sonona Valley in Southern California. Two of the lots were raffled off each night in each of the three houses operated by the Princess. This advertising plan was made possible through an arrangement with the Northwestern Development Company, which owns a big tract in Central California. The announcement by the Princess attracted much interest and served to attract big audiences.

The Switow Amusement Company, headed by M. Switow, has opened a moving picture theater at French Lick, Ind., and is erecting another at Martinsville, Ky., a well known health resort. The theater going up in New Albany, Ind., is well under way and will be completed in another month. Mr. Switow is suffering from rheumatism, and is spending his time at Martinsville, where the waters are causing improvement in his condition.

A. F. Mayer, head of the Louisville branch of the Central Film Service Company, of Indianapolis, will shortly leave for Chicago, according to present plans. Mr. Mayer has practically closed a deal whereby he will be connected with the John B. Simon Agency, of Chicago. That concern is one of the best known theatrical booking agencies handling theaters in and around the Windy City. It is now erecting a house of its own. Who will succeed Mr. Mayer in Louisville is not known.

Plans for a new $125,000 moving picture theater have been announced by the National Moving Picture Company, recently formed in Louisville. A long-term lease has been secured on Fourth Avenue property, south of Chestnut Street and work will begin as soon as the tenants of the present structures have vacated. At that time, the building now standing will be razed and the handsome new theater erected. The new house will be just south of B. F. Keith's Louisville theater. It will have a frontage of 90 feet on Fourth Street and extend back 200 feet. A rathskeller will be a feature of the basement. Furnishings and accoutrements will compare favorably with those used in any house of the kind in the country. The theater will bear the name of the New Empress. It is to have a seating capacity of 2,000. A balcony may be a feature, though this has not yet been determined. The New Empress will give Louisville three photoplay houses in Fourth Avenue, the main retail business street. Both the Majestic and Novelty, the other two, are doing well, and it is hoped that the new theater will be able to make a financial success.

Under the management of Reich & Riordan, the Palace Theater, Louisville, has re-opened for business. The house recently was purchased by the new owners from Simon Switow.

The Majestic Theater, of Jeffersonville, Ind., has closed for the summer, the intense heat causing Owner S. Shaefer to decide on this policy. The theater will reopen about September 1.

Everich & Lacompte have purchased the Jeffersonville, Ind., Airdrome from H. S. Morris. Mr. Morris has decided to put a moving picture show on the road, the quiet life in one place palling on him.

S. W. Linebaugh, of Russellville, Ky., has decided to abandon the amusement field for a time and has sold the Princess Theater to Hill & Perry. The Princess is a handsome little house, seating about 300 people. The new owners will continue to use Universal service.

Eugene Guill, who has attained quite a reputation as an exhibitor at Hopkinsville, Ky., has connected with the General Film Company, of Cincinnati. Mr. Guill has resigned the management of the Princess Theater, of Hopkinsville. His successor has not yet been determined.

The old opera house at Lawrenceburg, Ky., has been renamed, and will be known as the Pastime Theater in the future. Preston Grubbs is manager of the house, which has been renovated. Only evening performances will be given, pending the return of cooler weather.

Moving picture devotees in interior towns of Kentucky are getting their first glimpse of Edison's Kinetophone. The talking picture has been staged at Ashland, Lexington, and other Kentucky towns with varying success, and exhibitors are watching the situation closely. The silent pictures, however, are so popular that it is improbable that any exhibitor will attempt to operate with the Kinetophone alone. The talking pictures are used daily at Keith's Louisville house, which is the only one in Kentucky to give their patrons a steady diet of them.

The Melba Theater has re-opened at Harrodsburg, Ky., after being closed for several weeks for improvements. New opera chairs and a cooling system have been installed, giving patrons every comfort during the hot weather.

The Savoy Theater, of Princeton, Ky., has opened to the public, being the first to enter that town.

Renovations have been completed in the Princess Theater, of Madisonville, Ky., and the house is again open. Taliaferro and Spoehr are the owners of the theater, having purchased it from W. S. Hibbs. Numerous improvements have been made, including new seats, lighting facilities and program.

A new photoplay theater to cost $100,000, including the land, is to go up at the northeast corner of Fifteenth Street and Central Avenue, Cincinnati. Congressman Nichols Longworth, who has owned the property for several years, has disposed of it to a syndicate, which will remain in the background for a time. The same interests are said to be after another site in Cincinnati. The consideration involved in the property exchange was $40,000. The theater proper will cost about $60,000. The lot faces 100 feet on Central Avenue and is 156 feet in depth. All the buildings now standing are to be razed, and work will begin immediately on the erection of the theater. A 50-foot lobby will be a feature. Plans for the structure provide for a couple of storerooms. The playhouse is in the heart of the Jewish district, and Jewish photoplays will be staged, as far as possible.

G. D. CRAIN, JR.

INDIANAPOLIS.

THERE is unusual activity in the erection of buildings to be occupied by motion picture theaters in the city. The motion picture theater business is growing better all the time in the city, and the trend is toward higher class buildings and equipment. This is especially true in the residence districts. Until very recently, motion picture houses in the residence districts have consisted usually of a remodeled store room. New fireproof buildings are being erected for them.

Charles Warren Fairbanks, former vice-president of the United States, is erecting a building at Illinois and Thirteenth streets, part of which will be occupied by a motion picture theater. It will be thoroughly fireproof and the building will cost $25,000. The theater will have a seating capacity of 800, making it the largest motion picture house in the residence district. It will be operated by the Hyde Park Amusement Company, which has just been organized and incorporated. Officers of the amusement company are: President, E. Linwood Hardy; vice-president, Alvin C. Ostermeyer; secretary-treasurer, Henry S. Davidson.

Edward G. Sourbier, who operates the Oriental Theater in South Meridian street, has let contracts for a new motion picture house, to be built at 154-158 North Illinois street, in the downtown business district. It will be a one-story structure of exceptionally artistic exterior, of terra cotta and tile. There will be seating arrangements for five hundred people. The building is to cost $5,000, and will be ready for occupancy about October 1.

A contract for a new motion picture theater, to be erected at 515 Indiana avenue, has been let by Mrs. Nancy A. Smothers. This will be in a district occupied largely by negroes. The building will be one story high, of brick construction, and will cost $3,500. The seating capacity will be 350.

Within a short time, Irvington, a college suburb in the eastern part of the city, will have its first motion picture theater. The Cottage Construction Company has acquired a site at East Washington street and Johnson avenue, and on this will be built a one-story brick motion picture theater, with a seating capacity of five hundred. When completed, the house will be operated by H. L. Whitehead. The building will be completed in ninety days.

Work has been started on a motion picture theater building at Noble street and Massachusetts avenue. It will be operated by the Liberty Amusement Company, which was recently organized. The building is to be one story high, 52 by 80 feet, with a seating capacity of 300. The building is to cost $5,500.

B. F. Keith has arranged to show, throughout his string of theaters, pictures of little Catherine Winters, who was kidnapped from her home at Newcastle, Ind., more than two months ago. Slides telling of the mysterious disappearance of the child will also be shown, together with a statement of the rewards that have been offered for her return.

Joseph Gavin is remodeling a building at Lincoln and East streets, at a cost of $1,500, and when the work is completed, will conduct a motion picture house. The building will have a seating capacity of about three hundred.

The Commercial Film Manufacturing Company, of this city, has increased its capitalization to $55,000.

CLARENCE L. CUMMINS.

CINCINNATI.

FROM the ranks of the Cincinnati newsboys to wealth and fame, via the moving picture route, is the story of the life of Louis Silverman, formerly of this city, and now of Winnipeg, Man., Canada. Silverman is visiting his folks and friends here, he being on his honeymoon. Silverman went to Winnipeg when the moving picture was in its climb in popularity. There he and his partner opened up the first moving picture theater in that city. Business developed so rapidly that Silverman had to engage a private secretary. Miss Elizabeth Lechtzier was the girl chosen for the position. Two years elapsed, during which the business friendship ripened into love and culminated in the wedding of boss and employee two weeks ago.

McMahon & Jackson, proprietors of the Cincinnati-Buckeye Film Exchange, have become the local representatives of the "Progressive Wheel of Burlesque," which will be presented at the Olympic Theater in Seventh street.

Cincinnati, just at present, is undergoing three campaigns, two of them in the interest of two opposing factions seeking a new city charter, and the other two with a view to retaining the present form of administration. The moving picture has come in for its share of the bargain. Herbert S. Bigelow, heading one of the movements, was speaking to a large crowd of factory employees one day recently, and a moving picture man reported the meeting in film. The men, by holding up their hands, unanimously pledged themselves to Bigelow's side. The picture shows the men making the pledge, and also shows the scramble for the literature.

A moving picture theater, costing $20,000, with a seating capacity of 500, will be erected in this city by M. Van Den Eyaden and others. The proposed building will have a store on the ground floor, adjoining the playhouse, and the upper floors will be taken up with modern apartments.

Moving picture show proprietors in this city are awaiting with much interest, a decision to be handed down in the case of Sam Lewis, who was recently arrested for failure to take out a license under the recent ordinance passed by city council, in which the theaters of this city were placed on the graduating scale. Lewis is fighting the case, and brought suit to test the new ordinance, by way of a writ of habeas corpus. The case will be heard before Judge Geoghegan some time this week.

The Old Miami and Erie Canal, which has come in for a good deal of publicity in view of the contemplated abandonment of that waterway for the construction of a mall, again breaks through the news columns, and this time a moving picture theater goes out as a result. The ousting proceedings come from city hall. The theater is located at Findlay street and the canal, in the heart of a thickly populated tenement district, and business at the house is always good. But the canal played another one of its pranks, and a break in the wall, just about where the theater building is located occurred. Building Commissioner Rapp, in a report to Safety Director Price, declared that the building, along with several adjoining it, are unsafe, the moving picture theater being in particular danger. The building commissioner requested that the playhouse be closed until necessary repairs have been made, and his orders will be carried out.

Despite the excessive heat, summer picture shows in this city continue to draw large crowds. Prominent among them are the B. F. Keiths, where summer vaudeville and pictures take immensely.

The scheme of the city in presenting to the public a show at the various parks and playgrounds, has again taken well this summer with the populace.

SPRINGFIELD, ILL.

THE Boulevard Airdome on South Fourth street has reduced its price of admission from ten cents to five cents. This house has, since its opening, frequently used signs on the front of the street cars, which attract considerable attention. It is understood that the street railway company is willing to donate this space to any attraction that is likely to create traffic. A. A. Dickinson, a popular singer with the First Regiment Band of the Illinois National Guard, which was encamped at Camp Lincoln, Springfield, recently, sang at the airdome.

E. C. Bostick, who has been in the revenue service in Springfield for a number of years, has secured a transfer to the Pekin revenue office, where he can look after his photoplay house in that city.

A garnishment suit was filed by the Illinois Traction System against L. P. Anderson, at Lincoln. Anderson, who was a former resident of Springfield, operated the Gem Theater in Lincoln, and moved to Jacksonville, where he opened a picture show, securing power from the traction company. The company sent a bill for $99.16 for power, and, learning that Anderson had a deposit of $30 in a Lincoln bank, filed suit to secure the amount.

The first of the twice-a-week Pathe Weekly appeared coincidentally at the Vaudette and the the Lyric theaters, but another curious coincidence one showed United States Senator Lawrence Y. Sherman and the other United States Senator James Hamilton Lewis, who are well known here and but a few months ago were engaged here in one of the most noted political deadlocks in the history of the state.

Rev. Frederick W. Buraham, pastor of the First Christian Church of this city, recently preached a sermon on what the modern church should include. He suggested a stereopticon, the player piano and a talking machine. Mr. Burnham is the minister who a short time ago played the Kalem "From the Manger to the Cross" to two congregations instead of preaching a sermon. Despite the announcement of the Vaudette Amusement Company that the road set of films of "From the Manger to the Cross" will be retired until cooler weather, many requests for bookings have been coming in from several of the larger cities.

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"LET US HEAR FROM YOU"

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LICENSED FILM STORIES

SELIG.

THE DEVIL AND TOM WALKER (August 4).—Tom Walker, a miserly man, is much beaten and bullied by his amazonian wife, Dame Walker. The action of the piece takes place in New England, early in the eighteenth century, when the Puritans were still in power. Tom, having been well drubbed, slinks out of his house and goes fishing with Old Briggs. While they are safely anchored in mid-stream, the latter tells him that Captain Kidd, the pirate, buried his treasure in that neighborhood, which excites the cupidity of Tom. He deserts his companion and takes to the woods, camps near the charming spot, and is almost frightened out of his wits by the appearance of the devil, who warns him to be off. "Out of the frying-pan into the fire," he goes home and, after telling his wife, receives a good beating, and she takes shovel in hand and proceeds to investigate the treasure herself. He endeavors to persuade her from her rash undertaking, but she hands him one from her "terrible left" and proceeds alone to unearth the treasure trove. The devil orders her away, but she puts up a stubborn fight, which is her last, as she disappears in the trench of her own making in a puff of smoke. His satanic majesty, having taken care of the tartar, seeks the cream in Tom's soul, which he bargains for on the ground that he will have the pirate's treasure and a beautiful young wife to boot, if he will give up said soul. Tom having lost his chief exercise in life—beatings from his wife—is willing to risk another consort who is young and beautiful, whose dowry is untold wealth. He consents to the compact, and then the devil makes him do all sorts of mean tricks, until Tom, overcome by remorse, seeks out the minister and begs him to save him from the devil. That worthy gives him a Bible and tells him to always keep it on his person and he will be immuned. The devil, however, disguised, bribes his old friend, Briggs, to steal the Bible, so the devil gets his dues and poor Tom presumably goes to more suffering in the after-life.

A MANSION OF MISERY (August 5).—Wilbur Nort, an Annapolis cadet, saves lovely Marjorie Main, an heiress, from drowning at a fashionable resort. The fair one falls in love with her rescuer, but her ambitious parents emphatically disprove the match. Fast following the young officer's graduation, duty calls him to sea, and he hears nothing of his American sweetheart for four years. In the interim the Mains marry their daughter to Lorenzo, a Neapolitan prince, and the pair take up their abode in their ancestral palace, where the lively but lovely young American leads a very unhappy existence.

An American squadron puts in at Naples, and the Prince is on the committee to entertain the officers. Ignorant of the identity of the Princess, Wilbur, an officer of the fleet, attends the reception at the palace. When he meets Marjorie the recognition is intense and dramatic. Both are overcome by the old love, for Marjorie has been miserably unhappy since her social imprisonment in Italy. The pair stroll out into the garden, and there, in the shadow of the arbor, amid the perfumed vines, they embrace. At this mad moment, Count Orloff, jealously in love with Marjorie, despite the fact that she is his friend's wife, observing the reunited lovers, revengefully rushes to the Prince to tell him what he has seen. The royal Neapolitan goes to see for himself, but Miss Rhodes, Marjorie's keen-eared companion, overhearing the plot, rushes ahead of him, throws herself into Wilbur's arms and tells Marjorie to run away. The Prince comes, and, discovering them, is so excessively angry over Orloff's seeming mistake that he challenges him to a duel. In the meantime the young American officer has considerably disfigured the count for his mean spying habits. Before the duel the husband learns from his wife that she was and is in love with the American. He is a royalist and feels the point keenly, so he removed the bullet from his own weapon and allows Orloff to kill him—a sacrifice to sentiment. So the mansion of misery is transformed into a home of happiness.

THE STOLEN MOCCASINS (August 6).—Harden, a typical border tough, professes love for Belle; but she heroically repulses him in a way that infuriates. Jack, her sweetheart, hears of this and he tells Harden to "vamoos." Harden, with several choice spirits, after "irrigating" freely, goes to an Indian camp and steals several pairs of moccasins. They then, soft-footed, go to the cabin of Belle's father and in his absence carry away the girl. Jack is not slow in learning of her disappearance. He inquires of the Indians about her, but they deny knowledge other than of their own losses at the hands of Harden. Swift-Foot, a trailer, offers his services, and they trail the trio to a lonely cabin. Harden and his confederates put up a desperate defense, but Jack and his crowd outclass them as gun-men. The girl is rescued, and Harden, much the worse for wear, is taken back to the settlement to "get his."

THE GALLOPING ROMEO (August 7).—Col. Scarem covertly installs a burglar alarm in his house with the dial located in his room. When dashing Fred Fuller comes to elope with his beauteous daughter Bessie, they unconsciously set off the alarm, and the Colonel barricades himself in his room and excitedly phones the Sheriff that the expected burglars have come. A quick-acting posse swoops down and carries off Fred before he can explain, and the belated Sheriff captures Bessie as she comes through the window, thinking she is a burglar. Fred eventually convinces his captors of his identity and ventures back at once to get his little bride to be. In the dark he picks up the colored maid and carries her to the Parson's before he finds his mistake. Then he dashes madly back to the house—and just in time, for real bandits have followed the trail of the oversure Sheriff, and are holding up Bessie and her father.

THE GROCER'S REVENGE (August 7).—Hiram Snow, a mean and miserly man, who should be surnamed "Frost," has money, but he hates to part with it, particularly when it comes to sharing with members of his own family. His wife and two children have a hard time getting enough to eat, although he is one of the most affluent men in the village. He keeps such close tab on "the advanced cost of living" that he securely locks up the butter. Upon going to the closet he found that someone had been at it, which angered him so much that he refused to buy any more butter for their meals. He, however, thinks of himself, and on his trip to the grocery he cannot resist eyeing with envy a fine, rat roll of butter. The price is too high, and he sticks so closely to his money, but he surreptitiously puts a roll of butter under his hat. The keen-eyed groceryman sees this, but quickly decides a revenge upon the culprit's head. Snow expects to go home at once, but the groceryman gets in the village loiterers, the gossips and the chronic shoppers, and makes a ring around old man Snow and keeps him in proximity with a large stove. The consequence is that the crusty Snow is very freely oiled before he puts up the "ante" for the butter, and saves himself prosecution as a kleptomaniac and further trouble for his stinginess.

MISS ARABIAN NIGHTS (August 8).—Barbara Dean is a wealthy but lonely young woman, and wishing to emulate the example of the dreaming Arab, she poses as "Emily Stanton," a poor and struggling young writer, who lives in a shabby, genteel boarding house, peopled by brilliant young people who have failed to open the gates of opportunity that their merit would seem to command. Without their knowledge, she made two young artists fashionable successes; she gave a brilliant playwright a production of his work—a play that was the sensation of the year. Again she thus made it possible for him and his loyal little fiancee, who had stayed by him for better and worse, to marry in reality; likewise secured for the unlucky young actor the position of leading man, and brought to the poor but proud inventor, whom she really loved, the recognition that meant at once fame and fortune. But it almost broke the spell when she revealed her identity to her lover, for his pride revolted both at the deception and the marrying of one whose worldly goods was far greater than his own. But this obstacle she also overcame, and then Miss Haroun Al Raschid returned to her own estate spiritually richer by a hundredfold through these varied experiences than she had ever been before.

THE BROKEN VASE (August 12).—Mrs. Sanders returns from a shopping tour and secretly shows a beautiful locket that she has purchased as a birthday gift for her daughter. Surprised by the presence of the young lady, she drops the locket into a vase, as a convenient and secret receptacle. Mother and daughter leave the room, and the new maid, Ruth, comes in to tidy up the apartment, and with a long-feathered dust-brush she unfortunately sweeps the vase from the mantel and it lands on the floor with its superstructure smashed. The poor girl is much alarmed over the accident, but carefully gathering the lower bowl and shattered upper pieces in her apron she rushes out of the room. She goes to her little attic room, draws from her scant savings, rushes down to the ceramic shop, and feels fortunate that she is able to replace the vase, although the loss of her savings weighs heavily upon her. On her way back home she throws the original in an ash-heap. When Mrs. Sanders later looks into the vase after the locket and cannot find it, she immediately accuses the second maid of having stolen it, and, despite the tears of denial, rushes her off to a station-house, preferring a criminal charge. A poor beggar passed the ash-heap soon after Ruth dropped her vase, and, picking it up, found the locket still in the bowl. Thereupon he went to the pawnbroker's and endeavored to secure money upon it. That crafty individual, thinking he has stolen it, summons a policeman, and he arrives in the station-house coincident with the unfortunate servant maid. Mrs. Sanders immediately identifies the locket, gives willing ear to the explanation of Ruth, and the latter is restored to her good graces, while the beggar is adequately rewarded.

THE MAGICIAN FISHERMAN (August 12).—A magician passes on his weary rounds of entertaining to entertain himself, when he gets a letter from a country friend asking him to go fishing. He and his assistant load up with considerable baggage, including magic-paraphernalia and a large quantity of "snake medicine."

After they leave the railroad they are forced to take a stage to the distant fishing ground. Their vehicle breaks down in the far country, and the landlord of the hotel, who is a "smart Alec" in his way, thinking that all fishermen are green, and this particular pair are "suckers," puts up a job on the magician and his assistant. They get two carpenter trusses, place a horse-trough on them, and fill it with eight or ten tubs of water, after which they tack on a card marked "No fishing allowed." The landlord and his jocular assistants then hide behind a bush in the immediate neighborhood.

Billy, the assistant, is tired out, but Zamloch, the magician, urges him on. Billy is too weary to walk and sits down to smoke, while the wily magician with half an eye, sees that someone is trying to have game with him, and responds with interest. He gets a rod, puts on a line, baits it and casts the line into the water-trough. After waiting a little while he gets a bite, jerks the rod, but finds the bait is gone. He puts on more bait, drops the line in the water and catches a pound carp; then he catches a two-pound fish, a three-pound fish, a four-pound, and still larger. The jocular landlord behind the bush, in the meantime, is the most astonished man in the country—even the sleepy assistant is beginning "to sit up and take notice." The landlord, who has observed this proceeding with envy and amazement, gets a line in the trough himself from behind the bush and catches some rare game, varying from an old boot to a wreck of an umbrella, and finally a live snake that almost gets him when he hauls it out. When Billy sees the landlord flop the snake into the air, he runs to his rescue with a demijohn of "snake medicine." The landlord takes a long pull and resumes his fishing. Next time he gets a dead cat with a note tied around its neck labeled "Catfish," and in response to a final throw he brings up a demon dressed in red. This brings the landlord to his knees in a frightened state. Then the magician shows his audience that the trough, after all, is really empty, so the joke is on the jokers.

THE COAST OF CHANCE (August 13).—Flora Gilsey, a wealthy young lady with almost everything to have except a husband, was very much attached to Harry Crassy. The young people are interested in the $20,000 reward offered for the return of the famous "Crews Idol," which was a superb sapphire ring stolen at the auction sale of the Chatsworth Estate.

At the reception that follows, Flora is introduced to a mysterious young man named Kerr. Kerr and Crasay meet and the young men seem to be each trying to identify the other as associated with some sort of mystery.

Of course, there is a convenient orangery, where Flora and Harry retire, and he urges his suit. She declares that she will only accept a ring of absolute unique design. Another person to the quartette is Judge Buller, presumably much in love with Flora, who has secured a photograph of "Farrel Wand," a noted English crook, who is popularly supposed to have accomplished the theft of the sapphire. Harry takes his fiancée to a Chinese goldsmith and secures a beautiful sapphire ring of curious design, making her promise she will not wear it until it is reset.

Judge Buller has quite a skirmish of wit with the new man, Kerr, who appears particularly anxious to get a glance at the picture of the crook. While he is there, Harry also comes on the same errand, but is diplomatically put off. Flora, forgetting her promise to Harry, cannot refrain from wearing the ring, and Kerr, who is her companion that evening, is very much excited when he observes it, and at once asks where she got it. She is well-nigh in hysterics when she is discovered later by Harry, who charges her with having worn the ring. She has a second fit of nervousness upon entering her room and finding her friend, Clara, looking over her things, with the evident desire of finding some jewel, but she withdraws unobserved, as she feels her chief secret is safe.

Kerr, who is something of a hypnotist, makes love to Flora; she reveals to him the hiding place of the ring, but indicates that she should retain it. Clara, the friend of Flora, has secured the much-wanted photograph from the Judge, and is now haggling with Harry for a large sum of money to let him see it. As the result of this, he is very much agitated—tells Flora that their engagement is at an end, and demands the ring returned. Eventually, Clara shows Flora the photograph and it reveals the face of Harry Crassy. The upshot of it all is that Kerr is Sir Robert Chatsworth, the real owner of the ring, incognito. The cunning Chinaman has made a duplicate of the ring, and that is the ring that the graceless sharper takes from his fiancée. As her frail idol of love is shattered, she really finds that the man of her heart is Sir Robert Chatsworth.

AN APACHE'S GRATITUDE (August 14).—Bob Huntley, U. S. mail rider, while in performance of duty through a dangerous territory, comes across an Apache Indian who has been thrown from his horse and had his leg broken. Like a good Samaritan, he takes him to camp and earns his gratitude. Later the Indian witnesses a murder and secures evidence by getting possession of the gun which fired the fatal shot. Still later Huntley is accused of the crime and about to be hung on

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flimsy evidence, when the grateful and acute Apache dashes on the scene, describes the murder, names the real culprit and frees Huntley, evening up the score of friendship.

BROWN'S NEW MONETARY STANDARD (August 15).—One Brown reads in an unveracious colored Sunday supplement that a process has been discovered for extracting gold from sea-water. As Brown is a student of 10-penny finance, he is impressed by this fact, and at once concludes that gold will soon be so cheap that copper will be far more valuable by comparison. He gets a wagon, goes down to the bank and converts $10,000 that he has there on deposit in gold into copper pennies, and then attempts to do all his business on the ten-mill basis. The transaction of large deals in coin of small denomination is rather difficult and embarrassing, not to remark overweighing patience on the part of purchaser. Brown's path is strewn with pennies that rise in mountains and fall in gulleys to obstruct his way. He goes out shopping with his wife, visits a millinery store, and pays ten thousand pennies for a hat. Then he goes to buy tickets for a theatrical matinee, pours out a pile of pennies on the glass counter, but the ticket seller merely orders him to take them away. Brown refuses, and a special officer is called, who threatens him with arrest. Brown leaves very angry, and the newsboys scramble for the pennies that he leaves as he is rushed on his way. He goes home, and fuel is added to his fever when a collector comes to present a bill, but will not accept the payment in coppers, "as pennies are legal tender to one dollar only." He has hardly gone away, refusing to accept, when another collector comes. He "falls for it" and is ballasted down so heavily with coppers that he man hardly walk. The collectors meet and exchange confidences, and the various grocery men and retail dealers in town, having received a line on Brown, refuse absolutely to do business with him. When he goes to church he loads the collection plate so full of pennies it is full to overflowing, and his efforts to put more on excite the risibilities of the congregation. The community at large have begun to think that Brown has copper on the "coco." He has lots of money, but he is a terrible nuisance. He finally reads a newspaper a week after his exploits that the bubble concerning the making of gold out of seawater has been exploded, and that Prof. Sharp, the man who proposed to do it, has been discredited as a fake. Brown gets his money back into the bank and his pennies into the proper channels of circulation—the hands of the newsboys.

LUBIN.

THE OUTLAW'S GRATITUDE (August 11).—Standing in the cool waters of the village swimming-hole, Thad Cook shows his playmate his scar, a treasure obtained by a fall from the top of a Missouri pine. As the sport goes on, Ollie Gage, Thad's chum, is taken with a cramp, and Thad, diving quickly to his rescue, saves his friend from drowning. Twenty years later, in Gila county, Arizona, Ollie Cage is elected sheriff. John Moore, a miner, who has lost his health, is being cared for by his daughter, Ethel, and while walking through the woods they find a wounded outlaw, Robert Dare. Taking him to their cabin Ethel administers to him in such a way as to win his admiration and gratitude. Some weeks later, while in their vicinity, he returns to the cabin to see his little friend, and is startled to find the father very ill and the girl in despair, being without food or money. When Ethel tearfully explains her need of money to take her father to a city specialist, Dare remembers their kindness and determines to get the money for her. Sheriff Ollie Cage is startled to hear that the lonely station a Cila Springs has been robbed. Selecting his deputies he quickly closes in on the outlaw, who eludes the sheriff temporarily, bp a cunning piece of deception. Ethel and her father are surprised and thankful when Robert Dare enters their cabin and insists that Mr. Moore accept the needed money. Sheriff Cage enters and arrests Dare, an das he is slipping the handcuffs on him, the men look into each others' eyes and recognize each other. Gage remembering his Missouri chum's scar, opens Dare's shirt and reveals the mark that identifies Dare as his boyhood friend, Thad Cook. Taking in the situation, Gage tells Ethel that he has made a mistake and that Dare is not the man wanted. That night the sheriff of Gila county resigns.

INTO THE LIGHT (August 12).—Kate Hardy, a young girl, works in a department store for small wages and lives with her married sister. Kate dislikes her poor and sordid surroundings and determines she will not marry Dave Horton, who is little or no better off than herself. She loves Dave, but does not wish to struggle with circumstances. One day she is introduced to a young magazine illustrator, who is looking for types for magazine pictures. Hayward is struck with the girl's beauty and tries to induce her to become his model, for which she will be well paid. The picture of luxury on one side, and love in a cottage on the other, makes her very undecided, but she finally decides to accept the lure of the studio. Just as she is preparing to leave home, her sister has a bad fall and Kate returns to aid her. She then sees the love and terrible anxiety of Annie's husband, and like a flash she realizes how love can compensate for all adverse conditions. She goes to Dave, and poor as he is, they walk into the light together.

GOOD FOR EVIL (Special—2 parts—Aug. 14).—At Princeton college, John Field and Burt Mason are friends. On the eve of graduation they find that fate has swayed each individual destiny to bring about their separation. One is going to New York; the other to far-off Arizona. Arriving at Tucson, John is met by Densmore, the friend who has invited him there. Later he meets Grace Brooks, with whom he falls in love. Grace tolerates John's attentions and finally the two become engaged, though Grace is by no means so much in love as John. In the meantime, Burt has been going the pace that kills in New York and finds his health going back on him. His doctor assures him that he must either go West or die, so he writes to his old chum to tell him he is on the way to join him. John is delighted to get this letter and shows it to Grace with much pleasure. He meets Burt at the train. Later Burt and Grace meet and it proves a case of real love at first sight. Burt makes but feeble effort to fight against his passion, and one day the two tell John of the situation. Heartbroken, John pleads with Grace, but to no avail. Burt and Grace are married, and John, weary and torn by his experience, becomes a monk at the Catholic Mission of San Xavier. The years roll by. Burt has gone from bad to worse, and with his wife and child, a little girl of six, is living in poverty near Tucson. He is tired of life and determines to desert his wife and child. In an effort to leave the country he steals a horse, but is discovered and pursued. Desperate and wounded, he takes refuge in the mission, where he is protected and saved by his boyhood friend whom he had so shamelessly betrayed. The deserted wife has been taken back to her parent's home. John convinces Burt of his sin and goes with him back to seek forgiveness of his wife. At first she refuses to listen, but finally is influenced by John's pleas and agrees to take Burt back. The Monk then returns to his mission.

OVER THE CRIB (August 15).—Jerry Smithson is a lonely bachelor with a great and deep love for children. In desperation, and to smother the heart ache, he goes to the asylum, where he makes daily pilgrimages to watch the youngsters at play. About the same time a Mrs. Wendell, deserted by her husband, and almost destitute, takes her child to the asylum in the hope that it may be adopted by a family that will give it the care and love it needs. Smithson is the man that adopts the child, and Dorothy soon reigns complete mistress of the lonely bachelor's heart and home. Finding he, in his awkward, ignorant way, is unable to properly take care of her, he advertises for a day nurse, and Ethel Langdon, suffering from an equal amount of child hunger, applies for the position and gets it. The child, Dorothy, takes to Ethel at once and gradually Smithson finds himself in love with his adopted child's nurse. The culmination of their romance comes when Dorothy, playing a kissing game with the two, orders Smithson to kiss "nursie," and the door to a happy future is opened to both. They are married and very happy. Mrs. Wendell, however, finds herself in dire straits, and just about the time she thinks she can hear the fight no longer, her husband returns, penitent and rich. She forgives him and then he learns of the child's being sent to the asylum to be adopted. They go to the asylum and their terrible grief has its effect upon the authorities, and they let them have the child's address. Smithson breaks down under their plea, but Ethel realizes, great as her own misery is, that the real parents have a greater right than they to Dorothy. Dorothy is taken to her parents' home and Smithson alone gives way to his grief. Ethel, at the side of the empty crib, suffers cruelly at its emptiness and weeps over it. Then her sorrow changes gradually to another realization, and hurriedly she gets out some tiny baby clothes from her work basket, and at the side of the crib, with the tiny garments held tight to her breast, she smiles into a future brighter and fuller than even the wonderfully happy past has been.

DREGS (August 16).—Dregs is a sort of half-crook and half-mendicant. He finds himself one night, hungry to desperation. He takes his tools and bulls-eye and leaves for a round of the city. At the bread line, with the other dregs of the city, he gets a bit of bread and some hot coffee. His portion, however (hungry as he is), he gives to an old man that didn't get there in time. He goes to a bench in the park, famished and exhausted, and dozes. Meanwhile, Marjorie Nugent, a veritable angel of the slums, gets her husband to accompany her and she takes a basket of food to give to any poor unfortunates she may find in the parks. They go the rounds, and a curious policeman has to look over their basket, changing his attitude greatly when he discovers their mission of mercy. Dregs has dropped off into an exhausted sleep and imagines himself in a restaurant being served with all the best the house affords, and smoking a fine cigar. He comes to himself and finds Marjorie with the open basket of food on one side of him and her husband smoking a cigar on the other side. He is given what is left in the basket and they go home. Dregs finishes his repast to the last crumb, then feels for his bulls-eye and tools and shambles off as he sees a cop coming. Marjorie goes to bed and her husband tries to read, but falls asleep in his chair in the adjoining room. Dregs happens to pick out their house for the night's picking, and is hard at work when Marjorie gets up and walks through the adjoining room (in her sleep), without waking her husband. Dregs hears her entering the hall and ducks, leaving his bulls-eye. Marjorie (in her sleep), gets her hand on it, and is wandering about when Dregs slips back and discovers who she

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is. Meanwhile, Nugent awakes, and with his gun creeps downstairs. Dregs slips back of the window curtain and sees the husband in the doorway level his gun at the moving light, he not being able to see who is back of it. As he fires Dregs jumps between and takes the bullet. The light is switched on and Dregs lives long enough to beg forgiveness and exact a promise that Marjorie will never forget the Dregs.

SURPRISE FOR FOUR (August 16).—Mr. Jones and his son, Will, are rivals for the hand of Elsie Smith. Mr. Jones steals a march on his son by arriving at Elsie's home first and presents her with a bouquet that Will had bought for her. Elsie tries to make father feel at home and offers him some cake that she has baked herself. Father finds that the cake is so hard and heavy that he is unable to sink his teeth into it, and while Elsie is out of the room he throws the cake out of the window. Will, who has been standing under the window, receives the cake on his head; he picks it up and rushes into the house with it. Will arrives on the scene just as father is telling Elsie that the cake was delicious. Will tells Elsie that his father threw the cake out of the window. She begins to cry and goes to Will for consolation, while father leaves the room in a huff. Mrs. Smith, Elsie's mother, is very sweet on Father Jones and she sees him as he is taking his hat off the hall rack; she coaxes him to stay and talk to her. Mrs. Smith brings him some cake, at the sight of which he almost throws a fit. After seeing her eat some, he decides to try, and finds it very good. Mrs. Smith's good cooking wins father's heart; he proposes and is accepted. They decide to steal away from the young folks and get married. In the meantime, Elsie and Will have slipped off to be married, and when the two couples return from the minister's and tell each other that they have been married, it is a surprise for four.

VITAGRAPH.

BINGLES' NIGHTMARE (August 12).—Bingles falls asleep in a restaurant and dreams delightfully. Waiters and barbers refuse to accept tips. The conductor of a street car that passes him instead of stopping, has the car reversed and brought back to where he stands.

In the car he finds the ladies all standing and the men all sitting, a lady rising on his entrance to offer him her seat. At home Bingles receives a still greater surprise; he dreams that his wife has smoking jacket and warm slippers for him, that dinner is all ready and that she lights his cigar. Just at this point the waiter in the restaurant wakes him and tells him it is closing time, quickly bringing him back to earth by the reminder of the customary tip. Bingles realizes sorrowfully that he is still in the same old world after all.

THE JOYS OF A JEALOUS WIFE (August 12).—Mrs. Markham strongly objects to her husband even looking at another woman and does her best to keep him at her side. While on an ocean voyage she is obliged to leave him because of sea-sickness. Markham takes advantage of this to slip away and join a party of girls on the ship. He gets a friend to occupy his seat and to wear his coat, so that if his wife looks in that direction she will think him still in his place.

Mrs. Markham does look in that direction, but comes along also. She finds the friend, who she berates furiously. Then, going in search of her husband, she acts so frantically that the ship's doctor thinks she is insane and has her strapped down. Hubby comes along and effects her rescue, but not before he has given her time to think over her position and realize the foolishness of her conduct.

THE FLIRT (Aug. 13).—Having realized the weakness of his wife for flirtation, Robert Gordon determines to teach her a severe lesson. Robert brings home a friend, Carl Bressler, and introduces him to his wife. Dolores, of course, attempts to flirt with him and he is only too glad to reciprocate. The next day Robert brings home a beautiful pearl necklace to her and tells her to avoid Bressler. A day or two later he goes away, telling his wife that he is going on business and will be gone for a week and advises her to put her necklace in the safe. In reality he stays around where he can watch Dolores and see what she will do.

The day after he has gone, Dolores, in spite of what Robert has said to her, phones to Carl to come over to amuse her. He comes at once, and, seeing a beautiful necklace on her neck, he compliments her on it. Dolores tells him that she has a much finer one in the safe and offers to get it out to show him. Gordon has been hidden behind the curtains all the while and hears all that goes on. Giving her time to open the safe, he goes downstairs and a moment later returns, making a noise so that his wife will hear him coming. She flees from the room, hoping that her husband will think that Carl has just called and that she has not yet seen him.

Gordon enters the room, and, seeing the open safe, he accuses Carl of robbery, and telephones for the police. Then he calls his wife and tells her that Carl is a thief. Dolores is afraid to tell the truth and does not say anything that will prove Carl not guilty, although her husband gives her every opportunity to do so. It is not until the police actually arrive and prepare to take Dressler away that she takes any action to save him. Gordon dismisses the police and tells Bressler never to call at his house again. Dolores sees her fault and resolves never to flirt again.

KEEPING HUSBANDS HOME (Aug. 14).—Fred King calls at the office of his friend, John Carpenter, to ask him to a cabaret dinner that evening. John sends a telegram to his wife, saying that the manager is in town and that he has to take him out to dinner. Kate Carpenter, John's wife, is terribly disappointed when she receives her husband's message. When, after dinner, her friend Mrs. King comes around and she learns that she also has had a similar telegram to her own, Kate guesses that the two men are off together on a spree.

Next morning the two women meet and go to town together. First they call upon a carpenter and arrange for him to build a small stage in Mrs. Carpenter's dining-room. From there they go to the manager of a cabaret and arrange with him for the attendance of performers and musicians the next day. With the securing of a bartender and the necessary supplies for a bar, their activities for the morning are concluded. Mrs. King tells her husband that he is invited to go with her to Mrs. Carpenter's for dinner the next day, while Kate also informs her husband of the dinner engagement she has made with the Kings. John is rather bored by the idea of dinner at home, but cannot see his way out of it.

When the two men arrive at the house in the evening their wives take them to the bar and tell them to order whatever they please. They show considerable reluctance at leaving the bar for the dinner table when their wives call them.

As soon as dinner is started Mrs. Carpenter makes a sign to the maid and the curtains are drawn aside from the stage at the end of the room. The two men gasp with astonishment as the performers dance on, but getting the spirit of the thing they toast their wives and end the dinner by dancing a hilarious turkey-trot around the table with them. The two wives are thoroughly delighted with the success of their experiment and are filled with visions of husbands always at home to dinner in the future.

THE LADY AND THE GLOVE (Aug. 15).—The leading favorite of King Francis's court is the Lady Viola, a lady as witty as she is beautiful. She is courted by the Comte De Lorge and leads him on in his protestations of love. She does not really love him, but likes to keep him away from other women. The Queen secures a new lady-in-waiting, the Lady Anne, a charming young woman fully as beautiful as the Lady Viola, who at once becomes insanely jealous of her. The courtiers are soon at the feet of the new favorite, who shows her preference for none, save possibly the Comte De Lorge. The Lady Viola is furious and does all in her power to keep him away from her. By way of amusement, King Francis arranges a tournament of lions, at that time considered a royal sport. The front of the balcony overlooking the arena is occupied by the King and Queen and their principal attendants, among them the Lady Viola, the Lady Anne and the Comte De Lorge. Thinking to force a public showing of the Comte's love for her, the Lady Viola throws her glove into the arena among the lions and dares any man to retrieve it. The Comte, who sees perfectly well what is in the lady's mind, goes to the rail and prepares to descend. All watch the young man's descent with intense excitement, mingled with fears for his safety, with the exception of the Lady Anne, who cannot bear the sight, but faints away. De Lorge picks up the glove and gets back safely to his place on the balcony. Instead of humbly handing the glove to the Lady Viola, as she expects, he throws it in her face, publicly rebuking her. Then, seeing that the Lady Anne has fainted, he takes her in his arms and helps to revive her. His betrothal to the fair court beauty is at once announced and their marriage at the Cathedral is performed amid great pomp and splendor in the presence of the King and Queen and the whole of his glorious court.

FATHER AND SON; or THE CURSE OF THE GOLDEN LAND (Special, 2 parts—Aug. 9).—Wolf Salzman leaves his wife, Sarah, and Alex, his son, with his parents in Russia and sets off to America. He perseveres, and soon becomes the chief designer for the clothing firm that employs him. Intoxicated by his success he forgets his wife and child and after a time ceases to write to them. Meeting Miss Morganstern, the daughter of the head of a rival clothing firm, he falls in love with her and prepares to divorce his wife so that he may marry the young woman. Sarah is in despair at not hearing from her husband and eventually sails for America, intending to seek him out, convinced that some misfortune must have befallen him.

The firm of Morganstern & Son suffers severely from the competition of the firm employing Wolf and tries to secure his services. Wolf insists that if he work for Morganstern he shall be made a partner of the firm. Morganstern reluctantly agrees, with the proviso that Wolf change his name to that of Victor, his former partner. Wolf's identity being lost, Sarah and Alex, who have arrived in New York, are unable to find him. Their little stock of money being gone, they are reduced to severe distress, but at length they manage to obtain employment, Alex as an errand boy and his mother as a finisher, both working for the firm of Morganstern.

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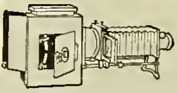

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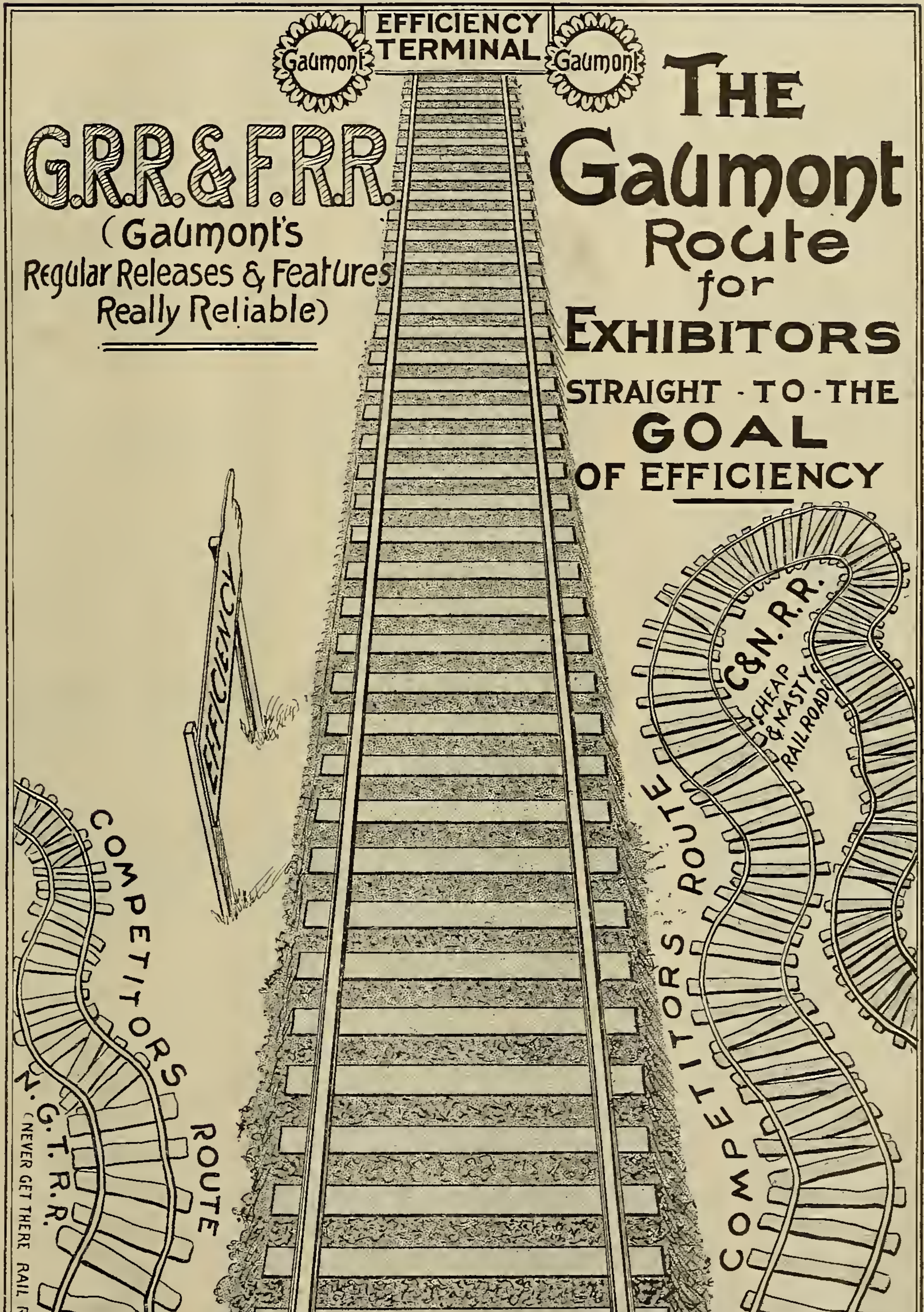
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Wolf, having obtained his divorce, is about to propose to Miss Morganstern. He writes a letter to her and gets a bouquet of flowers to send with it. Asking for an errand boy to take the flowers, his son is sent in to him. In course of a talk with the boy, Wolf learns of the privation that Sarah has suffered in seeking him and is filled with remorse. He tears up the letter to the young woman and sends for his wife, asking her forgiveness. Sarah and Alex are proudly acknowledged by Wolf as his wife and son and he does his best to atone for the great wrong he had done against them.

ESSANAY.

THE EDGE OF THINGS (August 12).—Charles Rogers, a ranchman in the far West, received a letter from his Eastern partner, George Clayton, saying that he was coming on a visit to the ranch and see how things were progressing. Roger's wife, Evelyn, falls an easy victim to the winning ways of the city man, and becomes madly infatuated with him. One day her husband finds her in his arms and then the heavens fall. In his thirst for revenge, he invites Clayton to go hunting and entices him to the top of a steep precipice, where he attempts to throw him over. The way things turn about, in which Clayton saves Rogers' life, is entertaining in the extreme. Just see it.

GOOD NIGHT NURSE (August 13).—Tom Carr, touring the country in his new machine, has a puncture. While the chauffeur is repairing it, Tom takes a stroll and meets Sylvia Scott, whose father runs a sanitarium for nervous disorders. Tom thinks Sylvia is an inmate and by a clever ruse enters the sanitarium as a patient. What they do to Tom in the way of severe treatments for nervousness is a caution. Just see how he gets out of it.

UP LOOKOUT MOUNTAIN ON THE ELECTRIC INCLINE (August 13).—A beautiful scenic picture showing the hills and valleys surrounding Lookout Mountain, Tenn. One sees the deep grade of from 40 to 72% at which the car travels downward, immense cables holding the car from slipping.

THE WORLD ABOVE (August 14).—Ruth, the janitor's daughter, is taken by her father to one of the sumptuous apartments upstairs, and is overwhelmed by the splendor and beauty of it all. Mr. Remington, the owner of the apartment enters, and seeing Ruth so interested, explains to her the origin of the various ornamental pieces that decorate the apartment. Downstairs, in her squalid surroundings, she is very unhappy after seeing her world above, and tells her sweetheart that she cannot marry him, that she must marry a man of wealth. The thrilling scenes that follow and her rescue from the man of the world above by her sweetheart, makes Ruth decide that the world in which she is living is better than the artificial life of the Remington's above.

THE MAN IN THE CABIN (August 16).—Broncho Billy, a dangerous character, is captured. On the way to jail, the sheriff stops at Evelyn's house for something to eat. Broncho Billy becomes infatuated with Evelyn and attempts to talk to her, but the men prevent it. On the day of the trial, Broncho Billy, in a clever manner, gets the sheriff's gun and, although handcuffed, holds up the whole courtroom. He then escapes to the woods, goes to Evelyn's house, where he enters and attempts to force his attentions on her. She attracts the attention of her Indian servant, and in the sign language, tells him to get help. He meets the sheriff and posse, who gallop furiously to the cabin and rescue Evelyn. Broncho Billy is again arrested and locked behind the iron doors.

ALKALI IKE'S GAL (Special—2 parts—August 15).—"A stitch in time saves nine," thought Alkali Ike, as he sat on the edge of the bed and tugged furiously at a patch on his corduroy trousers. Interrupted by the mail carrier, Alkali makes a break for the door, only to discover that his trousers are sewed to the quilt. Furious, he wraps the quilt about him, the trousers dangling by his side, takes the letter from the mailman and retires to read the contents. Slippery Slim, Mustang Pete and Rawhide Bill are presented with similar letters. The Dotty Matrimonial Agency offers reduced rates on June brides. The letter appealed to the four men of the West to get married and be happy. Photo of stock enclosed, gives the prospective bridegrooms an idea of what the matrimonial agency offers. "She's a bear," exclaims Alkali Ike, as he tears a calendar from the wall and writes a very flattering note, inviting the young lady whose picture adorns the advertisement, to come on the Friday stage, that he will meet her at the crossroads and will wear a white rose. Unaware that any of the residents of Snakeville had received letters from the matrimonial agency, and unknown to each other, Slippery Slim, Mustang Pete and Rawhide Bill write, telling the young lady to come, and that they will meet her Friday, and will wear white roses. The letters are placed in the mail box. Alkali mails his letter, and much is his surprise when he discovers three other letters in the box addressed to the same party. He destroys the three, places his own letter in the mail box, and retires to his bunk house, to dream of the fair lady, who is to meet him on Friday. Friday sees Alkali Ike in his Sunday-go-to-meeting clothes, seated on a huge rock in the road, wearing the only white rose that Snakeville possessed, in his lapel. Here he waits patiently for the advertised beauty. Sophie arrives on the stage four hours late, and finds her Romeo asleep at the switch. She roughly awakens the sleeper by sitting on him. Much is Alkali Ike's surprise when he discovers that it is his Sophie, and rewards himself by giving her a huge kiss.

Slippery Slim, thinking his letter had been delivered in good order, dresses himself in his best, and strolls to the rose bush, where he discovers that the only rose has disappeared. While sadly pondering over his misfortune, Mustang Pete and Rawhide Bill arrive on the scene, where they join in the tearful quest. Imagine the surprise, if you can, when they see Alkali Ike strolling towards his home, with the fair and sylphlike (300-lb.), Sophie on his arm. "Revenge," the cry, as they rush into Alkali Ike's bunk house. Here they discover a note which reads as follows: "Dear Alkali—Sorry I cannot get over to see your Ada and her baby." This the trio present to the new arrival, which settles Alkali Ike's hash then and there. Alkali turns the tables on his rivals, however, and wins the hand of the fair Sophie in spite of them all.

EDISON.

THE RIGHTFUL HEIR (August 12).—A story of a hunchback with a beautiful young wife, of a lost will, a treacherous servant and a gallant young lover, who is the real heir to Pontiac Manor. Fiendish jealousy kills the hunchback after he has wounded his rival in a duel.

BATTLEFIELDS AROUND CHATTANOOGA (August 13).—We are upon the site of some of the greatest and bloodiest battles of the Civil War. Missionary Ridge and Lookout Mountain will live as long as the history of the war endures. Views of many famous spots and of the winding Tennessee River make a most interesting picture.

THE RIGHT NUMBER BUT THE WRONG HOUSE (August 13).—It was all due to the stupidity of the man who put the house number on up side down. When a strange man came into Mrs. Smith's house and insisted that he was her father-in-law, it is no wonder that she 'phoned hubby and had the man ejected.

THE COAST GUARD'S SISTER (August 15).—A thrilling tale of a young Cornishman who is driven into smuggling by the jealousy of the village belles. The loyalty of one prevents the treachery of the other, but not until her lover has had a very narrow escape.

THE PIED PIPER OF HAMELIN (August 16).—The familiar story of the piper whose charmed notes enticed the rats of Hamelin into the river Weser, and the children of the village into the heart of a mountain, has been told in a magnificent fashion. A village was especially constructed for this film.

THE TREASURE OF CAPTAIN KIDD (August 11).—The story of this film begins with the ominous day on which Lord Bellomont gave William Kidd a commission to rid the seas of pirates. Instead of complying with Lord Bellomont's desires, Kidd immediately commenced a series of piratical attacks at first on French and Spanish vessels and later on ships of all nationalities indiscriminately. Coming to America in the "Quedah Merchant" to dispose of his enormous treasure, Kidd goes ashore at Corlear's Hook accompanied by a young pirate named Clarke. Clarke is deeply in love with Hannah, a young girl of the village. Kidd, secretly captivated by Hannah's beauty, consents to her accompanying the "Quedah Merchant" when it sails.

Once away from land, Kidd attempts to force his attentions on Hannah. She repulses him scornfully, and in a rage he vows to revenge himself. The ship is anchored off a deserted beach and the treasure loaded in boats and taken ashore. Kidd selects the hiding place by a series of careful measurements and the gold is buried in the sand. When the last shovelful is turned, Kidd draws his cutlass and steps toward Hannah. He announces his intention of slaying her immediately that the treasure may have a ghost to guard it. From this terrible position Hannah is saved by the bravery of her lover who successfully defies the great pirate, and the two lovers stand watching as the man of many crimes goes on his way.

BY FIRE AND WATER (August 9).—Richard Garvie, a prosperous young boatman, owns a small pleasure craft on which he frequently takes his wife and son for short outings. Mabel, his wife, objects strenuously to her husband's diregard of the appearance of the boat. She holds Herbert Wayne, one of his business rivals up to him as a model and asks him why he doesn't buy a new boat and a fine yachting coat with brass buttons. Finally, after working herself up into a terrible fit of temper, Mabel vows never to set her feet in the dirty old tub again.

To take a Sunday School class on an outing, Carvie's and Wayne's boats are both engaged. Mabel takes her little son, and true to her promise refuses to go into her husband's boat. Instead she and her boy go on Wayne's speedier and more up-to-date craft. Suddenly the faster boat is found to be on fire. A dingey is lowered and filled with passengers while Mabel runs down to the cabin for her boy. The smoke pours out, and the boat pushes off without her. After they have left the ship, the crew of the dingey realize that Mabel has been left, but dare not return and endanger the whole boat load.

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Dick Garvie sees his wife's peril through a glass, and despite the protests of his passengers hurries to her aid. Mabel fastens a life-belt on her little son, throws him overboard, and sinks fainting on the deck. The boy is picked up by the other life-boat. Dick nearing his rival's boat, plunges overboard, climbs aboard the burning craft, picks up the unconscious Mabel and swims back to his own boat.

In the last scene, Richard and Mabel are shown at the wharf. He steps into his boat, and reappears, dressed in a blue coat with brass buttons. She smiles at him a little wistfully, and then coming closer asks him softly to forgive her. Then, with the boy in her arms, she steps aboard the once despised boat.

KALEM.

SHIPWRECKED (Special—2 parts—Aug. 6).—When Jones, a valet, is recommended to millionaire Jelds, he is found to be the beau ideal of his class—servile, soft spoken and with apparently no ambition other than to wait on his master. Patricia Jelds, the millionaire's daughter, has an ardent admirer in Howard Gibbs Paxon, a young society man. They are together constantly, boating, golfing, and motoring. While not formally engaged, it is generally understood that they are to marry. Jelds and his family embark on a southern cruise. Young Paxton is a member of the party and as Jones has made himself practically indispensable, he also accompanies them as general factotum. Young Paxon proposes to Patricia. The girl hardly knows her own heart. However, class environment wins. She has never thought of marrying any other person and accepts. While walking about the deck, Patricia idly picks up a book that lies in a steamer chair. It is "The Equality of Man" and she finds that it belongs to Jones. It seems ludicrous to think of the humble valet entertaining socialistic ideas, but he gravely assures her that such is the case. Patricia discovers that Jones has greater depth than she imagined. While steaming through the beautiful tropics the terrifying cry of "a leak!" is heard. All hands take to the life-boats and pull away from the great mass of steel just in time to see it sink below the ocean's bosom. They are tossed about for two weary, dreary days. The water supply is low and the men are half crazed when land is sighted. They gather their remaining strength and pull madly for the shore.

As the life-boats approach the shore, a coral reef and the heavy surf capsizes them. Too weak to swim, the small party is washed in by the tide. Upon regaining consciousness hours later, the survivors find themselves helpless. These wealthy persons who have had servants at their every beck and call find Jones the man of the hour. Jones, the humble valet, Jones, the worm whom they have scarcely noticed, is elected head of the community. A sea tortoise is captured. Bananas and edible root sare found, but when it becomes necessary to prepare the food, all turn to Jones. He apportions the various tasks. When Patricia indignantly refuses to cook, Jones quietly says, "They who do not work, shall not eat." The girl meekly does as she is bidden. A chest containing a canister of gunpowder and a bottle of whiskey is washed ashore. Young Paxon and two sailors steal the whiskey when it is put aside for emergency. Crazed by the liquor, Paxon is brought back to camp by Jones. Another man is found in the sand—dead. So ends the terrible punishment for the first crime in the little community. Several days later the camp is attacked by boatloads of savages. The party is again saved by Jones. Patricia realizes that she cares for the man. Jones knows it and when he sights a sail unknown to the others, he has a terrible mental struggle. He knows that Patricia is his if she stays on the island, but if they are rescued she will go back to her own kind. But Jones is a real man and hails the vessel. The party is rescued. Months later Patricia finds that she cannot marry Paxon. She is thinking of the humble valet who proved himself a man among men. And in a different corner of the world Jones has discovered the talents with which God endowed him and is struggling to make himself worthy of Patricia and her high estate.

THE ALIBI (August 9).—Young Richard Breton gets into an altercation with Marshall, but friends interfere before matters become too serious. Later in the day the hot-headed fellow takes exception to a remark of Hardy's and threatens him. Marshall is present and witnesses the affair.

Breton and McFadden are partners in the ownership of a mine which they wish to have developed. McFadden decides to go east and interest some capitalists. Breton drives him to the train and in the rush loses his hat. As they have but a few moments to make the train there is no time to recover the hat.

Marshall, who has been waiting for an opportunity to wreak vengeance on Breton, finds the hat, which he places beside the body of Hardy, whom he has shot. A crowd quickly gather and things look black for Breton.

When Breton returns and learns of the charge against him he seeks the aid of his sister, Paula, who is the wife of Sheriff White. He manages to communicate with her and asks her to hold off the sheriff and his posse until he can get in touch with McFadden, the partner, and establish an alibi. Paula dons her brother's clothes and is pursued by the posse, while Breton telegraphs to McFadden.

Paula holds off her husband and his men through the night. When her purpose is about to be thwarted the alibi is established and Marshall pays the penalty for his crime.

FOR HER SISTER'S SAKE (August 11).—When May Morely leaves for college her elder sister Margaret stays at home with their father. Morely is delighted when John Coates, a rising young artist, visits him for a week and is further pleased when Margaret and Coates become engaged. They are together constantly and the days slip by almost unnoticed, but at last Coates has to leave on a sketching trip. He meets May on his journey and they become attached. She is unaware of his identity, however, and he of hers. The girl is very young and is thrilled by their unconventional little visits. The artist discovers that his feeling for Margaret was only infatuation, while he is deeply in love with May. He finds that this cannot go on forever and leaves suddenly, sending a message to May telling her why he has no right to be with her.

The girl is heartbroken and returns home for her vacation. Coates goes back to the house and finds to his dismay that the little girl he met on his journey is none other than his fiancee's sister. Margaret sees that her sister is in love with Coates and plans a noble sacrifice. The artist finds an empty canoe one evening with Margaret's hat in it. A year passes. Coates returns as May finds a message from her sister requesting that she marry the artist. They are married. Many months later the little family sits about the fireplace when the door opens and Margaret, radiantly beautiful, comes in and they realize the depth of her sacrifice.

THE SKELETON IN THE CLOSET (Special—2 parts—August 13).—Kitty Hawkins, who teaches school in the West, returns to her father's ranch to discover that he is implicated with cattle thieves. Fearing that Kitty will thwart his operations Hawkins makes her accompany him on the expeditions. Mason, one of the rustlers, forces his attentions upon the girl and declares that a horse thief's daughter is none too good for him. Kitty quietly leaves home and joins a party of settlers.

Indians attack the party and after a desperate battle Kitty is the sole survivor. She is found by Dan, the deputy sheriff, who carries her to the humble home where he and his superior have bachelor quarters. When Kitty regains her strength she is induced to stay and keep house. Both men love the girl, but she finally gives her hand to the sheriff. Dan, brokenhearted, finds another home.

Mason, the trouble-maker, arrives in the little village. By threatening to inform the sheriff of his wife's antecedents, he extorts money from Kitty. The girl confides in Dan and the sheriff misconstrues their quiet conference.

Dan gives Mason one hour to get out of town. The sheriff is paid a large sum for protecting a shipment of bullion. When Mason, who sees the transaction, follows the sheriff, and attempts to rob Kitty when she is entrusted with the money,

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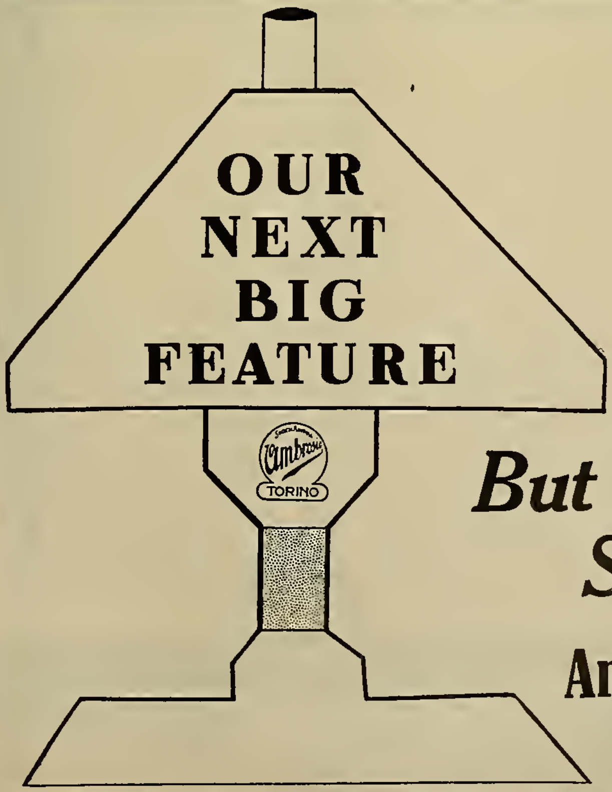

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Dan passes by and hears her scream. He shoots through the window and the blackguard pays the penalty. The sheriff arrives home and finds a note on the window sill. The message, which is from Dan, informs the sheriff how the tragedy occurred and concludes with the statement: "If you want to arrest me, follow the Elkhorn Trail." The sheriff debates a moment and finally concludes that justice has been done.

THE MILLIONAIRE AND THE GOOSE (August 15).—Bill's little farm near the village is none too profitable, but he manages to make a living by the sale of his geese. The chef at the Hotel Stratford declares they are the best in the country.

One day Bill offers hospitality to a passing prospector, who rewards him with a few nuggets of gold. Later, while delivering a goose at the hotel, Bill sees that Rocks, the noted millionaire, is spending a brief vacation at the resort. A wild scheme comes to him. Bill cracks up the nuggets with corn and feeds his geese. He takes particular pains to see that the next offering for the hotel is well fed.

The chef startles the little party on the front porch by declaring that Bill's land must be full of gold, as the geese are eating it. The wise old farmer insists that his place is not for sale, but finally submits to the overtures of Rocks. While the millionaire and his men dig up the ground, Bill enjoys a ride on the train.

THE AMATEUR BURGLAR (August 15).—Numerous burglaries in the neighborhood alarm Mrs. Brown, but her husband insists that there is no danger. To prove it he pays his clerk to enter the house in the guise of a burglar, it being Brown's plan to overpower the masked intruder in his wife's presence. Trouble ensues when a real burglar enters and refuses to be bullied. Later, Mrs. Brown punishes the clerk. All in all it is a busy night and Brown has to square himself with his persecuted employee.

THE ESCAPE (August 16).—Jim Bolt, a desperate convict, succeeds in escaping from the prison. He skulks through the woods with the prison guards in pursuit and finally takes refuge in an old barn.

Jack, the young son of farmer Binns, proves unpopular with his playmates, and entertains himself with a copy of "Lariat Bill, the Terror of the West." The style of literature does not appeal to the father, who reprimands the lad. Jack, finding a piece of rope, goes into the woods and climbs a tree, where he makes a lariat and implores an Indian or a buffalo to come his way.

Meanwhile the children, who have been playing in the yard, go into the barn during their game of hide and seek. Bolt, who has covered himself with hay, is disturbed. Through a knothole he sees the guards, who have found his trail, are about to enter. Picking up one of the children he backs out of the building, using the little one as a shield.

As the convict passes under the tree, Jack, discovering the little girl's peril, tosses his lassoo and captures the fugitive. Farmer Binns and the guards hasten to the spot and the desperate man is conducted to prison. Jack is rewarded by being allowed to finish "Lariat Bill."

ECLIPSE.

THE MONG-FU-TONG (Special—2 parts—August 12).—Dead across the office floor lay the bank cashier. The mystery of the dastardly murder was too deep for the Paris police; so "Arizona Bill," an American cowboy stranded in Europe, was called. An all night vigil in the office showed Arizona Bill the method of murder.

Bill gave chase in an automobile. There's a hand-to-hand battle in two fast moving automobiles resulting in the capture of five Chinese of the "Mong-Fu-Tong." How Bill was himself taken, his tortures at the hands of Mong-Fu; the clever ruse by which Bill's wife was captured and her splendid knife duel with Mong-Fu; the thrilling escape from the den when fire burst from a dozen windows—all combine to realize the uttermost in spectacular effects, convincing acting and absorbing story.

CINES.

THE HOUSE OF MYSTERY (Special—2 parts—August 8).—Danton passed a millinery shop, saw a pretty hat and bought it for his financee. Inez wore it—and then all sorts of mysterious things began to happen! Wherever Inez went money and jewelry were roughly crowded into her pockets! The police were helpless. And then suddenly, Inez disappeared. Danton grew desperate and sought out Henry Sterret, a famous detective, who agreed to undertake the case.

Sterret soon solved some of the mystery of that dainty bit of headgear. Madeline, his assistant, purchased one and immediately became the recipient of money and jewelry. What happened to her and Sterret, the thrilling rescue of Inez from The House of Mystery, makes a film that for absorbing story, dramatic situations, spectacular effects and convincing acting, is the vast exception among multiple reel subjects.

PATHEPLAY.

PATHE'S WEEKLY, NO. 36, 1913 (July 28).—Toulon, France.—President Poincare boards the battleship "Voltaire" to greet the officers of French navy, then reviews the fleet assembled for a mimic war.

Paris, France.—The California boy scouts, making a trip around the world, are received here by the French Boy Scouts.

Moscow, Russia.—The Royal family attends the gala celebration given here in honor of the 300th anniversary of the ascension of the House of Romanoff to the throne.

Milan, Italy.—The police being unable to quell a riot here, the cavalry is called to charge a crowd of striking ironworkers.

St. Louis, Mo.—A public swimming pool large enough to accommodate a thousand persons, and with a capacity of four million gallons of water, is opened in Fairground Park.

St. Louis, Mo.—A bayonet duel and a sword contest on horseback between members of the U. S. Cavalry and Infantry are the features of the carnival of the Press Club of this city.

San Francisco, Cal.—After being struck by the steamer "Francis H. Leggitt," the four-masted schooner "J. H. Lundsman" capsizes in San Francisco Bay.

New York, N. Y.—John Wanamaker is the principal speaker at the luncheon given by the Rev. Dr. Robert G. Boville to the National Daily Vacation Bible Association.

Editorial Section.—Part of the education of the undergraduates of the University of Pennsylvania consists of relieving the suffering of others. The young men conduct a camp at Green Lane, Pa., where the poor of nearby cities get a respite from the oppressive heat of their tenement homes.

PATHE'S WEEKLY, NO. 37, 1913 (July 31).—Binghamton, N. Y.—At least fifty women and girls are dead or dying, victims of a frightful fire which swept away the factory of the Binghamton Clothing Co. here. The blaze did not last longer than twenty minutes.

Bridgeton, N. J.—The Crescent Canoe Club holds its annual aquatic carnival on Sunset Lake here.

Staatsburg, N. Y.—The steamer "Jacob H. Tremper" strikes an unchartered rock and is beached on the mud flats near this city. No lives were lost.

Seattle, Wash.—A new death-defying stunt, in which one auto jumps a gap while another is somersaulting over it, is thrilling thousands at Luna Park here.

San Rafael, Cal.—A raging fire is devastating the forest of Mount Tamalpais, and three thousand citizens and soldiers are bending every effort to get the conflagration under control.

Portsmouth, Eng.—King George, accompanied by the Prince of Wales, inspects the new battleship "Australia," in course of construction in the navy yard.

Shanghai, China.—Citizens of the young republic honor a city fireman who died in the performance of his duty.

Cleveland, Ohio.—Mayor Baker opens the celebration of the 117th anniversary of the founding of this city by Moses Cleveland.

Glacier Park, Mont.—The Glidden Team Trophy is won by the three Metz cars after a 1,200-mile drive from Minneapolis, Minnesota, to this city. The Glidden tourists arrive in time for the opening of the new Glacier Park Hotel.

EVERY DOUBLE CAUSES TROUBLE (August 12).—The inimitable Whiffles learns that he bears a close resemblance, in fact, is a double to the newly appointed secretary of Aviation, and being curious, he goes to the secretary's home. When the latter comes out, Whiffles goes in and his face being the double of the secretary's, he is admitted without question to the private office. Here he discovers that the secretary has two appointments—one at three o'clock with the Ambassador of Hoboken and one at four o'clock with the secretary's sweetheart. When the ambassador calls, he and Whiffles exchange notes of doubtful courtesy through the medium of the butler and the ambassador departs in high dungeon. Successful in this, Whiffles decides to call on the secretary's sweetheart and gets away with it until the secretary himself arrives.

THE ERRING BROTHER (August 13).—Dan and Tom Reilly work on the same ranch. Tom is a wild boy and gets into trouble with the ranch owner. Dan comes to his brother's rescue at the height of the altercation. They are both discharged. In a moment of drunken frenzy, Tom kills a man and makes his escape with his sweetheart Lillian. With their home shattered, Dan quits ranching and becomes a travelling salesman for a product which takes him from ranch to ranch. A few years after the murder, Dan finds Lillian and while waiting for his brother to come in, shows Lillian how the magic silver plate, which he sells, operates. This silver plate is poison. In the meantime, Tom who is still frequenting saloons is recognized as the murderer wanted by the police and is pursued. Reaching home he dashes into the cabin while the others are barricading the house. He reaches a glass receptacle which apparently holds water and takes a drink. The hand of fate had directed him to the cup of poison and he dies before his pursuers can reach him. After his death Lillian finds real happiness in marrying Dan.

THE HOUSE DIVIDED (August 14).—This is a Mexican story in which a federal officer's sister is in love with a rebel. Through many thrilling scenes, the rebel Jose leads the pursuing federals and many times finds an opportunity to see his little sweetheart though he risks his life to do so. Once when visiting her he is discovered by her brother and placed under arrest but through her efforts he escapes. In punishment for her aiding the rebel, she is locked in her room and here when Jose comes to rescue her he is caught and lead out to be executed. In one last effort to save the life of her sweetheart, Dolores rushes to the scene of execution and throwing herself into his arms is pierced by the same bullets which end the rebel's life.

COSMOPOLITAN LIFE IN CAIRO (Egypt) August 15).—The life in Cairo is certainly cosmopolitan and we see it in all its phases in this film. The native streets swarming with Arab life,—the snake character—the street singers—the dancers all are pictured plying their various trades and winning the shekles from the innocent tourist. The beauties of the Nile—the crude methods of transportation—the marvelous pyramids—and the inscrutable sphinx are faithfully portrayed.

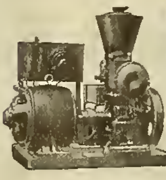
ON THE LAKES OF BAYRISCH (Bavaria) (August 15).—This film takes us into Bavaria, a land little known by those who have not traveled extensively. The Bayrisch lakes are gems of beauty, set in the surrounding hills like emeralds. Wide expanses of water invite the lover of aquatic sports and the natives add a touch of color which makes the scene one of unending pleasure and one long cherished in the memory of the beholder.

PICTURESQUE JURA (France) (August 15).—This little frequented spot in France is well worth the attention of the tourist abounding as it does in verdant valleys and luxuriant vegetation. Winding roads zig zagging up the mountain side afford many opportunities for beautiful vistas across miles and miles of picturesque grandeur. After a lovely view of the River Bienne at Malinges, we conclude with "Evening on the lake of Chalin." A picture of magic beauty, this—the expanse of peaceful water in the foreground; in the background, the mountains fading away in the darkening distance.

THE TURNING POINT (August 16).—Here we have a film dealing with the most fascinating subject: the efforts of a band of criminals to obtain a very valuable picture. Their tool is a woman, who in the power of the leading criminal, attempts to secure the picture by making love to the owner of it. She succeeds in winning his love but also awakens her own and with it her conscience and a desire to live a right life. Her struggle for freedom from her evil associations and the determination of the criminals not to lose so valuable an assistant forms one of the most interesting and melodramatic films released in a good many months.

THE LOVE LETTER (August 5).—Max, while on one of his usual gumshoes for excitement, pays rather marked attention to the occupants of a certain house where a lady of exquisite beauty has been noted by his eagle eye. One day she hands him a note, but the wind catches it before he has a chance to read it, and leads him to one hundred and one queer, outlandish places, and many adventures. Ultimately he captures the note, but finds that it is in Sanscrit. After tremendous efforts he finds a place where such things are translated, and learns, much to his chagrin, all the lady has to say. What's in the note is too good to tell. Better see the film and see for yourself.

A WOMAN'S WAY (August 9).—A young broker loses all his money and all his wife's money, and as a result, his wife leaves home and returns to her father, and the husband, after vainly trying to see her for many months, goes West. His wife gets a divorce and marries another. One day wife and former husband meet and he tries to persuade her (little knowing of her second marriage), to return West with him. She, though she loves him, loves money more and sticks to her second husband.



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2 REELS

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MELIES.

SNAPSHOTS OF JAVA (August 7).—An interesting educational of scenes in the daily life of the great and the small cities of Java, Dutch East Indies, including: Solo, Java—the chancellor and lesser officials returning from the "Kraton," or palace of the Sultan of Solo, where they go each day to receive food and supplies from the monarch for his official family; a gateway to a native village in that principality; lively market scene in the streets of Djokfokarta, and a street scene in Montilan.

The primitive method of rolling the roads with roller and oxen is shown to advantage. A Japanese fishing village with all its native beauty, and a cemetery with its grand stairway of approach, and the odd custom of the natives of taking a meal with their dead in spirit is also shown.

Finally a panorama from atop the Temple of Boro-Boedoer shows the gardens and some of the bell shrines of this beautiful temple.

THE ROBBER OF ANGKOR (August 14).—A rich young native and his wife are attacked by robbers near the ruins of Angkor-Wat. The husband is left for dead on the ground, but the wife is rescued and the booty recovered by a young European named Clive. The latter carries the bereaved woman to the rest house at the ruined temple. The robber chief, Tantia, by name, tries to get his followers to pursue Clive, but they are afraid of his gun and refuse. So Tantia goes after him alone. The husband, recovering from his temporary insensibility, follows his wife and her protector. When he sees them among the ruins, he thinks he is forgotten and betrayed. Tantia, disguised as a Buddhist priest, fans his jealousy, and gets him to steal the white man's gun. He then reveals his own identity, and to further his own end of getting the girl into his possession, helps the husband in an attack on Clive. But the husband is disarmed and Tantia falls a victim to the gun, which has been restored to its owner by the nimble wit of the woman. Husband and wife are restored to each other's love.

BIOGRAPH.

I WAS MEANT FOR YOU (August 11).—Theron is Lavina's natural choice, though she imagines herself in love with Luke, who is secretly loved by Lavina's sister, Susan. Susan sees that the couple are ill-suited to each other and adopts her own means to break the match. She is successful, but it is not until all have passed through a stirring and leavening experience that each couple realizes they were meant for each other.

AN INDIAN'S LOYALTY (August 16).—Suspected of theft, the Indian was discharged on the ranch-hand's accusation, but the foreman's suspicions against the hand were confirmed in time to reinstate the Indian. In gratitude the Indian captured the thief with the ranchero's money and saved the girl as well.

PAPA'S BABY (August 14).—To be a fond and devoted parent, and to be unable to play with the heaven of your heart is indeed a cruel decree. That was the case of Papa Binks, but he outwitted Mrs. Binks and the nurse in a very effective, yet unostentatious manner, while he and the baby had the time of their lives.

COME SEBEN, LEBEN (August 14).—"Mr. Toot Williams, Craps," was a prominent sign in Coonville. Toot knew how to "throw the bait," and Rufus was "cleaned" only to be coaxed back. That was how Lily got her "glad rags." Other gentlemen friends and husbands sought like luck at Toot's. That was where Toot came to his Waterloo. He threw "bait" at the wrong point.

Picture Theaters Projected.

Sharon, Pa.—Plans are being completed for the enlargement of the Dome Theater.

Chariton, Ia.—Ralph Becker and Ralph Bowen have purchased the Casino Theater of Mrs. Shipley, and will again take the name of the Grand. They will make some improvements before opening.

San Francisco, Cal.—The Wigwam Theater, on Mission Street, was opened by Mayor Rolph.

Crawfordsville, Ind.—During the summer of 1914 extensive improvements will be made at Crawfordsville playhouse, according to announcement made by Manager Geo. White.

Grand Rapids, Mich.—The Empress Realty and Theater Co. was organized, and they will erect a $200,000 theater building in Grand Rapids.

Milwaukee, Wis.—The Miraman Theater Co. submitted plans for a moving picture theater at 684 Oakland Avenue, to cost $30,000.

New London, Wis.—A. L. Miller, proprietor of the Mer Mac Moving Picture Theater, on the South side, has started work on a new theater building.

Biwabik, Minn.—The new Lyric Theater has been opened.

Brooklyn, N. Y.—Stuyvesant, Fulton & Co., 375 Fulton street, have received estimates for a new theater to be erected in this city. The building will measure 80 by 65 feet, and cost $75,000.

New York, N. Y.—T. J. Brady, Jr., & Co., 1170 Broadway, have obtained the contract for the erection of an addition to the Princess Theater to cost $15,000.

St. Joseph, Mo.—Dr. W. W. Wertenberger and others have formed a stock company for the purpose of erecting a one-story moving picture theater, 60 by 80 feet, to cost $6,000. The plans have been completed and the contract will be given out in a short time.

Indianapolis, Ind. — Herbert Whitehead, 1019 Hume-Mansur Building, will build a one-story moving picture theater and store building, to have two stores on the ground floor. The theater will have a seating capacity of 500.

Beaver Dam, Ky.—J. H. Barnes is planning to build, in the near future, a two-story moving picture theater and store building, 50 by 90 feet.

Detroit, Mich.—John H. Kunsky and associates, 34 Munroe avenue, are having sketches prepared for a two-story theater to be known as the Strand Theater. It is to seat 1,500 persons.

Scranton, Pa.—Paul Calians has completed plans for a one-story moving picture theater, which he will alter and remodel into a more modern building.

Brockton, Mass.—James T. Corcoran will soon build, by day's work, a modern one-story theater building, 40 by 80 feet.

Chicago, Ill.—R. C. Wittenberg has awarded the contract for a one and a two-story theater and store building. The theater will be built and equipped in keeping with modern improvements, and cost $25,000.

Woburn, Mass.—Irving E. Wheeler, Main street, has about completed plans for a one-story theater, 50 by 110 feet.

Columbus, O.—B. J. Corey, 344 West Third avenue, will erect in the fall a one-story moving picture theater to cost $4,000.

Malden, Mass.—Harry P. Graves, Glidden Building, Lowell, Mass., is preparing plans for a one-story theater building to cost $30,000.

Brooklyn, N. Y.—Max Frefarum, 826 Manhattan avenue, has received sub-bids for an open air moving picture theater, 73 by 107 feet, to cost $3,000

Chicago, Ill.—Max Cooper will build a one-story theater, 24 x 125 feet, at 2146 West 22nd street, building to be built of brick, terra cotte and plaster finish.

Peoria, Ill.—J. Linn, 201 South Washington street, is to erect a one-story moving picture theater to cost $9,000. Building will be of brick, stone trimming and composition roof.

Brooklyn, N. Y.—Herman Hnbsack, 217 Prospect Park, has completed plans for the erection of a one and two-story brick and stone moving picture theater, 44 by 93 feet, to cost $15,000, on east side of Prospect Park, near Prospect avenue.

New York, N. Y.—Harry Schiff, 355 West End avenue, has had sketches prepared for alterations of a church building into a modern moving picture theater, to be located on the west side of Broadway, between 106th and 107th streets. Building to be of brick. Interior fitted up with marble and tiling.

Portland, Me.—James P. Baxter has completed plans for the erection of a theater and business building at High and Congress streets. The foundation is in and the brick work will be commenced August 1st.

Champaign, Ill.—B. H. Cooper will build a one- and three-story theater, store and apartment building, 44 by 132 feet, to cost $25,000.

Perth Amboy, N. J.—L. Strieff is planning to erect a one-story moving picture theater, to seat 325 persons and to cost $14,000.

Hackettstown, N. J.—D. M. Provost, 282 North Broad street, Elizabeth, N. J., is preparing plans for a one-story moving picture theater, 32 by 96 feet, to cost $15,000. It will have seating capacity of 450.

Waterbury, Conn.—P. H. Carroll, 376 West Main street, is planning to build a one-story theater, 40 by 125 feet, and seating capacity of 1,100.

Providence, R. I.—Spitz & Nathanson have preliminary plans under way for a one-story theater to be located at Volley street and Broadway.

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INDEPENDENT FILM STORIES

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BISON.

THE DEATH STONE OF INDIA (3 parts—August 5.)—As six priests are in prayer in the Temple of Buddah, a band of marauding coolies sweep down and annihilate them. The last priest to die, perceiving that the coolies are taking the sacred eye of Buddah—a precious stone—curses the stone and exclaims that the possessor of it shall die. He then passes away. The coolies arrive at the desert, where they begin to quarrel about the emerald. One by one they die and the surviving coolie grasps the stone and runs away with it to the jungle, where fear and excitement make him a madman. Casting the stone into the air, it hangs suspended, and, as the maddened coolie falls dead upon the ground, the stone descends upon his breast, where it is found by a caravan of merchants, one of whom appropriates it. The merchant goes to the bazaar at the English barracks, at Cawnpore, India, where he sells the stone to Sir Hugh Wheeler and his niece. Just as the transferring of the stone has been completed, the merchant is seized with an attack of fever and dies. Several days later, as Sir Hugh and others are admiring the stone, a dispatch comes to him bearing the news that the fanatical Sepoys have thrown down their arms and deserted, having been told by a Buddha priest that they are being defiled with greased bullets and that he had better prepare for immediate defense. Nana Sahib, a treacherous man, offers his assistance to Sir Hugh, which is gladly accepted. Back in the temple the High Priest Djalma sees in a vision Sir Hugh and his niece admiring the stone with the sinister Nana Sahib standing in the background with upraised knife. He makes a passionate vow that he will devote his life to regain the stone.

When Cawnpore is invested, Nana, who had promised to take care of the English troopers, the invalids, the women and the children, fails to keep his promise and the troopers are killed, while the women and children are hustled into the old barracks. This also is seen by the High Priest Djalma in a vision as he stands before the Idol of Buddha in the temple. The Sepoys, having been defeated by the advancing troopers of General Havelock, avenge themselves by slaughtering the women and children. A Hindu woman with a white baby escapes. In the temple the high priest throws incense on the brazier, and again in a vision he sees the Hindu woman give the baby to a Sepoy coolie who is in a boat, he having escaped after having looted the bodies of the dead and found the emerald. The old priest makes a solemn vow that the baby boy shall grow up and reclaim the stolen eye and that he shall adopt the boy.

Twenty-five years later the emerald, after having passed through many bands and each time causing a calamity, finds its way into the possession of Colonel Van Alston, his wife and daughter, Nellie. The High Priest Djalma, now an aged man, realizing that his days are numbered, calls the little boy he adopted years ago, now known as Afga, the White Priest, and makes him swear that he will devote his entire life to the restoring of the eye of Buddha. Afga promises and the old priest passes away. Taking his ball of crystal he concentrates his mind upon it and sees in it Nellie at a reception with the emerald around her neck. That night, as Afga throws incense on the brazier, he sees in the smoke that rises, Nellie, admiring the emerald and gently refusing the proposal of a suitor. She suddenly falls in a trance, in which she sees Afga and the idol of Buddha with the missing eye. Recovering her senses again, Nellie becomes very ill and the doctors advise a change in climate. Just about this time the colonel is ordered to take his regiment to Cawnpore, India. In taking in the sights of that city, they eventually come to the Temple of Buddha, where Nellie meets Afga. Nellie continues to be sick, and one of her attendants, a native coolie, seeing the emerald about her neck, goes to the head of his sect and tells him of the emerald. He is given silken cords with which to hang Nellie. Meanwhile, Afga calls upon the colonel and asks to cure his daughter. He is given permission, and almost simultaneously with the laying of his hand upon her brow, she gets well. That night in the temple, Afga sees in a vision Nellie being maltreated by the coolie thugs. He goes at once to her rescue and transforms the leader into a dog. The rest slink away in mortal fear. He takes Nellie home and leaves.

The next day Nellie goes to the temple and is taken before the Idol of Buddha. Pointing to the eye socket Afga tells her of the story of the emerald. Impulsively she gives him the precious stone, and immediately after it is placed in the socket it flares fire. They then go to the colonel, the history of the young man is told, and he is recognized as Nellie's accepted suitor.

CAMPAIGNING WITH CUSTER (2 parts—August 12).—General Custer is stationed at Fort Riley to suppress the uprisings of the rebellious Sioux. He dispatches his aide, Captain Clifford, with an important message to Fort Wallace. Clifford, on his way, is met by an Indian maiden, Neesha, who pleads with him to come to the rescue of her sweetheart, Swift Foot, who is involved in a fight with Wolf Fang, a renegade Sioux, who is envious of Neesha's love for Swift Foot. Clifford interferes between the combatants and drives Wolf Fang away, and in doing so, he incurs the hatred of Wolf Fang, and the latter vows to get revenge on Clifford. Clifford later captures a whiskey runner, selling liquor to Wolf Fang and his companions. He arrests the boot-legger and drives the Indians away. Incensed over this interference and inflamed by liquor. Wolf Fang incites his companions to attack an approaching stage coach which has among its passengers, Gen. Custer's two nieces, Gertrude and Phyllis. During the running fight between the stage coach guards and the Indians, one of the guards is seriously wounded and falls from the coach. He revives sufficiently to carry the news of the attack to General Custer, who immediately goes to the rescue of the coach, which he brings safely to the fort, after routing the Indians.

Neesha, hating Wolf Fang, reports to the chief of the tribe, Black Hawk, that Wolf Fang and his gang of renegades attacked the coach, and when Wolf Fang returns to camp he is denounced by Black Hawk. Custer sends Sergeant James to Fort Wallace to report the attack on the stage. Wolf Fang, after being driven from the Indian camp as a renegade, slays Sergeant James on the road. Gertrude and Phyllis leave the fort for a walk and are attacked by Wolf Fang, who throws Gertrude into the river and carries Phyllis away on horseback. Neesha's sweetheart happened to find the body of the slain messenger, Sergeant James, and when Custer and his troops arrive at the scene they believe Swift Foot to be the slayer and arrest him and carry him to the fort.

Gertrude, meanwhile, has spread the alarm about the abduction of Phyllis by Wolf Fang. Captain Clifford mounts a swift steed and, accompanied by Neesha, they set out to capture Wolf Fang and rescue Phyllis. Wolf Fang escapes and incites his renegade band of Sioux to attack an ammunition train, which is being guarded by Custer, Clifford and other soldiers. The Indians make so vigorous an attack that Custer desires more soldiers in defense and Clifford volunteers to ride to the fort and bring additional troopers. Custer, knowing that the renegade band is waiting for darkness to renew the attack on the ammunition train, decides upon a clever ruse to rout them. Custer has a mule-driver lash his team, hauling a load of gunpowder, with a lighted fuse, into the camp of the Indians. The latter run to take possession of the wagon, when it explodes, killing many of the renegades. Clifford arrives with a band of cavalrymen and the Indians are routed.

Swift Foot, who has been released from custody, and Wolf Fang, at the close of the fight meet in combat, and Swift Foot slays his rival. During their acquaintance at the fort, Clifford and Phyllis have fallen in love and the final scenes show the happiness of these two lovers and also the joy of the Indian sweethearts, Neesha and Swift Foot.

SOLDIERS THREE (2 parts—August 16).—Ned, Frank and Bill are friends. There is a call for volunteers for the Civil War. Frank and Bill enlist, but Ned delays, as he is the only support of a sick mother, who has just had a relapse. This is unknown to the villagers and they believe Ned to be a coward. At last the mother improves sufficiently for Ned to enlist. They start for the front, and Dora, the girl that both Ned and Frank love, promises to wed the one who returns with the highest rank. At their first battle, Frank deserts in action, while Ned proves himself a hero by saving the flag and his captain's life, but just as he had gotten the unconscious captain to safety, he faints. Frank sees him from the shelter of a tree and creeps out. He drags Ned back behind the tree and himself picks up the flag and his captain and goes to camp, where he is received as a hero by officers and men alike and promised to be mentioned for promotion, which he later receives. As he turns to go, Bill, who had been hiding behind another tree, confronts him, telling Frank that he had seen all. Bill promises to remain silent if Frank will use his influence for him. This he does and the three boys return home after the war—Frank and Bill with commissions, but Ned still in the ranks.

True to her promise, Dora marries Frank and moves to a nearby town, where, after a year's time she has become thoroughly disillusioned—her fortune nearly all spent and forced to stand both neglect and abuse. She overhears a quarrel between Bill and Frank on account of the former demanding more money and learns that it was Ned who was the real hero. She leaves, to go to a friend in her home town, but Frank overtakes her and drives her to a sanitarium, telling the doctor in charge of the hospital and sanitarium that the death of her father has unbalanced her mind. He then tells Bill that he will not only outfit him for a mining trip, but also accompany him. They set out, but their first night in the desert Frank gets up stealthily, takes the water and supplies and is just riding away to leave Bill to die, when Bill awakens and fires at him. Frank hurries to the hospital, while Ned and his mother, who have sold their cottage and started across the desert to make a new home, hear Bill's cries, go to him and take him to the hospital. Bill and Frank die, after Bill has confessed and Ned and Dora are left to pick up the tangled threads of their romance.

UNIVERSAL.

ANIMATED WEEKLY, NO. 73 (July 30).—**Railroad Smash-up.**—Many persons are injured and much damage is done when a Minneapolis & St. Louis passenger train crashes into a freight train near Callender, Iowa.

Exciting Races.—New York horsemen compete at the Nassau Driving Club's meet, Nassau, L. I.

President Poincare in London.—All London turns out to greet the French president upon his first visit to the English city.

Saratoga Pageant.—Early history of New York State is re-enacted in historical and legendary pageant at Saratoga Springs, N. Y.

Impressive Ceremonies.—Attending the funeral of General Armando de La Rivas, Havana, Cuba.

Flying at Hempstead.—Charlotte Greenwood, musical comedy star, makes her first successful flight at the Moisant Aviation Field, Hempstead, L. I.

Henry Lane Wilson.—The United States ambassador to Mexico, who arrived in New York on his way to report to the President on the condition of affairs in the republic.

Fierce Factory Fire.—Many lives are lost when a disastrous fire destroys a Binghamton clothing factory, Binghamton, New York.

The German Emperor attends the opening of the new Town Hall, Hanover, Germany.

Season's Fashions.—Smart dresses of summer silks show novelties in sashes and draperies. (Posed and shown by courtesy of The Ladies' Home Journal Pattern Company.)

Governor Fielder and His Troops.—The New Jersey State Troops are reviewed by Governor Fielder, at Sea Girt, New Jersey.

Coast to Coast Hike.—B. H. Anderson, who is leading his donkey, "Jasper," across the Continent, arrives in Washington, D. C.

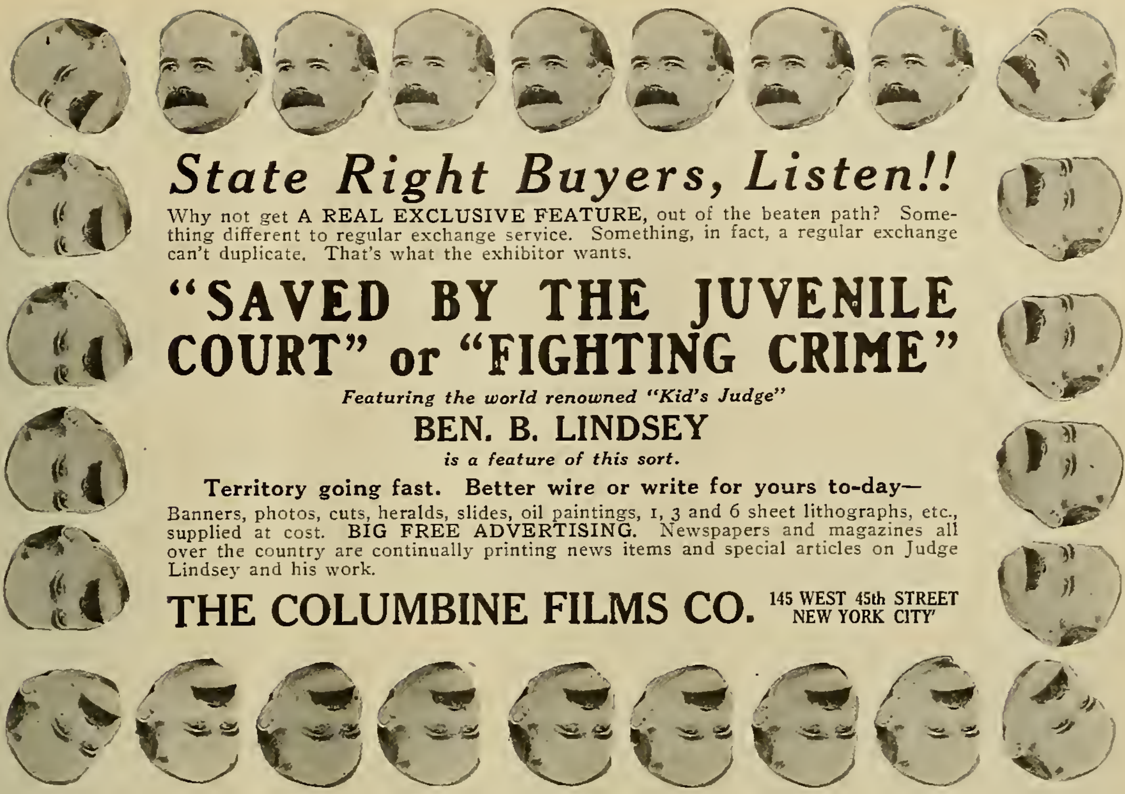
Who's Who in Pictures.—William Sorelle (Universal).

CRYSTAL.

HOW WOMEN LOVE (August 12).—Alice Howard, the daughter of Colonel Howard, a wealthy retired planter, falls in love with Henry Carleton, her music teacher. Henry tells the proud colonel of his love for Alice and is forbidden to enter the house. The young couple elope and are married. They take up housekeeping in the city, and after trying to gain the parental blessing, which is refused, they gradually drift away from Alice's family altogether. Things go fairly well with the young couple for a while, when Carleton is suddenly taken ill and is forced to take to his bed. He continues to be sick until his entire savings have been exhausted. Meanwhile the colonel has his troubles trying to comfort his wife, who grieves over Alice's forced absence from her home. Alice determines to seek employment, so as to earn enough at least to sustain life in Carleton and herself, until such time as her husband recovers from his illness and is able to resume his own work. She walks the streets from one place to another for days at a time, until finally she obtains employment in a sweatshop, sewing garments on a machine. Her hours are tiresome, but she does not mind that so long as she is earning a living for herself and the man she loves. One day the foreman of the shop, attracted by her rare beauty, attempts to kiss her and she slaps his face. She is discharged. She looks for work elsewhere, and the landlady of their flat threatens to dispossess them unless the rent, which is past due, is paid. Carleton, desperate, though still ill, gets out of bed and goes out, trying to find something to do whereby he can earn some money. He is overcome while on the street and a crowd is attracted. Among them is Jackson, the colonel's faithful old colored butler, who was visiting the city with the colonel. He recognizes Carleton and assists him home. He gives the landlady her money; then gets the colonel and brings him to the house. There, the old gentleman, realizing the depth of Alice's love, and what she has gone through, takes them both to his heart and makes them come home with him.

IMP.

POOR JAKE'S DEMISE (August 16).—Jake surprises his wife and a Willy Mollycoddle making love in his home. He is so enraged at his wife's frailty and Mollycoddle's duplicity, that he promptly throws the latter through the window. Jake rebukes his repentant wife and leaves the house, swearing to commit suicide. The wife, fearing that he may carry out his resolve, telephones to police headquarters. The seargeant gallantly responds to her appeal and sends out his three "trusted" cops in search of Jake. Meanwhile, Jake decides to reflect at the "bar" before his final deed. There he discovers Mollycoddle, who also has sought to drown his sorrows. He is immediately recognized by Jake, who, by the aid of a seltzer bottle, makes things suggestively more pleasant for the ardent lover on the outside than within the jealous husband's range.



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Jake, having temporarily prolonged his attempt at suicide, wobbles in an intoxicated condition from the saloon and becomes entangled in a park fountain, where he is set upon by ruffians and relieved of valuables. The police unexpectedly fall upon the unconscious form of Jake and carry him, with ceremony of the dead, to his home, where his wife, grief-stricken at his apparent self-destruction, proceeds to call upon the assistance of Mollycoddle. He willingly assists in the burial of the principal barrier of his heart's desire. During the final preparations of Jake's rather hurried funeral, the mourners are suddenly surprised to find him sitting upright in their midst. Mollycoddle immediately makes a hurried and final exit from the house, as Mr. and Mrs. Schultz, both repentant, go to a fond embrace.

POWERS.

THE GREAT TOWEL ROBBERY (August 15).—A traveling comedy company has finished its engagement in a small country town and is leaving the hotel in an automobile for the next town. After their departure the chambermaid finds several towels missing and informs the proprietor. He telephones the sheriff of the loss, and the latter, accompanied by four deputies, starts in pursuit of the comedy company. The automobile in which the troupe is traveling gets stuck in the country road. The members of the company refuse to walk, and the manager secures the services of a nearby farmer to haul the troupe in his wagon. Arrived at the scene of the accident the company and baggage are loaded into the wagon, but the farmer is so busy watching the soubrette that he upsets the whole troupe in the road and they have to walk to the farm house.

In the meantime, the sheriff, after many mishaps, catches up with the troupe. The deputies are concealed outside the barn while the sheriff goes to the house to reconnoiter. He meets the farmer, who invites him to a drink of hard cider, and in partaking of this seductive fluid, they forget all else. The troupe is being fed in the front yard of the farm, while the farmer's son, a tough kid, is carrying on a flirtation with the soubrette, which leads to many amusing incidents and accidents. At last the sheriff remembers what he was sent for, and calling the waiting deputies, he places the troupe under arrest, while they are still at dinner. The wife of the hotel proprietor comes into the hotel office and is told of the loss of the towels. She demurely produces them from her bustle. The proprietor sends a messenger after the sheriff, and he arrives there just as the arrest is being made. Relieved from suspicion of the robbery, the troupe takes revenge on the sheriff and deputies by pelting them with food.

FATE'S VENGEANCE (August 15).—Through the efforts and sacrifices of Jo, his younger brother, Edward, is sent East to college. Four years later he returns after graduation, a foppish, conceited, good-for-nothing. At the time of his return, Jo has just received a letter from a millionaire cattle king, saying that he and his party will arrive at Jo's ranch to look over his stock with a view to buying it. The party, consisting of the cattle king, his daughter, son and secretary, arrives, and Edward immediately falls in love with the daughter. Jo also falls in love with her, but hides his affection and permits his brother to win the girl. Edward is also pretending to be in love with Wanita, an Indian maid about the ranch.

Some time later Edward and Jane, the cattle king's daughter, are married. A few years elapse before they return to the ranch again. In the meantime, Wanita has borne a son. Upon Edward's return for a visit to the ranch, Wanita tells her brother of her wrong and asks vengeance upon Edward. The brother asks Edward his intentions, and he tells him that he only married Jane for her money, and intimates that if she were out of the way he would marry Wanita. The brother decides to put Jane out of the way.

Jane, through saving the life of Wanita's child, wins her gratitude and when the brother enters the house she stops him until Jane has left. He, however, breaks away and follows Jane. Wanita tells Jo of the plot against Jane and Jo goes to the rescue. He arrives just in time to save her and bring her back to the house. On their arrival there, Edward's duplicity is revealed, and after some trouble with Jo, he is ordered out. Wanita's brother arrives at the window at the moment Edward is passing from the room, fires through the window and kills him. Jane's sympathy turns to Jo.

VICTOR.

THE HEART OF A JEWESS (2 parts—August 15).—Abraham Lieberman is a coal and ice dealer on the lower East Side, his little business being conducted in a miserable basement—his living rooms being adjacent thereto. But Abraham is happy withal, for his daughter, Rebecca, has come to him from Russia. A month later Rebecca is working in a sweat shop to help keep their little home. There she meets David Cohen, foreman of the place, who falls in love with her. But she tells him he has no chance to win her heart, as it is held in keeping across the seas. A month later her sweetheart arrives from Russia, and David leaves New York. Meanwhile, Jake has become Americanized and desires to take up the study of medicine, but has not sufficient means to enter college. Rebecca comes to his aid, and her little savings enable him to take up his course. In due time he graduates and he hangs up his "shingle," but his patients are poor and so his living is precarious. At this juncture, along comes a Schatchen, a Jewish matchmaker, and offers to get him a rich wife. The girl in question is very homely, but her rich surroundings dazzle Jake and he succumbs. Thus is Rebecca thrown over for Mammon.

A few months later the "happy" bridal pair and their friends start for the synagogue. On the way their machine runs down a poor girl who has just come from a drug store with medicine for her sick father. The girl is Rebecca. She is taken to the hospital, where, in deep repentance, her recalcitrant lover begs her forgiveness. In the synagogue, meanwhile, the homely bride awaits the coming of Jake; but her father rushes in and tells of his base desertion.

Back at the hospital, Rebecca, regaining consciousness, repudiates Jake and tells him to go to his waiting bride. Paying the penalty of his transgression, he dejectedly goes forth, but deeper humiliation is to follow. Arriving at the synagogue, he is met by an infuriated woman, who spurns him and casts him off, leaving him to the mercy of her friends, who beat and maltreat him, as he well deserves. Months later, David, the foreman, returns, and learning of Rebecca's dilemma, seeks her out and again pleads for her love. Rebecca accepts him and happiness at last comes to the Jewish girl.

FRONTIER.

THE SUFFRAGETTE TAMES THE BANDIT (August 14).—Lord Wilbur Castlebroke has two great troubles—his sister, Lady Ethel Mary Castlebroke, a suffragette leader, and his lack of ready cash. While at his ranch he gets word, through the newspapers, that his sister has been arrested for causing a riot in the streets of an eastern city. Shortly thereafter he receives word from the lady herself, that she is coming to visit him at the end of her incarceration.

About this time a reward is offered for the arrest of Bill Williams, a bandit king. In searching for him the sheriff has occasion to visit Lord Castlebroke's ranch. In fact, they only precede Lady Ethel by a few minutes. Lady Ethel begins the promulgation of her principles immediately on arrival at the ranch. One of the things which brings great disgust to Lord Wilbur is the campaign for suffrage which she inaugurates in the streets of the little town near the ranch. She takes Lord Castlebroke into this scheme and thereby causes her easy-going spouse some inconvenience. When the sheriff and his deputies attempt to clear the streets the newly converted suffragists maltreat the poor officer so that he goes to Lord Wilbur for aid.

Assistance and relief are forthcoming from an unexpected quarter, however, for Bill Williams learns that Lady Ethel Mary is an heiress as well as a suffragist. With the aid of his bold, bad men he kidnaps her. To his surprise, she immediately converts his mother, an attache of the bandit camp, to the plan of women's rights. A further surprise is his when Lord Wilbur not only refuses to ransom his sister, but actually threatens Bill with arrest in case she should be returned. As he pays $5,000, the amount demanded for her retention, Bill agrees to this plan. Lady Ethel causes a revolution in the routine of the bandit camp. Bill grows desperate and offers to return Lady Ethel and the $5,000 together. Lord Wilbur resists these advances and threatens Bill's immediate arrest unless he retains Lady Ethel. But he guesses that Bill will choose jail to further tortures at the hands of Lady Ethel, so he sends for the sheriff and a justice of the peace. Bill's messenger to Lord Wilbur returns just in time to find the bloody bandit sewing circle in full swing under the personal direction of Lady Ethel Mary. William determines that jail cannot be so very much worse than what he is then enduring anyway, and back he and his comrades take the heiress. At the door of the ranch house Lord Wilbur forces Bill to choose between the bonds of matrimony and those of the sheriff, with the result that Bill decides on marriage on the ground that maybe marrying an heiress will not be so bad after all.

THE RETRIBUTION OF YSOBEL (August 16).—Baldwin, a hot-headed youngster, loves Ethel a great deal. When at last she allows him to place a ring upon her finger, he is very proud. His pride is touched though by the fact that the ring is a little too large, and he offers to take it to a jeweler to have it cut down, but Ethel wants to show it to her friends at the party that evening, and she keeps it on.

Not long after Baldwin has gone to his home, Ethel's cousin, a merry and good-hearted chap, returns from a trip abroad. As he leaves the house to go downtown and meet his friends once more, Ethel rushes out to tell him goodbye. In the hearty handshake that follows, Ethel's ring is drawn off accidentally. The cousin urges that she let him take it down to the jeweler and get it fixed. After some urging Ethel agrees, but to get the right size she tries on one of the cousin's rings. One is found after several trials, that is the right size and he leaves, agreeing to have it made that dimension.

That night at the party, the cousin returns Ethel's own ring, but it is not quite right yet. She again tries on his ring, and while she is doing it he improves the opportunity to steal a kiss. Baldwin sees them and so great is his anger that explanations can do no good when he finds the cousin's ring where his own ought to be. His faith in woman-kind is crushed and he leaves that place forever.

In due time he arrives in the West, buys a horse and saddle and gets work on a ranch. The ranch owner, a woman, is responsible for his employment and this gains him the enmity of the ranch foreman, a Mexican named Gonzales. Later Baldwin protects a girl from abuse at the hands of Gonzales. The ranch owner discharges the Mexican, and six months later gives the place to Baldwin, who by this time has fallen a victim to the coquettish wiles of Ysobel.

As she is returning from a trip to California, Ethel gets off the train at a little wayside station. Because she wants to be alone, she orders her maid to remain at the train. A sprained ankle, subsequent fainting spell, and a supply wagon from the ranch ultimately bring her to the place over which Baldwin presides. Meanwhile, Baldwin has been trying his best to forget the East, an effort in which he is aided by his wife, Ysobel. Ethel is shocked when she finds Baldwin married, but there is no way in which she can leave the ranch that day and she stays perforce. Gonzales, the discharged foreman, sneaks back and leaves a note for Ysobel, warning her as she values her secret, to be at the shelter on the range that night. The ranch woman takes Ethel out on the range for a drive, and when she becomes tired, leaves her in Baldwin's care. Baldwin leaves her at the shelter with his revolver, telling her that a shot will recall him should he be needed. Ethel becomes worried and leaves the shelter. Gonzales and Ysobel make tryst there, and Ysobel, at harsh words from Gonzales, shoots him. The shot recalls both Ethel and Baldwin. The girl, thoroughly frightened, fires again. She turns and as Baldwin enters, he finds her standing over the body of Gonzales, which she has just discovered. Thinking she has killed the man, he confesses to the cowboys on their arrival, that he is the guilty party. Next morning everyone urges him to go away before the sheriff comes, but he will not. The officer is about to make his arrest when an Indian arrives with news that puts a different complexion on things. This Indian has observed the quarrel of the night before and when Gonzales lies dying, stole from him the papers about which he was talking to Ysobel a moment before. He has been to a priest and had them translated and he bears word to the tragic little party at the ranch that Ysobel not only killed Gonzales at the shelter, but that she was his wife at the time. A certificate from the priest bears witness to this fact. The way is thus cleared for Baldwin to rectify his former mistake and attain happiness, while Ysobel has at last come upon the retribution of her coquettishness.

NESTOR.

DARKFEATHER'S SACRIFICE (August 11).—Darkfeather graduates from Hopi. She returns to her tribe, met by her father, Ungatah, wearing the latest modern clothes. Kotah, an old admirer, shows his dislike for modern ideas by presenting her with a beautiful beaded leather dress. She assumes the garb of her tribe and again rides the prairies and forests. Ned, a surveyor, rides from his camp one day and becomes lost in the desert. He is forced to abandon his dead horse, and is rescued from death by thirst by Darkfeather. She takes him to the village and nurses him to health. While drifting in a canoe one day, during his convalescence, he tells her of his love. She accepts it, and on the bank he cuts two hearts in the bark of an old tree and carves their initials under them. Returning to the village, he openly declares his love for her by placing an engagement ring on her finger before the Indians. Later he leaves, promising to return. Kotah distrusts Ned, but says nothing.

Darkfeather, roaming over the old places, waits his coming, but when mail is brought to the camp and none for her, she becomes doubtful. Later, a party of surveyors pass through the village and stop to buy feed. Darkfeather questions Jim about Ned. He tells her Ned is married and shows her a newspaper containing a notice thereof. Darkfeather, filled with anger and jealousy, at once assumes her civilian clothes and goes to the city, learning Ned's whereabouts through an old envelope he left in a discarded jacket. She finds Ned and his wife in the garden of their palatial home, and decides to strike them down; but love conquers her jealousy and she leaves quietly.

Returning to the village, she discards her civilian dress and carries all relics of civilization in a bundle to the trysting tree of the hearts and initials. Here she casts the bundle of clothing into a huge fire, which consumes them as well as the tree.

JUANITA (August 13).—In the land of the setting sun there lived an old Castilian and his only daughter of five years. Grieved by the death of his loving wife, old Pedro habitually visited her grave. At the opening of the story we find him at her grave, accompanied by his little daughter. In a nearby valley an Indian chief with braves, having paused to water their horses, hear the sweet, clear notes of the child lifted in song. The

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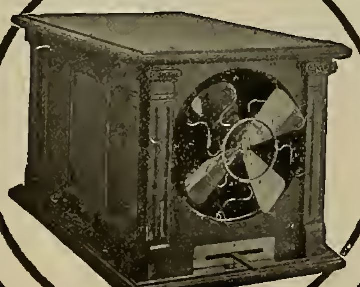

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old chief is moved by its charm and dispatches his braves to bring the child to him. In the execution of his orders old Pedro is felled by a blow on the head in his vain effort to shield his child, and left unconscious, while little Juanita is carried over the trail to the tepee of their chief, who adopts her as his own. Her father, whose mind becomes affected as a result of the blow and loss of his child, goes wanderingly off.

Twelve years pass by. His daughter has grown to girlhood under the care of the old chief. One day a visiting tribe happens upon the scene and their chief becomes attracted by Juanita's unusual beauty. A bargain is struck and the old chief turns his charge over to the visiting tribe, with whom she departs upon the back of the chief's mustang. That eve, Juanita, rebellious at her new master's brutal wooing, drives his knife into his side and flees in terror from the sleeping camp. In her blinded flight she chances upon a notorious band of cattle rustlers operating under the leadership of Kid Romaro. She is immediately seized and made captive.

Edwin West, a young deputy, dispatched to locate, if possible, the whereabouts of the outlaws, is staid suddenly in his lone trail by Juanita's cry of distress, and pushes his horse ahead to investigate. He located the camp in time to witness a knife struggle in progress to decide a claim as to who shall claim the captive. Through strategy the young deputy succeeds in rescuing Juanita and carries her to the sheriff's home. Romaro, upon visiting the settlement, is detected by Juanita, who hurriedly notifies the young deputy. A strong scene is enacted in which West, in an effort to arrest Romaro, is wounded by the bandit. During the action Juanita simultaneously draws a gun from the holster of a nearby puncher and mortally shoots the outlaw.

A few days later, Juanita, while in the garden of her benefactors, is attracted by the faint and familiar notes of old Pedro's flute. As she nears the old musician, the old love song comes back to her and she unconsciously bursts forth in song. Her father, upon hearing her voice lifted as of old in melody, gathers her in his arms in full restoration of reason.

The sheriff, in the meantime, having received a check payable to bearer in accordance with previous reward posted for Romaro, dead or alive, has turned it over to the young deputy, who hurriedly leaves to appear upon the closing scene with Juanita and her father. He presses the check into her hand.

HAWKEYE TO THE RESCUE (August 15).—Portuguese Joe and his band of smugglers have kept the port police boat and its captain, Jack Edwards, busy for months. Ramona, the beautiful sweetheart of Jack, is made love to by Joe, and repulses him with scorn. He forcibly seizes her and is about to kiss her, when Jack rushes upon him and knocks him down. Joe goes back to his crew, cursing Jack and swearing vengeance. Ramona, going out to set her nets, is seen by the smugglers, and in their launch they chase and overtake her. They drag her aboard their boat and her own boat drifts back to shore. There Jack finds it, and a bandana, which was torn from one of the smugglers.

Knowing her to be in their power, Jack essays to rescue her with his police, but the smugglers outnumber him and he is forced to retire. Jack decides now that there is but one person who can rescue Ramona—Hawkeye, the great detective. Jack appeals to him to come and rescue the girl, and he consents. Hawkeye and his men miss their train, but, undaunted, they seize a section boss's hand car and pump madly to the rescue. Meanwhile, Ramona is tied in the smugglers' cabin and told by Portuguese Joe that death or her promise of marriage lies before her. The brave girl, true to her officer lover, scorns him. Hawkeye arrives, and with his two brave officers, Jack and his crew, they embark in the police boat to find the smugglers. Portuguese Joe is about to blow the lovely Ramona skyward, when one of his lawless followers dashes in with the awful information that "Hawkeye is on our trail." Terror strikes the smugglers, and they decide to flee. Dragging Ramona to their boat, they put to sea. Hawkeye sees them embark, and urging the police boat to full speed, they run down the smugglers' boat, capture Portuguese Joe, and the officer and his sweetheart are reunited.

REX.

SALLY SCRAGGS, HOUSEMAID (August 14).—Doris Lowrey, a famous novelist, in order to get material for her new novel—"Sally Scraggs, Housemaid," leaves her home of luxury and, impersonating a housemaid, seeks and secures a position as such in a typical boarding house. Her desire to discover "characters" meets with instant success. Part of her arduous duties is to wait on table, where congregate a varied assortment of boarders. Possessing a pretty face and an attractive personality, she is made the recipient of bold advances on the part of a young clerk. Frank Norcross, a poor, struggling author, gallantly protects her. Doris is astonished to discover while cleaning Frank's room, that he, too, is a novelist. His finished novel is submitted to one of the foremost publishing houses. And then comes a letter not only telling of acceptances but advancing royalties. Norcross is in a predicament on account of his shoes being worn past repair, and it is Doris who prevails upon him to accept as a loan one of her rings which is to be pawned for sufficient money to purchase a new pair. Elated with his unlooked for success, Norcross forgets for the moment the apparently poor girl who has been so much to him. The months slip by and Norcross is being dined and feted by the elite, while the girl, hurt by his neglect, throws aside her desire to further seek characters, and returns home where she finishes her novel, which strange to say meets with equal success.

Norcross, in going over his papers, discovers a valentine that the housemaid had given him, inside also being the long forgotten pawn ticket. His neglect and ingratitude cause to burst into flame the tender sentiment of his struggling days. He searches days and days to discover her whereabouts. His "Personal" is seen in the paper by "the Girl" wherein he asks that she communicate with him. She phones him and makes an appointment.

Norcross keeps the appointment and meets her, she having hunted up the old dress to make him think she occupies the same position as when he knew her. He shows his sincerity of purpose, as he returns the ring and asks for her hand. She pretends anger and dismisses him. She, meanwhile, discards the old dress, and, gowned in stylish garments, hastens to his home. Her card is given to the disconsolate Norcross. She has followed the valet, however, and sees him tear the card and refuse to see her. The valet is enjoined to remain silent; then "Sally Scraggs" steals up to Norcross, silently slips into his view the title page of her own book, and stands waiting. Dazed momentarily by the revelation of her true identity and the realization that she has come in answer to his most sincere desire, he staggers to his feet. And the time of lingering doubt ends.

THE ANIMAL (August 17).—Reid, "The Animal," a man of great strength and brutal impulse, arouses a certain admiration within Miss Bush, who at a distance, has witnessed his fearless battle with an opponent of unusual proportional advantages. Neilan, her escort, a young man of more sensitive nature, is repulsed by the struggle and turns away with the girl, who reluctantly follows. They are later overtaken by Reid, who has previously made overtures to Miss Bush. He puts her escort to flight and gathers her unwillingly in his firm embrace. She gradually yields to his command and consents to be his wife.

Another contrast of extreme nature is effected through the gentl wooing of Toodles by her lover, which also gives way to marriage. A year elapses and a child is born unto Toddles. The loving couple fondle their own, but for a short time, before Heaven recalls it and they are left to mourn its death. In the rude hut of the forceful Reid and submissive wife an infant opens its eyes for the first time upon the world. Reid, who is attracted by the excitement in his home, endeavors to enter but is denied admission by the nurse, and he moodily wanders away in thought until at last his gaze is attracted by the simple grave in which Toddles and her husband's joys and hopes are slumbering. He halts and from a distance watches the parents' grief, unmoved through lack of apprehension.

Upon his return, cheers greet him at a passing tavern as father of a son. He is sullen and dull in understanding; stares perplexedly and goes his way moodily. At his home he is confronted by his own offspring and looks blindly for the cause of the mother love which is now centered upon her nursing child. A fit of jealously is aroused within him and his first impulse is to kill the helpless infant which threatens to spring between them. He pauses to reflect and moodily wanders off, to pause again near the grave to watch the silent prayers of the grief-stricken parents. A sudden thought finds expression within his brutal nature and he slowly retraces his steps. At the cradle of the child he pauses to gather his tiny offspring in his arms and stealthily goes forth to the home of the mournful parents and places it in the arms of Toddles, who fondles it dearly to her breast in hysterical joy, as Reid silently takes his leave.

Upon his return he finds his wife in an insane frenzy at the loss of her child. He regards her in bewilderment, firmly denying any knowledge of their child. A search is made by sympathetic neighbors of the woods and vicinity but to no avail, while the wife hysterically nurses the empty blanket to her breast, calling for her child. Neilan, her old sweetheart, whose unspoken love has never failed, pleads with the husband to find the child and restore the mother's reason. The husband, at last moved by Neilan's argument, goes to the home of Toddles and forcibly takes his child from her clinging arms and restores it to his grief-stricken wife.

ECLAIR.

THE THIRST FOR GOLD (2 parts—August 13).—The action of this story takes place during the Civil War period. Fredericks, an army surgeon, was detailed to the Suffolk Penitentiary. On being invited by Surgeon Cadwalader, a young comrade, to attend the Governor's ball, Fredericks upbraided him bitterly, saying that his poverty barely left him apparel for ordinary occasions. In a nearby field, Helen, and her sweetheart, George, were helping the Widow Drury to spread her linen for bleaching when Helen slipped and sprained an ankle. George ran for assistance and encountered Surgeon Fredericks on horseback. The surgeon directed George to carry Helen home, and he followed in surly fashion. He would not treat the girl until her mother had parted with gold—a locket and chain—in payment.

That night while Surgeon Fredericks slept drunkenly the Sisters of Mercy in the prison saw Convict 220 faint for lack of medical aid. Fredericks finally roused himself, pronounced the man dead and ordered him removed to the dissecting room. In a brutal mood he prepared for immediate work on the corpse, and was about to plunge his knife into it when the corpse rose up, threw back his arms and bespoke his protection—for a price. When Surgeon Fredericks had recovered his composure, he learned that Convict 220 had feigned death in order to attempt escape for the purpose of recovering the stolen wealth which had caused his imprisonment. The plan to its hiding place was tattooed on 220's arm, and he was willing to share the booty with the surgeon if he would aid him to escape. Fredericks agreed. Shortly after dawn they had reached a point where the prisoner would have to be lowered by a rope. Fredericks waited until the man was within a hundred feet of the river below; then one blow of his axe severed the stout rope and sent his victim hurling into the water. Fredericks then turned back toward the penitentiary. To escape before official inquiry should disclose Convict 220's disappearance he wrote himself a letter supposedly received from a defunct uncle in which he was named as the heir to comfortable estates. Armed with this, he appeared before the colonel in command only to learn that he was charged with mistaking catalepsy for death, thereby enabling a prisoner to escape; for which he was sentenced to a month's imprisonment.

Convict 220 had not been drowned, for George Trueworth, rowing across the river had rescued him and had taken him to the Widow Drury's home, that she might aid the poor wretch. One month later, Fredericks was freed, and, upon unanimous vote during a session of court martial, dishonorably discharged. He left early.

After some search, he located the place, and his feverish digging uncovered the box Convict 220 had described. Convict 220, recovered after a month of faithful nursing, had also come in search of his wealth, wherewith to reward the widow and her family. As the convict faced the man who attempted his murder, Fredericks reeled, then attacked the phantom with his axe, felling it. Fredericks aimed a blow at the box, when Convict 220 begged him to hold back a moment. Fredericks struck him again, struck the box a heavy blow, and fell across his victim, a victim to the explosive which Convict 220 had placed in the box to defeat other finders than himself.

Helen and George heard the explosion and came to learn its cause. They found the two men covered with a shroud of gold. George buried them and carried the gold home to the widow. She would not touch it until George showed her the letter it contained, giving it to the first honest people who might discover it.

MUTUAL FILM CORPORATION.

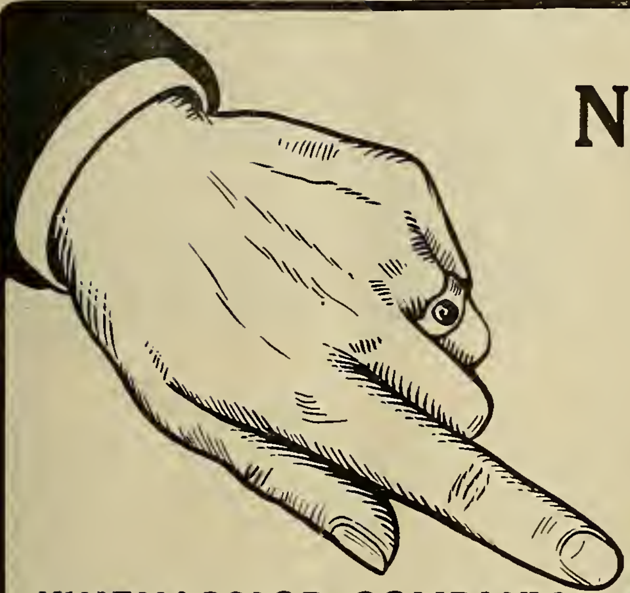
AMERICAN.

THE ADVENTURES OF JACQUES (2 parts—August 11).—Jacques le Grand is a young noble of Gascony. His family is very poor and he is sent forth by his father to seek his fortunes. He meets with an adventure in an inn where he compels two nobles, who attack him, to apologize to his horse. He rescues Constance, a lady in waiting to the Queen, who has been confined in a tower by order of the Queen. There is a thrilling escape from the window of the tower by a rope and they are pursued by the nobles of the court.

They are attacked and overpowered by robbers. After being taken prisoners, they make their escape. Jacques places Constance in the keeping of the mother superior of a convent and starts for the palace. He overhears a plot to kill the King, and although he has no reason to love him, his oath to his father to "be ready always to lay down your life for the King," compels him to aid the King. He changes costumes with the King, and in a desperate fight saves him.

THE MYSTERY OF TUSA (August 14).—A thrilling adventure in which the secret service department has a rather exciting time before they land their men. The post office at Tusa is burglarized as the culminating act of a reign of outlawry. The best operative is rushed to the job, but the initial step of this esteemed individual is a dismal failure and almost results in a tragedy. The confidence of the bandits is betrayed by their chief, who later falls into the clutches of the law, where he receives his just deserts. In the excitement Dan Cupid has been quietly weaving a net, into the meshes of which the secret service man and the daughter of the local sheriff are caught.

AN EVEN EXCHANGE (August 16).—In the days of the stage coach many an adventure of more than passing interest was enacted. The old



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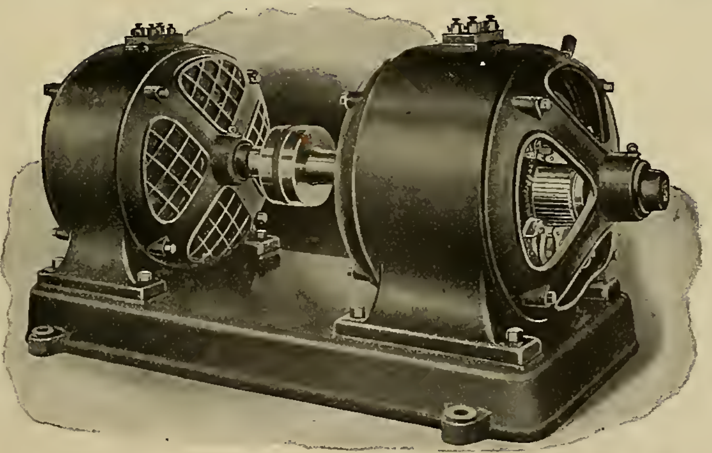

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homestead involved had been passed from father to son and was about to be wrested from them by an avaricious corporation. Lawsuits were started, but the corporation managed to gain the best of the argument, when Ruth took the law into her own hands, held up the coach, and stored the big strong box in the bushes. Notices offering big rewards were posted conspicuously and Ruth lost her fortitude. The reward was increased, Ruth disclosed the location of the treasure, but refused the reward. The company's agent lost his nerve, and as appreciation, deeded back the old homestead to Ruth. The glory and reward went to Ruth, but was enjoyed by her lover, Joe, who as her confederate, had aided in the hold-up.

RELIANCE.

THE DOCTOR'S DILEMMA (August 4).—Old man Harvey has always distrusted banks and kept his money in a secret drawer in the house, but when he gets ill he mistrusts everyone about him, and begs Dr. Reed, who is attending him, to place the money in a safe deposit vault. The doctor promises to do so, but arrives at the bank too late, so has to take the money home with him. He explains to his wife and little girl, Ruth. Two tramps about to beg for food peer in at the window and see him place the money in a desk. They decide to wait until the doctor leaves the house again, then to steal the money. Old man Hervey gets a relapse and the doctor gets an urgent call to come at once. After he has gone the tramps force their way into the house. Mrs. Reed and Ruth go into the doctor's office and barricade the door; then calls up her husband. He manages to get part of the message and understands her danger, but his patient's life is at stake and he cannot leave him. Meanwhile, the tramps have forced in the door. Mrs. Reed gets an idea, and, putting Ruth through the window with the money, tells her to go for help. She is unable to escape as the tramps seize her and threaten her while they search for the money. Ruth finds help and the rescuing party soon arrives. The doctor has restored his patient, and as the immediate danger is past he hastens home, arriving just in time to help subdue the tramps.

THE SILLY SEX (August 6).—Elaine, a well-known lecturer, hates men. John, who has written a book called "Women the Silly Sex," cannot bear the sight of a woman, and to avoid them all in general, he arranges for the purchase of a deserted island where he will be able to write in peace. Elaine goes to the home of a friend in the country, near John's island. One day, out on the lake, she starts to rehearse her speech with such feeling that she falls overboard. She swims ashore and there finds John's clothes, he having gone in for a swim. She hurriedly changes her dripping riding habit for his things. Seeing him coming out of the water, she runs up the path. He finds the wet suit and thinks some boy took his clothes. He races after Elaine, and catching up with her grabs her by the collar and announces his intention of thrashing "the boy." But luckily her cap comes off and he sees that it is a woman who has invaded his island. She calls him a brute and tells him she wants to get back to the mainland. He suggests she wait in his cabin until a boat passes. An hour goes by and Elaine commences to feel hungry. She summons John and tells him that she is hungry. He points to the icebox and bids her cook what she wishes. She is furious at the idea, but later hunger gets the better of her pride and she manages to prepare lunch. Five o'clock arrives. She tells John that he will have to swim to the mainland for a boat. He cannot swim well and is not anxious to take a chance. She insists. He finally goes, and as she sees him dive into the sea she gets frightened and begs him to come back. But he does not listen. He encounters a rowboat with Elaine's friend and a couple of fishermen looking for the missing girl. He takes them to the island and Elaine is taken aboard; but not before she has shaken hands cordially with the woman hater, who finds himself wishing that he might see her again. In the pocket of her riding suit he later finds her card and calls upon her. They become great friends and a double conversion is affected when he persuades her to burn her lecture with a copy of his book.

THE FIGHT FOR RIGHT (2 parts—August 9).—John Ward, a young workman, loves Mary Durlan, daughter of a rich politician, who installs prison contract labor in the prisons of his city. The other knitting mills in the town cannot compete with cheap prison labor and are forced to close down. John and his brother, Joe, are thrown out of work and with others of the men, go to see Durland, who refuses to listen to them. John and Joe vainly look for work. Their mother is ill and needs nourishing food and medicine, and they have no money. Joe, an impulsive, warm-hearted lad, decides that as Durland took their living away, he shall pay, and he goes to his office intending to rob it of enough to carry his mother through her illness. Durland returns for some papers and the boy is caught. He is sent to prison and works on the knitting machines. He breaks down under the strain, is brutally treated by the guards and is later transferred to the road making gang. Unaccustomed to this he faints continually, but never meets the slightest kindness or consideration. Mary Durland returns home from boarding school and meets John, who is now a mechanic. She sees the difference in him and asks what is wrong. He does not tell her the truth, not wishing her to know her father is the cause of his trouble. John becomes a labor leader and makes up his mind to fight the prison contract labor system. Mary, who has become interested in sociological work, discovers the truth about the prisons when she finds Joe, physically and almost mentally a wreck. To convince herself further she goes through the prisons as well as the hospitals. She goes up North and studies prison conditions there. She finds men learning trades and working for the state, not in competition with labor. Returning home she calls on John to come and see her, and to him she tells what she saw while away, announcing her intention of fighting the prison contract system. John then tells her she will be fighting her own father, but nothing daunted, she goes right ahead. Mary and John appear before the legislature just as a bill is about to be refused prohibiting prison labor. They have Joe with them, helpless and almost a cripple, and Mary makes an impassioned speech recommending the bill. She so interests the men that they rise and one and all vote for the bill. Durland, feeling himself beaten, consents to his daughter's marriage with John.

KAY-BEE.

THE FLAME IN THE ASHES (2 parts—August 15).—Capt. Wilton has long been a prey to drink. His wife left him shortly after the birth of their child, Betty, owing to his inability to conquer the habit. Col. Hamilton, who has known Wilton from boyhood, has endeavored to bring about a reconciliation, but Wilton's failure to keep sober has prevented this.

Rosa, a beautiful half-breed Mexican woman, has a barroom. Soldiers from the barracks frequent the place, and one day a terrible fight takes place, which is stopped by Capt. Wilton. Col. Hamilton issues an order prohibiting soldiers from frequenting the place, and Rosa and her lover, Yuma, plan to ensnare Wilton in order to secure his intervention with the Colonel. Rosa uses all her wiles on Wilton, and he finally succumbs and drinks with her.

This takes place after Wilton has faithfully promised Hamilton never to drink again, and after the first drink he loses his sense of reasoning and becomes intoxicated. The Colonel finds him in this condition and takes him home, and then issues an order to Rosa to close her place.

Mrs. Wilton dies suddenly, and the Captain receives a letter from his little daughter that she is coming to join him. With nerves unstrung from his spree, he realizes that he is not fit to raise the child, and he resolves to ask the Colonel to adopt her, as Hamilton and his wife have recently lost a girl of about his daughter's age. He plans to disappear and have his daughter informed that he has died. His letter with this proposition reaches the Colonel as a court martial is about to be held to try Wilton, and the officers accept the way out of an unpleasant dilemma.

The little girl arrives; Wilton disappears and never communicates with any one at the fort. Betty grows into a beautiful young woman and becomes engaged to Col. Andre. Yuma marries Rosa, and they have a saloon many miles away. Wilton, a physical wreck from dissipation, gray and bent, is not recognizable. In his wanderings he reaches Rosa's saloon, and is engaged as a porter.

Col. Hamilton and his adopted daughter, Betty, go on a visit to a neighboring fort, and pass the saloon of Rosa, accompanied by an escort of cavalry. Rosa and Yuma recognize the Colonel and plan revenge, arranging with their Indian friends to attack them. A sensational fight takes place, during which Yuma carries Betty from the stage coach to the saloon. The Indians are defeated, and that night, in a sullen mood, the chief calls on Yuma and demands Betty. The old porter—Wilton—is given no attention, and he overhears the plot. He goes into the cellar for more whisky, and discovers several kegs of gun powder. The flame of manhood in the ashes of his worthless life flares up, and he decides to save his daughter. He places the piece of candle on top of the barrel of powder so that when it burns down it will cause an explosion, and then manages to reach the room where Betty is bound. He releases her and drops her from the window, and she runs away for help, meeting the surviving soldiers after the battle. As they rush back the kegs of powder explode, blowing the shack to pieces, and hurling the inmates to death. Wilton is still alive when found, and as he dies he whispers to Col. Hamilton his identity, with the request that his daughter shall not be told.

BRONCHO.

THE QUAKERESS (2 parts—August 13).—Priscilla is a Quakeress, living with her invalid mother. The Rev. Cole is in love with her, but she turns a deaf ear to his protestations of affection. John Hart, the new schoolmaster, arrives, and boards with Priscilla's mother. John and Priscilla fall in love with each other, and their engagement to wed is hastened by the death of the mother, who, with her dying breath, asks John to watch over Priscilla.

The minister has "blue laws" passed, among them being one providing that every one must attend church on the Sabbath. Priscilla refuses to comply with the new law and is arrested by a mob, ducked in the river on a ducking stool, and pilloried. She is held for trial and John is among the jury. He holds out for acquittal, though severely menaced by his fellow jurors. Priscilla is then ordered banished from the colony.

John joins her, and they determine to make their way to the Quaker colony in Pennsylvania. They meet Indians on the warpath, and are attacked, and John is badly wounded. He shoots an Indian and gets his canoe. Priscilla, forgiving the wrongs against her by the Puritans, wishes to warn them of the impending attack. John's wounded leg prevents his returning with her, so Priscilla goes alone and John follows in the canoe via the longer river route.

It is the Sabbath, and the Puritans are on their way to church when Priscilla arrives, fainting from exhaustion. She gasps out her story, and immediate arrangements are made for battle. The redskins are given a warm reception, and are finally driven off after a sensational battle. The Rev. Cole is shot, and before expiring pleads for Priscilla's forgiveness, which is freely granted. The grateful people, ashamed of their treatment of Priscilla, try to make amends by showering her with kindness.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 31 (July 30).—Chicago, Ill.—Seven hydro-aeroplanes starting on a 900-mile endurance contest.

Winslow, Eng.—The King and Queen attending the gorgeous ceremony commemorating the founding of the "Order of the Garter."

Albany, N. Y.—Gov. Sulzer addressing the Moose Convention, which was held here with great pomp.

The Fashion in New York.

London, Eng.—The King of street venders is dead.

Narragansett Pier, R. I.—Society flocks to witness the Senior Championship Polo Match.

Rio De Janeiro, Brazil.—Celebrating the anniversary of the Battle of Tuyuty.

Mount Diablo, Cal.—Jinks, drinks, eats and games are the main business of the Olympic Club, amid beautiful surroundings in Contra Costa County.

Chicago, Ill.—Under command of Col. Milton T. Foreman, the Illinois cavalry ford the Desplaines river.

Paris, France.—The French athletes at their general meeting.

Newport, R. I.—How they dress for bathing here, and how they intend to dress in Pasadena, Cal.

London, England.—The president of the French Republic is enthusiastically greeted by thousands here.

Villacoublay, France.—Aristocratic French and Spanish residents participate in an aeronautic fete.

San Francisco, Cal.—S. S. "Ventura," importing Australian frozen meat as a trial to reduce high cost of living.

The Fashion in Paris.

New Orleans, La.—The French colony celebrating the fall of "Bastille."

Saint Cloud, France.—Starts of the nine machines of the Women's Aero Club, some of which were very exciting.

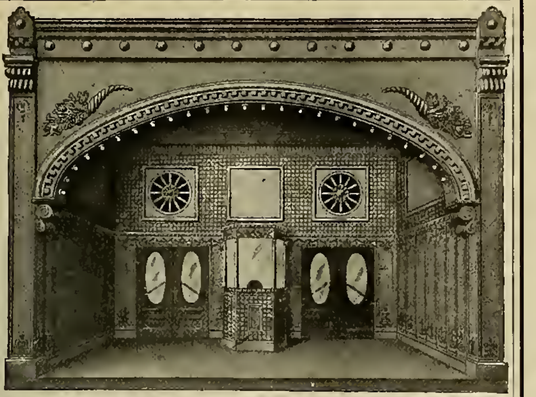
Ossining, N. Y.—Men roar in cells as "Sing Sing" burns.

EXCLUSIVE FILM CORPORATION

GAUMONT.

A HAIR RAISING AFFAIR (July 29).—We find Simon has set up as a pyrotechnic expert, fireworks have become a profession with him, and his business has far-reaching ramifications, his fame extending even to the wild prairielands of Mexico. His services are requested by the Senor Juan Olivetto. Simon promptly cables an acceptance of the commission, and in the next scene we find his at Olivetto's hacienda in Sao Paulo Rio, Mexico. His ludicrous adventures embrace flirting with the niece of Senior Juan Olivetto, being chased by her irate fiancé, undergoing the torture of scalping by the Oilyfeet Indians (who describe themselves as "Scalp Specialists & Hair Raisers"), being slung on a pole and slowly roasted and basted over a large fire, culminating in his giving a "free pyrotechnic display," in the course of which he entirely exterminates the noxious and cannibalistic Oilyfeet. An epilogue shows us Simple Simon and Senora Dolores as man and wife contemplating their very own tribe of "Tenderfeet," which they have themselves raised.

IN THE LAND OF DATES (July 31).—This film transports the spectator to one of the date-palm districts of upper Egypt—the Oasis of Belad-el-Djerid. We are shown the date-palms growing amid luxurious tropical surroundings. The method of gathering the fruit by natives situated in relays all down the trunk of the tree, is quite instructive—the top man hacks off a bunch of dates and hands it down to the next man, who swiftly passes it on to a third man. And so it travels rapidly earthward, until reaching the ground, it is handed to a "runner," who conveys it to the packing department. The dates are packed on the spot and shipped away in cars from the Oasis.



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Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

A RESOURCEFUL LOTHARIO (July 31).—Our "masher" friend Gerald King, who imagines himself to be such a lady-killer, is a brisk little man, a keen admirer of feminine beauty, and somewhat irrepressible. Strolling around the stores section of the city, he observes two pretty actresses discussing a stylish hat in the window of a millinery store. His attempts to enter into conversation are very amusing. Subsequently the two ladies separate, and Gerald follows the prettier one. Unaffected by her snubs, he persists until she reaches home. He is told more than once that she is married, but even the servant fails to persuade him to go away, and sheer audacity finally brings him face to face with the lady. After such perseverance Gerald no doubt thinks he is entitled to a smile, but not a bit of it. A sudden step on the stair causes the lady's face to blanch with fear. Her husband has just entered the flat, and she hastens to inform Gerald that he has a fiery temper. Our "masher" is somewhat disturbed at the prospect of a scene, but a ready wit comes to his rescue. Seizing a large pot of roses from a stand he dashes it to the ground, batters his silk hat and damages his coat. He decorates the hat with a couple of roses and twines a stem of them about his neck. When the husband appears, he perceives an angry, flustered little man, who greets him thus: "Ah, there you are, sir! Do you know that one of your goldurned flower pots fell on my head just now as I was passing under your window?" Apparently the husband doesn't, and hastens to pacify the victim as he begins to talk about damages. He offers his own coat and hat in exchange for Gerald's damaged articles. He is even persuaded by the threatening attitude of that practical joker to offer a fifty-dollar bill, which is grudgingly accepted, Gerald ultimately takes his leave in a hat and coat several sizes too small.

The next day a man arrives with a box containing the hat which had been so much admired by the two actresses when Gerald saw them looking into the milliner's window. It is accompanied by a card, on which our hero begs to present his excuses, and states that the hat has been paid for with her husband's cash.

MONEY'S MERCILESS MIGHT (3 parts—Feature Release).—The first part shows us the happy home of a prosperous American broker, Julius P. Leclere. His daughter, Suzanne, is possessed of rare beauty and charm, and it remains for a daring young French aviator to capture the heart of the charming young girl. It is a case of love at first sight when the two meet on the aviation field close to New York City. But Serge Renot, although a capable and daring flying-man, proves to be unsound in his ideas of business morality, and moreover is not blessed with a goodly store of wealth by any means. This information is ferreted out by the powerful capitalist, William Runciman, who desires nothing so much as an alliance with the fair daughter of his friend Leclere. Runciman and Leclere visit Renot's club and discover the young man gambling heavily, and Leclere is strengthened in his determination to put a stop to Renot's suit. But the broker has not seen the storm gathering around him—his speculations fail one after another, his Liberian stock drops to zero, other stocks fall to vanishing point, and Leclere wilts under the crushing blow. Seized with sudden heart failure the broker expires.

Suzanne realizes that union with a penniless aviator is impossible in their present straitened circumstances, and that the only way that she and her mother can continue to live in comfort is for the daughter to make a rich alliance. So with sadly diminished income they resolve to spend one more season in Europe, and depart for the sunny lands of the Riviera. Serge Renot returns to his beloved Paris.

At Cannes Suzanne is introduced to a French lieutenant named de Vergne, the eldest son of a wealthy countess, and the officer promptly falls head over heels in love with the beautiful American girl. Suzanne likes him sufficiently to promise to become his wife. But here upon the scene appears William Runciman, whose chief creed is that his money can procure anything he may want. Runciman invites Renot to Cannes and shows him Suzanne and de Vergne returning from a ride in the woods. Renot is furiously mad, and with jealous rage he challenges the army man to a duel. Next morning we see this duel take place, and de Vernge is badly wounded. Renot calls on the Lecleres, but Runciman has forestalled him. Suzanne tells the aviator that she can never forgive him, and that her former love has turned to hatred. She rushes to the house where Countess de Vergne and her son reside, only to learn that her fiancé and his mother have departed.

A few days later Serge Renot writes a pathetic note to Suzanne appealing once more to her love, and stating that unless she will relent from her present attitude, he has resolved to commit suicide in a dramatic manner while in the air. At this proof of his devotion Suzanne does relent, and hurries off to the aviation ground to prevent Serge carrying out his intention. But she gets there too late. Renot has started. We see his aeroplane sailing through the cerulean blue of the Southern skies like a swallow on the wing, when—the explosion takes place, and the aviator falls to the ground, crushed to death beneath the wreck of his machine.

A month elapses. Suzanne and her mother are back in the New York house, but it is a sad homecoming. The sheriffs have been busy and everything of value bears a justices' seal upon it. Poor distracted Suzanne knows not what to do. At one time she contemplates a speedy release from earthly troubles, but the thought of her helpless mother being left alone to battle with the world deters her. And then she makes the supreme sacrifice. William Runciman has told her that when all esle fails, when her friends have all deserted her, when everything looks black, all she has to do is to send him the single word "Come." The story closes with Suzanne addressing a note to the financier, couched in the following brief manner: "Come, Suzanne."

LUX.

THE TRIUMPH OF LOVE (August 8).—An artist falls in love with his sitter, the daughter of a wealthy banker. She scorns his love and he goes away into the country to forget her. He easily does so, for he falls the victim of the charms of a sweet country maid. Then the rich woman realizes that she loves him. She goes to the country hoping to rekindle the old flame in his bosom, but too late; for love triumphs and he prefers his little country bride to the rich woman, who thought to play with his affections.

SHOULD WOMEN WORK? (August 8).—Mr. Proudfoot is suddenly convinced of the fact that there are many, many women in the world working very hard for a living, and he decides that henceforth he will never let a woman work. He goes out and assists every female he meets, but returns later in a different frame of mind having made up his mind that the answer to the question is Yes!

SOLAX.

FOUR FOOLS AND A MAID (August 13).—Mary has four ardent suitors—John, Dick, Tony and Oscar. They all call on the same evening. John comes first bringing candy. When Dick arrives, Mary conceals John, making him into a hall tree with the aid of coat, scarf, hat, etc. Dick just has time to eat some of John's candy before Tony arrives. Against his will, Dick is made into a table while Tony serves as a reclining clair, when Oscar arrives. Oscar sits down on Tony, Tony jumps up, he and Oscar tumble onto Dick, the three bump into John. In the meanwhile, Mary has received a telegram from an old sweetheart, making an appointment at the minister's house to get married, and while our four friends are awaiting her return, we see the marriage performed. When she returns with her husband, our four fools kick themselves with disgust.

A DROP OF BLOOD (August 15).—Bristol Inn is a tavern in a small Western mining town. Brown, the innkeeper, and his wife live at the inn, together with Homeless Mary, a maid of all work. A beggar one day comes to the door, and being refused charity, motions to Brown that he has a letter for him. Brown takes the letter, reads it, and is apparently delighted. He orders wine and cake to be served, and after the beggar departs, shows the letter to his wife, which reads:

Dear Brown:

A gentleman will call at your inn for lodging at about eight o'clock tonight. He carries much money and jewelry with him which perhaps we can land. Yours truly, John Lane.

Mrs Brown also appears pleased, and together they go upstairs to make preparations. While they are thus employed, Mary, the maid, receives a clandestine visit from her lover, John. She soon sends him off, however, fearing a scolding. As he is about to leave, Brown and his wife come downstairs, and Mary is forced to hide John in a small closet. The Browns send Mary to the next town on an errand to get her out of the way. At about eight o'clock, Graham, the expected lodger, arrives. He does not seem very well pleased with the inn, but decides to make the best of it. He eats a little supper, and being very tired decides to retire. As he is about to leave, Mrs. Brown throws a quilt over Graham's head, while Brown himself stabs and instantly kills him.

Meanwhile, John, in the closet, has been waiting for an opportunity to escape, and upon finding that everyone has gone upstairs, decides to leave. Reaching the foot of the stairs on his way to the door, he is startled by a strange sound from above. He stops to listen, and while doing so, a large drop of blood falls on his hand. He is frightened, and runs out to the brook. While running, he is seen by a cowboy and a trapper. The next morning the cowboy happens to be passing the inn and finds Brown and his wife at the door talking very excitedly about the murder. He explains to them that he saw John the night before going towards the brook. At this moment the trapper comes along and confirms the cowboy's statement. John is arrested, tried and convicted. However, visions of the murder constantly bother both Brown and his wife, and very soon remorse overcomes them, and they confess.

FEATURES

COLUMBINE.

SAVED BY THE JUVENILE COURT (3 parts—State Rights).—Through the pitiable destitution of the Rogers family, their fourteen-year-old son, Bob, is compelled to go to the railroad yards and pick coal in order to keep the members of the family from freezing. He is apprehended by a policeman who brings him before Judge Burton to answer to the charge of petty-larceny. Following the time honored method of rigidly interpreting the law, the Judge sentences the little fellow to six months in jail. There he becomes a hardened criminal, being in the company of criminals of all sorts, and when he is released he robs a bank. He and his confederate escape with the money. Being pursued by a posse the culprits take refuge in a shack that is soon set on fire by his pursuers. In the revolver fight that follows, Bob is killed, thus ending a life that might have had a successful career.

This is a short story of the first reel. The second and third reels show in contrast with the first the method of punishment employed by Judge Ben. B. Lindsey, of Denver, Colo. Being reduced to dire straits by the death of her husband, Mrs. Anderson is compelled to take employment of meagre returns. While she is striving to keep herself and her two little children, Charles and Alta, alive, the little ones, not being under the vigilance of their mother, become street waifs, and Charles is arrested for attempted robbery. He is taken before Judge Lindsey who gives him commitment papers and sends him, unattended, to the State Industrial School at Golden, Colo., where he is trained along instructive lines.

In the meantime, Alta, who has been a frequenter of low dance halls, is picked up by a policeman just as she is about to take her first drink. She, too, is taken before Judge Lindsey who cimmits her to the girls' home at Morrison, Colo., where she is educated along lines that will best fit her for life. When the children return home sometime later they are surprised to see that their mother, through the assistance of Judge Lindsey, has opened a bakery shop. Calling upon the Judge, Charles is given employment on the motorcycle brigade of a large department store, and one day while in the discharge of his duties he stops the runaway horse of a banker's daughter. Through his heroism he is given employment by the banker. He is so proficient in his work that he is soon given a confidential position. In time Charles and Beatrice, the daughter, fall in love with each other. Alta, who has been assisting her mother in the bakery, meets Lawrence Riches and after a brief courtship, Judge Lindsey is called upon to officiate at a double wedding.

BELMONT.

THE POLICE INSPECTOR (3 parts—State Rights).—Ethel Clayton, wife of a notorious crook, reads in a newspaper that Mr. and Mrs. Humphrey have purchased a quantity of precious stones and jewelry while abroad and are on their way to a fashionable hotel in America. She calls her husband, points out the newspaper item to him and he immediately packs a valise and goes to the hotel where the tourists are expected. He notices them enter the lobby and after they are assigned to a room, he walks to the register and writes his name. Fortunately for him he is given an adjoining room. He listens and hears that Mr. Humphrey must leave to attend an important business meeting and a few minutes after the husband departs, he raps at the door of their suite and is admitted. Covering Mrs. Humphreys and her maid with his revolver, he gathers up the jewels he finds on the dresser and slips back to his room. The lady and her maid telephone the clerk of the hotel who, in turn, notifies the chief of police. The chief assigns Inspector Hawtrey to capture the thief. Accompanied by four policemen, they make a close scrutiny of the interior and exterior of the hotel. Clayton, hearing the inspector's orders, immediately starts an escape, which means leaping from a window to a fire-escape, down the ladder and a drop of about thirty feet to the walk, rushes to the roadway where he boards an automobile. At the point of his pistol he orders the chauffeur to proceed at breakneck speed after he realizes he is being pursued by a municipal police patrol carrying fifteen policemen. The police inspector sitting beside the driver of the auto patrol is urging him on for more speed, firing at intervals at the fleeing automobile containing the crook. One shot lodges in the tire of the automobile, resulting in the abandonment of the machine and the crook takes to his heels. An exciting chase ensues, resulting in the crook's being tracked to his home and the inspector with his men finding the door locked, shoots the lock away and makes a search of the house. The bandit, upon hearing the shot, escapes to the roof of the house and makes a miraculous leap to an adjoining tree, lowers himself to the ground and rushes away. In his mad rush to escape he dives into an old well. The inspector closely follows, lowers himself to the bottom of the well where a desperate struggle takes place, resulting in the capture of the criminal. Now begins the pursuit of the wife who has flown from the house with the jewels in her possession and after a careful search she is detected hiding in an adjoining cornfield. The inspector promptly carries her to the waiting patrol and the two culprits are sent to the station house. Awaiting news are the frantic husband and wife, and when the inspector enters with the captured criminals and returns the jewels to the rightful owner, joy reigns supreme.

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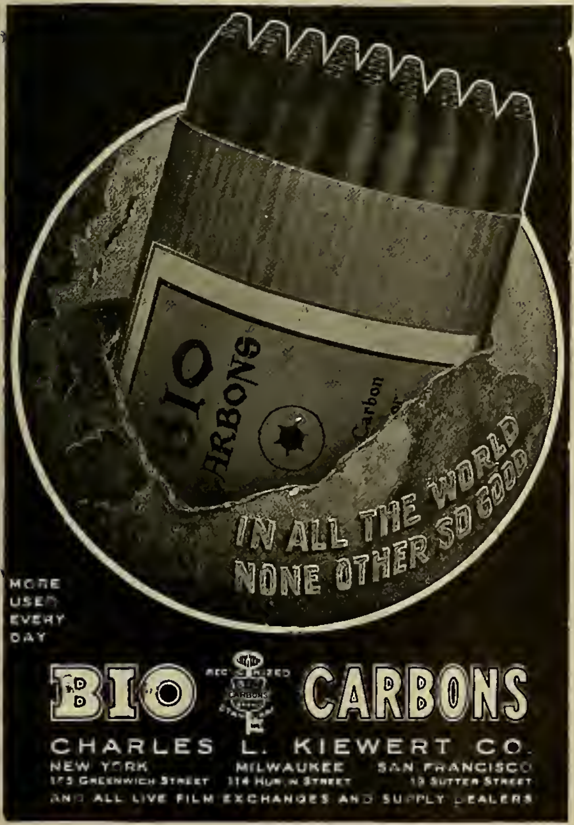

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INDEX

TO CONTENTS.

ADVERTISERS FOR EXHIBITORS........... 628
AT THE SIGN OF THE FLAMING ARCS...... 640
AUGUSTUS THOMAS JOINS THE MP'S...... 618
"BREAKING INTO THE BIG LEAGUE" (Kalem)........ 620
CALENDAR OF LICENSED RELEASES....... 650
CALENDAR OF INDEPENDENT RELEASES... 652
"CARPENTER, THE" (Vitagraph)........... 616
CHICAGO LETTER........... 621
"CHILD OF THE SEA, A" (Selig)........... 623
CINCINNATI 656
COMMENTS ON THE FILMS (Licensed)...... 635
COMMENTS ON THE FILMS (Independent)... 637
CORRESPONDENCE 654
"DAL VERO"........... 613
EDUCATIONAL PICTURE DISCUSSED........ 626
FACTS AND COMMENTS........... 611
"GREEN GOD, THE" (Union Features)....... 617
ILLINOIS 654
INDIANAPOLIS 656
INQUIRIES 632
INDEPENDENT FILM STORIES........... 672
INDEPENDENT RELEASE DATES........... 684
LICENSED CALENDAR........... 650
LICENSED RELEASE DATES........... 686
LICENSED FILM STORIES........... 658
"LITTLE DORRIT" (Thanhouser)........... 616
LOUISVILLE 656
MANUFACTURERS' ADVANCE NOTES....... 642
MOVING PICTURE EDUCATOR........... 626
MUCH MORE THAN THAT........... 612
"MYSTERY OF WEST SEDGWICK, THE" (Edison)........... 619
NEW ORLEANS........... 654
OBSERVATIONS BY MAN ABOUT TOWN..... 625
PHILADELPHIA 654
PHOTOPLAYWRIGHT 630
PROJECTION DEPARTMENT........... 632
SPRINGFIELD, ILL........... 656
STUDIO EFFICIENCY........... 624
SURVEY OF THE EDUCATIONAL FIELD, A.. 614
STORIES OF THE FILMS (Licensed)......... 658
STORIES OF THE FILMS (Independent)...... 672
"WAIF, THE," and "THE HOUSE OF BONDAGE" (Kay-Bee)........... 639

TO ADVERTISERS.

CARBON IMPORTERS
FRORUP, L. E........... 689
KIEWERT, L. C........... 681
REISINGER, HUGO........... 681

ELECTRICAL & MECHANICAL EQUIPMENT
AMUSEMENT SUPPLY CO........... 666
BELL & HOWELL........... 645
CANTON METAL CEILING CO........... 679
CALEHUFF SUPPLY CO........... 688
CHICAGO M. P. SUPPLY CO........... 660
FORT WAYNE ELECTRIC CO........... 670
GENERAL ELECTRIC CO........... 675
HALLBERG, J. H........... 677
HOKE, GEO. M........... 660
LAVEZZI...........688-690
PICTURE THEATRE EQUIPMENT CO........ 693
SCHNEIDER, E........... 662
SMITH, L. C. & CO........... 645
STRELINGER, CHARLES A........... 670
WESTINGHOUSE ELECT. MFG. CO........... 666

MISCELLANEOUS FEATURES
ALL STAR FEATURE CORP...........648-649
ALMO F. F. CO........... 691
AMBROSIO F. CO........... 667
AMERICAN KINETO........... 657
BELMONT FILM CO........... 671
COLUMBINE FILMS CO........... 673
EMPRESS F. F. CO........... 688
FAMOUS PLAYERS........... 683
FEATURE FILM CO........... 664
FULLER'S, CHARLES L., DISTRIBUTING CO. 661
GENERAL FILM CO...........602-3
GREAT NORTHERN SPECIAL F. F. CO...... 685
ITALA FILM CO........... 665
KINEMACOLOR CO........... 677
MOORE, F. E........... 692
NEW YORK FILM CO........... 693
PANAMA ILLUSTRATED SEMI-WEEKLY.... 673
SUPREME F. F. CO........... 666
TRUE FEATURES........... 669
UNION FEATURES........... 665
VIVAPHONE CO........... 688
WARNER'S FEATURES........... 685

FILM BROKERS
IN'T FILM TRADERS........... 660

FIREPROOF APPARATUS
TRAINER, C. W........... 688

FILM EXCHANGES
BRADENBURG, G. W........... 681
EXCLUSIVE FILM SUPPLY CORP.........594-659
GUNBY BROS........... 662
HETZ, L........... 688
LAEMMLE FILM CO........... 690
McINTIRE & RICHTER........... 690
M. & F. FILM SERVICE........... 691
MUTUAL FILM CORPORATION........... 653
NORTHERN FEATURE FILM EXCHANGE... 660

INDEPENDENT FILM MANUFACTURERS
AMERICAN 596
BRONCHO FILM CO........... 592
ECLAIR FILM CO........... 665
GAUMONT CO...........597-663
KAY-BEE 592
KEYSTONE 592
MAJESTIC 694
N. Y. MOTION PICTURE CO........... 667
SOLAX 595
THANHOUSER 590
UNIVERSAL FILM MANUFACTURERS........ 593

LICENSED FILM MANUFACTURERS
EDISON 607
ESSANAY 591
KALEM 604-610
KLEINE, GEO...........598-99-600-601
LUBIN 608
MELIES 695
PATHE FRERES........... 606
SELIG 605
VITAGRAPH 609

LENS MANUFACTURERS.
GUNDLACH MANHATTAN........... 679

MISCELLANEOUS.
AMERICAN CINEMATOGRAPH CO........... 691
BUSHMAN, FRANCIS X........... 692

CLASSIFIED ADVERTISEMENTS.
CLEVELAND, W. S........... 645
C. M. W........... 670
COMMERCIAL M. P. CO........... 662
CORCORAN, A. J........... 660
EASTMAN KODAK CO........... 679
GENERAL SPECIALTY CO........... 691
KRAUSE MFG. CO........... 670
KEYSTONE PRESS........... 670
LOUIS MARION........... 689
MOTION PICTURE APPARATUS CO........ 689
MOTION PICTURE CAMERA CO........... 662
M. P. WORLD...........679-691
NATIONAL M. P. CO........... 660
NATIONAL TICKET CO........... 684
NATIONAL X-RAY REFLECTOR CO.......... 689
ONE DROP OIL CO........... 660
OZONE PURE AIRIFIER CO........... 675
PARISIAN MFG. & FILM RENOVATING CO.. 660
RAW FILM SUPPLY CO........... 688
RICE & EINSTINE........... 670
SARGENT, E. W........... 691
STEBBINS, C. M........... 662
THEATER BROKERAGE CO........... 660

MOVING PICTURE MACHINE MANUFACTURERS.
EDISON 607
ENTERPRISE OPTICAL CO........... 693
POWER'S CAMERAGRAPH........... 696
SIMPLEX 651

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO...... 688
DEAGAN, J. C........... 681
SINN, C. E........... 688
WURLITZER, RUDOLPH........... 692

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO........... 690
ANDREWS, A. H........... 690
HARDESTY 690
STAFFORD, E. H........... 690
STEEL FURNITURE CO........... 690
WISCONSIN SEATING CO........... 690

POSTERS & FRAMES.
A. B. C........... 682
AMERICAN SLIDE & POSTER CO........... 686
EXHIBITORS' ADV. & SPECIALTY CO...... 650
GENERAL FILM CO........... 687
McKENNA BROS. BRASS CO........... 690
NEWMAN 662
THEATER SPECIALTY MFG. CO........... 688

PROJECTION SCREENS.
AMERICAN THEATER CURTAIN CO......... 692
GENTER, J. H........... 689
MIRROR SCREEN CO........... 681
SIMPSON SOLAR SCREENS........... 660

SONG & ADVERTISING SLIDES.
ERKER BROS...........691-660

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO........... 691

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July 31—Mission Bells (Drama)..............1000
Aug. 2—Single-Handed Jim (Drama).........1000
Aug. 4—When Chemistry Counted (Drama)...1000
Aug. 7—Golden Gate Park and Environs (Travel) 1000
Aug. 9—His Sister Lucia (Drama)...........1000
Aug. 11—The Adventures of Jacques (2 Parts—Drama) 2000
Aug. 14—The Mystery of Tusa (Drama).......1000
Aug. 16—An Even Exchange (Drama).......1000

AMBROSIO.

June 28—The Exploits of the Randin Gang (2 Parts—Drama) ....
July 5—The Little Puppet Seller (2 Parts—Drama) ....
July 12—In the Hands of Conspirators (2 Parts Drama) ....
July 19—The Triumph of Strength (2 Parts—Drama) ....
July 26—The Missionary's Sister (2 Parts—Dr.)

BISON.

July 19—When Sherman Marched to the Sea (3 parts—Drama) ....
July 22—The Lawbreakers (2 parts—Drama)..
July 29—Robinson Crusoe (3 parts—Drama)...
Aug. 2—The Cave Dwellers' Romance (2 parts—Drama) ....
Aug. 5—The Death Stone of India (3 Parts—Drama) ....
Aug. 9—The Snake (2 Parts—Drama).........
Aug. 12—Campaigning with Custer (2 Parts—Drama) ....
Aug. 16—Soldiers Three (2 Parts—Drama)....

BRONCHO.

July 16—Old Mammy's Secret Code (3 parts—Drama)..........................
July 23—Grand-Dad (2 parts—Drama).........
July 30—A Wartime Mother's Sacrifice (2 Parts—Drama) ....
Aug. 6—Jo Hibbard's Claim (Drama).........

CRYSTAL.

July 29—The Paper Doll (Drama).............
Aug. 3—What Papa Got (Comedy)...........
Aug. 3—Her Little Darling (Comedy).........
Aug. 5—A Child's Influence (Drama).........
Aug. 10—Oh! You Scotch Lassie (Comedy)....
Aug. 10—Starving For Love (Comedy).........
Aug. 12—How Women Love (Drama).........
Aug. 17—Pearl and the Tramp (Comedy)......
Aug. 17—One Wife Too Much (Comedy)........

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July 14—The Organist (Drama)...............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

ECLAIR.

July 20—Through the Telescope (Comedy).....
July 20—Sacred Gazelles (Educational)........
July 23—The Greater Call (3 parts—Drama)...
July 27—He Poses for His Portrait (Comedy)..
July 27—The Third Thief (Comedy)...........
July 30—Soul to Soul (2 parts—Drama).......
Aug. 3—Grease Paint Indians (Comedy)......
Aug. 3—Holy Cities in Japan (Educational)..
Aug. 6—The Honor of Lady Beaumont (2 Parts—Drama) ....
Aug. 10—Clara and Her Mysterious Toys (Com.)
Aug. 10—A Woman's Trick (Comedy)..........
Aug. 13—The Thirst for Gold (2 Parts—Drama)
Aug. 17—Her Tutors (Comedy)................

FRONTIER.

July 10—The Frontier Twins Start Something (Comedy)..........................
July 12—The Line Rider's Sister (Drama).....
July 17—The Small Pox Scare at Gulch Hollow (Comedy) ....
July 19—The Half-Breed Sheriff (Drama)......
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Drama)......
July 31—A Hasty Jilting (Comedy)...........
Aug. 2—A Brand from the Burning (Drama)
Aug. 7—Masquerading In Bear Canyon (Comedy-Drama) ....
Aug. 9—On the Ranger's Roll of Honor (Dr.)
Aug. 14—The Suffragette Tames the Bandit (Comedy) ....
Aug. 16—The Retribution of Ysobel (Drama)....

GAUMONT.

July 15—With Honor at Stake (Drama)......
July 16—Gaumont's Weekly, No. 71 (News)..
July 17—The Tiny Troubadour (Comedy)......
July 22—Palmistry ....
July 23—Gaumont's Weekly, No. 72 (News)..
July 24—When the Cards Were Shuffled (Com.)
July 24—Through Mountains Majestic (Travel).
July 29—A Hair-Raising Affair (Comedy)......
July 30—Gaumont's Weekly, No. 73 (News)...
July 31—A Resourceful Lathorio (Comedy)....
July 31—In the Land of Dates (Travel).......

GEM.

July 14—Little Buster (Comedy)..............
July 21—The Life Savers (Comedy-Drama)....
July 28—Stars In My Crown (Drama).........
Aug. 4—Bob's Baby (Comedy)................
Aug. 11—A New Way to Win a Girl (Comedy).

GREAT NORTHERN.

June 21—Shanghaied (Drama) ....
June 28—Cupid's Score (Comedy).............
July 5—Winning a Prize (Comedy)...........
July 5—The Troudhjem Railway (Scenic).....
July 12—The Jolly Recruit (Comedy).........
July 19—A Country Cousin (Comedy).........
July 26—(No release this date.)
Aug. 2—A Shot in the Dark (Drama).........
Aug. 9—The Five Copies (Comedy)............

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 28—The Governor's Daughter (2 parts—Drama)..........................

IMP.

July 28—The Stranger (2 parts—Drama)......
July 31—Lord Barry's Low Acquaintance (Comedy) ....
Aug. 2—That Chinese Laundry (Comedy).....
Aug. 2—Funny Fancies by Hy. Mayer (Novelty) ....
Aug. 4—United at Gettysburg (Drama)........
Aug. 7—A Modern Romance (Com.-Dr.).......
Aug. 9—The Cook Question (Comedy).........
Aug. 9—Adventures of Mr. Phiffles. By Hy Mayer (Comedy)....................
Aug. 11—Mating (2 Parts—Drama)...........
Aug. 14—Lizbeth (Drama)....................
Aug. 16—Poor Jake's Demise (Comedy).......
Aug. 16—In Laughland with Hy Mayer (Com.)

KAY-BEE.

July 4—The Crimson Stain (3 parts, Drama)..
July 11—The Banshee (2 parts—Drama).......
July 18—The Red Mask (2 parts—Drama).....
July 25—Flotsam (2 parts—Drama)...........
Aug. 1—Banzai (2 parts—Drama).............
Aug. 8—The House of Bondage (3 Parts—Dr.)

KEYSTONE.

July 17—A Noise from the Deep (Comedy)....
July 21—The Peddler (Comedy)...............
July 21—Love and Courage (Comedy)..........
July 24—Get Rich Quick (Comedy)...........
July 28—Just Kinds (Comedy)................
July 31—Prof. Bean's Removal (Comedy)......
Aug. 4—Cohen's Outing (Comedy)............
Aug. 7—The Riot (Comedy)..................
Aug. 7—A Game of Pool (Comedy)...........
Aug. 7—The Latest in Life Saving (Comedy)..

LUX.

July 25—Pat's Fancy Dress (Comedy)......... 492
July 25—You Never Can Tell (Comedy)....... 492
Aug. 1—Oh! Wat'er Wet Day (Comedy)..... 535
Aug. 1—The Girl I Left Behind Me (Comedy) 436
Aug. 8—The Triumph of Love (Drama)....... 535
Aug. 8—Should Women Work (Comedy)........ 390

MAJESTIC.

July 22—The Mighty Hunter (Comedy)........
July 26—The Adventurous Girls (Comedy)......
July 26—Just Skirts (Comedy)................
July 27—The School Kids' Picnic (Comedy)....
July 29—The Toy (Drama)....................
Aug. 2—Tempesta (Drama)...................
Aug. 3—Told in the Future (Drama).........
Aug. 5—Hearts and Hoofs (Comedy-Drama)...
Aug. 9—A Devilish Doctor (Comedy-Drama)....

MUTUAL WEEKLY.

June 25—Mutual Weekly, No. 26 (News)......
July 2—Mutual Weekly, No. 27 (News)......
July 9—Mutual Weekly, No. 28 (News)......
July 16—Mutual Weekly, No. 29 (News)......
July 23—Mutual Weekly, No. 30 (News)......

MUTUAL EDUCATIONAL.

June 26—Through the Land of Sugar Cane (Travel)..........................
July 3—Funnicus Attends a Fair (Comedy)...
July 3—Japanese Gardens (Travel)...........
July 10—Funnicus' Mother-in-Law (Comedy)...
July 10—Saigon (Travel).....................
July 17—Funnicus at Luna Park (Comedy)....
July 17—Echinoderms (The Starfish) (Zoology)
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....

NESTOR.

Aug. 1—His Friend the Undertaker (Comedy).
Aug. 4—The Second Home-Coming (Drama)...
Aug. 6—Mona (Drama).......................
Aug. 8—The Girls and Dad (Comedy).........
Aug. 8—Almost a Rescue (Comedy)..........
Aug. 11—Darkfeather's Sacrifice (Drama)......
Aug. 13—Juanita (Drama)....................
Aug. 15—Hawkeye to the Rescue (Comedy)....

POWERS.

July 25—Mental Suicide (Drama)..............
July 30—While the Children Slept (Comedy-Drama) ....
Aug. 1—Fate and Three (Drama)............
Aug. 6—The Village Blacksmith (Drama).....
Aug. 8—The Heart of a Heathen (2 Parts—Drama) ....
Aug. 13—The Great Towel Robbery (Comedy)..
Aug. 15—Fate's Vengeance (Drama)...........

PILOT.

July 8—The Code of the U. S. A. (Drama)....1000
July 10—Sanitary Gulch (Comedy)............1000
July 17—Granny (Drama).....................1000
July 24—The Sure Tip (Comedy).............. 500
July 24—The Bug Professor (Comedy)........ 500
July 31—Loyal Hearts (Drama)..............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama).........
July 2—I'm No Counterfeiter (Drama).......
July 9—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Comedy)..........
July 23—The Silent House (Drama)...........

RELIANCE.

July 26—The Higher Justice (2 parts—Drama)
July 28—Below the Dead Line (Drama)........
July 30—Rosita's Cross of Gold (Drama)......
Aug. 2—The Little Pirate (Drama)............
Aug. 4—The Doctor's Dilemma (Drama).......
Aug. 6—The Silly Sex (Comedy-Drama).......
Aug. 9—The Fight for Right (2 Parts—Drama)

REX.

July 24—The Fallen Angel (2 parts—Drama)..
July 27—The Actor (Drama).................
July 31—The Power of Heredity (Drama).....
Aug. 3—Civilized and Savage (Drama)........
Aug. 7—When the Prince Arrived (Drama)...
Aug. 10—Man's Duty (Drama).................
Aug. 14—Sally Scragge, Housemaid (Com.-Dr.)
Aug. 17—The Animal (Drama)................

SOLAX.

Aug. 1—When the Tide Turns (Drama).......
Aug. 6—The Heavenly Widow (Comedy)......
Aug. 8—Falsely Accused (Drama).............
Aug. 13—Four Fools and a Maid (Comedy)....
Aug. 15—A Drop of Blood (Drama)...........

THANHOUSER.

July 22—When Darkness Came (Drama)......
July 25—The Top of New York (Drama)......
July 27—Willie, the Wild Man (Comedy)......
July 29—Little Dorrit (Drama)...............
Aug. 1—In the Nick of Time (Drama)........
Aug. 3—Proposal by Proxy (Comedy-Drama)..
Aug. 5—The Protectory's Oldest Boy (Drama).
Aug. 8—The Girl of the Cabaret (Drama).....

VICTOR.

July 18—Nihilist Vengeance (2 parts—Drama)
July 25—Marooned (Drama)..................
Aug. 1—On After Years (Drama)............
Aug. 8—Nature's Vengeance (Drama).........
Aug. 15—The Heart of a Jewess (2 Parts-Dr.)

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RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

July 7	The Noisy Suitors (Comedy)	
July 10	The Enemy's Baby (Drama)	
July 12	The Mistake (Drama)	
July 28	The Vengeance of Galora (Drama)	
July 31	Those Little Flowers (Comedy)	
July 31	Mr. Spriggs Buys a Dog (Comedy)	
Aug. 2	When Love Forgives (Drama)	
Aug. 2	The Monument (Drama)	
Aug. 4	The Widow's Kids (Comedy)	
Aug. 4	Cupid and the Cook (Comedy)	
Aug. 7	Under the Shadow of the Law (Dr.).	
Aug. 9	The Reformers; or the Lost Art of Minding One's Business (2 parts—Drama)	
Aug. 11	I Was Meant For You (Drama)	
Aug. 14	Come Seben, Leben (Comedy)	
Aug. 14	Papa's Baby (Comedy)	
Aug. 16	An Indian's Loyalty (Drama)	

EDISON.

July 23	A Knife of Fire (Industry)	400
July 23	At Midnight (Comedy)	600
July 25	The Meadow Lark (Drama)	1000
July 26	A Proposal from the Duke (Being the first story of "Who Will Marry Mary?") (Drama)	1025
July 28	The Greed of Osman Bey (Drama)	1025
July 29	The Bells (Drama)	1000
July 30	Grand Canyon of Arizona (Scenic)	400
July 30	As the Tooth Came Out (Comedy)	600
Aug. 1	The Red Old Hills of Georgia (Drama)	1000
Aug. 2	The Robbers (Drama)	1000
Aug. 4	The Substitute Stenographer (Third of the Kate Kirby's Cases series) (Drama)	1000
Aug. 5	Dolly Varden (Drama)	1000
Aug. 6	The Romance of Rowena (Comedy)	1000
Aug. 8	His Greatest Victory (Drama)	1000
Aug. 9	By Fire and Water (Drama)	1000
Aug. 11	The Treasure of Captain Kidd (Dr.)	1000
Aug. 12	The Rightful Heir (Drama)	1000
Aug. 13	Battle Fields Around Chattanooga (Scenic)	300
Aug. 13	The Right Number, But the Wrong House (Comedy)	700
Aug. 15	The Coast Guard's Sister (Drama)	1000
Aug. 16	The Pied Piper of Hamelin (Dr.)	1000

ESSANAY.

July 23	The Dance at Eagle Pass (Drama)	1000
July 24	The Browns Study Astrology (Comedy)	
July 24	Building the Chattanooga Light and Power Dam (Engineering)	
July 25	Making Good (Comedy)	1000
July 26	Broncho Billy and the Schoolmam's Sweetheart (Drama)	1000
July 29	The Call of the Plains (Drama)	1000
July 30	Bread Upon the Waters (Drama)	1000
July 31	Tit for Tat (Comedy)	
July 31	Through the Cumberland Mountains, Tennessee (Travel)	
Aug. 1	Such is Life (Comedy)	
Aug. 1	His Wife's Friends (Comedy)	
Aug. 2	The Tenderfoot Sheriff (Drama)	1000
Aug. 4	King Robert of Sicily (Special—2 parts—Drama)	2000
Aug. 5.	Homespun (Drama)	1000
Aug. 6	Their Promise (Comedy-Drama)	1000
Aug. 7	The Incriminating Letter (Comedy)	
Aug. 7	An Intimate Study of a Mole (Edu.)	
Aug. 8.	Rescuing Dave (Comedy)	
Aug. 8	Mr. Ryhe Reforms (Comedy)	
Aug. 9	Broncho Billy and the Navajo Maid (Drama)	
Aug. 12	The Edge of Things (Drama)	1000
Aug. 13	Good Night, Nurse (Comedy)	
Aug. 13	Up Lookout Mountain on the Electric Incline (Scenic)	
Aug. 14	The World Above (Drama)	1000
Aug. 15	Alkali Ike's Gal (Special—2 Parts—Comedy)	2000
Aug. 16	The Man in the Cabin (Drama)	1000

KALEM.

July 19	The Smuggler (Drama)	1000
July 21	A Bolt from the Sky (Drama)	1000
July 23	The Tenderfoot's Luck (Comedy)	
July 23	Historic Savannah, Georgia (Scenic)	
July 25	Baffled, Not Beaten (Drama)	1000
July 26	The Moonshiner's Mistake (Drama)	1000
July 28	The Girl and the Gangster (Special—2 parts—Drama)	2000
July 28	The Flying Switch (Drama)	1000
July 30	Birds of Prey (Drama)	1000
Aug. 1	Hoodooed On His Wedding Day (Comedy)	
Aug. 1	The Wonders of the Briny Deep (Zoology)	
Aug. 2	A Virginia Feud (Drama)	1000
Aug. 4	Intemperance (Drama)	1000
Aug. 6	Shipwrecked (Special—2 parts—Dr.)	2000
Aug. 8	The Hobo and the Hobble Skirt (Comedy)	
Aug. 8	Coney Island (Scenic)	
Aug. 9	The Alibi (Drama)	1000
Aug. 11	For Her Sister's Sake (Drama)	1000
Aug. 13	The Skeleton in the Closet (Special—2 Parts—Drama)	2000
Aug. 15	The Millionaire and the Goose (Com.)	
Aug. 15	The Amateur Burglar (Comedy)	
Aug. 16	The Escape (Drama)	1000

GEORGE KLEINE.

June 16	The Rival Engineers (Cines—Spec.—2 parts—Drama)	
June 27	A Villain Unmasked (Eclipse Spec.—2 parts—Drama)	
July 11	The Statue of Fright (Eclipse Spec.—2 parts—Drama	
July 25	Honor Thy Father (Cines special—2 parts Drama)	
Aug. 8	The House of Mystery (Special—2 parts— Drama—Cines)	
Aug. 12	The Moug-Fu-Tong (Eclipse—Special—2 Parts—Comedy-Drama)	

LUBIN.

July 23	Home, Sweet Home (Special—2 parts—Drama)	2000
July 24	Coffee Industry in Jamaica (Industry)	400
July 24	Zeb, Zack and the Zulus (Comedy)	600
July 25	The Exile (Drama)	1000
July 26	The Price Demanded (Drama)	1000
July 28	The Widow's Wiles (Comedy)	400
July 28	Rastus Among the Zulus (Comedy)	600
July 29	The Call of the Heart (Drama)	1000
July 30	A Dash for Liberty (Special—2 parts—Drama)	2000
July 31	The Fatal Scar (Drama)	1000
Aug. 1	The New Gown (Drama)	1000
Aug. 2	The Message of the Rose (Drama)	1000
Aug. 4	The Governor (Drama)	1000
Aug. 5	Getting Married (Comedy)	400
Aug. 5	Roses for Rosie (Comedy)	600
Aug. 7	The Camera's Testimony (Drama)	1000
Aug. 8	Her Husband's Wife (Comedy-Drama)	1000
Aug. 9	When Tony Pawned Louisa (Drama)	1000
Aug. 11	The Outlaw's Gratitude (Drama)	1000
Aug. 12	Into the Light (Drama)	1000
Aug. 14	Good for Evil (Special—2 Parts—Dr.)	2000
Aug. 15	Over the Crib (Drama)	1000
Aug. 16	Dregs (Drama)	400
Aug. 16	Surprise for Four (Comedy)	600

MELIES.

June 19	The Lure of the Sacred Pearl (Drama)	
June 19	Diving for Pearl Oysters at Thursday Island (Educational)	
June 26	The Sultan's Dagger (Drama)	1000
July 3	The Rice Industry in Japan (Industrial)	1000
July 10	His Chinese Friend (Drama)	1000
July 17	The Poisoned Darts (Drama)	
July 17	A Chinese Funeral (Typical)	
July 24	Javanese Dancers (Manners and Customs)	1000
July 31	It Happened in Java (Comedy-Drama)	1000
Aug. 7	Snapshots of Java (Scenic)	1000
Aug. 14	The Robber of Angkor (Drama)	1000

PATHEPLAY.

July 15	Denizens of the Deep (Zoology)	
July 15	Port of Marseilles, France (Scenic)	
July 16	The Snowy Egret and Its Extermination (Zoology)	
July 17	Pathe's Weekly, No. 33 (News)	
July 17	Easy Money (Comedy)	
July 18	Jiu Jitsu (Sports)	
July 18	Beautiful Catalogne (Scenic)	
July 18	The Secret Formula (Special—2 parts—Drama)	
July 19	The Friendless Indian (Drama)	
July 21	Pathe's Weekly, No. 34 (News)	
July 22	In and Around Scutari After Its Capture (Scenic)	
July 22	In Weird Crimea (Scenic)	
July 23	A False Accusation (Drama)	
July 24	Pathe's Weekly, No. 35 (News)	
July 24	Opportunity and a Million Acres (Industrial)	
July 24	The Island of Tonga (Scenic)	
July 25	Vipers at Home (Zoology)	
July 25	A Trip to the Grottos of Baume (Sc.)	
July 26	The Mad Sculptor (Drama)	
July 28	Pathe's Weekly, No. 36 (News)	
July 29	Curious Sea Creatures (Zoology)	
July 29	Daily Doings in Manila (Educational)	
July 30	The Haunted House (Drama)	
July 31	Pathe's Weekly, No. 37 (News)	
July 31	The Call of the Blood (Drama)	
Aug. 1	A Study of Bird Life (Zoology)	
Aug. 1	Monte Carlo (Monaco) (Travel)	
Aug. 1	The Springtime of Life (Special—3 parts—Drama)	
Aug. 2	Where Clouds and Mountains Meet (Travel)	
Aug. 2	Colombo, Capital of the Island of Ceylon (Travel)	
Aug. 5	The Love Letter (Comedy)	
Aug. 6	Grand Canyon of New York (Ausable Canyon) (Scenic)	
Aug. 6	With the Natives of New Zealand (Manners and Customs)	
Aug. 7	When a Woman Wastes (Drama)	
Aug. 8	Genoa, Principal Port of Italy (Travel)	
Aug. 8	Mount St. Michel (Architecture)	
Aug. 9	A Woman's Way (Drama)	
Aug. 11	Pathe's Weekly, No. 40 (News)	
Aug. 12	Every Double Causes Trouble (Com.)	
Aug. 13	The Erring Brother (Drama)	
Aug. 14	Pathe's Weekly, No. 41 (News)	
Aug. 14	The House Divided (Drama)	
Aug. 15	Cosmopolitan Life in Cairo, Egypt (Manners and Customs)	
Aug. 15	On the Lakes of Bayrisch, Bavaria (Travel)	
Aug. 15	Picturesque Jura, France (Travel)	
Aug. 16	The Turning Point (Drama)	

SELIG.

July 18	Granny's Old Armchair (Drama)	
July 21	The Short-Stop's Double (Drama)	1000
July 22	The Senorita's Repentance (Drama)	1000
July 23	The Unseen Defense (Drama)	1000
July 24	The Artists and One Suit of Clothes (Comedy)	
July 24	In Moro Land (Scenic)	
July 25	The Acid Test (Drama)	1000
July 28	The Stolen Face (Drama)	1000
July 29	Henrietta's Hair (Comedy)	
July 29	Borrowing Trouble (Comedy)	
July 30	The Taming of Texas Pete (Comedy)	1000
July 31	Man and His Other Self (Drama)	1000
Aug. 1	Through Another Man's Eyes (Drama)	1000
Aug. 4	The Garnite Dells, Prescott, Ariz. (Travel)	500
Aug. 4	The Devil and Tom Walker (Drama)	500
Aug. 5	The Mansion of Misery (Drama)	1000
Aug. 6	The Stolen Moccasins (Drama)	1000
Aug. 7	The Galloping Romeo (Comedy)	500
Aug. 7	The Grocer's Revenge (Comedy)	500
Aug. 8	Miss "Arabian Nights" (Comedy)	1000
Aug. 11	The Flight of the Crow (Special—2 Parts—Drama)	2000
Aug. 12	The Broken Vase (Drama)	
Aug. 12	The Magician Fisherman (Comedy)	
Aug. 13	The Coast of Chance (Drama)	1000
Aug. 14	An Apache's Gratitude (Drama)	1000
Aug. 15	Brown's New Monetary Standard (Comedy)	
Aug. 15	Moro Pastimes (Educational)	

VITAGRAPH.

July 17	Hubby's Toothache (Comedy)	500
July 17	Sandy and Shorty Work Together (Comedy)	500
July 18	The Yellow Streak (Drama)	1000
July 19	The Taming of Betty (Comedy)	1000
July 21	The Only Way (Drama)	1000
July 22	The Pickpocket (Comedy)	1000
July 23	An Error in Kidnapping (Comedy)	1000
July 24	An Old Man's Love Story (Drama)	1000
July 25	The Tables Turned (Comedy)	850
July 25	Scenes in Honolulu (Scenic)	150
July 26	The Spell (Drama)	1000
July 26	A Prince of Evil (Special—2 parts—Drama)	2000
July 28	Dr. Crathern's Experiment (Drama)	1000
July 29	The Troublesome Daughters (Comedy)	1000
July 30	The Sixth Commandment (Drama)	1000
July 31	When Society Calls (Drama)	1000
Aug. 1	Courage of the Commonplace (Drama)	1000
Aug. 2	The Intruder (Special — 2 parts — Drama)	2000
Aug. 4	The Fortune Hunter of Hicksville—(Comedy)	
Aug. 4	The Celestial Republic (Travel	
Aug. 5	A Faithful Servant (Drama)	1000
Aug. 6	The Late Mr. Jones (Comedy)	1000
Aug. 7	The Penalties of Reputation (Comedy-Drama)	1000
Aug. 8	A Gentleman of Fashion (Comedy)	1000
Aug. 9	The Line-Up (Special—2 parts—Dr.)	2000
Aug. 9	Father and Son; or, The Curse of the Golden Land (Special—2 Parts—Drama)	2000
Aug. 11	When the Press Speaks (Drama)	1000
Aug. 12	Bingle's Nightmare (Comedy)	
Aug. 12	The Joys of a Jealous Wife (Com.)	
Aug. 13	The Flirt (Drama)	1000
Aug. 14	Keeping Husbands Home (Comedy)	1000
Aug. 15	The Lady and the Glove (Drama)	1000
Aug. 16	The Line-Up (Special—2 Parts—Dr.)	2000

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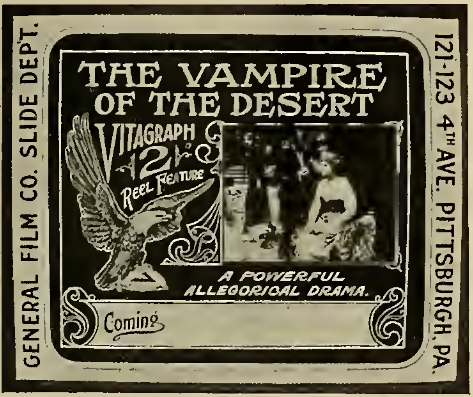
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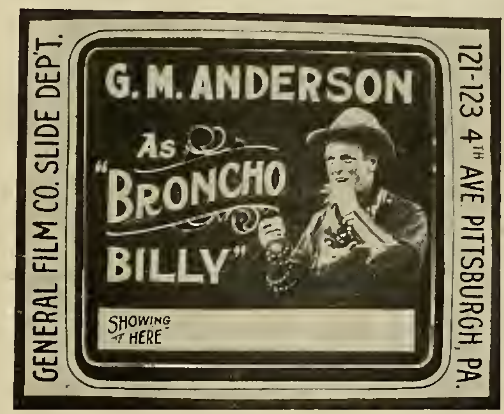
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(Formerly Photoplay Advertising & Specialty Co.)

71 W. 23rd Street and 440 Fourth Avenue, New York; 121 Fourth Avenue, Pittsburgh, Pa.; 1022 Superior Avenue, Cleveland, Ohio; 7th and Walnut Streets, Cincinnati, Ohio; Equity Bldg., Detroit, Mich.; 218 Commercial Street, Boston, Mass.; 122 Pearl Street, Buffalo, N. Y.; 737 Broadway, Albany, N. Y. Slide Department, Bakewell Bldg., Pittsburgh, Pa. New offices opening.

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Repair kits, machine stands, 3-wing shutters, repair parts, camera tripods, etc., for old machine heads, magazines, etc. Second-hand rebuilt machines for sale. I will start you in with a machine you can be proud of. Write for what customers say.

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MOTION PICTURE FILM

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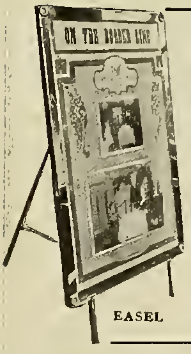

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to make an attractive
LOBBY DISPLAY
Our Photo and Poster Frames are it

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Hanging Frames	$4.00
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the instrument that supplies
MUSIC FOR THE PICTURES

The American Photo Player Sales Co.
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In Answering Advertisements Please Mention the Moving Picture World.

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CURTAINS and PICTURE BOOTHS

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FEATURES WITH THE PUNCH!

Every one a sure winner.

STATE RIGHTS FOR

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Some of our latest exclusive copyrighted feature photoplays.

"IN THE CLAWS OF THE VULTURE"
An amazing succession of breathless thrills—three reels.

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Artistic and spectacular. 3 reels.

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The tale of an avenging fate. Sensational scenes and a thrilling fight on a fast train. 3 reels.

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Sensational and startling. 4 reels.

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Matchless in action and photography. 2 reels.

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A gripping heart-interest story. 2 reels.

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Two reels of remarkable incidents.

Great advertising matter for all of these subjects.

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Empress Feature Film Co.
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We have a Catalogue of full line of Moving Picture Machine repair parts ready to put in your machine at reduced prices. We make them, and for that reason can sell them very low. We also sell Stereopticons for $12.00; Calcium Jets, $3.00; 100 Carbons, $2.00; Condensers, 55c; Arc Lamps, $2.25; Stereopticon Lenses, 50c.; Slide Carriers, 25c; Moving Picture Objectives, $3.75; Jackets, $1.75; Ticket Holders, 75c.; Rheostats, $4.00; 60 Candle Power Stereopticon Lamps, 75c.

L. HETZ, 302 East 23rd Street, New York City

We buy and sell Second Hand Films and Moving Picture Machines

WESTERN FILM BROKERS
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Orchestra Music

FOR

MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each; both No.'s	$1.15
Violin, 40 cents each; both "	75c
Cornet, 35 cents each; both "	65c
Drums, 30 cents each; both "	55c

Send for free sample pages.

CLARENCE E. SINN
1501 Sedgwick St., Chicago, Ill.

The Absolute Facts. Seeing is Most Assuredly Believing. Get Our Large Free Samples. Test MIRROROIDE Against any Other Form of Screen, In the World.

Mirroroide is Guaranteed for Five Years. Can Be Washed with Soap and Water. Can't Crack, Peel or Turn Black.

Used by the U. S. Government.

And over 4,500 Theatres the World Over. Why Did We Break All Records at the Exposition?

Because We Showed You. If You Did Not Attend, Let Us Show You Now.

Macomb, Ill., July 28, 1913.

J. H. Genter Co.,
Newburgh, N. Y.

Gentlemen:

I wish to state that I have been ten years in the business, and desire to inform you if any exhibitor desires a screen that will entirely eliminate the peculiar out-of-focus effect so peculiar to other forms of metallic screens, they should install a Mirroroide.

This Mirroroide screen that I obtained from you produces a picture as bright and clear as crystal, in absolute focus, without any glare or eye strain. It also eliminates the rain marks on Commercial film. Another beauty I find with this screen is that the picture is the same at a close and angle view as it is on the back seat. It also eliminates flicker.

You are at liberty to use this any way you see fit, and will be glad to answer any letters that may be sent to me regarding Mirroroide. Thanking you in every way, I remain,

Yours respectfully,
H. B. Franks,
Grand Theater.

In addition we received the following from Mr. G. L. Campbell, 6 Portland Street, Southport, England, dated July 3rd, 1913:

Registered Letter.

Enclosed you will find draft equivalent to 30 pounds. We have a number of your screens in use in England and wish to state this amount is to apply on one Mirroroide screen, 19 x 14, to be shipped to the Picturedrome, Broughton Lane, Manchester, England. Without any question of doubt, Mirroroide is superior to any other form of projection surface now in use in England, and you are at liberty to refer any prospects to us. Mirroroide is all that you claim for it, and the price is such that it brings it within the reach of any and all exhibitors who desire perfect picture projection.

Thanking you for past favors, we remain,

Yours faithfully,
Picturedrome Advertising Co.
G. L. Campbell.

You have heard of the great record we made at the Grand Central Palace. Evidence was had in a fair competitive test. You should desire no more. If you were not there to see these tests, make them yourself! Get our large, free samples. Your eye evidence is conclusive proof. Total output to date, 4,650 screens. To buy the best: Is to Obtain the Best. Our new product: Metalized Glass Bronzes. Demands enormous. Send for a one-half pint can, any color you may desire, postage paid, $1.00.

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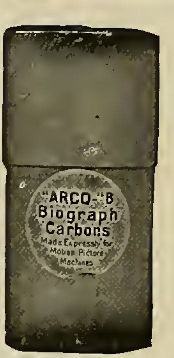
ERNEMAN KINO CAMERAS

For the Professional

$165.00 to $450.00

Also Precision Tripods and Accessories
ALWAYS IN STOCK

Motion Picture Apparatus Co., Inc.
R. HASTINGS, Agent
810 Broadway NEW YORK CITY



SIEMENS & CO. manufacture but One Grade of Picture Carbons.

These are Imported and sold under our mark as

"Biograph Brand"

All 12" Carbons are double-pointed.

Packed only in Cartons, as shown.

L. E. FRORUP & CO.
232 GREENWICH ST. NEW YORK

PATRIOTIC NOVELTY
FOR
MOVING PICTURE THEATRES
LOUISE M. MARION'S
NEW POEMS
With Beautitul Colored Illustrations of the
CIVIL WAR

are crowding the theaters wherever she presents them.

LARGE, ATTRACTIVE BANNERS furnished for this work. Terms reasonable. Miss Marion is booking in New York State until Sept. 1st.

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LOUISE M. MARION
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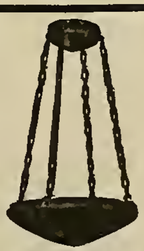
High-Class Vaudeville Sketch
"MOTHER AND SON"



EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance Screen to Rear of Auditorium..............................
Ceiling Height..............................
Width of House..............................
Name ....

NATIONAL X-RAY REFLECTOR CO.
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229 W. Jackson Blvd.
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Steel standards will not break

STEEL OR IRON STANDARDS

Eastern Representative: Fletcher W. Dickerman, 61 North Seventh St., Telephone 126 Branch Brook, Newark, N. J. Southern California Representative: California Seating Co., 1110 Van Nuys Building, Los Angeles, Cal. North Western Representative: H. A. Johnson Seating Co., 911 Western Ave., Seattle, Washington.

The Wisconsin Seating Company
New London, Wisconsin, U.S.A.

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Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI-PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquois Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write today for circular A.

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STEEL FRAME THEATRE CHAIRS
ABSOLUTELY NON-BREAKABLE

Suitable for small Theaters and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

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Also seating for Out-of-door use. Address Dept. W.

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Rebuilt second-hand machines. I will exchange anything we manufacture for old machine heads, magazines, etc. Testimonials on Lavezzi's improved actions, etc. Do you want a good bargain? Write

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2940 Herndon Street Chicago, Ill.

WE CAN HURRY

YOUR ORDER OUT.
STAFFORD Chairs excel all others.

Heavy Five Ply seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

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WRITE TODAY for Cat. V2 (Moving Picture Chairs) and Cat. V3 (Upholstered Chairs)
Send Floor Sketch for Free Seating Plan.

Widest range of styles and prices. Large stocks.

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FOR EVERY PURPOSE
1,000 STYLES

ESTABLISHED 1865
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DON'T MISS 'EM!

By far the strongest, most artistic and best pulling FEATURES ever made in America are now being released on the Universal program to get you well started on your Fall business. If you don't get them, you miss the easiest chance of the year to make money. Connect with any of my offices and YOU'LL GET THEM ALL! Write!

CARL LAEMMLE, President

The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
252-A Hennepin Ave., Minneapolis, Minn.
1312 Farnum Street, Omaha, Neb.
Hubbell Building, Des Moines, Iowa

Agents for All Makes of Machines and Accessories

"The Biggest and Best Film Renter in the World"

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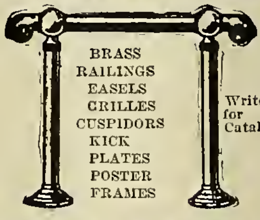

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EVENTUALLY!

you will book our

Feature Service
Why Not Now!

Get on our up state circuit.

A 3 and 4 Reel Feature every day with commercials on the side. The biggest and best Features in the world with advertising galore. Heralds, Slides, Elaborate Posters, Photos and Business Getting Lobby Displays that draw Capacity business to our customers.

Write immediately for terms and list to

McIntyre & Richter's
MOTION PICTURES
23 E. 14th St.
New York

In Answering Advertisements Please Mention the Moving Picture World.

For Illinois and Wisconsin

All Itala and Eclair features are ready for booking with complete lobby display. Also "Lieutenant Petrosino," in four parts, for Wisconsin.
Write for Complete List.

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To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

Script Criticism For a fee of two dollars for *each* reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

EPES WINTHROP SARGENT
Box 70, Madison Square Station, NEW YORK CITY

"Worth many times the price."

"Would not attempt to run our house without it."

"Cannot afford to miss a single number."

"Read it from cover to cover each week, advertisements and all."

Above are a few extracts from recent letters of subscribers to the

Moving Picture World

It gives the biggest value to its readers. Send your yearly subscriptions direct and have it mailed to your address every week for less than six cents per copy. Domestic $3.00. Canada $3.50. Foreign $4.00.

Moving Picture World
17 Madison Avenue, New York City

We Get By Very nicely on 3 Big Reels of the Best Pictures Obtainable

THE HOUSE OF ERKER'S

will appreciate your business, Mr. Exhibitor. They will show their appreciation by making PROMPT SHIPMENT OF GOOD GOODS AT THE RIGHT PRICE. Send your name and address for copies of our General Supply and Slide Catalogues. Slide like illustration mailed to you for 40 cents. Line up with us.

ERKER'S 608 Olive Street ST. LOUIS

Ornamental Theatres

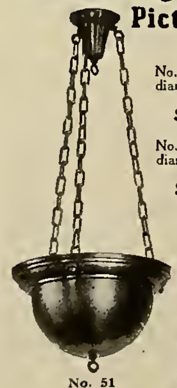
PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

THE DECORATORS SUPPLY CO.
2549 Archer Avenue, :: CHICAGO, ILL.

Indirect Lights for Moving Picture Theatres



No. 51

No. 51.—15" diam., 36" long $6.00

No. 52.—20" diam., 36" long $8.00

No. S3 Brackets $1.65 Complete with green art shade

Cannot be duplicated for double the money in any local chandelier store. We make a specialty of lighting. Write us.

NOTE. Send for circular showing very latest novelties for first class moving picture theatres.

GENERAL SPECIALTY CO.
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SHERLOCK HOLMES SERIES

Eight subjects to choose from—two reels each. Territory in Indiana, Kentucky, Wisconsin (south of Green Bay), Illinois (north of Springfield).

Almo Feature Film Co. (Inc.)
D. W. McKinney, Mgr.
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Phone, Randolph 2945

AMERICAN MOTION PICTURE CAMERAS

are acknowledged by the leading expert film producers to be the finest and most accurate Cameras in the world.

We also manufacture a complete line of Studio and Dark Room Equipment.

Send for Catalogues

AMERICAN CINEMATOGRAPH CO.
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FRANCIS X. BUSHMAN COMING RELEASES

The Hermit of Lonely Gulch
Sunlight
For Old Time's Sake

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Managing Director

The Whip Hand
The Way Perilous
The Woman Scorned (com.)

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Director

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World's Largest Mfrs. Established 1856

ORIENTAL THEATRE

Wurlitzer PianOrchestra in Oriental Theater, San Francisco.

Write for 32-page booklet, showing
Wurlitzer Automatic Musical Instruments
in the leading picture theatres of the country.

The Wurlitzer Instruments furnish better music than musicians and reduce expenses. 50 different styles; time payments; big catalog free. If you can't call, write to our nearest branch.

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The convincing demonstrations at the New York —— Exposition of ——

The Radium Gold Fibre Screen

proved conclusively that all we require is an opportunity to show exhibitors everywhere throughout the country its merits in order to prove that the screen they will eventually buy is

The Radium Gold Fibre Screen

American Theatre Curtain & Supply Company
105 N. Main Street, Sole Manufacturers, ST. LOUIS, MO.

G. H. CALLAGHAN, 1465 Broadway, New York
GEORGE BRECK, 70 Turk St., San Francisco, Cal.
DISTRIBUTORS

WIRE NOW! ONLY A LITTLE TERRITORY LEFT! WIRE NOW!

The Indian Passion Play HIAWATHA In Four Parts
4000 Feet

Remaining territory will be sold regardless of value so that my exclusive attention may be devoted to the out-of-door production now playing in New York

A COMPLETE LINE OF ADVERTISING AND ACCESSORIES

F. E. MOORE, Times Bldg., New York

ASK FOR 16 PAGE BOOKLET OF VIEWS AND REVIEWS

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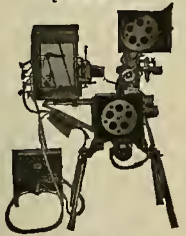

MOTIOGRAPH

Carbons : Tickets : Chairs : All Machine Parts

We Are Authorized Jobbers of These

MACHINES

We've Got What You Want

We Equip Motion Picture Theatres Complete

PROMPT SHIPMENTS

We Receive Your Order in the Morning Mail. Shipment on its way to you by Noon.

Did You Get Our Catalogue?

PICTURE THEATRE EQUIPMENT CO.

The Biggest Motion Picture Supply House in America

MAIL ORDERS FILLED

21 E. 14th STREET, NEW YORK CITY

Condensers : Slides : Rewinds : Screens : Reels : Reel Cases

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EDISON

HIS FIRST CINEMATOGRAPHIC APPEARANCE IN AMERICA

THEODORE BURGARTH

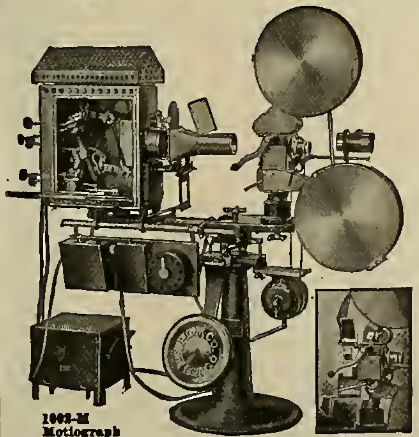
Actor and Stage Director of the IRVING PLACE THEATRE, New York City, acting the Leading Part in this most thrilling financial Drama in FOUR ACTS

TORTURES WITHIN PRISON WALLS

Are now ready for delivery to State Right Buyers.
One, Three and Six Sheet Lithographs, Heralds and Photographs.

NEW YORK FILM CO., 145 West 45th Street, New York City

NEVER AN ANXIOUS MOMENT



1008-M Motiograph

When You Have a Motiograph Installed in Your Booth.

Insist gently, but firmly that your dealer show you the merit of the latest model of this THE MACHINE OF QUALITY.

Do you know about our service department?
Do you know the Motiograph guarantee?
Do you know this is a "built" machine and distinctly different from an "assembled" one?
If your dealer knocks—write us.

Manufactured by

The Enterprise Optical Manufacturing Company

Main Office and Factory, 564-572 West Randolph St., Chicago, Ill.

Eastern Office
21 East 14th Street, New York City

Western Office
833 Market Street, San Francisco

DEVELISH DOCTOR

Billy Garwood "Good Measure" Week—
It Gives You Billy TWICE!

The first time in "TOLD IN THE FUTURE," with Francella Billington and Ann Drew, released Sunday, Aug. 3, and the second time in "HEARTS AND HOOFS," with Miss Billington again, this film releasing Tuesday, Aug. 5. This trio—Garwood, Billington, Drew—are absolutely idolized in thousands of picture houses today, and there is no reason that they shouldn't be THE FAVORITES IN YOUR HOUSE. Your patrons must be susceptible to good looks in screen players like everyone else's. And Garwood-Billington-Drew are the genuine GOOD LOOKING TRIO! They appear regularly in New Majestics and your patrons will like you better if you show their films regularly. Get "Mutual Service" if just to beautify your screen with Garwood-Billington-Drew.

Fred Mace In "The Devilish Doctor"
PROVES He's the World's Best Comedian!

Brilliantly assisted by Majestic Marguerite Loveridge and his All-Star Komedy Kompany, Fred Mace hands you a reel here that will make you laugh the way "One Round O'Brien Comes Back" did. You never saw such a roaring funny doctor! It shows for all time that Mace is at the head of all the Funnymen of Film. It proves again that Fred Mace REALLY ONLY STARTED BEING FUNNY when New Majestic grabbed him. In fact, it's that way with all New Majestic players. No matter what their previous connection, or the length of it, THEY ARE DOING THEIR BEST WORK FOR NEW MAJESTIC. New Majestic direction, New Majestic stories, New Majestic studio, are an inspiration the like of which they have never known before. No wonder New Majestic Films boomed "Mutual Service" business in midsummer!

Ah! It's on the Way: the Wonderful "SAPHO,"
WITH FLORENCE ROBERTS!

Watch, watch, watch for the release date. Every exhibitor of enterprise is WATCHING WITH YOU. Then when we tell you the date, see your exchange man **QUICK**! Don't be beaten to it by the other fellow. The Roberts-Sapho film will boost the class of everyone's show 100 per cent. We're glad we spent $10,000 on it, glad that we have turned out a masterpiece that is. The filming of Miss Roberts in her nation-famous part is a triumph for the picture industry, for New Majestic, FOR YOUR OWN PARTICULAR BOX OFFICE!

"NEW MAJESTIC"

Business Offices: New Rochelle, N. Y. All-Year-Round Studios: Brooklyn Heights, Los Angeles, Cal.

MÉLIÈS FILMS

COMING!

THE YELLOW SLAVE

IN THREE PARTS

A superb production featuring a Japanese girl's supreme sacrifice. Enacted entirely by Japanese players of prominence at the G. Melies studio, Yokohama, Japan

A Feature Film You Cannot Afford to Miss

August 7th

SNAPSHOTS OF JAVA

A travelogue on the interesting principalities and the inhabitants of this thriving Dutch East Indian colony

PRODUCED IN JAPAN.

PROMINENT AT THE EXPOSITION

Power's Cameragraph

No. 6A

PROMINENT WITH THE PUBLIC

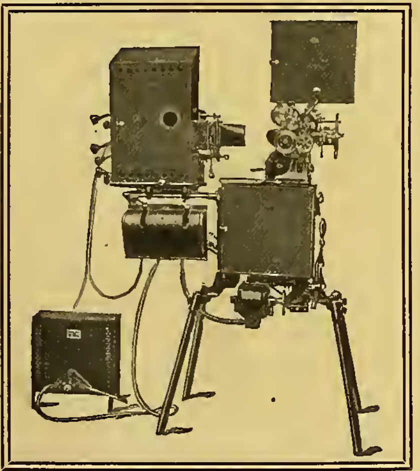
Whom it satisfies with absolutely flickerless pictures and an unbroken show. This makes it

PROMINENT WITH THE EXHIBITOR

Because it fills his house and gives him steady, RETURN business. It is easy running and is

PROMINENT WITH ALL OPERATORS

Its LOOP SETTER (exclusive) resets lower loop automatically—no more dark screens and interrupted pictures. Its INTERMITTENT MOVEMENT (exclusive) permits longer exposure of each individual picture on screen, giving clearer detail, better projection. It has always been



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BECAUSE IT REPRESENTS OVER 65 PER CENT OF THE ENTIRE AMERICAN MOVING PICTURE MACHINE BUSINESS. It is

The Prominent Projecting Machine

Power's Cameragraph

No. 6A

Write for CATALOGUE G, Containing full Details

NICHOLAS POWER COMPANY

88-90 GOLD STREET - - - - NEW YORK

The Leading Makers of Motion Picture Machines

Vol. 17, No. 7 August 16, 1913 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM
INDEX

EXHIBITORS'
GUIDE

Scene from "The Quakeress" (Broncho).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

THE MISSING WITNESS

The Thanhouser Three-A-Week Features!

It is an age of features. Good single reels are in demand on every program,. but every exhibitor knows the value of the feature. Feature paper, too, is in call these days. Thanhouser, pioneers in feature subjects and feature paper, feel that they still lead the field, in offering such

CURRENT FEATURES

as Marguerite Snow and James Cruze in **"TANNHAUSER."** After the opera, 3 reels **Tues., July 15th.**

Maude Fealy in **"LITTLE DORRIT,"** After Dickens, 2 reels, **Tues., July 29.**

AUGUST FEATURES

Maude Fealy in **"MOTHS."** After the Book.

Flo La Badie and James Cruze in **"THE WARD OF THE KING."** An historical Play. William Russell in **"THE MISSING WITNESS."** A Mystery Drama.

THANHOUSER — THE FEATURE PIONEERS!

THE NEW THREE

Sunday, Aug. 10

Oh! Such a Beautiful Ocean!

As a matter of cold fact it was so un-beautiful that a certain seasick mother didn't care if her daughter did marry the hero! It may have been beautiful for the lovers, though.

Tuesday, Aug. 12

The Missing Witness, In 2 Reels

This multiple-reeler takes up the important problem of the giver of important testimony who does not show up in court when the case comes to trial. William Russell is featured, with Carey L. Hastings, Justus Barnes and David Thompson. The great trial scene makes a sensational climax.

Friday, Aug. 16

The Lie That Failed

A man makes life unbearable for his wife, and, seized with a fatal malady, fears she will find happiness in marrying his enemy on his death. So the stricken man strives to have it appear that the wife caused his (impending) death, but the lie fails.

COMING! SUNDAY, Aug. 17th. "Waiting for Hubby," which will be a good deal of a lesson to wives.

COMING! All the time—to your lobby—THE THANHOUSER PLAYERPOSTER. It solves the posterless reel problem. Ask your exchange man the cost.

COMING! A staggering list of THANHOUSER CLASSICS in two and three reels, and featuring such stars as Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson, William Russell, Harry Benham, Riley Chamberlin, the Kid and the Kidlet

Thanhouser Film Corporation

New Rochelle, N. Y.

Thanhouser Stars! Thanhouser Features! Thanhouser Quality!

FIVE-A-WEEK
Essanay

LOOK WHO'S COMIN' ! ! !

"ALKALI" IKE'S GAL

SHE'S A PIPPIN ! ! !

INTRODUCE HER TO YOUR PATRONS

A two part Western comedy sensation with Augustus Carney.

Released August 15th.

"Alkali" Ike dolls will make great novelties for this feature. Order today.

Released Tuesday, August 12th.

"THE EDGE OF THINGS"

A strong Western dramatic attraction that will appeal to your audiences.

ESSANAY LEADS IN COMEDIES

Released Wednesday, August 13th.

"GOOD NIGHT NURSE"

"UP LOOKOUT MOUNTAIN, TENN., ON THE ELECTRIC INCLINE"

A corking good comedy and an educational and scenic feature.

Released Thursday, August 14th.

"THE WORLD ABOVE"

An intensely interesting drama of present-day life, with Ruth Stonehouse, E. H. Calvert and Richard C. Travers.

Released Saturday, August 16th.

"THE MAN IN THE CABIN"

A thrilling and sensational Western drama with the world's most popular photoplayer, G. M. Anderson.

"It is Conscience That Instills Fear Into Our Hearts, and Makes Cowards of Us All." **SEE**

"The Power of Conscience"

and you will agree with us that it is the best dramatic sermon ever shown on the screen. The dramatic portrayal is excellent, while the photography is far above par. Mr. Francis X. Bushman more than demonstrates his remarkable dramatic ability in this splendid two reel feature booked for RELEASE FRIDAY, AUG. 22.

SPECIAL HERALDS FOR "ALKALI IKE'S GAL" AND "THE POWER OF CONSCIENCE" NOW READY. $1.50 A THOUSAND. 1, 3 AND 6 SHEET POSTERS FOR THESE FEATURES CAN BE SECURED FROM YOUR EXCHANGE OR DIRECT FROM US. OUR POSTERS ARE DISTINCTIVE. THEY ARE ABSOLUTE "MONEY GETTERS."

THE PUBLIC ARE WISE—DEMAND NEW CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

Here's a Great Big Live Tip for You. Will You Take Advantage of It?

"I HAVE PLAYED MANY STATE RIGHT FEATURES IN MY THEATRE AND I CAN SAY WITHOUT CONTRADICTION THAT NONE OF THE STATE RIGHT FEATURES HAVE DONE AS WELL FOR MY HOUSE AS THE UNIVERSAL.

James H. Brown, Mgr. Brown's Theatre, San Francisco.

That was an unsolicited statement, and it simply clinched the argument we have been advancing that you are wasting money every time you book a state right feature and pay big money for it.

There isn't a single feature release on the Universal Program that hasn't cost more money and been produced with greater care than any state right feature you can name. Those that have already been released and the long list of money-getters now in preparation are a part of the Universal Program.

LOOK THESE OVER:

Robinson Crusoe	Three Reel 101 Bison	The Wall of Money	Two Reel Rex
Soul to Soul	Two Reel Eclair	The Oath of Conchita	Two Reel Indian
The Cave Dweller's Romance	Two Reel 101 Bison	The Snake	Two Reel 101 Bison
The Death Stone of India	Three Reel 101 Bison	Campaigning with Custer	Two Reel 101 Bison
The Honor of Lady Beaumont	Two Reel Eclair	Ivanhoe	Three Reel De Luxe
The Heart of a Heathen	Two Reel Powers	The Evil Power	Two Reel Rex
Thirst for Gold	Two Reel Eclair	The Banker's Daughter	Two Reel Eclair
The Beaten Path	Three Reel Eclair	Genesis 4.9.	Two Reel Rex
Soldiers Three	Two Reel 101 Bison	Mystery of Yellowstone Mine	Two Reel 101 Bison
Robespierre	Three Reel Imp	The Gratitude of Wanda	Two Reel 101 Bison
The Great Circus Catastrophe	2 R. Great Northern	The Peace of Bear Mountain	Two Reel 101 Bison
Heart of a Jewess	Two Reels	The Big Sister	Two Reel Imp
Uncle Tom's Cabin	Three Reel Powers	Justice of the Wilds	101 Bison
A Bride from the Sea	Two Reel Victor	Stolen Love	Two Reel Imp
Wandering Folk	Two Reels	His Hour of Triumph	Two Reel Imp
The Diamond Makers	Two Reel Rex	Steel	Two Reel Eclair
Pelleas and Melisande	Three Reel Powers	The Struggle	Two Reel Nestor
The Stolen Love	Two Reel Imp		

Universal Film Manufacturing Co.

CARL LAEMMLE, PRES.

Mecca Bldg., B'way and 48th St., N. Y. C.

A Letter from Florence Lawrence

Florence Lawrence Will Smile on Universal Exhibitors
Through VICTOR Brand Universal Films

My Dear Universal Exhibitors:--

I am more than delighted to be able to say that I am coming back to you.

My aim in the past has been to please you and your patrons, and I shall work ever so hard to make you happier than you have ever been, that you are using the Universal Program.

I can't tell you the exact release date of the first picture. I know it will be under the Victor brand and you can take my word for it it'll be a good one.

If you are not using the Universal Program now, why don't you start to DEMAND it?

Sincerely yours,

Florence Lawrence.

Florence Lawrence will pose exclusively for the Universal Program.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, Pres.

Mecca Building, Broadway and 48th Street, New York City

FEATURE

10 EXCHANGE FRANCHISES GRANTED

TO DATE

PROGRAM

GAUMONT
GREAT NORTHERN
ITALA
DRAGON
FILM RELEASES OF AM.
ECLECTIC
AMMEX
LEWIS PENNANTS
SOLAX

How many of the big legitimate FEATURE manufacturers NOT on the program?

Including the AUGUSTUS THOMAS All Star Plays and the wonderful FILM RELEASES of AMERICA

Wire or Write for Information.

Six 3-Reel Features Weekly **Seven Single Reels Weekly**

Exclusive Supply CORPORATION

220 West 42nd St., NEW YORK CITY

Broncho Headliners

The Heritage of Eve

2 reels, August 20

A Sensational Military Drama, Replete with Tense Situations as the Northern Spy Is Seen at Work in the Enemy's Camp

The southern Captain discovers the breach of hospitality of his northern friend, feigning illness, and lays a trap for the spy. Fake dispatches are intercepted by the spy, sending the Union army into a trap and resulting in its defeat. The spy meets a tragic death, and his duplicity is concealed by the southern Captain for the sake of the spy's mother, who is engaged to marry the father of the Captain. The story is of gripping interest, and is superbly acted.

Broncho Motion Picture Co.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

The Riot

1 reel, August 11

The Jew shopkeeper chastises the Kelly kids. Mrs. Kelly upholds the fighting reputation of the race. Kelly reinforces his wife, and his Irish neighbors take a hand. The Jews rally to the defense of their fellowman, and a riot takes place. Stones and bricks fairly rain down on the combatants. The police are called out, but they cannot cope with the riot, in which bombs are now being thrown. The militia is ordered to the scene, but it is not until the fire department arrives with its hose and pours powerful streams of water on the mob that the fighters are stopped.

A Chip of the Old Block

1 reel, August 14

Dad is a widower, with a boy. Across the court lives a handsome widow with a little girl. Dad and the widow flirt; so do the kids. The kids get lost from their parents at an amusement park, and a wild chase takes place over the various amusement devices.

KEYSTONE FILM CO.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

An Orphan of War

2 reels, August 22

The Thrilling Adventures of a Lad Who Started Out to "Lick" the Whole Southern Army, to Avenge the Death of His Father

John Waldron, a northern sympathizer, is attacked by his West Virginia neighbors. A squad of southern soldiers is sent to arrest him, and he is killed. His little son, Tom, shoots a number of soldiers and escapes, determined to make the south pay dearly for his father's death. How he succeeds is shown in this wonderfully acted drama, in which he takes part in sensational incidents. The orphan finally wins a home in the house of a kindly southern colonel whom the boy shoots down during a raging battle.

N. Y. Motion Picture Corp.
Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Scene from "A Tide in the Affairs of Men"

The Symbol of Perfection

Ancient Egyptians carved over their doorways and upon their temple walls the symbol of supernatural protection; a winged disc, typifying the light and power of the sun. Exhibitors of today decorate their bulletin boards with lithographs of the Flying A and project upon their screen the film with the Flying A, the symbol of perfection in moving pictures.

A Tide in the Affairs of Men

A story of rare charm, powerful in conception and compelling in narrative.

One and Three Sheet Four Color Posters.
Release, Monday, Aug. 18th, 1913.

The Golden Heart

A tale of modern mining life, involving adventure and romance.

One and Three Sheet Four Color Posters.
Release, Thursday, Aug. 21st, 1913.

Flesh of His Flesh

A human interest story taken from life — convincing and real.

One and Three Sheet Four Color Posters. *Release, Saturday, Aug. 23rd, 1913.*

Watch our advertisement of next week—**"For the Flag."** A multiple reel feature

AMERICAN FILM MFG. COMPANY

6227-6235 EVANSTON AVENUE, CHICAGO

The Invaders

Adapted from John Lloyd's Famous Novel

A Spectacular Feature in Two Parts

This sensational headliner is based upon one of the most dramatic episodes in the history of the west, the "Rustler War," fought in "The Hole-in-the-Wall" country, Wyoming, in 1892.

Superbly acted by Kalem stars. Striking backgrounds of picturesque California. Magnificent Photography.

Released Wednesday, August 27th

Don't fail to secure the Two Special One-Sheet Posters. A thrilling scene from each part. Also Special Three and Six-Sheet Posters.

Watch for Kalem's Two-Part Features Every Wednesday

Coming Wednesday, September 3rd

The Sacrifice at the Spillway

A Headliner in Two Parts

KALEM COMPANY

235-239 West 23d Street New York

SOLAX SPECIAL STA

BRENNA

(HE STOLE FROM THE RICH TO GIVE TO THE PO

SENSATIONAL PRODUCTION FEATURING

BARNEY GILMO

A STORY OF THE ADVENTURES

A NOBLEMAN BANDI

-THREE -REELS-

TE RIGHTS FEATURE

# of the MOOR

R)

E

EXCLUSIVE SUPPLY FEATURE PROGRAM

ALL STAR CAST

This story of adventure, romance and realism is visualized with masterful characterizations, thrill and sensation. The clash of two opposing forces—the nobleman bandit, Brennan (together with the poor whom he patronizes), on one side, and the autocratic and selfish nobility (who gave only at the point of a pistol) on the other—are forces that meet in a succession of blood-stirring and compelling climaxes. *Advertising matter includes* four kinds of ones, two kinds of threes, sixes; heralds, lobby displays and announcement slides.

Solax Company

FORT LEE **NEW JERSEY**

"The Child of the Sea"

Selig—Two reels. *August 18th.*

A skipper is separated from his wife and daughter in a shipwreck, but the baby girl is saved by an old lighthouse keeper. Fifteen years later, a jealous fisherman tries to discredit her adopted family and the government lighthouse inspector is sent to investigate. How she keeps the light burning, how the inspector discovers her as his long-lost daughter, and the happy ending, all make this a corking live-wire film.

This Week —Seven

This week we will release seven multiple reel films, and very soon there will be eight a week. This means that General Film service will be finer than ever before. At

General Film Company, Inc.,

"Breaking into the Big League"

Kalem—Two reels. *August 20th.*

Squashville loses the pennant because of Montjoy's error, and Montjoy loses his friends and sweetheart for the same reason. That night he dreams he is a star on the Giants, and the film shows real pictures of the big leaguers in games and practice. When Montie wakes up he finds a note from the girl and is willing to forget baseball.

"The Burning Rivet"

Lubin—Two reels. *August 21st.*

Mayor Weltman tries to break away from the crooked political boss, Dan Sullivan. A red hot rivet, misthrown, starts a fire that burns Sullivan to death. Suspicion points to the Mayor's son, who is in love with Margaret Sullivan. How she clears him and the wonderful ending make this film a heart thriller.

"The Power

Essanay—Two reels.

One of two coal miners in love with a farmer's daughter causes the other's death. The minister brother of the dead miner suspects the murderer and in order to bring about a confession preaches a stir-

"The Clown's Revenge"

Kleine-Eclipse—Two Reels *August 19th*

A clown plays villain, and causes the death of the star acrobat by telling him of the death of the acrobat's baby. This unnerves him, and he falls in his daring leap. The acrobat's wife, the object of the clown's jealousy, spurns him and brings about his just punishment.

House-Packing Multiples

least one multiple every day and sometimes two. This greatly superior service is the reason for the prosperity of the theatres getting General Film features.

200 Fifth Ave., New York

"The Mystery of West Sedgwick"

Edison—Two reels. *August 22nd*

A detective story in which suspicion for the murder of a Wall Street millionaire points to his niece. The young detective is forced to call in a more famous one to help him solve the riddle and to justify his faith in the girl. How the great detective does this and the romance of the young people make this story, by Carolyn Wells, one of the real hits of the film world.

"The Feudists"

Vitagraph—Two reels. *August 23rd.*

Two neighboring families start fighting because one wants to raise vegetables and the other chickens. Spite fences, breaking ladders, swarming bees, and the love of the son of one family for the pretty daughter of the other bring about a reconciliation as funny as it is happy.

of Conscience"

August 22nd.

ring sermon on the "Power of Conscience." The confession comes, but not until the minister has dragged his brother's murderer from a burning mine and carried him to his deathbed.

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

Selig's Midsummer Amusement Data

THE summer solstice, a season of rest for the majority in this workaday world, finds all the factors of the Selig Polyscope Company very much occupied in devising, producing and forwarding advanced Motography. Consistent care and eternal vigilance are the price of success and the necessity for its continuance, and no effort has been spared in the "Diamond S" establishment to make good and keep making good, both for the benefit of the public and the profit of the exhibitor.

Scene from "The Child of the Sea"

The second great two-reel release scheduled as a good Monday starter for the SELIG service will be a thrilling and moving melodrama of the lighthouse service, entitled

"The Child of the Sea"

The waif cast up by the sea grows to be a beautiful woman, saves the light-keeper and his helper at the most embarrassing point of their lives, lights the beacon and saves the ship on the far sea which bears her father, and so wins the reward of love and faithfulness through her own efforts. This part is created and acted by Kathlyn Williams. This important two-reel play will be released August 18th.

August 19th: "TOBIAS TURNS THE TABLES"—This is an amusing story of a new army recruit who is wiser than he looks and turns ridicule into respect.

August 20th: "THE TEN-THOUSAND-DOLLAR TOE"—Much ado about a pretty pink toe that has a scar which will make or mar the hopes of its finder as a millionaire. On the same reel with SELIG'S educational, entitled "SCENES IN MOROLAND."

August 21st: "FATE FASHIONS A LETTER"—A famous detective is almost outwitted by a notorious criminal he has started out to track by a letter that accidentally comes from his wife.

August 22nd: "THE GOOD INDIAN"—The wife of a doctor in the wild West saves an Indian's child from death, and in return the Indian saves his white friends from the hands of his frenzied fellows on the warpath.

SELIG POLYSCOPE COMPANY

S BRANCH OFFICES THROUGHOUT THE WORLD S
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

This Book FREE!!

Kleine Optical Co.
166 NORTH STATE STREET
CHICAGO, U. S. A.
Wholesalers and Retailers
Motion Picture Apparatus
& Theatre Supplies
1913

The most complete Catalogue of Motion Picture Apparatus and Supplies published anywhere.

Not a Dull, Dry Price-List but a compendium of information invaluable to the theatre owner or the man who expects to be. 166 pages, profusely illustrated and printed on handsome white enamel stock, this beautiful volume is **yours for the asking!**

If You Redecorate or Build—

You will need this handy little book every minute. It's crammed full of live suggestions for making your house more beautiful, more comfortable, more up-to-date—increasing its dividend power two-fold.

Also—the largest and most complete list of theatre equipment, with prices and descriptions. Within its covers you will find lists of every possible item from tickets to curtain.

The Kleine Optical Co. are the oldest and largest Wholesalers and Retailers of Motion Picture Apparatus and Supplies on earth. From under one roof you equip the theatre complete—deal direct—obtain prompt and courteous attention—save annoying and expensive delays—**and purchase always at Rock Bottom Prices.**

Better write for this wonderful 166 Page Catalog right away before the supply is exhausted.

KLEINE OPTICAL CO.

GEO. KLEINE, President

166 No. State Street - - - - Chicago, Ill.

CINES

The world famed abbreviation for the

Societa Italiana Cines of Rome, Italy

Creators and producers of the **supremest** masterpiece in **photo drama** to date, the marvelous

QUO VADIS,

who have now completed another huge artistic surprise of 7000 feet arranged in 7 parts divided into 3 acts.

Antony and Cleopatra

A transcendent blend of historical truth, imaginative genius, dramatic power and colorful delights. The unity of the poet's fancy and historian's data.

Controlled exclusively in United States and Canada by Mr. George Kleine.

POSITIVELY NO STATE RIGHTS WILL BE SOLD IN THE UNITED STATES

An Exceptionally Clever Kleine-Cines

(By the House that made "QUO VADIS?")

Featuring

ANTHONY NOVELLI, world-famous Cines' Star

THE HUMAN BRIDGE

(In Two Reels) For Release Tuesday, August 26, 1913

Distinctly a story of Adventure—A tale of the Rush for Gold and the Merciless Persecutions of Avaricious Settlers in their Efforts to Learn the Place of Discovery—

Into the Fabric of Adventure has been woven the skeins of a dainty love story—of a love begun lightly, almost in jest, and ending in sincere and heroic self-sacrifice!

"THE HUMAN BRIDGE" gets its name from a stirring bit of action in which, pursued by an implacable enemy, the settlers find themselves confronted by a yawning cleft in the hills—a chasm which they span with their own bodies allowing the girl to cross in safety—a daring and highly sensational feat you are certain to enjoy!

"THE HUMAN BRIDGE" was made by the house that made "Quo Vadis?" featuring ANTHONY NOVELLI, the world-famous picture star, whose interpretation of VINITIUS has been hailed as a master-work. Order "THE HUMAN BRIDGE." You will like it—and so will your audience.

1 and 3 Sheets with this Subject!

Remember, the date is Tuesday, August 26, 1913

GEORGE KLEINE

166 N. State St. Chicago, Ill.

COMING MULTIPLE REEL PATHÉPLAYS

RELEASED EVERY WEEK
WILL PROVE THEMSELVES

REAL FEATURES

LIKE THEIR PREDECESSORS,

WITH THE POPULAR PATHEPLAYERS
ABLY DIRECTED BY STAGE MASTERS,
STORIES WITH THE PUNCH, AND

DON'T FORGET!

THE LITTLE THINGS, GOOD SUB TITLES, NO
UNNECESSARY SCENES AND NO JUMPS, THE
THINGS THAT MAKE OR MAR A PICTURE
WILL BE ATTENDED TO AS PER THE

PATHÉ STANDARD

BEGINNING FRIDAY, AUGUST 22nd, THERE WILL BE A TWO-REEL EDISON FEATURE RELEASED EVERY FRIDAY

**The Mystery of West Sedgwick

From "The Gold Bag" by Carolyn Wells

Released Friday, August 22nd

Featuring Gertrude McCoy, Augustus Phillips, and a strong supporting cast.

Joseph Crawford, a noted financier, is found dead in his library. He has quarreled with his niece; his private secretary has been making love to the niece simply because of the money left to her in Crawford's will. But the will has gone and Crawford's brother, known to have been in the house at the time of the murder, is the sole heir if the will is not found. Suspicion points most strongly to the niece. Who is guilty?

COMING EDISON SINGLE REEL SUBJECTS

Tuesday, August 19th.

***Flood Tide**

A thrilling love story taken on the coast of Cornwall, England.

Wednesday, August 20th.

***Bobbie's Long Trousers**

Telling of Bobbie's harrowing experiences with his first pair of long trousers.

(On the same reel)

First Aid to the Injured

Saturday, August 23rd.

****A Proposal from the Spanish Don**

The second of the famous "Who Will Marry Mary?" series.

Monday, August 25th.

***A Mutual Understanding**

The story of an innocent man who was twice accused of theft.

Tuesday, August 26th.

***A Mistake in Judgment**

Proving that "a boy is a boy for a' that."

Wednesday, August 27th.

***Zeb's Musical Career**

Zeb's trombone solo in "Uncle Tom's Cabin" scores a big hit.

(On the same reel)

Quaint Spots in Cairo, Egypt

*One sheet posters. **One and three sheet posters by the Morgan Lithograph Co., Cleveland, O.

TRADE MARK
Thomas A. Edison

THOS. A. EDISON, Inc.
239 Lakeside Avenue, Orange, N. J.
Makers of the Edison Kinetoscope, 1913 Model

LUBIN·FILMS

REMEMBER!!

OUR REGULAR THURSDAY RELEASE IS 2000 FEET

"THE BURNING RIVET" Special Two-Reel, Thursday, Aug. 21st

A municipal scheme beautifully spoiled, ends in happiness.

"The Gangster"

Special Two-Reel

Released Thursday, August 28th

Phil Tannen, a gangster, is rescued, by pleading, from the strong arm squad by Edith Baker, Mission worker, who thinks that she can work a reformation. The yegg exercises an influence over the girl, and finally forces her to marry him, under threat of killing her real sweetheart. Later Tannen and his gang are arrested and get a term in jail. In the meantime, Edith has a child and, dying, gives the baby to Tom Neil, who was her chosen fiance. The gangsters being released seek vengeance on Tom, who they believe to be the cause of their arrest. They capture him and are about to blow him to pieces by a bomb when Phil arrives upon the scene and rescuing Neil, is himself killed. Dying, he pleads for Neil's life and begs him to care for the child of the woman who should have been his.

"THE GANGSTER."

"THE ROAD TO THE DAWN" Special Two-Reel, Thursday, Sept. 4th

An odd but beautiful episode of reformation.

FIVE RELEASES EACH WEEK

"INTO THE LIGHT" 1000 feet Tuesday, August 12th

A pretty story of a working girl's fidelity.

"GOOD FOR EVIL" 2000 feet Thursday, August 14th

A beautiful tale of Renunciation.

"OVER THE CRIB" 1000 feet Friday, August 15th

A pathetic story of a Mission and restoration of a child.

"DREGS" 400 feet Saturday, August 16th

A dramatic experience of an angel of the slums.

"SURPRISE FOR FOUR" 600 feet Saturday, August 16th

A screaming farce which ends in a double wedding.

"MARY'S TEMPTATION" 1000 feet Monday, August 18th

A powerful melodrama of a working girl's life.

LUBIN 5 Color Posters, One, Three, and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

VITAGRAPH

Father & Son
or
The Curse of The Golden Land
in two parts
RELEASED
SATURDAY AUGUST 9th

SIX A WEEK

"SLIM DRISCOLL, SAMARITAN"
Pleasant to behold. Monday, August 18th.
"THOSE TROUBLESOME TRESSES"
Bunch of fun. Tuesday, August 19th.
"BETTER DAYS"
"IN AND ABOUT CALCUTTA"
Drama and Topical. Wednesday, August 20th.
"A MAID OF MANDALAY"
Drama. Thursday, August 21st.
"PLAYING THE PIPERS"
Breezy Comedy. Friday, August 22nd.
"THE FEUDISTS"—SPECIAL FEATURE IN TWO PARTS
Saturday, August 23rd.

R
T
THE LINE-UP
IN TWO PARTS
RELEASED
SATURDAY AUGUST 16th

"When the Press Speaks" *Comedy*

Monday, August 11th

To suppress his interview, he consents to marry Lizzie (Miss Finch), the female reporter. Peter (John Bunny) changes his views about women, hence his proposal.

"Joys of a Jealous Wife" "Bingles' Nightmare" *Two Comedies*

Tuesday, August 12th

1. Markham (Maurice Costello) has a jealous wife. She becomes sensible rather than be considered insane. 2. If Bingles' dreams were realities, things would be different.

"The Flirt" *Drama*

Wednesday, August 13th

By a clever ruse, Gordon cures his wife of the flirting habit. William Humphrey, Dorothy Kelly and Earle Williams sustain each part with remarkable power.

"Keeping Husbands Home" *Comedy*

Thursday, August 14th

By establishing a cabaret show in the family, the end is accomplished. An all-star cast: Lillian Walker, Robert Gaillord, Hughie Mack, Florence Radinoff, Norma Talmadge and Harry Lambert.

"The Lady and the Glove" *Dramatic*

Friday, August 15th

It's a terrible test on the part of the lady, who loses her lover, when she forces him into the lions' den. Rose Tapley, Harry Morey, Robert Gaillord and Julia Swayne Gordon are in it.

"THE LINE-UP" *Special Feature in Two Parts*

Saturday, August 16th

Dan rushes into the football team and conquers, after winning the foot race. He is the hero of the day and proves himself worthy of Edith's love. Harry Morey, Earle Williams, Dorothy Kelly and William Humphrey are contestants.

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

THE VITAGRAPH COMPANY OF AMERICA, East Fifteenth Street and Locust Avenue, Brooklyn, N. Y.

The Blind Basket Weaver

Not until a specialist restores his sight does he realize the depth of a self-sacrificing love.

Released Monday, August 25th ***Special 1, 3 and 6-Sheet Posters***

The Invaders

A Stirring Western Feature in Two Parts

A vivid portrayal of the "Rustler War" of 1892, adapted from John Lloyd's famous novel.

Secure the Two Special One-Sheet Posters. ***Also Special 3 and 6-Sheet Posters***

Released Wednesday, August 27th

The Captivating Widow

Two star boarders, attempting to deceive their landlady, meet with dismal failure.

(*On the same reel*)

Mike, the Timid Cop

Strange to say, his cowardice proves an asset.

Released Friday, August 29th

A Railroad Conspiracy

An engineer, dismissed from service, enters a conspiracy which almost causes a wreck and he pays a severe penalty.

Special 1, 3, and 6-Sheet Posters

Released Saturday, August 30th

Coming Wednesday, September 3rd

The Sacrifice at the Spillway

A Headline Feature in Two Parts

KALEM

KALEM COMPANY

235-239 West 23rd Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.................................President
E. J. Chalmers.....................Secretary and Treasurer
John Wylie............Vice-President and General Manager

The office of the company is the address of the officers.

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(*The index for this issue will be found on page 786.*)

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Facts and Comments

ALL indications point to a remarkable season of prosperity for exhibitors, exchange men and producers. The season 1913-14 will, we firmly believe, be the biggest in the history of the American kinematograph. This will be due not alone to the fairly good times which the country seems to be enjoying, but in far greater measure to the healthy development and progress of the industry itself. It is difficult to overestimate the growth of the moving picture in the estimation of the public. With all their faults it must be said for the great reputable producers and importers that they have striven after higher ideals. The number of objectionable pictures is constantly on the decrease. THE MOVING PICTURE WORLD will surely not be accused of erring on the side of laxity, and we think that the tendency has been toward improvement all around.

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This agreeable and profitable state of affairs is in no small part caused by a wholesome self-censorship, which begins before the film is made. Compare the standards of today with the standards of five years ago and note the difference. The morale of the picture is much better today. The foreign producer who looks to the American market has learned his lesson and takes cognizance of American taste and custom. The personnel of the exhibitor has improved markedly, and the heritage of the shooting gallery, the dime museum and cheap shows generally, has been thrown overboard. More men of intelligence and education are coming into the ranks of the industry every day. These latter are in thorough sympathy with the best public taste, and they help to attract the best classes in the community. It really takes very little prophetic power to predict a "bumper crop" for the moving picture industry in 1913-14.

* * *

ONE cannot help speculating as to the cause of so many men—eminent men—in the theatrical world getting into dramatic kinematography. Of course, it is impossible to assign just one single cause for this most interesting phenomenon, but it seems to us that the neglect of even the foremost producers to pay a fair compensation to the writers of scenarios has much to do with it. The theatrical magnates and producers really bring nothing with them but a choice assortment of scenarios or plays. All these must be specially arranged and adapted for the screen. If moving picture playwrights of evident talent had received proper encouragement and financial assistance at the hands of the great producers we would have had a splendid series of plays specially designed for the screen and the expensive co-operation and alliance with the theatrical interests would perhaps not have been necessary. *Sapienti sat.*

* * *

ADAPTATIONS from popular operas are always welcome when well done, but great care ought to be taken in the handling of the chorus. In the opera the chorus serves no other purpose than singing. If there are any exceptions to this rule we do not recall them. Adapters of operas for the screen are apt to lose sight of this fact, and often we see the scene crowded with a chorus which, as far as the needs of the silent stage are concerned, might just as well have been omitted.

* * *

A REVIEW of the single and multiple reels issued within the past few weeks reveals a distressing lack of inventiveness and originality. Subjects that have been done scores of times in the past are still prominent. From the synopses of one producer it appears that he has made two reels in the same week which have a striking family likeness. One of the reasons why the multiple reel feature is so popular lies in the fact that the subjects for such multiple reels have not been exhausted or worn threadbare. The public longs for novelty, but novelty may be in the single reel as well as in the multiple.

* * *

IT seems to us that all pictures of a distinctly educational value ought to be exempt from any censorship whatever, even from the voluntary censorship of the National Board of Censorship. To run the "imprimatur" of the National Board after such pictures as "Picturesque Jura" or "Battlefields around Chattanooga" or "The Lakes of Salzburg" is simply foolish and makes the judicious grieve. It is also something of an imposition on the exhibitor, who has to pay for so many feet of film waste. Just why producers of such pictures submit them for approval to any body is more than we can grasp at one effort. The audiences in our moving pictures do not take any too friendly to an excess of censorship approvals on the screen. They want to see the pictures, and they fully understand that an approval of scenic and educational releases is "wasteful and ridiculous excess."

A Wondrous Training School

By Louis Reeves Harrison

FOR audience, actor, director and playwright of the future, motion pictures are almost insensibly operating as a training school in all matters pertaining to the stage drama save what is spoken. Public taste is advancing as never before. People must not only be pleased with a performance intended to interest through the mind, but they may enjoy more fully what is presented to them when able to grasp its whole meaning. This involves just such critical discrimination as is being cultivated by daily attendance at the little theaters, whereas, in days gone by, occasional visits to the larger houses were too far apart for deep or lasting effect.

It is on account of this growth of appreciative intelligence that the necessity of "playing down" to those in front will soon cease to be, if it ever had a valid reason for existence. It may have originated with managers who regarded the sale of seats, and consequent prosperity of a theatrical venture, as dependent upon reaching out to the dullest comprehension in the top tier, the very place to which actors oftenest looked for generous applause. It is to people who cannot afford the price of an orchestra chair that moving pictures have made their strongest appeal, and, largely on this account, the average quality of a mixed audience is far above that of former years. It has reached a point where inferior pictures or performances of any kind that are leveled at what is vulgar in the human mind suit only a small, unthinking and diminishing residium.

To achieve a masterpiece for the stage requires so many qualities, such an amount of varied knowledge on the part of an author, that few of natural creative genius seek such an outlet. The chances of failure are large because the work is complicated and the way to recognition beyond the patience of a gifted writer. It is also, incidentally, a costly matter to the producer. Moving pictures afford a less expensive method of trying out a production—one can at least glimpse on the screen what is designed to be shown within the proscenium arch. It would surprise no one if some of the best stage performances of the future grow out of feature presentations in the New Art. These will, however, be designed by dramatists who have mastered the difficult medium of language.

When an interesting story is to be told, the teller very naturally attempts to write a novel, and thus enters the hardest kind of a training school, a form of presentation that is strictly individual, and it is none the less attractive that it cannot be mangled or corrupted by managerial or other desecrating hand. Directly opposed to the view entertained by many theatrical people is the fact that nearly every great playwright was first a poet, novelist, essayist or critic. Some familiarity with the varied uses of human speech once gained, a creative writer may well turn to the drama as a fascinating medium of thought transference, but he must acquire skill in constructing a composition in which the action is swiftly unfolded and the characterization intense, a different art, though closely related to that with which the novelist is conversant.

Several producers, notably the Vitagraph and Edison Companies, have brought forth photodramas by professional writers. The trend is towards original and efficient composers and away from incompetent copyists. Better times are coming for long-suffering audiences of the little theaters, and those capable story-tellers who have become addicted to solitary self-expression in printed form may now attain knowledge of how to visualize their ideas.

Ideas visualized on the screen reach the mind entirely through the eye, and all that pertains to picture sense plays a part, but so much depends upon the performers that their histrionic ability closely corresponds to the author's ability to frame his thought in appropriate words. He must therefore consider them and the fact that he is dealing with a very uncertain quantity. To extract the utmost out of the personality of an actor without surrendering to him means giving him abundant opportunity, for wherever opportunity means intense characterization it is apt, liable and likely to be blue-pencilled by the director.

The director is an important personage. On him rests naturally the guidance and superintendence of production, but the fact that he is very often a combination of bad actor and worse playwright has led him to go beyond general management of what is formulated in the studio for screen presentation into creative realms, with results all-too-painfully obvious in what we are compelled to gaze upon when we go to the picture show. He is slowly but surely settling back upon his main responsibility, very much to the annoyance of those who picked up some easy money in scenario writing.

The director will grow in importance when he confines himself to directing—the biggest men in the business seldom write photodramas and more rarely appear in them. The man who can select types and appropriate backgrounds, who can grasp the full purpose of a talented author and enforce it, is not only headed for leadership in the production of great plays for the screen but for those of the stage—he is surer to attain proficiency in the exercise of what has specially equipped him for his part of the work than by drifting into other fields of effort. It is really up to him to paint the ideal picture with materials others provide.

When author, actor and director come into a harmonious working arrangement we shall have some great modern photodramas; that is, provided suitable inducements are made to enlist the services of the talented writer. The latter will, however, be up against much the same difficulties as those encountered in stage production unless he adapts his work to the requirements of visual presentation. He must consider himself merely an essential part of a composite structure. The real author is a creator of ideas, the director an accomplished illustrator, and his living instruments are human types of intense personality. The director should guide them to the inspiring revelation of what creative genius has to reveal.

The production of motion pictures may easily provide a splendid training for all three, with an ultimate result on the audience of many millions that cannot be other than beneficial. There is stimulus enough in each department to make each of the three sufficient unto itself, but motion pictures cannot, because of their limitations, be the supreme development of dramatic presentation. There is lacking that marvelous instrument for quickening emotion, the human voice. They lack also the full variety and charm of a gifted actor's personality. Those who succeed in them are bound, in the natural course of events, to find their way further along and greatly strengthen that older art in which all arts are intimately associated. What the ultimate achievement will be, no one can tell. That it will be composite, uniting high ability in all departments, no one can doubt. But we are only on our way.

Directing the Educational Moving Picture

By W. Stephen Bush

A FEW days ago, while in conversation with a prominent and successful exchange manager, I remarked that if the schools of the country wanted to introduce a kinematographic course of instruction in any branch whatever they would have to make their own pictures. My friend took emphatic exception to this statement, saying that he had enough educational releases on his shelves to supply the schools of more than one city.

This impression that we are ready to supply just what the schools need in the way of educational pictures, either supplying or supplementing the textbook, is quite general and absolutely erroneous. It is true that we have an array of educational releases which, when properly marshalled in a catalogue, appear quite imposing, but it is also true that not one of these pictures represents a systematic effort to supply a definite series of pictures for a definite purpose.

Take, for instance, geography. We have a very large number of pictures for this branch of instruction, but the proportion and system which are indispensable in all education are missing. Some countries loom up large on the screen, having been visited by the operators of many producers, while other countries are more or less neglected. Something, of course, can be done by trying to classify the materials on hand, but even then the disproportion, which would be fatal to any textbook, becomes apparent and makes the teacher hesitate about using the pictures in connection with a complete course of instruction.

In other words, all educational pictures heretofore made or used have been made or used without definite direction. They resemble the broken volumes of a complete set of books. The broken volumes, to be sure, are interesting enough, but for the purposes of teacher and pupil nothing will do but the complete set. I have encountered this objection whenever I talked of the educative value of the picture with men who are today practically and prominently identified with educational institutions.

"Yes," they would say to me, "we do indeed recognize the tremendous educative value of the film, and to a slight extent we have tested it practically. We agree with you that the film will in the future play as important a part in the educational world as it does now in the field of amusements, but what have you to offer in the way of a definite course in any of the ordinary branches of a grammar school? In which one of the exact sciences have you a set of pictures that will give the pupil a complete course?"

Unless we are prepared to answer these questions satisfactorily we cannot expect to get the motion picture into the schools of the country. The matter of machines and fire regulations is of minor importance. Let us get together and properly prepare and finish just one complete kinematographic course of instruction and the rest will follow. The assistance of a trained and experienced teacher is, of course, indispensable. It is entirely feasible to use a good many of the pictures we have now.

The main thing to bear in mind is this: Before a single inch of film is put into the camera there must be a definite plan, arranged by competent and experienced men. The sole and single purpose of this plan must be to get out a substitute of the textbook. I should not say "a substitute," because the word has come to mean (in the popular mind at least) something inferior, whereas the screen textbook would naturally be superior in every respect to the printed textbook. Now, the plan having been rightly conceived and laid out, must next be carried into execution. An educational picture needs its scenario and its director and its competent camera man quite as much as the most pretentious dramatic release.

As far as I know, no attempt to turn out such kinematographic courses of instruction for the special use of the schools has ever been made, but it must be made before the school and the picture find their true relation to one another. The preparation of the educational scenario, if I may be permitted to carry the analogy with the drama a little further, will be a matter of great importance and difficulty, and will require the services of an experienced and highly trained teacher, while the execution will need the best efforts of a very capable camera man. The better these two men will understand each other the more perfect will be their co-operation and the more satisfactory will be the results of their labor. If a man can be found who unites in himself the qualities of a first-class camera man and a born pedagogue, great things may be expected immediately. It may well be doubted whether such a man exists among us today, but it is a safe prediction to say that he will come in the not too distant future. We surely do not have to wait for him, however; the time to begin is long past due.

I earnestly hope that our producers will take the lead in giving the world the educational picture properly prepared and properly directed. Kinematography all over the world looks to the American producers for examples and "leads." At the present time the American producer contributes comparatively little to the supply of educational releases, as I have endeavored to point out in another article. Here, then, is a magnificent opportunity to regain a lost advantage and to set a great example to producers all over the world. In the introduction of such pictures into the schools the American producer has an inestimable advantage over his European fellow-worker. He will encounter far less prejudice and far less red tape. Before any part of any European government can be got into motion a fearful amount of inertia and stupidity must be overcome. Despite all claims to the contrary, and despite the idea that in Europe educational methods are more scientific than here, the fact remains that the European educators are still largely under the influence of the Chinese idea. Innovation terrifies them; they cannot give to the new idea that unbiased and favorable hearing of which the humblest individual is always sure on this side of the water.

From all of which it appears plainly enough that the opportune moment for this highly important work has arrived and Invitation Knocking at the Door should no longer be kept waiting.

Every detail must be watched by expert eyes. A great lot of editing is necessary. A film which is to be used for the instruction of advanced pupils is one thing and a film to be used in elementary schools is quite another thing. Just as there are different textbooks for various grades from the A-B-C class to the university, so there must be different film editions of the same subject. This is not the place to go into the advantages of kinematographic instruction generally, but it must be apparent at once that such kinematographic courses of instruction do not alone teach more easily and thoroughly; they save a vast amount of valuable time—a very important factor to the pupils as well as to the teachers.

Two Interesting Vitagraphs

Reviewed by Louis Reeves Harrison.

JAMES YOUNG, who has produced bright stories for both stage and screen, whose appearance with Clara Kimball Young in any sort of play is a signal for the audience to sit up and take notice, is responsible for two reels of amusement dealing with the question of woman's suffrage in which the ladies utilize an ingenious device to carry an important election. Without resorting to bribery, ballot-box stuffing or intimidation, prerogatives of manhood, they carry their point and win the election by an overwhelming majority.

It all comes about through the joyous personality of Sidney Drew as Grand Marshall of the woman's parade. He goes in swimming, and some small boys hide his clothes. His antics with the only tangible cover for his nudity suggests an idea to Jimmy Young, who is under pledge to carry the town for the ladies in opposition to the married men and the leading paper edited by his own father. At a mass meeting of the married women he suggests to the wives that they make it impossible for their husbands to visit the polls by depriving them of their trousers. We see this done in the still hours of the night and the clothing shops are raided by other gentle ones to buy up every pair of pants in the place. The few men who do appear in abbreviated garments and make-shifts are run in as disorderly persons.

All comedy of character that is brought out is good, and many of the incidents will win a laugh, but there are a few little features, such as tumbling down, which belong to a past decade. It is just as well to avoid the extravagant—it may have the appearance of being forced—and tell the story in action with the appearance of versimilitude, create humorous characters rather than exaggerated caricatures. It is betrayal of purely human weakness of character that brings the spontaneous laugh and remains in memory after the play has been seen.

Scene from "When Women Go On the War Path" (Vitagraph).

"The Lost Millionaire," Two-Reel Drama.

"The Lost Millionaire" is a fascinating story. To watch it is like reading a good novel. It completely absorbs attention from beginning to end and fully justifies the use of an expedient which the dramatist is compelled to employ for swift presentation of the phase of human nature which might be defined as "reversion to a former state of mind." I refer to mental lapse from shock and subsequent recovery by means of suggestion, the essential feature of "Mother Love" and other successful photodramas otherwise wholly different from one another in plot and action.

There is not room enough ordinarily in a drama to otherwise account for this returning to a previous condition, and as it permits the exhibition of original or more natural characteristics after these have been artificially modified or lost—it permits the playwright to set up some powerful situations. A thousand interesting plays could be written with this feature embodied and each present some delightful variations. In this particular case a really fine story would drag without the incident that converts the millionaire a plain ordinary man until he finds a woman well worth while, one of pure character and high motive. There is fine motive and sympathetic sweetness throughout the story and some exceptionally good characterization.

Lincoln's acting as the young millionaire is without flaw. More intense is that of Anita Stewart. Her work is replete with tiny expressions and movements that show intelligent comprehension of what is to be done and ability to do it. One great fault in her impersonation deserves remark because it can be avoided in the future. Her makeup is not altogether artistic. She plays the part of a mountain girl long exposed to the elements by life in the open, and she constantly appears in exteriors with a snow-white skin, very lovely in a drawing room, but wholly out of place in the life she is supposed to lead. Charles Kent is superb in his role of the mountaineer, her father. These two are so convincing in all that they do that I may safely say it has never been done better on the screen, but he also, falls for too much paint. The studio habit of blacking the eye-hollows makes characters ghastly in the open. Faint shadows only are permissable.

Scene from "The Lost Millionaire" (Vitagraph).

The whole play is not, however, marred by these details. It is a fine production and will win its way to all hearts.

FROM THE VITAGRAPH WESTERN STUDIO.

A new play by Miss G. A. Pierce has just been sent east for release from the Vitagraph western studio. It is a psychological drama having as its motif the regeneration of a fallen woman. There is an open-air revival meeting in which the heroine, much in need of grace, gets religion. Anne Schaeffer, for whom the part was written, portrayed it skillfully under the directorship of Manager R. S. Sturgeon.

* * *

George C. Standley, one of the original Vitagraph Westerners, is righty proud of his interpretation of the dual roles in "The Two Brothers." He did energetic work, no doubt, during the play's production, but not quite so lively as a lady in the audience where the picture was lately shown apparently thinks. "Huh!" she cried, "They can't make me believe one man acts both those parts, he just couldn't change his clothes that fast."

* * *

There's a new leading lady at the Vitagraph Western, who made her debut upon the stage of life at Manager Sturgeon's home on July 23rd. The baby is beautiful, the father improving and everybody happy.

* * *

The studio at Santa Monica is now complete. It looks like business when upon the big out-door stage three directors —R. S. Sturgeon, Robert Thornby, and W. J. Bauman are producing, three cameras grinding, and three companies doing their durndest for art's sake. It keeps the scenario department, with W. H. Durham, Mary H. O'Connor, and Daisy E. Smith before the machines, humming.

HENNICK ON BUTTERFIELD CIRCUIT.

Lee R. Hennick who for the past year has been resident manager of the Bijou Theater, Saginaw, Mich., has been appointed to Assistant General Manager of the Butterfield & Rusco circuit of theaters. Controlling theaters in the following cities. Saginaw, Mich., Bay City, Port Huron, Flint and Pontiac. Mr. Hennick will have headquarters in Saginaw.

"For the Flag" (American)

Reviewed by James S. McQuade.

THERE has been a surfeit of Civil War dramas in the market for some time past—some of them good, some bad and others indifferent. Playing with tin soldiers is not often a pleasant occupation, especially from the viewpoint of the looker-on. When I first heard the title "For the Flag," as applied to the American's two-reel feature that will be released August 25, I murmured to myself, "Still another of them," and bowed resignedly to fate. Lorimer Johnson, however, had a surprise in store for me. He had jumped the well beaten track in Dixie land and brought me in close contact with fighting as it is done by Uncle Sam's regulars and bolo men in the Philippines. He also gives one a peep behind the scenes at life as it may be in the officers' quarters in these modern days.

Scene from "For the Flag" (American).

The production of these films required much careful rehearsal, and to the credit of Mr. Johnson it must be said that little fault can be found because of a lack of soldierly deportment. Great care is evident all through in the selection of uniforms, etc., and the scenic exteriors have been very happily chosen. The scenes showing the reception at the Governor's residence and the attack on the home of Juanita by the insurrectos reveal picturesqueness and fine acting. The hand-to-hand conflict with the bolo men is savage in its ferocity, and the melee must have resulted in some bad bruises and cuts on the bodies of the pantomimic fighters. An interior that calls for special mention is that showing the courtmartial of Lieut. Bronson. The atmosphere of stern and dignified bearing on the part of the officers engaged is impressive.

Scene from "For the Flag" (American).

Under the supervision of Director Johnson, the members of the cast do excellent work. I can't remember having seen J. Warren Kerrigan in any part in which he has appeared to such fine advantage as in the role of Lieut. Jack Bronson. He is the typical well bred West Pointer, zealous of his honor and of the good name of women, and a perfect fire-eater when it comes to fighting. It may not be conducive to "the good of the service" that a junior officer should be seen trouncing his superior on two different occasions, but the spectator loses sight of army discipline under the circumstances, and feels inclined to yell, "Give him another." Jack Richardson appears in one of his strongest characterizations as Captain Williams, and George Periolat gives another strong character sketch in the part of Colonel Graham. Miss Vivian Rich is a captivating Juanita, and Miss Louise Lester, as is her wont, furnishes fine character work as Juanita's lady companion.

Lieut. Jack Bronson, having received his commission, gives a farewell dinner to his friends before leaving for the West to join his troop. Soon after his arrival at the western station, he is placed under arrest and held for courtmartial on the charge of striking Captain Williams, of his troop. The Colonel's wife has been the cause of it. Jack loses his commission and is discharged from the army.

He buys a ticket for the Philippines, and arriving there enlists as a private under another name. Soon afterwards his old troop arrives from the States, and Captain Williams, on seeing Jack at drill, calls him up and charges him with being Jack Bronson. Jack simply replies, "I am not the man."

Soon afterwards Jack renders a service to Juanita, a Spanish heiress, when she sprains her ankle on the beach and wins her gratitude. Captain Williams has selected her for his own. One evening, at the Governor's reception, Jack is on duty at the mansion. Juanita speaks to him as an equal and is detected by Captain Williams. The Captain attempts to use violence on the girl, when private Jack Bronson rushes to her aid and fells his superior officer. Then he flies for his life and is sought for as a deserter, who will be shot on his arrest.

After much tribulation Jack succeeds in arriving at Juanita's home one night, when the insurrectos are about to make an attack. The Governor and the people in his residence flee to Juanita's home as better fitted to sustain the attack. Jack makes himself known to the Governor and voices the request, "Let me fight for the flag now, then do with me what you may." He fights so valorously and so scathlessly, that the Governor, when the fight has been won, says, as he grasps his hand. "I promise you will be pardoned and restored to rank." The final scene shows the duenna placing Juanita's hand in that of Jack.

EDISON TO HANDLE TALKING PICTURES.

The Thomas A. Edison Company has cancelled its contract with the American Talking Picture Company which was exploiting the Edison Kinetophone or talking motion pictures. It is claimed that the agreement to cancel the contract was satisfactory to both parties. The American Talking Picture Company called in the several road companies on August 2d. The Edison Company will handle the talking pictures hereafter.

WILLIS JOINS MUTUAL.

J. E. Willis, until recently manager of the Cleveland branch of the General Film Company, has resigned to accept the position of district manager of the Mutual Film Corporation with headquarters at Chicago. Mr. Willis has been with the General Film Company since it was organized and formerly represented the Kleine Optical Company in New York.

GEORGE TERWILLIGER CAN SWIM?

George Terwilliger of the Lubin scenario department is receiving a free course of stenography and a new typewriter as the result of a wager with Emmett Campbell Hall, another Lubin dopester, to swim across the Schuylkill River at the point where it runs through the Lubin Farm at Betzwood.

On he strength of his victory the scenario doctor is scheduled to race Howard M. Mitchell for championship honors of Lubinville.

Terwilliger, who is termed "The Shakespeare of the Silent Drama," had been under the Lubin banner only a comparatively short time and already has several winners to his credit. Some of them are: "The District Attorney's Conscience," "Dregs," "The Burning Rivet," "The Benefactor," "The Angel of the Slums," "Love of Beauty," "When the Heart Changes," and "The Man in Him."

The Fight for Right

A Reliance Two-Part Subject Written by James Oppenheim Dealing With the Problem of Prison Labor.

STUDENTS of penology will find some assistance in their fight for better conditions in state prisons in the dissemination of the Reliance two-part dramatic subject entitled "The Fight for Right," a picture dealing with the prison labor question, the story of which was written by James Oppenheim, who is said to have made a study of the subject. So satisfactory does this picture depict the conditions complained of that the National Committee of Prison Labor has given it an unqualified endorsement. The picture was directed by Oscar Apfel and, for the most part, has been effectively portrayed. A notable cast assisted Mr. Apfel in his task. Rosemary Theby takes the part of Mary Durland, daughter of a politician who enters into a contract to employ prison labor in the manufacture of knit goods, and Irving Cummings appears as John the young mechanic who is in love with Mary, but who is seriously affected by the action of Mary's father in employing prison labor. Ralph Lewis portrays Durland, the politician and employer of prison labor.

Scene from "The Fight for Right" (Reliance).

The scene of the story is a southern mill town, of which a knitting company is the principal industry. This company is suddenly compelled to close its works because Durland has made a contract with the prison authorities to put in a knitting plant and the company which employs free labor cannot compete with the prison product. John and his brother Joe are thrown out of work and hard pressed for money to procure medicine for their mother who is taken ill. In this extremity Joe attempts to rob the safe of Durland, the cause of his trouble, but is caught in the act and sent to prison where he is put to work on Durland's knitting machines.

Mary has gone to boarding school where she learns something of sociology. When she returns home she decides to take up the study of prison reform and in her first attempts at investigation discovers the troubles of her lover, John, and the plight of his brother who is in the prison hospital as a result of the brutal treatment received at the hands of the slave-driving prison guards. John has already taken up the fight of the labor unions against prison contract labor and he finds an enthusiastic supporter in Mary.

Mary makes a trip North to study prison conditions where the convicts are employed in work that does not bring them into competition with free labor and where stripes are not worn by the unfortunate prisoners, and returns home determined to accomplish something. She invites John to her home to discuss plans for the work to be done, but the young folks are soon discussing their own future. Mary's father arrives just in time to find her in John's embrace and when he discovers the identity of John there is a scene in which Mary learns that it is her father who is to blame for her lover's troubles and that it is his interests she is fighting. But Mary defies the stern parent and sticks to John and her chosen mission.

Together the young people secure the introduction and passage of a legislative enactment to put a stop to prison contract labor and the father, beaten at his own game of politics, surrenders unconditionally, tearing up his prison contract and accepting John as his son-in-law.

Astute politicians will criticise the methods adopted by John and Mary to introduce and secure the passage of their bill. The sight of Durland openly producing his check book in the corridor of the state capitol to buy the defeat of the bill is crude and the production of John's brother Joe, a physical wreck as the result of his prison experience, to turn the tide of defeat to victory is somewhat spectacular and rather unusual; these things are not done that way. But the work of the principals is good throughout the picture and it is one that will command attention even though the love affair of John and Mary does overshadow the sought for lesson.

Dr. Nicholson and the Blue Diamond

"Film Releases of America" Sends Out Its First Picture, a Four Reel, Sensational Story of the "Zigomar" Kind.

By H. C. Judson.

THE first of the Dansk Kinograph films, which are to be marketed in America by The Film Releases of America Company, under the wing of the Exclusive Supply Corporation, has been shown to a number of newspaper men and will be released on August Twenty-first. It is a four reel offering with a detective story not unlike "Zigomar." It is smaller in pattern and not so lavishly put on, nor can the two be compared in acting or in construction. Yet in this picture there is a good measure of suspense; it also has its fine scenes; its thrilling adventures in which the actors didn't spare themselves, and, not the least of its assets, a pleasing love story. Clear photography is also one of its strong points. It is just the picture to satisfy spectators that they have been well entertained for their money and chiefly because of the love story which is of the enjoyable "pipe dream" kind, a kind that is especially effective in pictures.

Scene from "Dr. Nicholson and the Blue Diamond."

The scenes were very plainly made in Denmark and the sub-titles keep saying that the backgrounds are New York; but this little naivete one soon gets used to. In these sub-titles, as they were shown, there are peculiar uses of English which are more hampering to our impression of the action; but these, we understand, are to be changed and corrected. The action has its reason of being in two facts: (a) An American girl is left a big fortune, including a monster blue diamond, to be hers on her wedding day. She has her agent advertise for a man who will go through a legal marriage, the present sub-title calls it a "mock marriage," in order that she may get her money, and with the stipulation that, at the end of a month, in which the two will appear to the world to be living together, she shall get a divorce and be free. The second fact is: (b) Dr. Nicholson, a Zigomar-like robber, wants to get the diamond and tries to make a cat's-paw of a young nobleman who is in New York without money and unable to get work, by setting him up as a candidate for the legal, dummy marriage.

This evil character is the picture's titular role and in him, though not so strong a character as Zigomar, it has a good figure. Dr. Nicholson's powers for evil are not shown by what he does in the action, but by what he has done in the past, before the story opens. They are made plain through the suggestions given by the mechanical protection he has constructed and invented to make it impossible for the police to surprise him at his home. The fact is that, while he is a clever burglar, in nothing else does he show mental vigor above the ordinary. With the help of his mechanisms he does create a feeling of mystery and of unearthly powers which is all that is ever required of such a character.

The girl is attractive in her self and we have no fault to find with her playing. The sets that show her home and the backgrounds that give us glimpses of its piazzas and drives are very good indeed; they suggest that gracious refinement and comfort that make the life she lives desirable. They give her the proper setting for a "pipe dream" romance. The young nobleman is found by one of the doctor's factotums and, before he has met the girl or knows anything about her, he is persuaded to marry her and get the blue diamond for the doctor. The wedding has been performed and the nobleman has a room in the girl's mansion. She is very pleasant to him and they are friends. She has shown him where the gems are kept. When the doctor's first note comes demanding the diamond, the nobleman tears it up and, later, defies the redoubtable man to his face when he calls.

There is now open war between the doctor and the young man who has employed a detective to help him. The doctor tries to rob the house while the man and his legal wife are out together and fails. He then sends word that, unless the diamond is delivered, the house will be blown up. The detective and the man are searching through the mansion for the bomb while we watch the hands of the clock creep toward the time decreed. There are only two minutes left when a ticking is heard and this leads to the discovery of an infernal machine. The explosion takes place before the bomb can be thrown into the lake near the house and, the detective being shocked by it, the nobleman is captured and taken to the home of the criminals where he is secured in an underground dungeon. Yet he manages to work his way almost to freedom. By this time, the doctor, who had given himself an injection of chloral, has found that he is able to get the gem without the help of others. When the hero works his way out to the inner office the diamond is there and is flaunted in his sight. After teasing him a bit, the doctor calls his servants and has the prisoner taken to a bridge and thrown, foot-bound, into the sea. From this he is rescued by two fishermen and comes back to the heroine.

The villain thinks himself secure and permits a dancing woman to wear the diamond for her performance, the season's opening. The hero and the heroine are in a box and, during the graceful dance, notice the diamond and also get a glimpse of the doctor in a box opposite. This he also sees and has a moment in which to escape; but the detective, passing on the street, recognizes him. The detective has an adventure with him on board a fast train, but secures the diamond though he has to let the criminal escape. Then there are, as a close, a few pretty love scenes that are very acceptable. It is naturally and skillfully acted and there is much beauty of scenery in it.

DRAMAS FROM THE WORLD OF SPORTS.

The True Feature Company, of 110-112 West 40th St., announce that in addition to their regular releases they will, within the next two weeks, put out some very interesting and thrilling dramas from the world of sports. These will be plays dealing with events in the auto field, motorcycles and wrestling. All of these extra releases will be three reels in length. The stories are absolutely clean and above reproach, while the sporting technique of every one of these dramas is correct in even the slightest detail.

FOR THE FLAG.

A two-part military drama production will be released by American Film Mfg Co., Monday, August 25th. This is a vivid, impressive and powerful dramatization of love and intrigue in which J. Warren Kerrigan gives a splendid interpretation of that type of American soldier imbued with the spirit of loyalty to his country and willing to serve his country at all hazards. Full of action and of exquisite photographic quality.

Edward Warren Leaves Solax

One of the best known directors in the business is Edward Warren, for the past two years general director of the Solax Company at Fort Lee, N. J. A month ago Mr. Warren tendered his resignation to the Solax in order to accept a contract from the directors of the National Boy Scouts of America to produce a picture showing the general activities of the Boy Scouts. Mr. Warren's work for the Boy Scouts was completed in two weeks, and in that time he turned out the first seven reel picture that has ever been made in America. For this work he received a large sum of money and retained a fourth interest in the exhibition profits. There is a well defined story running through the picture which was written by the producer.

Edward Warren.

During his two years with the Solax Mr. Warren produced more than 150 single reel pictures, and many of the features, prominent among which are; "The Sewer," "The Equine Spy," and "Brennan of the Moor," "Kelly from the Emerald Isle" and "Beasts of the Jungle." Lest there be any misunderstanding, Mr. Warren desires us to state that he left the Solax on the best of terms with the management. He entertains the same high regard for Mr. and Mrs. Blache that he has always had for them and as an evidence of that fact he states that Solax is now doing the laboratory work on the Boy Scout picture.

Prior to joining Solax, Mr. Warren had been an actor and producer in theatrical work for upwards of 20 years. He has been associated with such well known people as Daniel Frohman, Annie Russell, Lillian Russell, Viola Allen, Robert Mantell, Fanny Davenport, Mme. Rhea, Arthur Rehan, and others. Mr. Warren is now open for offers and may be addressed at 100 Morningside Drive, New York City.

JACK LONDON CLOSES BALBOA COMPANY.

Sydney Ayers, who is associated with Jack London in the production of pictures from London's stories, writes that the contract previously made with the Balboa Amusement Producing Company and H. H. Hockheimer, its president, has been terminated and that the pictures proposed will be made and released by some other concern.

The Diamond Makers

A Rex Two-Reel Detective. Story.

Reviewed by Hugh Hoffman.

IF the chemical manufacture of diamonds is an unlawful procedure, this picture may be consistent. The spectator is called upon at the beginning to decide this question for himself. We have in it the proposition of an old Hindoo alchemist who has devoted a lifetime to the production of artificial diamonds, and who at a very advanced age succeeds in producing something that closely resembles a diamond. Whether or not it is a real diamond is not explained, but inasmuch as the agents who attempt to market the old man's product are hounded by detectives, it is reasonable to suppose that the stones are spurious and that they are obtaining money under false pretenses.

Scene from "The Diamond Makers" (Rex).

The story begins as the old Hindoo discovers the trick of turning out a perfect stone. He is a fanatic on Buddhism and beseeches the high priest of the faith to send agents to America to sell the diamonds and devote the proceeds to the rehabilitation of the Buddhist religion throughout the world. The high priest sends the high priestess (Margarita Fischer), with two native attendants to America. We are to assume also that the high priestess understands the English language and American ways perfectly, because immediately after discarding her Oriental garb for Occidental raiment, she becomes a typical self-reliant American girl in appearance and manner. She is not embarrassed in the least and proceeds to sell her wares with the assurance of a book agent.

KIMBERLY
ASSOCIATE
INTERES

Scene from "The Diamond Makers" (Rex).

It is probable that the stones are not genuine because the "Kimberly" diamond concern sets the great detective, Felix Westerly (Robert Leonard), on the track of the diamond sellers.

From this point the picture takes on a decidedly melodramatic form. It is an exciting game of wits between the high priestess and the sleuth, with alternating success, and sprinkled profusely with gasps. The excitement of the hunt is sufficient to make one forget the shortcomings of the picture, but there are a few shortcomings, which fortunately can be overcome by the insertion of an extra sub-title now and then, to allow the spectator to get his bearings. The Universal is usually pretty good at accepting hints of this kind, and no doubt something will be done to relieve the geographical and personal indefiniteness of this offering.

As an instance; while the Hindoo diamond sellers are operating in America, the scene suddenly shifts to a distinctly Oriental interior, with all the characters attired in Hindo garb. It appears later that they are still in America and that this is their rendezvous, but the poor spectator finds himself wondering whether or not the whole crew have taken a sudden trip back to the Orient. This can easily be remedied by a sub-title. Then again; at the beginning of the picture we have reason to suppose we are in India. There is correspondence enough to show that America is somewhere else. We see the old alchemist at his furnace, and naturally suppose that it is located in India, perhaps quite near the palace of the high priest. Later, when the detectives raid the diamond plant we find the very same furnace and laboratory in America. It may be that the furnace is supposed to be in America all the time, but this point is not clear, and a simple sub-title would readily settle the doubt. Perhaps the high priest is supposed to reside in America. Who knows?

The picture is full of quick detective stuff and clever getaways. It is highly exciting. One poor fellow gets burned to death on a live wire. The old alchemist blows up his furnace and takes his life rather than reveal his secret. Escapes are made by means of roofs, panel doors, automobiles, yachts, and other things. Margarita Fischer as an Oriental woman is superb. Bob Leonard makes a very convincing detective and is highly acceptable in the part. He bagged the whole gang and then fell in love with the priestess, but, as Joe Brandt or Rudyard Kipling might say, "that's another scenario."

The photography is clear but somewhat harsh. The close-to-the-camera work is considerably overdone. About half the picture is done this way, for no very good reason. Outside of these few faults the picture is all right and will probably get by very nicely by virtue of its thrilling episodes.

EDISON STUDIO NOTES.

Charles Sutton, who has played important parts in Edison films for several years, does a powerful piece of character work as the hunchback in "The Rightful Heir."

* * *

Frank McGlynn, late of the Chicago production of "Officer 666," by the power of his acting, made his return to Edison films felt at once.

* * *

Ben Wilson has been doing capital work opposite Mary Fuller in several recent Edison releases, notably "The Robbers" and "The Romance of Rowena." We also find this talented actor playing the hero in the first of the new "Mary" stories.

* * *

Dan Mason, the well-known character comedian who will be remembered in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," "It Happened in Nordland" and numerous other big successes, is enthusiastic over his affiliation with the Edison Company. He created some amusement in his first picture by retiring to one corner of the studio when the director had outlined the first scene. He seemed wrapped in a brown study for several moments and when asked the meaning of his retirement, explained that he was thinking out his character. The result was his clever portrayal of "Professor William Nutt," which amply justified his "brown study" methods.

* * *

Miss Bessie Bannon, Horace G. Plimpton's business-like private secretary, has sailed for a six weeks' trip to Europe.

* * *

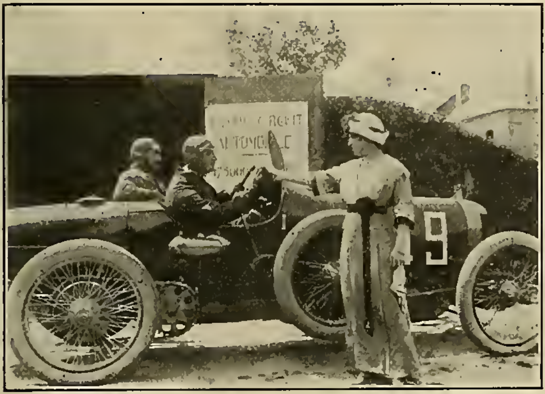
Laura Sawyer's clever dramatic work has again been brought out in the detective stories in which she is playing the leading part. Her performances are invariably forceful and she shows remarkable powers of repression in scenes which less capable players would spoil by over acting.

The Wheel of Destruction.

A Thrilling Two-Part Eclectic Feature.

Reviewed by Hugh Hoffman.

IT only happens about once in a blue moon that a cameraman is on the spot with his instrument to record a genuine accident that is dramatic enough to be the basis of a thrilling picture. Most accidents are photographed only in part or after the fact, leaving something to be desired, or faked, or both, as the case may be. In this instance the Eclectic cameraman was on the spot and turning the crank with no idea that he was soon to get one of the most complete pictures of a motor car accident that has ever been recorded. It shows the occurrence from the first appearance of the car until it turns turtle and the occupants are carried away from the scene; including the agitation of the large number of spectators.



Scene from "The Wheel of Destruction" (Eclectic).

This accident happened at the course through Rouen, France, and environs, during the recent international motor contest. There were cameramen stationed along the course grinding in a perfunctory way, taking views of an ordinary auto race. One of them got this excellent record of the wreck, and around that scene was written "The Wheel of Destiny." Therefore, it will be readily seen that this picture has a punch in it that is far above the average, and one that is as thrilling as it is genuine. The car comes around a curve at breakneck speed, trembles and staggers for a moment, like a wounded deer, and then turns completely over. The two occupants are thrown upon the road and lie prostrate until carried away. Meanwhile the crowd is in a frenzy of excitement that no director in the world could simulate by counterfeited action. It is one of the most remarkable scenes ever shown upon a screen.

The story that has been written around this scene is logical and capably acted. There is a young lady, Helen by name, who is bethrothed to a wealthy young man. She is expecting her lover to place the engagement ring on her finger at evening. In the afternoon she goes for a drive and her horse runs away. The runaway is stopped by Lewis, a noted racing motorist, who is injured by saving Helen. The girl takes him home and has his wounds attended. At night her fiancee comes with the ring, but she is so impressed with the bravery of Lewis that she accepts the ring with indifference. The lover on hearing the tale realizes that he has a rival in Helen's affections and he at once contrives to get Lewis out of the way.

On the night before the great race he gets into Lewis' garage and, although the action is not shown, we know from later developments that he saws the steering rod nearly in two. Helen is on hand to wish Lewis luck and the race begins. Numerous exciting glimpses of the race are shown before the accident occurs. Lewis is carried to a field hospital. Helen and her fiance are beside the cot when the sawed steering rod is brought in and handed to the man who sawed it. His emotions betray him and he confesses his deed. Lewis loses the auto race but wins in the race for happiness.

As a feature this should prove to be a corker. Anyone who sees it will get his money's worth, even if it costs him a dollar, and may then come back and see it again. This is putting it pretty strong, but the picture speaks for itself.

Kinemacolor Licensed.

Motion Picture Patents Company Lets Down the Bars—Contracts Signed and All Licensed Houses May Use Service.

IT has been a long hard fight for recognition that has been waged by the promoters of Kinemacolor motion pictures in America and there is corresponding joy at the company's offices in the Mecca Building over the happy culmination of that fight—an unconditional license from the Motion Picture Patents Company permitting Kinemacolor to install its service in any licensed picture theater which desires to strengthen its program by the addition.

The contracts which officially and legally included Kinemacolor in the list of licensed manufacturers was signed by the proper officers of both companies last Wednesday and announcements will be issued by the Patents Company in due form. The Kinemacolor people are enthusiastic over the outlook for business now that the most serious obstacle to the company's progress has been removed.

Extensive preparations are being made to take care of the new business. A school of instruction for operators has been opened and the proper method of handling Kinemacolor film is being carefully taught. A large number of contracts for service have already been consumated and it is more than likely that Kinemacolor will be shown in every city in the country before the end of the year.

NEW FAMOUS PLAYERS POLICY APPROVED.

The Famous Players Film Company's announcement last week to the effect that beginning September 1st, it would release three feature productions a month of the same standard maintained in the past, is being generally and favorably commented upon. Interpreting the majority of opinions, this extension of Famous Players activities was anticipated. The necessity for expansion was forcibly suggested to the exhibitors and state-right buyers throughout the country by the growing and persistent demand for Famous Players' productions, and the inauguration of a plan of regular releases is certain of popular endorsement.

BROENING WITH FAMOUS PLAYERS.

H. Lyman Broening, responsible for the very unusual and conspicuous camera work of the Monopol Film Company in the past, has severed his connections with that concern and has been engaged by the Famous Players Film Company as cameraman for the productions directed by J. Searle Dawley. Mr. Dawley as director and Mr. Broening as cameraman should be able to duet well.

ENGAGEMENT NOTE A JOKE.

Sometimes a studio joke gets into circulation as the real thing. An instance of this kind happened recently when the World announced the engagement of Joseph E. Singleton and Miss Iva Shepard, the item being contributed by the joyous dopester who writes bunk for the Universal at the Los Angeles studios. Miss Shepard writes us to make the statement that there is nothing to the original story, which we do with pleasure, at the same time regretting that the young lady should have been made the butt of a practical joke.

DANIEL IN THE LION'S DEN (Vitagraph).

The Vitagraph Company announces that it has produced and completed a remarkable three-reel feature, entitled "Daniel in the Lion's Den," which will be released in the near future. The fiery furnace is also included in the picture. Charles Kent plays the part of Daniel, and appears in several of the scenes surrounded by a half dozen handsome young lions. The work has been very painstaking and it should make a great picture.

AUSTRALIAN RIGHTS FOR "THE STREETS OF NEW YORK."

A representative of the Australian Film Company visited the plant of the Pilot Company last week and reviewed their three-reel feature, "The Streets of New York." He remarked on the good acting of the principals, the high standard of photography, and the capable directing. Before leaving the studio he closed for the exclusive Australian rights to this feature.

The Turner & Dahnken Circuit of Pantages Building, San Francisco, Cal., have recently installed double automatic ticket selling machines in every theater in their entire circuit on the Pacific coast.

FLICKERS

I WONDER if there is anyone in the game that does not know this fellow. He is known as Joe Brandt, the joy dispenser and general booster of Universal films, and is one of the many who are just recovering from the effects of the big New York convention. Joe has managed to keep himself so busy with details of filmdom that it is difficult to imagine him as being associated with any other business, yet records show that in 1906 he was admitted as an attorney to the bar of New York State (and has never been refused admittance to any other bar since). Joe served some time in the New York office of the Billboard as manager, and later was identified as advertising manager of the Dramatic Mirror. About two years ago Carl Laemmle engaged Brandt as private secretary, and when the Universal Film Mfg. was formed, he assumed the position of advertising and publicity manager. His most recent appointment is that of assistant treasurer to the Universal.

Joe Brandt.

* * *

If you happen in the neighborhood of west fortieth street, and want a smoke, drop in to see Mr. Oes, manager of the Great Northern Film Co., he has a box of one hundred which he is just dying to give away. When purchasing, he listened to the old story and sampled the center one. It was good, but the others—Oh, my. Excuse me just a minute.

* * *

Hub Taylor also fell for the cigar trick, only when the merchandise was carried as far as the Exclusive Supply Corporation camp, the salesman was glad to get anything he was offered, and as a result, Taylor got his for $3.50 per hundred, two dollars less than the price paid by Oes.

* * *

Albert Blinkhorn sailed for Europe, Saturday, August 2nd., in the interest of his company, The Vivaphone & Film Sales Co. Blinkie will annex several new foreign brands to his American output before his return, which will be in about two weeks.

* * *

Mr. George Kleine, of Chicago, was a very welcome visitor to the offices of the Moving Picture World last week. After attending to a few little business details, he invited Jim Hoff and myself to accompany him on the maiden trip of his new six cylinder Pierce Arrow touring car to Brighton Beach. It was "some car," "some ride" and "some entertainment."

* * *

I enjoyed a very nice and interesting talk with Mr. J. C. Graham, general manager of the Universal Film Mfg. Co., and for the short time he has been connected with that company, it is truly remarkable what successful strides he has made.

* * *

Our very good friend V. R. Day, general manager of the Essanay Company, is doing very nicely and is fast leaving behind the effects of the blood poison which gave him so much trouble and pain during the big New York convention.

* * *

Stan. Twist, general booster for the Selig Polyscope Co., must be off on a vacation, for I have not heard a word from him since he said good bye after the fireworks were over at the Grand Central Palace and he didn't give me a Selig reminder either. Come across Stan.

* * *

E. J. Hudson, general manager of the new Standard Moving Picture Co., and the youngest old man in the business (get that?), is back again at his desk, after a two week vacation.

* * *

Joe Conoly, of the State Rights Film Co., is down in Jamaica at the present time, but as I don't know what he is doing there in this heat, I'll leave it to you to guess.

MAC.

AN ENTERPRISING PICTURE MAN.

Richard Earl McCray, of Fairmont, W. Va., started into the theatrical business many years ago as program boy at the old Opera House in Fairmont. He went from there to the Grand Opera House in the same city as an usher. After serving in this capacity for several years he became advertising manager for that house. He retained this position until 1909, when he, with his brother Frank C. McCray and Robt. E. Fisher, organized the McCray, Fisher & McCray Circuit of Theaters and the West Virginia Booking Agency, with offices at Fairmont, W. Va. Mr. Fisher was only with the firm a short while when his interests were purchased by the McCray Brothers and the name of the company was changed to McCray & McCray. In 1910, owing to the poor prospects ahead for the success of a circuit of legitimate theaters, McCray & McCray changed the policy of their house to that of moving picture supplies exclusively, and they now have the only exclusive supply house in West Virginia. R. E. McCray is president of The McCray Theater Co., a corporation controlling The Colonial Theater, one of the largest and finest equipped picture theaters not only in Fairmont and the state, but also one of the best in the South. He is one of the organizers of the West Virginia Branch of the Motion Picture Exhibitors' League of America and was a delegate from this branch to the National Convention at New York City in July. Mr. McCray is also president of The McCray System of Out Door Advertising of Fairmont, controls the bill posting and bulletin business in Central West Virginia.

R. E. McCray.

WITH HONOR IN HIS OWN LAND.

Mighty scarce is the prophet with honor in his own land. And in his own filmland. It is funny how many film producing plants are located in places that have few picture houses showing the home-made brand of film. Often a visitor to a studio will marvel at the spectacle of theaters all around showing every film but the one produced right next door. The brand that is manufactured a thousand miles away is heavily featured in these shows, though, and on the other hand, the nearby studio is likely turning out a film that is in demand in every "pic-show" in India. Just the same, C. J. Hite sends the World word that of five picture shows in New Rochelle, four are showing the Thanhouser product.

NEW BLOOD IN SELIG STUDIO.

Quite a few new players have been added to the Selig studio forces. Al. Filson, has been working now and then at the Los Angeles studio and has been joined recently by his wife, Lea Errol. The two will put on some of their famous vaudeville sketches. Joseph King, W. K. Rhyne, Norval MacGregor, Miss Mabel Van Buren and E. J. LeSaint have also joined the Edendale company. Elmer Grandon, formerly actor and director with the Imp company, is now with Selig bringing with him Guy Oliver, Stella Rosetta, Mr. and Mrs. W. H. Brown, Betty Shade, Madeline Post, Ethel Davis and Francis Newberg.

CHICAGO LETTER

By JAS. S. McQUADE

THE much agitated ventilation question was shelved for a time at the afternoon meeting of the council, July 31. Alderman Schaeffer had presented an order to the council Monday, July 28, at the night session, for the suspension of the enforcement of the building ordinances, relating to ventilation requirements in theaters. This order was deferred and published and, as has been stated, it was brought up and passed at the last session before the annual vacation.

The ordinance of 1910 regulates ventilation in theaters, halls, lodge rooms and churches. Moving picture theaters were made the special objects of the health department's investigations, and so severely were they dealt with that many owners were threatened with ruin. Alderman Schaeffer rightly believed that the ordinance should be modified, and he introduced a resolution to that effect before the committee on buildings, which is still pending. Until that order is passed upon, the council has directed that the ordinance be not enforced.

While the Chicago health department is to be commended for its excellent work, it must be said of the officers that they carried things with a high hand in their attempt to enforce the terms of an ordinance that would be confiscatory in many cases, if enforced, so far as moving picture theaters are concerned. There is good ground for believing that the ventilation section of the 1910 ordinance was quietly introduced and passed at the instigation of several firms in the city, whose business was chiefly concerned in the manufacture and sale of ventilating systems. It is strange that this particular section of the ordinance had remained inoperative until a little over six months ago, and that moving picture theaters were especially pounced upon for its enforcement.

By all means let us have good ventilation in our theaters, but not at the expense of depriving many well meaning people of their property and means of livelihood.

Moving Pictures on Big Liners.

For some time past it has been attempted by exploiters of moving pictures to get concessions from trans-Atlantic companies for the showing of moving picture programs aboard the big liners. The chief obstacle in the way, thus far, has been the opposition of fire underwriters, on the ground of increased risk, owing to the use of inflammable films. Now that promoters of the plan are in a position to guarantee non-flam films they are pressing the adoption of their scheme with still greater zeal.

The promoters plan to give picture programs on twelve of the largest North Atlantic steamers and they hope to secure permits before the big rush homewards to American shores is made this fall. First and second cabin passengers only will be catered to, and, since no direct charge is permitted to be made to passengers, it is expected that enough money will be made by subscriptions.

Bruce Ismay, of Titanic notoriety, chairman of the White Star line, is said to discourage the plan. He is reported to have said: "If we start this sort of thing we shall soon have to engage Melba for one of our boats, because the rival line has secured the services of Caruso." It is believed, however, that if the underwriters are won over, permits will be granted.

Satex Product Still Released by Warners.

F. M. Sanford, secretary and treasurer of the Satex Film Company, Austin, Texas, called at the World office while passing through the city to St. Louis and Austin, Monday, August 4th. Mr. Sanford stated that Warner's Features, Inc., by which organization the Satex product will be released as formerly, has been incorporated for a large amount, of which one-half has been paid up, in conformity with the laws of the State of New York.

The Satex Company will release one three-reel feature every three weeks, it being understood that any further increase in the output will also be taken care of. Other companies allied with the Warner's incorporation are the Gene Gauntier and the Pyramid (Crystal). By special agreement the Satex Film Company is empowered to draw on the two companies of P. A. Powers at Los Angeles, now under the management of Thomas Evans, for dramatic talent, cameramen, directors, etc., in order to strengthen its product. Mr. Sanford stated that the first three-reel picture of the Satex will be released September 15th. The new program of the Warner's Feature, Inc., will be launched Monday, September 14th.

Denver Ablaze with Splendor for Knights Templar.

About the time this article is read, the hosts of the Knights Templar will descend upon the city of Denver, and the eyes of the pilgrims will be dazzled and their minds sent into a whirl by the blinding lights and the riotous bursts of color with which the streets will be decorated. From the clouds in the sky to the asphalt on the thoroughfares, there will be one continuous burst of splendor to which the rainbow and the lightning have contributed their fullest stores; and behind it all a motion picture man has been one of the chief designers of the magnificent and novel effects, the equal of which has never before been even dreamed of in decorating a city.

About a year ago the preparations began. The electric light people in Denver are famous for their efforts in decorative lighting and they spare no effort nor expense in accomplishing the seemingly impossible. When the plans for the August conclave were first taken up, the Denver Gas and Electric Light Company sent for H. H. Buckwalter and asked him to submit ideas for something greater than had ever before been attempted. George Williamson, of the light company, was placed in charge of the work with instructions to spend any amount of money in carrying out the suggestions. Buckwalter grabbed a pad of paper and pencil and started to work out a "court of honor," to extend over five blocks in the center of the city. This was soon elaborated into details embracing a hundred electric fountains gleaming with prismatic colors and dazzling with electric lights. A dozen different ideas were submitted and each was instantly accepted. Buckwalter was made a member of the committee on illumination, but his work was not of the deliberative sort. He preferred execution of ideas and concrete products rather than conversation, with the result that nearly a month before the coming of the Templars, the streets were lined with immense structures and figures, carefully draped from view. The local press held back the story, the plan being to spring the big surprise when the show opens, and then flood it with pictures and details just before the Knights enter the city gates.

In addition to the "court of honor" and the fountains and such creations, Buckwalter submitted a plan for an immense flaming cross to be sent nearly a mile into the heavens. This was at first looked upon as impossible, but after submitting the plan to Ivy Baldwin, the aeronaut, an immense gas balloon was built to carry aloft the framework on which thousands of tungsten lamps will be fixed. Phosphor bronze stay wires, carrying current as well as holding the balloon in position, will be anchored from corners six city blocks apart, forming the base of a wire square to hold the immense silken bag in place, in any possible wind. This has been tried out with complete success, and, in addition to the cross, there will be other electric designs sent into the sky, some of them most novel in character.

The town of Manitou, seventy-five miles from Denver, will also use some of Buckwalter's ideas in attracting and entertaining the Templar visitors. Here a battery of immense searchlights will illuminate Pike's Peak and the foothills, on the slopes of which various K. T. emblems will be worked in enormous size, by means of white canvas securely spiked to the ground.

Buckwalter's personal work during the conclave, when 150,000 visitors will enter the city, will be the entertainment of the guests by Colorado Commandery No. 1. This is the ranking body of Templars in the West and on it will devolve the position of host. Buckwalter is chairman of the entertainment committee and what novelties he has in store will not be given previous announcement. Colorado commandery has secured El Jebel Shrine temple, one of the largest and most beautiful structures of the kind in the world, and here the motion picture man will act as boss and see that every person who enters will be dazzled with the entertainment provided, for there will be something doing on every floor from the basement to the roof garden.

Nor must it be overlooked for one moment that "Buck" will see to it that all the illuminative splendor, the brilliant pageantry and the gay throngs of sight-seers will be preserved in moving pictures.

Chicago Film Brevities.

Joe Howard's Theater, formerly the Whitney Opera House, this city, opened Sunday, August 3, with Kleine-Cines "Quo Vadis?" This now makes the fourth Chicago house in which the big photodrama is being run concurrently.

F. O. Nielsen and family returned from a month's vacation in several Northern States, on Wednesday, August 6.

Mr. Nielsen, who owns the high class Parkway Theater, on North Clark Street, will open that favorite resort in a few days.

* * *

The M. & F. Feature Film Company have just purchased from the New York Film Company the four-reel feature, "Torture Within Prison Wall." Mr. Mundstock states that a beautiful line of one, three and six-sheet posters will accompany these films.

* * *

A. Asbuch, 1948 Burling Street, Chicago, contemplates the building in the near future of a modern moving picture theater. In case he is offered the right house in the right locality, he will purchase instead of building. Mr. Asbuch has been familiarizing himself for some time with all the requirements of a manager, and purchased a Handbook when he called at the World office.

* * *

R. R. Nehls, manager of the American Film Manufacturing Company, was presented with a healthy young daughter, age 3 hours, at the time of his arrival from the National Convention and Exposition in New York City. Mrs. Nehls and daughter are in excellent health, and the happy parents are receiving numerous congratulations. One friend, unaware of the fact that Mr. Nehls is connected with the American Film Manufacturing Company, congratulated him on the arrival of a young American queen.

* * *

W. L. Jennings, of Monroe, La., who, with Mrs. M. W. Hoyt, of this city, owned and operated the Lyceum Theater at Monroe, was a visitor at our Chicago office last week. Mr. Jennings stated that he had disposed of the Lyceum Theater to the Saenger Bros., of Shreveport, La., who own three houses in that city and are now forming a circuit through northern Louisiana. Two years ago, Mrs. Hoyt and Mr. Jennings purchased the Lyceum from the Pearce Syndicate, of New Orleans, for the sum of $30,000 and sold it to the Saenger Bros. for $40,000. Mr. Jennings was a delegate to the national convention at New York, and was one of the principal organizers of the league in New Orleans, acting as temporary secretary, under President Neff, during its organization. Mr. Jennings is looking for a location in Chicago, and expressed considerable surprise at the advancement made by photoplay theaters in this city. The Lyceum Theater in Monroe has a capacity of 500 and is considered one of the most attractive theaters in the South, and from a financial standpoint has proven a successful proposition. Mr. Jennings was also interested in the Maze Theater, Monroe.

A GREAT NORTHERN FEATURE.

Under the title of "A Woman Scorned," or "The Last of the Old Mill" the Great Northern Special Feature Co. has again successfully produced a multiple reel photo-drama which carries with it the needed element of plot foundation and a superstructure of excellent acting and splendid photography. The outdoor surroundings in which the plot of the drama is enacted for a considerable period, are characteristic of Nordisk beauty and clarity. The interiors, especially that in the old mill, are convincing, to say the least and the fiery climax, in which the old structure tetters and falls under the flames, is an excellent example of advanced cinematography.

The story is one calculated to hold attention because of the strong element that is developed out of the unusual situations that are brought about by the jealousy of an elder sister for her junior. There is much of a picturesque nature introduced in leading up to the thrilling situations which go to form the climax of the production. The starting of the mill fans as a means of permitting the hero to summon assistance, the tense interest while his sweetheart is held a prisoner, the fire and its exciting sequels are sufficiently "sensational," class this feature well to the fore in the list of multiple reels out of the ordinary.

The Great Northern Company has added several new stars to its acting forces and several of these have been assigned to play important roles in this latest feature production. Their performance speaks the facts that they have been thoroughly trained in their art.

KLEINE RELEASE UNDER NEW NAME.

"The House of Mystery" was the title of the Kleine-Cines release for August 8th. It has been learned, however, that another picture bearing this name has recently been released and the Kleine-Cines release will therefore be entitled "By Unseen Hands." Arrangements have been issued for this subject.

REORGANIZING NEW YORK STATE LEAGUE.

President Neff and His Lieutenants Will Hold State Convention in Syracuse on Monday.

The work of reorganizing the Motion Picture Exhibitors' League of New York State will be undertaken at a convention to be held at the Yates Hotel at 10:30 o'clock Monday morning, August 11. For the past two weeks agents of the Motion Picture Exhibitors' League have been working throughout the State urging exhibitors to attend this meeting and assurances of a large meeting have been given. President Neff will be present, assisted by L. R. Thomas and Clem Kerr, organizers, and Sidney Ascher, T. A. Kepler, R. L. Macnab, of New York City, will help out.

The movement started by the bolting delegations to form a rival organization has died from inanition and nothing will be done along those lines. This leaves the exhibitors without national connection with the trade, and the only thing for New York exhibitors to do is to get into the new State branch of the Motion Picture Exhibitors' League of America.

President Neff arrived in New York Wednesday and attended a conference with Frank L. Dyer, of the General Film Company; Carl Laemmle, of the Universal Company, and W. C. Toomey, of the Mutual Film Corporation, on Thursday. Immediately thereafter he left for Syracuse for the State Convention. He said that the action of the New York and Chicago delegations in bolting the National Convention in New York has not appreciably affected the status of the National organization, and that he was in daily receipt of assurances of support and confidence from all over the country. Several States that have never before shown interest in the Exhibitors' League have formed organizations and are now in line.

Members of the Indiana League generally repudiate the action of its delegates and F. J. Rembusch, the National vice-president for that State, personally assured President Neff that he did not indorse the action of his colleagues at the New York convention and was greatly surprised when he learned that they had walked out of the convention. A movement is now well under way to reorganize the Indiana League.

In Pennsylvania, Secretary Harry Reiff, of Pittsburgh, is securing many new members whom it was impossible to bring into the organization while Herrington, Victor and others who were numbered among the bolting delegates belonged to the league.

In Illinois organizers are working the State and will soon have a large membership in the territory long neglected by the former State organization, whose principal members are in Chicago and support the bolters from the New York convention.

President Neff assured the Moving Picture World that the authors of the several statements issued for the purpose of explaining why the bolt occurred at the New York convention would never be able to prove their statements, which he branded as false in every particular.

Secretary George W. Wiley, of the National League, has established his headquarters at the World Theater, 8th and Highland Avenues, Kansas City, Mo.

As a mark of the esteem in which President Neff is held by the exhibitors of his own town, the Cincinnati League adopted a resolution at a recent meeting appropriating $500 from its treasury to assist in the work of the National League.

MINNESOTA ENDORSES BOLTERS.

Thomas Furniss, formerly national vice-president of the National League and one of the delegates who bolted the convention in New York, writes that the executive committee of the Minnesota League has endorsed the action of the Minnesota delegates in walking out of the convention. He also announces that the Minnesota exhibitors will hold a convention on the first Thursday in September at St. Paul.

LAWYER IMPRESSED IN "LEAD."

William Russell, as district attorney, in "The Missing Witness," a Thanhouser two-reeler, fronts a real lawyer, playing the attorney for the defence. "The Missing Witness" is released Tuesday, August 12th. Jacob Ruskin, the genuine lawyer who plays a lawyer, was originally called on by Director Heffron to oversee the "dressing" of the court room scenes in the subject. The man originally cast for the part of attorney for the defence, failed to show up, and Mr. Heffron rehearsed Ruskin in the role. The lawyer showed no stage fright and his performance in rehearsal was so satisfactory that he was kept in the cast. Regular actor Russell wonders if he could walk into a court room in place of some regular lawyer and make good that way.

Doings at Los Angeles

Local Tradesmen Overcharge Picture Companies for Supplies —May Lose Valuable Patronage—Many Interesting News Notes.

A WIDELY prevalent practice among merchants and others maintaining business relations with motion picture producing companies, whereby it is the custom to charge the producing companies a substantially higher price for merchandise and services than other lines of business are charged, has long been the subject of bitter complaint among the many producing companies which are located in Southern California.

The practice probably prevails in other places where motion pictures are made, but here it is particularly noticeable because of the great number of companies which do business here. Merchants do not pretend to regard the business of the film companies as less desirable, and it is not on this account that the excessive prices are charged. On the contrary, the film companies are heavy and consistent buyers of supplies used as a matter of routine, and in nearly every studio payments are prompt and certain.

At some time, however, the impression spread abroad that the film companies were making huge sums of easy money and were careless and liberal spenders. Undoubtedly that was true in the early days, but as the concerns have become better organized, more businesslike systems are being introduced. Hence, within the last year or so, it has been discovered that a strong and steady "gouge" is being worked.

One of the largest producing companies in Southern California now buys practically all of its costumes in the East because the local costumers were charging excessive prices, and an Eastern costumer was discovered who has not yet become infected with the insidious plague. Another concern is building its own furniture factory to escape being robbed. One shrewd producer, who pays cash for everything he gets, buys through friends not connected with the motion picture business.

Recently the evil has assumed such proportions that the actors have experienced attempts to overcharge them for personal purchases when they were known to be in motion pictures.

Directors find it harder and harder to obtain backgrounds or "locations" without submitting to a "holdup." Again and again companies have been forced to pay out excessive bonuses before being permitted to make scenes in locations which should have cost them nothing. The public is learning that when a director has decided on a certain background for a scene he will often pay $5 or $10, or even $25, rather than dispense with it. One of the causes of this latter situation is that two or three well-known directors who have worked a great deal in Southern California have been notorious for their careless prodigality and have thrown money about right and left in payment of trifling favors and accommodations.

The growth of this holdup game within the last year has been so vigorous as to impress forcibly upon the companies the fact that unless they take steps soon to combat it they will be forced to leave Southern California. This was one of the things Fred J. Balshofer, manager of the New York Motion Picture Company, had in mind when he called an informal meeting of all the producers, managers and studio heads of motion picture companies in Southern California. The meeting was held in the Alexandria Hotel, in this city, the night of July 12, and nearly all of the companies, both licensed and independent, were represented. The probability is that some kind of a small, permanent business organization for mutual protection will grow out of the plans which were discussed at this conference, and it may be also that the organization will have some social significance.

Permanency at Los Angeles.

The decision of William Selig to move all but two of his producing companies to Los Angeles promises to make the Selig organization, in the very near future, the largest motion picture producing plant in Southern California, which is the home of several of the big ones. This is especially true when in connection with the announcement of the removal of several additional companies to the Coast, the extensive improvements and enlargements of the plant, projected by Mr. Selig on the occasion of his last visit here, are in progress. At both the Edendale plant and at the Wild Animal Farm, in another portion of the city, much constructive work is being done. Traveling with three special cars, a large contingent from the Chicago studio arrived here this week, and others have been coming or will follow on the regular trains.

In connection with the practical transfer of the Selig headquarters to Los Angeles, a rumor concerning the Biograph Company is not without interest. The lease on the large area at Pico and Georgia Streets, which the Biograph has occupied for several seasons, will expire this fall and it is said that a real estate agent, representing the company, has been investigating close-in sites available for the purposes of a big permanent studio and factory. This is probably the source of the report that the Biograph headquarters are to be moved to Los Angeles, with only the distributing end in New York. A number of the members of the Biograph Company remained behind when the organization went East last month, and the reason given was that the organization will return earlier than usual this year and it was not considered worth while to move all the people East, only to return them to the Coast again in October or November.

There are now eight sections of the Selig Company, four working at Edendale and four at the Animal Farm. The Edendale divisions are in charge of Directors Campbell, LeSaint, Huntly and Parker respectively, and Directors Grandon, Kirkland, Martin and Duncan are making their headquarters at the Farm. Colin Campbell is directing the eight-reel film production of Rex Beach's story, "The Spoilers." The Selig Company is apparently sparing no expense in putting this on right. Recently Campbell took his full cast and a number of extra people to San Francisco for a number of locations. While they were away workmen were building a complete mining camp near San Fernando, which was used for a series of the scenes and then blown up with dynamite. The construction of the buildings, which were practical and substantial, alone cost many hundreds of dollars. LeSaint, with his company, is in the Kings River canyon in the heart of the Sierras making a series of mountain stories. Hobart Bosworth, leading man with the Selig Company for the last two years, and formerly a director, has left the company to associate himself with Jack London, the novelist, in the production of a series of London's stories. London is now in Los Angeles preparing for the work. Bosworth will direct and the plan is that London himself will appear in the pictures.

A Nugget of Truth.

The Los Angeles Tribune, one of the morning dailies, has started a regular daily department devoted to photoplay news, which has a place alongside theatrical news. The Tribune was one of the first newspapers in Southern California to discover that information about the new art has real news value. It has also shown a marked spirit of friendliness for the motion picture industry and those who are engaged in it. The following editorial, which appeared in its columns this week, is illustrative of its attitude:

"THE PRETENDERS."

"For the sake of accuracy, as well as that of a profession as honorable as any other, it is fair to state that when a girl by gross misbehavior gets before the courts, and, incidentally, the camera, she is not a 'moving picture actress,' although it is her habit so to proclaim.

"Taking joyrides with a seller of tickets at the movies, or getting acquainted on the street with a chap who once knew a man who was acquainted with a moving picture actor, may be pleasing diversions, but they do not lead to professional engagements."

News Briefs.

The "rag dance" with which the Universal Company recently dedicated its big new stage, at the Hollywood studio, turned out to be such a great success that a second one was held and this attracted even a bigger crowd than the first. Finding that he had discovered a real method of entertainment for the members of the Universal organization, Manager Joseph Engle announced that until further notice the dances are to be regular Thursday night affairs. They are held not only for the benefit of Universal players and their friends, but for all who are engaged in the production of motion pictures in Los Angeles, no matter with what company. Universal rag nights have already won an established place among the social activities of the local photoplayers.

* * *

J. A. Crosby has finished the laboratory which has been installed in connection with his new studio at Court and North Hill Streets and the building is now in use. There are facilities for developing and fixing 50,000 feet of film a day and the printing machines have a capacity of 20,000 feet a day. The drying drums are large enough to carry 6,000 feet at a time. Mr. Crosby is gathering around himself a staff of recognized experts, such as Joseph Woods, the scenic artist; E. J. Atkinson, formerly with the Eastern Vitagraph and Pathe companies, and Harry Moraine, formerly with Leibler & Co.

Phillips Smalley, director of one of the Rex companies, has improved upon the exciting situation of an automobile racing with a train. In the picture "Just in Time," soon to be released, he added a racing motor boat to the other two elements and put a dynamite explosion at the end of the race.

* * *

E. H. White and Robert Wilson, both former newspaper men who have graduated into the picture game, have started for Central America with a motion camera in search of educational subjects, particularly along ethnological lines. The expedition is backed by James A. Crosby, the Los Angeles producer, who will release the films.

* * *

John Lloyd's novel, "The Invaders," has been produced as a two-reel motion picture subject by George H. Melford, of the Glendale Kalem company. The negative has just been shipped to New York.

Rather than use another train and run the risk of having sharp-eyed spectators spot the difference when the picture appeared on the screen, Director McGowan, of the Glendale Kalem organization, raced a Southern Pacific train fifteen miles over mountain roads and beat it to the next station with a margin in his favor that left time for the operator to make a set-up before the train came in sight. At that McGowan does not claim to be an expert auto driver. The speed test grew out of the circumstance that the story called for one scene with a train leaving a station and other scene with the same train arriving at a different station.

* * *

Tom Evans no longer insists on calling the place he manages "The Powers Photo Plays, Incorporated, Studio." To expect people to deliver a speech every time they referred to the place was unreasonable and, besides, they wouldn't do it, so now it is simply the "Monarch" studio.

* * *

William A. Pinkerton, head of the famous detective agency which bears his name, has been visiting in Los Angeles. While he was here the newspapers interviewed him and one of the things he talked about was the motion picture. "If you will eliminate the crime picture from the motion picture theaters, you have one of the greatest educational institutions in the country," he said. "They teach you concerning many places, things and conditions that you cannot see first hand. I am heartily in favor of the motion picture, but by all means eliminate the crime picture from the performances."

* * *

Robert Edson is the latest star of the legitimate drama to turn his attention to the possibilities of the film as a method of increasing his fame, his opportunities and his bank account. He has just purchased a home in Los Angeles as a preliminary to locating here and operating a producing company to feature himself.

* * *

For the information of the London correspondent who has heard a rumor that Constance Crawley, the famous Shakespearean actress, is about to appear in a series of motion picture productions, and who "gives the rumor for what it is worth," it may be said that Miss Crawley has been working in Los Angeles for six months and has appeared in no less than eight big productions under the Powers trade mark.

* * *

The New York Motion Picture Company is preparing for the new brand of pictures which it will begin releasing about September 1, under the name of "Empire." The quality will be equal to the Kay-Bee and Broncho, but the subjects will be mainly naval and colonial.

* * *

The Universal Company has lost two of its shining lights in Director Jack O'Brien and Marshal Neilan. Both have resigned, the former to direct with the Crosby organization, and the latter to go to New York to join the Biograph Company.

* * *

Edwin August is a director all right, for he has just completed his eighth picture since he joined the Universal the last time. One of them was a two-reel feature and in another he played the role of a Chinaman.

* * *

George Gebhart and Madeline West, the latter being Mrs. Gebhart in private life, have rejoined the Pathe Company, which is still camping out on the big S. & M. ranch in Orange County.

* * *

Lois Weber (Mrs. Phillips Smalley), co-director with her husband, of the Rex Company, and Mayor of Universal City, was the principal speaker before the Woman's City Club, of this city, July 14. She told the women about the making of motion pictures, a subject she knows.

Francis Newbury, formerly of the Santa Monica Kalem company, and Ethel Davis, lately with Kinemacolor, are new members of the Selig organization.

* * *

John Buss, a scenic artist in the employ of the Vitagraph company at Santa Monica, suffered a fracture of the skull in a wreck of an interurban train between Venica and Los Angeles. The shock made him delirious but not unconscious, and he wandered away from the scene of the wreck before the rescue work began. Two days later, still delirious, he appeared at the studio. He was unable to explain how he had passed the time meanwhile. He is still in the hospital.

POWELL.

BRITISH NOTES.

There seems to be just a reasonable possibility that moving picture scenario writing will develop into the newest fad of the leisured aristocracy in precisely the same manner that preceded the advent of the popular novel a decade or two ago. Already the Clarendon Company has produced scripts by the Marchioness Townshend. I have seen two of these myself and for films "boomed and puffed" to the extent that these were one would have expected something less mediocre. The Marchioness has now written another, "The Convent Gate," while I also hear that Lady Troubridge has successfully palmed off some plots on to the Clarendon Company.

* * *

Some time ago I described the invention of "life targets"—a screen for the reception of moving pictures to be shot at, and fitted with an electric device for recording bull-eyes. An enterprising firm have kinematographed the soldiers of the London Scottish on the attack and now the members of the famous corps are enjoying the sensation of shooting themselves. It is by no means improbable that the "life target" will be accorded official recognition for teaching recruits marksmanship. At industrial exhibitions in this country, as a source of revenue a "life target" is a little "gold mine."

* * *

Arthur Macklay, Essanay's familiar "Sheriff" has returned to has native country under romantic circumstances. He is only in London for a week or so and he has related to a professional colleague of the writer's the object of his mission. "Twenty-six years ago last month," says Mr. Macklay "I set out to tour the States with a fit up theatrical company. Shortly afterwards my parents died and I soon lost all touch with remaining relatives who regarded me as dead. But a year ago my sister and her husband happened to attend a picture show in Edinburgh where they recognized me in a film called 'Outwitting Papa.' They hurried to London to the film agency and saw me in another film, 'The Sheriff and His Man' and then they sent out a nephew to California to look for me. He persuaded me to come over and see them once more. And here I am" said Mr. Macklay triumphantly, "glad to see the old country again."

* * *

The first case on record in this country where an exhibitor has been summoned for showing an improper film occured last week at Darlington. Wm. Hy. Lancaster was summoned for showing a film entitled "Sapho" at the Alhambra. The police said that the film was suggestive throughout, but the magistrate on viewing the film agreed that such allegations were unfounded and dismissed the case. The same film had previously been banned at Leeds and Birkenhead.

* * *

The Imp Film Co.'s "Ivanhoe" was shown in London last Friday. The length is 3,000 feet and I understand that, despite several tempting offers, it is to be kept on the open market.

* * *

In conjunction with a women's journal, Edison's are releasing their "What Happened to Mary" series. There are twelve films in the set and these are being released each week simultaneous with a printed version of the story in the journal in question. Rather a novel scheme of advertising.

* * *

Turner Films, Ltd., the new company formed here to portray Miss Florence Turner, will issue their first release entitled "The Rose of Surrey" on September 22nd. The length is 1,500 feet and, of course, the ex-Vitagraph star takes the lead.

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The Clarendon Film Company, spurred by the success of their exploitation of "Lorna Doone," will shortly produce a filmed version of another famous novel—Ainsworth's, "Ovingdean Grange."

SUTCLIFFE.

Exchange Assets

An Interesting Symposium of Ideas on Exchange Management.

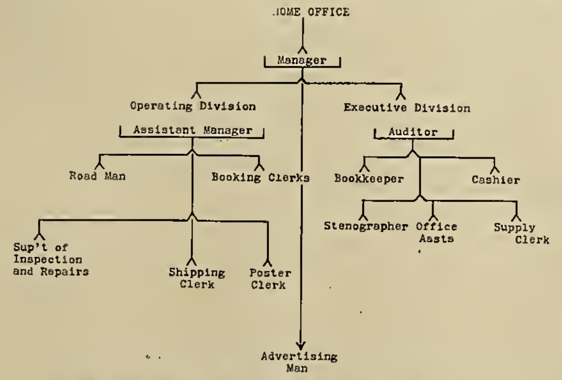
By H. Z. Levine.

"IF the problem of running a film exchange were merely confined to the effort of securing accounts, the difficulties of the exchange manager would be reduced by seventy-five per cent.," said J. R. Freuler, vice-president of the Mutual Film Corporation and owner of the Western Film Exchange of Milwaukee, when visited at his office in Milwaukee. "The big job after an account is landed is the intricate detail involved in keeping the account permanently on the books. Such intricate details as economic and scienefficiency, good will, advertising and other intangibles not only effect the tenure of an account, but effect also the total assets of the exchange. One standing annual account is a bigger asset than twelve accounts changed twelve times a year. While it is the aim of every alert manager to keep his exhibitors in line as long as possible—exerting every possible and practical means to do so—some exhibitors, naturally fickle, will discontinue a service on little provocation or dissatisfaction. The majority, however, rarely forget favors, however small they may be.

John R. Freuler,
Vice-president of the Mutual Film Corporation.

"Fundamentally, the manner in which co-relative and departmental lines are established, will effect negatively or positively the revenue of the exchange—this irrespective of the program. The program may be the best on the market, but if the exchange management and working system are inefficient and ineffective the exchange is likely to be a losing proposition. The importance of having "the right man" for manager cannot be too emphatically emphasized. Were the manager devoid of personality, good judgment of men and affairs, tact and experience, the exchange over which he would preside would show a weekly deficit. The job of exchange manager is not for the "small sized man." In our plan mapped out for the organization of our branches, we have divided an office in two separate divisions, the "operating" and "executive," with the manager as the directing head of both—and responsible for the heads of the different divisions and departments.

"When our branches were first organized, it was our plan to conduct a general advertising and publicity campaign from the home office in New York, and it was the duty of the exchange manager to conduct an advertising campaign as an auxiliary of the general campaign. As far as the small offices were concerned, this scheme got splendid results—but the managers of large offices in big cities with a multiplicity of duties were obliged by the very nature of things to neglect their advertising for more important affairs. Thus the general advertising campaign of the home office operated with little local auxiliary aid from the managers of the large offices and results as far as big offices concerned were ineffective. Our original scheme not working out to advantage and as good advertising is one of the invisible assets of an exchange, we were forced to take up the plan of giving every large exchange a special advertising man. However, this is still one of our unsettled problems."



A scientific management chart for Exchange management as drawn by H. E. Aitken, of New York, and J. R. Freuler, of Milwaukee, and put in operation by them in all of the large Mutual Offices that they organized.

Morgan, of Kansas City, who runs the Morgan Film Service, is not so much a believer in advertising, like Freuler and other fellow exchangemen, as he is in "good will" and "personality." That he practices what he believes is illustrated by a story the winsome Mrs. Morgan, his general assistant, tells: "John was brought up in the carnival and show business. Some twelve years ago he operated in Texas and the Southwest and was known by the sobriquet of 'Honest John,' and he is called by that name in Kansas City. His standing with exhibitors is our mainstay, now that our Universal service has been cancelled. This has resulted in the loss of but very few accounts. Some four or five years ago, John engaged one of his former carnival lieutenants, Marty Williams. Marty is an enthusiastic, open-faced Western type with a Catholic education in circus and carnival methods. A few days after he had been engaged, a man walked into Marty's office and confidentially imparted the information that he was about to equip a motion picture theater and he wanted to know just what he would need. Well-seasoned, as a catcher of suckers, Marty spread his net. He took a quick inventory of everything he had in the exchange and immediately proceeded to unload it on his catch. In the short space of half an hour, he had piled up on the counter one gross of carbons, one dozen condensers, five dozen advertising and announcement slides, ten reels and two rewinders. The shipping clerk had begun packing the stuff while Marty's ivory was showing from ear to ear. As he was footing the bill, John then walked by and casually asked where the big shipment was going and what it was for. Marty explained:

Jos. L. Marentette,
Consolidated Film Supply Co., Atlanta, Ga.

"What! You've got enough supplies there to last Mr. Jones a century. Here, put this back and this, and this, and that! All he wants is about a dozen carbons, a few announcement slides, a couple of reels and a rewinder." Marty looked at Morgan, first in pity, then in scorn. After the customer had gone, Mr. Morgan called Marty to the carpet and said: "Now Marty, forget those circus and carnival stunts. This show I've got here doesn't close Saturday night. We are here to stay!" Morgan has been identified with the film game in Kansas City for nearly a decade. At different periods he has used Licensed, Sales Company and Universal programs, and to-day, as he expresses it, he is running the largest "junk" exchange in the country and doing a big business. Is "good will" an asset? Morgan is the answer.

In this period of transition and materialism, while "good will" may be an asset in one locality, it will not be an asset in others. Where cold, calculating and money-mad showmen are concerned the all powerful and most convincing arguments are dollars and cents. In the South this is particularly true and an exhibitor usually takes a certain class of service not because he likes the exchange manager, but because the service is cheaper or conditions in his territory force him to do so. There isn't a more popular exchangeman in film circles than Joe Marentette, manager of the Consolidated Film & Supply Company of Atlanta. Joe attributes the success of his exchanges to their aggressive and enterprising methods rather than "good will" and popularity.

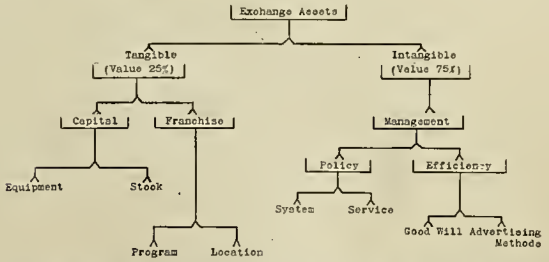
Joseph Snitzer,
Central Film Service, Indianapolis, Ind.

"In the South, comprising the nine States of South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee, Louisiana, Arkansas and Texas," said the irrepressible Joe, "there are, according to the last census, nearly nineteen million people. Almost two-thirds of this number are colored. Take a train from Baltimore and count the big towns you pass after leaving the State of Virginia! Come down to Atlanta and then cross the southern tier to Texas! Watch your cities! They are few and far between. The average town in the South supports three or four picture shows. The service naturally divides itself among the General, Universal and Mutual exchanges. With a twenty-two or twenty-eight reel program an exchange cannot give exclusive to more than one theater in such localities. The exhibitor has to take a certain class of service whether he likes it or not. If the service he prefers happens to be in the hands of a competitor, he has to wait until his competitor gets tired, then service is swopped. This is one of the big reasons why the trade can support three or more programs.

"In a few cities, however, competition among exchanges is much keener and popularity, aggressiveness and advertising is a business-getting combination and an asset."

In the old days exchanges were veritable mad-houses. It wasn't unusuual for exhibitors to enter the stock room and battle with the stock or booking clerk for a coveted subject. Often the aggressive exhibitor would attempt to pick his own subjects from the shelves or fight with another feverish "showman" for the possession of a popular film which the latter may have secured by greasing the palm of one of the exchange porters or office boys. There wasn't a room in the exchange that was free from invasion. Exhibitors would waltz in and out of every office searching desks, shelves, tables, under tables and chairs—indeed, they would sound the walls for invisible panels behind which some hidden treasure in the guise of a feature may have been secreted and reserved for a favorite.

A striking contrast to old-time, rough-and-tumble methods of booking film are the exact business practices of to-day. The "lay-out" of the Central Film Exchange of Indianapolis is typical of the up-to-date exchange equipment. Such equipment is really an asset. "The departmental lines in our organization are carefully and rigidly drawn," said the business-like and dignified Joseph Snitzer, manager of the Central of Indianapolis. "Every department has its distinct functions with a responsible department head in charge. While departments are physically separated from each other, our work is so systematized that the co-operation of departments is perfect. And because of our modern equipment we are able to get the highest average of efficiency—one of the most valuable assets of an exchange. Our almost perfect equipment and organization reduces to mere routine the handling of one hundred and fifty to two hundred accounts.



A chart showing a comparative valuation of exchange assets as originally drawn by Hopp and Plough, of Chicago, and revised by Freuler, of Milwaukee; Schmidt, of Buffalo; Drew and Blankmeyer, of Detroit; Marentette, of Atlanta; Lux, of Cincinnati; Bryson, of Minneapolis; Snitzer, of Indianapolis, and Nolan, of Denver.

"After perfecting a booking system, our inspection and rejuvenating departments were given close study. Our circuit system of booking takes some subjects out of the exchange for periods of twenty and thirty days before they come back. The natural wear and tear on film is great and with careful daily inspection and repair, the life of a film can be prolonged. But when a film is on circuit for an extended period and the sole care of the film is left to the tender mercies of the different operators, the natural life of a reel is reduced by half. Day after day film would come back from the circuit scratched, perforations, torn, with many breaks and bum patches. We repeatedly sent notes of caution and special letters with the film almost pleading for careful handling, but the damage to the film didn't stop. For a time we were non-plussed. We couldn't very well fix the blame on any one operator, as 'all operators claimed 'they got it that way' from the operator that ran the reel before them. After studying the problem, we concluded that the best solution would be to try to prevent damaged film from being further damaged. Investigation disclosed the fact that most scratches, torn perforations and breaks were caused by wrong patches or joins made by careless or ignorant operators. To teach all operators how to make a perfect manufacturer's join was the solution of the problem. We had cards of instructions printed illustrating the right and wrong way of making joins. You would be surprised how popular our method became—the operators co-operated with us willingly. I don't know of a single instance of an operator resenting our instructions because of a feeling that he knew it all and couldn't be taught. Whether a reel is an asset or a liability depends on its life, assuming, of course, that the subject is of the average. Indirectly, our assets were increased by increasing the life of our reels."

James V. Bryson,
Laemmle Film Service, Minneapolis, Minn.

Jas. V. Bryson, manager of the Laemmle Film Exchange of Minneapolis, is perhaps one of the most prolific advertisers in the rental business. Advertising methods he ranks above all other exchange assets. The forces of his organization are concentrated on advertising and every member of his staff has learned from their chief to understand and make the most of certain advertising values. When the Minnesota Exhibitors' League held their annual convention in Minneapolis this year, Bryson and his staff were on the job. While Mrs. Bryson entertained the wives of the visiting delegates and drove them around the beautiful Minneapolis Lake drives in her seven-passenger Packard, Bryson issued a daily newspaper of convention news and notes. In fact, the paper was such a force that the candidates it supported were elected to govern the league.

His methods of advertising have not only won for him a strong personal following, but it has given the Laemmle exchange almost one-half of the business in that location, while three other exchanges divide the remaining half. "In the show business," said Jim Bryson, "the success of an enterprise depends practically on the advertising. The same applies to the film game, which is only a branch of the show business. If advertising means the success of a show, then advertising should spell success for film. Only now do we realize that the secret of the instant success of the feature business was its advertising strength. When features of two, three and four reels were first put on the market, exhibitors were wild in their reception because it afforded them an unlimited opportunity of business-getting, theater-front display. Up to the time of feature releases the three and six-sheets were unheard of in the film business. Big and sensational paper filled a demand not until then gratified. It, at that time, didn't matter how good or bad the subject was so long as the paper was big and sensational. We were quick to take advantage of the new condition. Instead of permitting feature exchanges to get the big film offered (as other short-sighted exchangemen did), we bought the big features ourselves. We installed a feature department with special advertising facilities and the result is we have increased our assets within the last year almost one hundred per cent."

(To be continued.)

WHERE THE UNIVERSAL HOLDS FORTH.

F. H. Richardson.

On the morning of July 14, it was my pleasure, in company with Mr. Joseph Engle, of the Universal Film Mfg. Company, to inspect the Hollywood plant and Universal City. The plant at Hollywood and the plant at Universal City are situated five miles apart, and each one is entirely complete within itself.

The Hollywood plant is situated in Los Angeles proper, and is comprised of the general offices and other buildings necessary to the conduct of the business, as well as a great many out-of-door stages. The plant is substantial; the buildings are well made; there is nothing of the transitory about it. The whole thing suggests solidity, and speaks of the confidence the promoters of the Universal have in the future of their enterprise.

Distant five miles from the Hollywood plant is Universal City, and it is of this portion of the Universal plant I particularly desire to speak. The impression is very general that Universal City does not amount to much. That was my own idea, but I was most agreeably surprised to find that this view is an entirely mistaken one.

The site of Universal City was discovered by our old friend, Billy Swanson, and its marvelous adaptability to the production of moving pictures is a monument to the shrewdness and far-sighted wisdom of that astute gentleman. It is reached by a most charming drive through what is known as "The Canyon," which has served as a background for very many of the most beautiful western pictures turned out by the Universal Film Mfg. Company during the past few months.

The site of the city itself is a tolerably level plateau, forming the floor of a basin something like a mile in diameter entirely surrounded by very genuine mountains. The buildings are, of course, of a somewhat temporary construction, and to a large extent consist of prop structures of various kinds, such as store, hotel, residence fronts, etc., although there are also substantial buildings, such as the boarding house where the actors live, the cavalry quarters, and other necessary structures, but after all, the value of Universal City does not lie in its buildings, but in the fact that there is an enormous diversity of picture backgrounds, suitable to almost any kind of a moving picture you could imagine. Do you want a desert scene? All right, you can have it, for there is a waste of shifting sands large enough to be utilized as a representation of Sahara. Is it a jungle scene in South Africa you pine for? Well, I don't know where you would go, even in South Africa, to get a better one than Universal City can afford. Do you desire to lay a scene around a river, with canoes, etc., in active operation? All right. There is a little river runs through Universal City. Is it a mountain scene you wish? Very well, you will find all the mountains here you can possibly use in your business, and then quite some. In fact I was literally amazed at the diversity of scenery, and the marvelous adaptability of the site of the Universal City to the making of moving pictures.

The Universal Company here have real Indians, genuine wild animals, such as lions, tigers, etc., a herd of trained goats, trained horses, whole regiments of soldiers, cowboys, etc., an enormous assortment of costumes and an Arsenal which would not discredit one of the state armories. Any one who imagines that the Universal plants at Los Angeles are on the temporary order is entitled to several more guesses, because they are nothing of the sort. Aside from the plant, the value of the site of Universal City as a moving picture background is enormous, and I believe it will be used for this purpose for many years to come, if not permanently.

The employees of the Universal company in Hollywood and Universal City number well up into the hundreds. At Universal City the cowboys, cavalry, soldiers, etc., are paid a monthly wage, and are given board at the expense of the company.

In this connection, let me say a few words as to the utter foolishness of many of the merchants of Los Angeles. It is an undeniable fact that the moving picture industry has been of enormous benefit to that city, in more ways than one, yet it is also an undeniable fact that the merchants of Los Angeles lose no opportunity to "soak" the moving picture people by charging them, not only high prices, but in many instances enormous prices for the supplies furnished. This is a foolish and an exceedingly short-sighted policy. It is in a nature of an attempt—"to kill the Goose who lays the Golden Egg," and I would like to point out to the people of Los Angeles that the eggs cease to be after the goose is defunct.

I have to thank Mr. Engle for his courtesy and painstaking care in showing me over both plants. Mr. Engle took his departure for the East the day after I visited Universal City. His leaving was the cause for genuine regret among the Universal employees of Los Angeles, because Joe is recognized by those who know him as "Hail fellow Well Met," and one darned good chap. There was a very general expression of sorrow at his departure, and many were the wishes for his early return.

MUSIC FAKER WORKS PICTURE THEATERS.

Jerome H. Remick & Co., music publishers, advise the Moving Picture World that a party giving the name of Jack Wright has been working among the picture theaters of Michigan and adjoining states on the claim that he represents that company. His scheme is to take orders for two dollars for which he agrees to send professional copies of all the Remick publications for one year—three a week. The last report of Wright came from Eau Claire, Wis. Picture theater managers are warned to look out for this party and refuse to deal with him.

A FAN MAKES THREE THOUSAND MILE TRIP.

V. A. Kipp, of Loraine, Ohio, a screen admirer of J. Warren Kerrigan, the handsome Flying A star, visited Santa Barbara, Cal., especially to meet Mr. Kerrigan. Mr. Kipp presented Mr. Kerrigan with a very pretty pillow case on which was embroidered a "Flying A" with the initials "J. W. K." The gift was much appreciated.

Carlyle Blackwell, Leading Man of the Kalem Company at Glendale, Los Angeles, Cal.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Putting Up a Front.

FUNNY how some people look at things. Here is a letter from a feature film man that is used, not so much because it is a new point of view, as that it shows the ideas of so many nearsighted exhibitors. The correspondent writes:

> The other day an exhibitor was telling me of the difficulty he experienced in attracting patrons, no matter how good a subject he might be showing.
>
> I asked him if he ever tried any of the suggestions offered in your department. He said:
>
> "No, but Great Scott! WE know how to advertise; *why we've had the hull front of the theater covered with paper, and still they won't come in.*"
>
> This man is located in one of the best residential sections. Can you beat this?

We don't know that we can beat it, but we can equal it in hundreds of cases. Almost any large town will still show one or more houses trying to attract two-dollar patrons with dime-museum methods and these are just the people who do not read this department because they know how to advertise.

Some persons gauge their advertising by the number of posters they buy. If they have a big attraction they plaster the entire front of their house with paper and then wonder why patrons do not come. We have seen house fronts in good sections so covered with stuff that decent people were actually afraid to enter. The fake dime museum and the cheap side show cover their fronts with banners to hide their deeds of darkness just as the fake clothing sale is carried on behind windows so blanked in with signs that the gas has to be lit. The wares offered could not stand the honest light of day, and the bigger and more attractive the side show banners, the smaller and more pitiful the number of attractions inside. All of this is so well known that wise people keep away.

There is still another reason why the best people keep away from the over advertised photoplay theater. They are apt to know that the man who is so ignorant that he does not know how to advertise is too ignorant to conduct his house properly.

Suit Your Clientele.

If you are catering to the people who used to support the dime museums, *and if you are catering to these alone*, it is all right to resort to dime museum-methods to advertise your performance, but if you have half a chance at the better class of patrons, offer a few seats at a slight advance in price and put your poster display in the nearby stores or on the billboards.

We know of one man who fought shy of the theaters near his home for three years. He liked to see the motion pictures in the vaudeville theaters he attended occasionally, but he had been taught by experience to regard the poster front as the advertisement of the fake and he kept away from the rather lurid fronts of the theaters close at hand. One night we called on him and suggested that we would like to show him the pictures. He was still so cautious that he would not take his family, but he found that the entertainment was pleasing and now he is a more or less regular patron and his wife and daughter attend almost daily. He was educated to his error, but there are thousands of persons who would go to a ten-cent theater with a clean and decent interior and a modest front who think that the theaters they pass daily must be cheap because they look cheap.

If you have a house in the slum district, perhaps an excess of paper will bring a little extra trade, but if you can draw the better class of patrons, do not suggest that you are running the sort of place that requires you to divide with the police in order to keep open. If you are running a theater, run it as a theater, advertise like a theater. If you want to run a "joint" or a "dump," get down where the dumps belong and do not bring discredit on your business.

A plentiful supply of paper will, in some instances, add to your business, but no matter where you are located, do not cherish the idea that you need thirty-three sheets with which to advertise three or four reels. You don't.

Stencil Stuff.

H. De Subers wrote the other day that he had something to say to exhibitors. What he had to say was that he would cut tag paper stencils for one scene a standing inch. In sending the information he added that he was not a professional sign man, but a showman looking for a connection. That belongs in the classified advertising department, but he sends some good instructions for stenciling, so it goes here. If you work stencils you may find these hints useful:

Shading with stencils.—To shade or shadow letters by means of stencils, make another pattern of the letter or letters to be used, and the shading drawn as it is intended to appear on the sign. Cut out the shading only, and when the faces of the letters are dry then stencil in your shading.

How to use them.—There are three ways of applying the color: With a brush, a roller, and with a pounce by pouncing (daubing, stamping) on the color. The first method is usually employed, but the latter does the neatest work. The brush is liable to bank the color on the edges of the letters, forcing it underneath, giving them a rough or ragged edge appearance. For brush work the paint should be mixed very stout, using oil enough to bind it, and thinning to a working consistency with turpentine japan. If color in oil is used only a little drier should be used to thin it. If in japan, use a little turpentine as a thinner. A rather stiff, flat varnish brush is the best, although there is a stencil brush sold. The broad part of this brush will cover more surface, and when the openings are narrow, it can be worked to advantage by turning it edgewise as convenient to do the work.

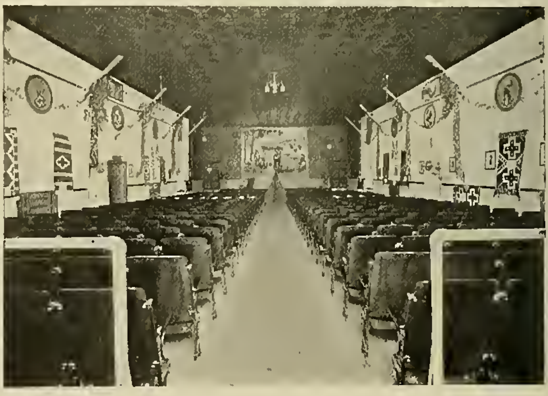
If a roller is used, cover it with material that will hold a large quantity of paint and not give it off too rapidly. Felt is the best material to cover the roller. The color should be mixed thinner than when using a brush, and the felt should be soaked full, then worked (rolled) on a board to remove the excess color before using on the stencil. If the color banks along the edges, it is too thin. In all work see that the edges of the stencil lie perfectly flat.

Stenciling with a pounce.—Give the surface to be stenciled a coat of varnish, thinned with turpentine (just tacky) sticky—just perceptible to the touch, lay on your stencil so it touches close to the sign, and pounce on your color, which should be tied up in a cotton rag in the form of a ball. Do not waste any time, or the varnish may dry and you may have trouble in removing the stencil. Peel the stencil off as soon as the pouncing is done, and clean it at once. The pouncing method is a superior method for stenciling with bronze colors.

Benzerr Ideas.

Ben Zerr, of the Schulkyl Theatre, Reading, made himself famous at the Motion Picture Exposition by giving out a barrel of pretzels as samples of the town's industry.

He believes in keeping things moving when he's home, too, and that is even more important. He had all sorts of cards and souvenirs as samples of the way he appeals to the young people and women. One card was used when he had an Indian lecture on some pictures. The cards were to be colored by the kiddies and small prizes were offered for those showing the best work. Of course, the cards went into the home and the advertisement went with them. Every holiday is marked by some postcard, a Liberty Bell for Independence Day, a pipe and shamrock card for St. Patrick's, and so on. We show a picture of his house decorated for the Indian stunt, the blankets and other matter being supplied by the performer. It made a good talking point to play up the educational feature and especial stress was laid upon the fact that the entire performance was given in the afternoon, and when he said it, he meant it and his patrons knew he meant it.



Up In Toronto.

George D. Perry, who runs the U-Kum Theater, Toronto, sends a chatty letter and some good advertising matter. He writes:

> Some time since I bothered you to pass your opinion on the advertising issued by this house. Previous efforts were well received and I trust the latest will have your endorsation. The sample marked No. 1 brought business; No. 2 was better and No. 3 I find is the best yet. While the cost is considerable, the returns are greater and a much better impression is created. These I put out from house to house once to twice a week in quantities of 1,500 to 2,500. I have also discarded the poster with some customers who were looking for the circus front and loved colors, but the seats thus vacated have been taken by the steadily growing automobile trade and by a class who never visited the picture show on account of its cheap appearance. I am enclosing a few samples of my lobby advertising and the photo enclosed will give you an idea

of the general appearance. Two small frames on either side of the lobby are used to advertise "To-day's" programme, while one large frame in the center on either side. I use to advertise in advance my feature attractions—one for "Monday and Tuesday," the other for "Wednesday and Thursday."

The picture show business in Toronto is experiencing a "boom," every available plot of ground for miles around is taken up and almost daily we hear of a new one; at the present upward of thirty-five are under way, varying in size from 150 to 1,800 seats. The butcher, the baker, the candlestick maker are all getting in on the deal, and things are very unsettled. Some run as many as nine reels for 5c and many run 7 at the same rate. In one house on Saturday evening last, 22 reels were put on the machine from 7 to 11, and in another 4 were ground out in 40 minutes. The "Buzzer" is in use in the majority of operating rooms and the boss keeps his finger on the button.

I run five reels Licensed film and every night, regardless of crowd; it takes 1 hour, 35 minutes to 1 hour 40 minutes, but everybody sees it "right." Business has been rather quiet for the past month or so on account of the warm weather, but will take on new life shortly.

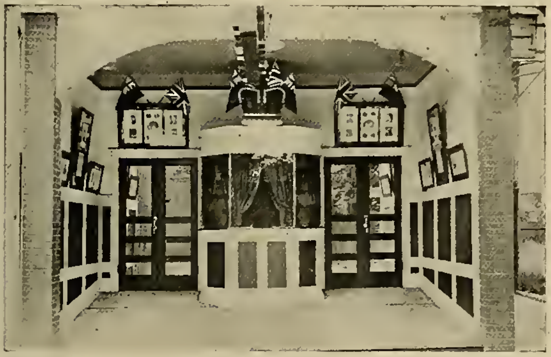
Among the houses under construction that will be a credit I might mention the one being built by Mr. W. L. Joy in West Toronto, which will have a seating capacity of about 1,800. D. Lochrie is soon to open the Park Theatre, another splendid house, seating 998. "The Aster," seating about 525, is another fine airy theatre, while several others of a smaller size will be most complete.

The days of the small house of 200 to 300 are numbered, and, while there are a number of such going up, the builders had better spend the money in farm lands from which the returns would be much greater.

Sometimes I am going to give you my impressions of the picture show business in Ontario, the regulations under which we are forced to do business and of the men who are really "doing things."

The Lesson.

We print a picture of the lobby as it is now. Note that the dropping of the posters was followed by some loss of patrons, but that others stepped in to take their places. The lobby is quiet and elegant in appearance, and none of the space is taken up by frames and easels. There are some houses and some localities where posters must be used plentifully to influence patronage, and because Mr. Perry does not use them, it does not follow that posters should be abolished. It all depends on the house and its location. Mr. Perry evidently appeals to the best class of patronage; those who resent the circusing of the front. He draws the bigger patronage by abolishing the poster and dropping that class of patron whom the poster most strongly attracts. Perhaps yours is a house with a poster patronage. If it is, it would be suicidal to drop the posters, but you can quickly tell from your audience whether you need to make a display like a circus or will do better to suggest the quiet elegance of a more pretentious house.



The Samples.

The samples sent indicate his three stages of house advertising. Number one is merely a single sheet printed up with the bill for the day. It is 3¾ by 10 and is printed on one side only, carrying two titles. The second is the natural development, a six pager with pages 4x9. This carries the bill for two changes and a little reading matter. The last is a four page folder with pages 4x5, carries two changes and the back page announces some coming feature. In the folder sent the first page is completely explanatory. It may help others to get all the facts in small compass. The text reads:

"THE U-KUM"
ON COLLEGE STREET AT DOVERCOURT
GEO. D. PERRY, - Lessee and Manager

An announcement of our feature photo plays for Monday and Tuesday (tonight and tomorrow night) and for Wednesday and Thursday evenings. Open 7 p. m. to 10.45 p. m. Program at 7:15 p. m. sharp. Come early.

Inside comment from THE MOVING PICTURE WORLD backs up the announcement of each feature. The slips are enclosed in a good grade envelope bearing the words, "An announcement from," and the card of the theatre.

Throughout the press work and typographical display are excellent and wholly in keeping with the class of patronage to which Mr. Perry caters. That seems to be the secret of his success. He runs his theatre to suit fastidious patrons and we think that he gets a more permanent clientele than the man who runs a theatre to suit himself and who slaps the reels through in a hurry when there is a crowd in front of the window.

You do not hear people object to the lightning speed at which film is run in the rush hour. You find it out only when it is too late to get many of them back. If you run a reel through in ten minutes you are swindling your patrons just as surely as though you put your hand in their pockets and stole their money, because you sell them something you do not deliver—a good show.

Mr. Perry uses a card about 10½ by 12. The coming attractions run the narrow way of their cards and the tonight is set the long way. These latter look so attractive that we reproduce one of the posters in reproduction. They are printed on marbleized paper slightly off the white in tint, and the border is in gold. We believe that Mr. Perry does his own printing.

TO-NIGHT'S PROGRAMME

THE LAW AND THE OUTLAW

A pleasing romance of the fast passing and picturesque west, interwoven with a series of astounding and death-defying feats of cowboy daring. It is a veritable Two Part triumph.

Open 7 p.m. to 10.45 p.m. Programme at 7.15 sharp.

You will forget your troubles and go home happy.

Programs.

Editor Smithers seems to be hedging. We take this from the last issue to hand:

> "Editor C. T. Smithers of the Idle Hour Educator, Aberdeen, S. D., comes out flat-footed in favor of votes for women in the last issue. We wonder how many windows the Idle Hour has."—Moving Picture World, July 19th.
>
> All our plate glass is safe, Brother Sargent, for the Aberdeen suffragettes are not the window smashing kind. But, nevertheless, it sometimes pays to be cautious.

The Cameraphone Bulletins have another writer, Dr. Stanley Davis, on their staff, making three special writers for their series of house publications. This comes pretty close to being a record in program work of any sort.

A new program is the weekly program of the Star and Elk theatres, Weiser, Idaho. It is not very ambitious yet, carrying no house matter other than brief descriptions of the programs and a third of a page advance stuff. It pays merchants to advertise in their program. It might pay them to take a little more of the space for themselves. Give the reader something more than the mere program to read and you'll have twice the argument with which to approach the outside advertiser.

On the News Stands.

The Rex Theatre, Buhl, Idaho, goes the rest one better with their Rex news, and offer it on all local news stands, the same as other publications. The paper is not for sale, but the novelty gets an effective distribution. Mr. Sergel writes:

> We have made arrangements with all the news dealers to carry the "News" on their stands, and this has attracted considerable attention. We have also placed it in all the barber shops. The waiting rooms in doctor's and dentist's offices have not been overlooked. Where can we procure short Biographies of licensed players? If the manufacturers would supply something of this kind it seems to us that it would prove interesting advertising. Our questions in the "Question Box" are all faked. We hope tho' that soon we will have some "really and truly" ones to answer. (They will E. W. S.) All our advance "dope" was destroyed recently and we are handicapped in writing up our program as we would like to and as it should be. However, missing copies of the "World" have been ordered and we hope for a decided improvement in our next issue.

We think that if Mr. Sergel will write to the press departments of the various licensed manufacturers they will supply him with the material needed. We know that H. A. D'Arcy, of the Lubin Company, has a set of sheets and we think that Mr. Spedon can supply these. Possibly, if he will write to the Advertising Department of the General Film Co., 200 Fifth Avenue, New York, he can get all the material he will need.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

The New Technique.

LAST week we announced that the second edition of Technique of the Photoplay would be ready for distribution August 15. It has been found possible to anticipate this date and the book is now ready. Please send your order to The Moving Picture World, 17 Madison Avenue, and not to this department or to the author. The book is published by the publishers of this paper and they have the distribution in control. To send to this writer at his personal address or in care of this department merely causes a delay of a day or two, since the order is turned over to the publisher.

We think that even the old-timer will appreciate the new edition. The first edition was written with full knowledge of the studio and its conditions and while fresh from the editorial desk. The facts are all there, but in the new edition a change in the treatment makes the facts more apparent. In the first place, there are 176 pages against 51, and this makes possible a more detailed treatment. In the second place—and this is more important—to a knowledge of the studio and its conditions, the new work has been planned in accordance with a more intimate knowledge of the difficulties that confront the beginner.

Whenever the house organs of the correspondence schools have wanted to get nasty, they have referred to the tremendous sums we are supposed to have made through our critical service. In the past two years there have come but three or four weeks when we would not have traded the week's receipts for a nice new ten dollar bill, but each week we have sat in with three or four beginners who wanted to be helped out of their troubles. We think that in many cases we have given help. We know that they have helped us in showing just what it is that troubles the beginner. In helping them to overcome their difficulties we have been better enabled to help others in a more general way through this department, and the new book is the result.

We think that the Nelson person is going to complain again because we do not teach dramatic construction, but we have not written the book to please Mr. Nelson. Dramatic construction is taught, but it is taught in non-technical terms. We have tried to keep every line of the book so simple that it can be understood without the aid of a dictionary, and we think that the information is none the less valuable because it is simple and intelligible. To quote Popular Mechanics, it is "written so you can understand it," and at the same time it covers the ground more thoroughly than the first edition. It is a teaching book and not a treatise: a real text book and not an essay.

Mrs. Breuil's Plans.

Replying to two persons who want to know what company Mrs. Breuil will connect herself with now that she has left the Vitagraph, the answer is that she is not seeking an editorial connection. She plans to engage in critical work and possibly later on will branch out along those lines. There should be a demand among the manufacturers for a consulting editor, but there has been no talk along those lines. For the present she will criticize manuscripts and write two-reel reproductions, probably under a first-run arrangement.

Not a Clearing House.

Marc Edmund Jones writes that the Photoplay Association of the Photoplay Magazine is not a clearing house scheme, but that it will hold to criticism at cost price as its inducement. Jones should know for he is running the scheme. He doesn't explain just what you get for your dollar you pay when you join, but, perhaps, that will come in another letter.

Jones is going to be stylish and winter in New Orleans.

Ears and Eyes.

Yesterday we handled four scripts. Three of them trusted entirely to the fact that the story read well. Scenes gave involved mental processes, but no action. In fiction form one of them would have been acceptable, but no one is going to *read* the script but the editor and the director. The others will only *see* it, so write in something to be seen. Here was one of the scenes from one play.

Room—Helen enters—sits on the bed—she has an idea—rises and exits.

Here is the action: Helen enters the room, sits on the bed, gets up and goes out again.

There is nothing to that to appeal to the intelligence through the eye. It can be hinted that Helen gets an idea, but we cannot tell whether she is going to kill John or merely remembered that she forgot to put the cat out for the night. If she is on her way to kill John, it promises to be interesting, after a fashion, but we are not interested in the cat.

When you write a scene write something to be seen. Do not write meaningless action and then explain what it means. The action will get on the screen, but the explanation will not, unless a director is willing to take more trouble with a script than is required these days.

Don't leave it to the director. Do it yourself and in no time at all you'll be able to write the action you see with your mind. Then you'll see before you write that the action is or is not explanatory and you'll be able to correct your mistakes.

Keep Away from Religion.

Frank A. Kramer, head of the Chicago Circle, sends a slip which he found pasted up in the Polish and Bohemian section of Chicago. It is a small slip which reads:

> I refuse to patronize any moving picture show using any priest, nun, church or religious subject whatever on its films.

Some companies have made the same ruling, but it is evident that there is a crusade on the part of some persons more or less actively connected with church matters that must eventually find reflection in the studios.

Begin now, if you have not already done so, to omit such matters from your scripts. Already some of the companies adhere to this rule and for a time it was almost universal, but lately there has been a growing tendency to use priests, nuns and religious ceremonials. Many times the employment of such factors is reverent and in perfect good taste, but not always, and the safest rule is to eliminate such matters entirely. From the Pope himself to the village priest, the Catholic Church has been friendly to the pictures, but that is all the more reason why their impressive ceremonials should not be dragged in to make a theatrical spectacle.

Song Writers.

"Get-rich-quick Photoplaywright" writes that our few remarks on swindling song publishers comes too late, as he has already sent his money to one of these concerns. If the writer using this signature will send his name and address and the facts in the case, including the literature, perhaps he can be helped to get his money back.

Advice.

Don't look to the manager of your local theatre as a mine of information on photoplay matters. It may be that he knows less than you. He likes to pose as an authority and, no doubt, he does the best he can by you, but for all that, the fact that he runs the theatre does not qualify him as an expert on production.

Only recently we had to straighten out a writer working along the wrong lines, because of well meant but utterly impossible advice given by a local exhibitor, and every editor is familiar with the letter that starts "Mr. Blank, of the dash theatre has advised me to send this to you, because it is just the sort you want," when it may be a million miles from the real thing.

If you want information ask us, and we'll reply through the Inquiry Department, with no charge to you, but remember that the man who runs a theatre may not know all about the production end just because he runs films. Some of the most impossible scripts are written by exhibitors, for that matter.

Making Good.

"How can I tell if I shall ever succeed?" is the gist of a letter too long to be published. It is the substance of many other inquiries and hundreds of unasked questions, and the answer seems to be that time alone will tell.

You may start in, sell half a dozen scripts right off the typewriter and then fail to sell any more. You may write for a year, sell none, and then commence to sell steadily. You cannot tell who will succeed any more than you can tell what will succeed. A story may be pronounced poor by ten editors and sell to the eleventh, and the man who cannot sell a single story may suddenly turn about and sell them in bunches.

Only lately a man who had sold three scripts in a year started in to sell five or six double reels a month. As a comedy writer he was pathetic. In single reels he was cramped. He found his medium in the double reel and now he is virtually working under contract. Two months ago he would have admitted himself a mild failure.

There are certain requisites that you must have, imagination, a sense of the dramatic, a sense of the unities and patience. With these you should find success, but none may say when that success should come. It lies more or less with you and your ability to grasp the idea that underlies the whole business. Find yourself and then find your specialty and you will be placed. You may be able to write plays and yet write the wrong sort of plays for months or years. You may find your forte the first thing. No one can tell whether you will succeed or fail. If you have the imagination to invent ideas, the sense of the dramatic to develop them, a sense of the unities to keep them plausible and the patience to persevere, you probably will succeed in time. That is the closest you can get to the answer.

Program Tips.

Julian Louis Lamothe, head of the New Orleans Circle, is running a photoplaywright department in the Spotlight, the house organ of the Fichtenberg enterprises. There is scarcely room for much material in each issue, as the short page is shared with the Marc Edmund Jones, who is doing answers to correspondents, but it helps to keep up interest in the work and in the New Orleans Circle.

Slow in St. Louis.

From St. Louis comes a note of regret that the photoplay writers are so slow. One of the old-time writers long since offered to found a circle and help others along, but the response has been small indeed. Here is what she writes:

> The successful writer you referred to is indeed successful, not only in the photoplay line, but in magazine and editorial writing as well, and his wife, who is also a writer, made just one attempt at photoplaywriting and sold her scenario to the first company to whom she sent it. How many can boast of a record like that? And their own success has not placed them on a lofty pinnacle so far above the lowly beginner that they cannot hold out the much needed helping hand. They are just as desirous of meeting the struggling, unsuccessful photoplaywright as the successful one and are ever ready to extend the good old-fashioned Southern hospitality to all comers. Can you not arouse the St. Louis writers to a proper appreciation of the fact that these

"Circles" and "Inquest Clubs" are very helpful to even the most successful? We would particularly like to meet the "Unsuccessful beginner." There must be many such as be in this city and we are very sure there are also many successful writers. Was it not a St. Louisan who won the prize in the Imp Scenario Contest a few years ago? Rouse them up for us.

Get busy and send your name in.

We are inclined to think that some people view with suspicion the motives of the founders of these circles, and seek to find the "sting." There is no sting. Even the old-timer likes to foregather with his kind and every decent writer is more than willing to help others even as he has been helped, if the approach is courteously made.

All last spring writers, such as Dr. Stockton and George Hennessy, sat in with the Inquest Club for the benefit of the newcomers, and they are going to do it next fall, though in the fall the writer whose idea of studying to write plays is to get acquainted with some director—and who looks on the Inquest Club as a means to that end is going to be dropped. It is the same idea out of town. Get busy in St. Louis and elsewhere.

Fasteners.

It should not be necessary to refer to the matter of paper fasteners again, but it seems to be, so here goes.

Take six or seven sheets of paper. Fasten them with any style of permanent clip. Rather awkward, isn't it? You have to turn the sheets back to each other and they rumble and muss up. Take off the paper clip. When you have read the top sheet put it at the bottom, and so on. When you are through you put the last sheet on the bottom and the first sheet is once more on top. If you had a loose clip you would merely replace it and the work would be done.

The editor has a heart. He tries to read your script without mussing it more than he can help, and so he has a hard time with the permanent fastener. Consciously or otherwise, he is irritated at the pains he must take, and this reacts against the script.

If there is anything worse than the script fastened with a permanent binder, it is the script fastened with two or more binders and this, in turn, is only a shade better than the script sewed or glued into book form.

If there is anything better than the script with the loose clip, it is the script with no clip at all.

A Funny One.

Here is a situation we cannot quite "get." A correspondent writes that a story was returned to him as "Too improbable." Later the story was sent the same studio again and accepted, though there had been no change in the editorial staff meantime.

It develops an odd situation, but when Mrs. Rubenstein ran the script department for the Lubin Company, one of the directors used to read the stories she discarded, because she could not seem to sense the style of stuff she wanted. She is no longer with Lubin, and they have about five photoplay sharps over there now, but perhaps a somewhat similar situation exists in some other studio. We wish the correspondent would give us the name of the company.

Finding Things Out.

R. C. Mason is finding things out. He writes:

> A very vivid lesson was taught me last week when I witnessed a terrible automobile accident in which one was killed and four seriously injured. A lesson should be applied to photoplays; to avoid, unless in case of necessity, all accidents, death scenes, etc. Many a person has been a witness to terrible tragedies which they wish to forget, but which are vividly recalled by seeing some photoplay.

And there's the answer. You see a terrible accident. Your nerve is shaken. In your dreams you see the tragedy. It oppresses your waking hours. You turn to the theatre for amusement. There comes on the screen some similar accident. Instead of amusement, you sustain a fresh shock. You leave the theatre to face a sleepless night.

The writer thinks only of his big scene *and because he lacks the ability to invent* "strength," with him, means horror. Only the tyro adheres to the horrible for his dramatic appeal. He may have sold a hundred plays, but if that is the best he can do with dramatic construction, he is a tyro still.

Don't remain a tyro. Search for the truly dramatic and you will find that it does not always mean death and that death is not always dramatic. Just the other day a man wrote us that he was going to write crime stories because they sold best. He was wrong. They do not sell best, but they are purchased where nothing better offers. Offer something better. Get it over as plainly as crime gets itself over and see what happens. Then be nice and write and thank us for the advice.

Another Experience Meeting.

Robert A. Donaldson writes:

> Have not sold another script yet. Have written several more; have had two returned, but they are on their way again. The other four are being held. One hasn't had time to be heard from, and the other two seem to be held, perhaps for consideration, beyond the usual time. I'll sell another yet. I know I am writing better stuff than I did two months ago, and I am going to keep on writing better stuff. I note so many people get sore when the first company they send it to returns their script, or perhaps the twentieth. They can't see why they can't sell their plays. I have always figured that when a script is sent back eight or ten times, there must be something the matter with it, and so I put it away, for looking over, and revision. I can't see that the editor is so down on me that he won't give me a chance. Perhaps we will soon hear of the "Editors and professional writers scenario Trust." None but first class writers wanted. If everyone could sit down and write and sell their first or their hundredth script, everyone had better quit business and start writing photoplays.

Of course he is writing better stuff than he did two months from now and he'll be writing better stuff in December than in August. No one ever learned to play the piano without practising. No one ever learned to run a typewriter without practise. How can you expect to learn to write scripts without practise? Mr. Donaldson doesn't waste his time kicking because he doesn't sell scripts. He spends the time practising and in due course he will sell. Practise and then practise and practise some more. In the end you'll sell.

The man who wants to buy success ready made from a correspondence school is never going to find success. Practice, backed by intelligence, is what counts. The greatest living pianist today is not on the concert stage, nor had he been these many years. In the time when he did play he was a vastly better player than Paderewski, but he loved leisure and he would not practise. He had made enough money to live on and he would not practise. He is brilliant, vastly clever and a master of technique, but you never see his name on the billboards simply because while he has intelligence and technique, he lacks practice. It is the same way with photoplay. It is practise and practise alone that counts.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

G. P.—Bud Duncan was the convict in "A Queer Elopement." In "Professional Jealousy" the basso, tenor and soprano were Donald McDonald, Eddie Lyons and Miss Evelyn Quick. "Her Son" was released. There has been no change in the management of the Biograph Company.

J. M. L.—Mr. Truesdell is out West, but a letter to the New York office will reach him. We are unable to name the Nestor player. They issue few of their casts now.

H.—The Kay-Bee Identifier hopes to have that name presently.

H. E.—We do not know the player to whom you refer, unless possibly you mean Miss May Buckley. Cannot you name some of the parts in which she appeared?

J. O.—Miss Anna Little was the daughter in "Past Redemption." The Answers Man does not know, officially, whether Miss Snow is married or not.

J. C.—If your play is not an actual reproduction of some historical event of importance, but merely is based on some minor incident from history, such as you cite, it is not necessary to give chapter and verse. If you wrote a story based on the battle of Bull Run, for instance, the fact that it was based on that battle would add to the importance of your play, but getting inspiration from minor happenings, it is not necessary to cite the authorities. We have repeatedly stated our belief that theft in the studio is a negligible quantity. The matter you quote is not sufficiently authoritative to require comment. It is not necessary to send the clipping along with the story it has suggested, so long as it is a clipping and not copyrighted matter.

E. B.—We cannot reply to Pathe questions. The company refuses names and there is not enough demand for an identifier. Miss Helen Holmes and Tom Forman had the parts in the Kalem you mention.

N. B. H.—In the "Crimson Stain," Jack Sibley was played by Frank Newberg and Cox by Bill Weston. Casa has not yet been identified. Charles Elder was Jabez Crow in "The Failure of Success.".

J. H. F.—In the "Banshee." J. B. Sherry was Dan, and Miss Pinky Thompson his wife. In "The Tell Tale Light," Roscoe Arbuckle was Tom.

R. F. K.—Miss Billie West was Alice in "The Sea Dog."

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Purblind Foolishness.

ON my Western trip it was my pleasure and privilege to talk with many men in many cities, members of the various operators' unions. As a general proposition I have found these brothers to be progressive and ambitious for their organization and themselves. However, I have found one thing to criticize and I have found this thing to be present in the minds of a great many people, though not in all of them. They are opposed to the dissemination of knowledge of projection. With the single exception of Chicago, my reception has been cordial and even more than cordial in all of the cities I have visited. Nevertheless, in most instances, with the exception of San Francisco, in the course of conversation is has developed that the men or some of them, are either opposed to, or in doubt about, the advisability of the distribution of handbooks and the answering of questions through the Projection Department. I believe, however, I have succeeded in showing many that their views are narrow-minded and mistaken. As well might a man undertake to impede the tides of the ocean as to try to stop or even limit in any degree the spread of knowledge. Were I to cease tomorrow to publish my books and answer questions through the department; were I to die, it would be found that the work I am now doing would go forward. There might be a pause, a grating of the wheels for a little while, but the necessity always develops the man. Where there is a demand, that demand has been and always will be filled, and you can't possibly get away from that fact.

But let us look a litle more closely into the right and wrong of this proposition. If it is right to limit knowledge of projection and seek to prevent its spread, then it is right to limit knowledge in any direction and under those conditions, of course, all progress would immediately cease, and the world would immediately stand still. If it is right to limit the spread of knowledge as concerns projection, then it is also right to limit the spread of knowledge as concerns the production end of moving pictures and under those conditions, of course, the advancement of the business would immediately be halted, and no further progress would be made, and so analogies could be multiplied almost without number. But let us view the matter from a more intimate angle. Let us consider the small town man, and the instant we do this, anyone who is opposed to the projection department and the handbooks, must immediately admit that, from this angle, at least, his contentions are ridiculous.

In hundreds upon hundreds of the small towns, from 1,000 to 5,000 population, there are moving picture theatres which are doing an exceedingly meritorious work in supplying those little communities with practically the only form of amusement they have, as well as wielding an enormous influence along educational lines. It is a fact, which cannot be denied, that it would be the height of absurdity, and entirely ridiculous to suppose that these managers could employ operators at anything like the figure that we of the city consider a decent salary. It simply could not be done without a makeup, and the makeup on that proposition has not answered roll call as yet. The business is not there. These little show houses manage to exist, as I have before pointed out, where the man does his own operating, his wife perhaps plays the piano and sells tickets, and John or Mary, son or daughter, fills some other position. In this way the manager is enabled to keep the place open and eke out a living and, as I said, his work is of vast benefit to the community.

Now this man has absolutely no means, or any method of obtaining knowledge except through the Projection Department and handbooks, the possession of which he considers as second only to his bible. In fact, it was in a letter from a small town manager, working under exactly the conditions described, that the term "Operator's Bible" came to be applied to the handbook. Now the better show this man is enabled to put on, the greater will be the enjoyment of his audience, and those audiences, in the aggregate, run up into the millions every day. Would you, Mr. City Operator, to serve your imaginary selfish interest, take the responsibility of injuring and reducing the amusement of hundreds, if not thousands, of small communities all over this and other countries every day in the year? Do you think you are justified in seeking any such thing as that? Well, my boy, if you do, you can have 9,847 more guesses, and then you can go right on guessing for the balance of your natural life and you won't catch up with what you are entitled to.

But, as a matter of fact, this kind of opposition is piffle—pure and simple. If the operator has got to increase his salary by preventing or limiting perfection in projection, or the interchange of ideas as between the operator of this and other countries, then I am afraid he will have to continue to work for a low salary yet a while. If the Union has to exist through and by means of this kind of sand-bag tactics, then I am afraid that after many years of sympathy and active work in the cause of labor, I shall have to change my views and begin to oppose it. There is no danger of this, however, because the unions, except in perhaps a few isolated cases, are pursuing no such tactics, and any advancement made along that line is not a permanent advancement; it is not a good advancement; it is not an advancement founded on a sound basis, but one built on a foundation of the sandiest kind of sand.

The thing for the unions to do, as I have pointed out time, time, time and again, is to get into the game, just as the San Francisco union has done, and use every means available to increase the knowledge and improve the work of its own members. Every man who has read the Projection Department during the past three years is well aware of the fact that Richardson stands for better salaries, better operating rooms and better conditions in general. They are also well aware of the fact that I not only stand for, but I demand that the operator *makes himself deserving of these improved conditions by studying his business and producing the goods in return for increasing salaries and improved conditions.* The man who seeks a 40-a-week salary and expects to get that salary through sand-bag tactics, returning therefor $15-a-week service, is either a knave or a fool, or both. He may succeed for a time, but his success will not, as I have already stated, continue. I was in the labor movement, my brother, quite some time before some of you had taken up the burden of life; I was active in it for many years, and all I ever got or had out of it was grief. There is every temptation for me to drop your cause and cater to the manager, and let me tell you right now that if the projection department did that your game would not be anywhere near as easy as it is. But the Projection Department is not going to do that as long as I am its editor. However, it seems to me that I am entitled to your co-operation and support. It seems to me that I have the right to expect you to take a more enlightened, advanced, broad-minded view of things. You are not children; you have reasoning powers. Why not use them? Now, boys, let's cut out this foolishness and get down to business. You want better conditions. I am trying to help you to get them. Let us work together in peace and harmony, to the end that permanent progress be made and that the operators in the near future come into their own and be recognized as first-class, high-class mechanics who are well paid and respected.

Please do not misunderstand anything in the foregoing. Aside from Chicago, where I called at the office of the union and received discourteous treatment, my reception throughout the trip has been, as I said, most cordial, and the arguments we have had on the foregoing subjects have invariably been friendly. I received literally dozens of requests to stop and visit unions, but only a few of these could be complied with, owing to lack of time. I have now set these matters forth freely and frankly, and told you exactly what is in my mind, and way down in the bottom of your heart, my boy, you know I am right.

A Blind Man Enjoys the Movies.

Up in San Francisco, by the waters of Golden Gate, there is a very pretty story told which unfortunately is true. Almost every evening a big limousine car rolls down Market Street and comes to a halt in front of the Market Street Theater. An obsequious footman opens the door and from it a silvery-haired lady assists the halting steps of a man who feels his way carefully and depends on his companion's arm for guidance and support, for he is afflicted with that most terrible of catastrophes known to mankind—he is blind. The pair enters the Market Street Theater and, as the silent drama is flashed upon the screen, the devoted wife becomes his verbal vision, for she sets forth the story which his sightless eyes cannot see, and so perfect is her descriptive rendition of the play, that, if it be a comedy his face lights up with smiles, or if it be a tragedy he follows it through, apparently with as much enjoyment as do his more fortunate neighbors who can view the whole performance.

As the play continues, the wife leans over and whispers its story into his attentive ear and those who have overheard the telling of the play-story say that her descriptive powers are little short of marvelous. It is a fact that this man, who can see absolutely nothing, regularly attends the performance at the Market Street Theater and thoroughly enjoys the performance. He is wealthy, but, no doubt, would be more than glad to give all his worldly possessions for that which is possessed without money and without price, by even the lowly street sweeper, namely the ability to see; all of which proves there are some things in this world which even money cannot buy.

Likes the Handbook.

Brother Ben Kochman, Des Moines, Ia., writes:

> I have found the Handbook received some time ago, to be perfect in every respect. It certainly is a book that no operator should be without. We are still with the I. B. E. W., though we are waiting for the I. A. T. S. E. charter, which we applied for six months ago. Can you, or some of the brother operators, tell me the salaries operators receive in New York or Brooklyn?—meaning, of course, salaries for an I. A. T. S. E. man; also what are the general hours there? I trust I will see a reply in the next issue.

Strange as it may seem, we heartily agree with Brother Kochman as regards every operator needing one of the Handbooks. As to the New York wage scale, I would not care to answer that just now, as it is expected that a new schedule will be endorsed in the immediate future. The hours vary with the various houses, but no operator is expected to work more than an eight-hour shift. Conditions in New York and Brooklyn are essentially the same. I took the matter of your charter up with President Shay by mail after he had left for Seattle (he left a week ahead of me), and he now informs me that the charter has been granted.

A Remarkable Performance.

During my visit to Tacoma, I viewed the operating rooms of several of the theaters, and in the Lyric, Brother George Small, who has charge of the projection in that house, almost took my breath away by showing me a mercury arc rectifier in operation, the tube of which had been in constant service thirteen hours a day for three years. This is indeed a remarkable performance as a little figuring will show you. This tube has been in operation approximately 14,225 hours, and is still doing duty, producing excellent light. It does not seem possible, but Brother Small assured me that it is a fact, and the tube itself bears evidence of long service. Its anode bulbs are coated solid on the inside with carbon soot, or at least I suppose it was carbon soot, and it is a disreputable looking affair all over, but it is still delivering the goods.

Another remarkable scheme which is popular in Tacoma is the wiring of the arcs of two projectors in multiple. In most houses both machines are operated from one motor driven shaft, which has two clutches, one at either end. The lamps are, as I have said, wired in multiple and the changing from one machine to the other is something worth seeing, although it only takes about one second. The clutch shaft is located immediately under a narrow table attached to the front wall of the operating room between the machines where the operator sits, and the levers operating the same are attached to the under side of this table or shelf. When the time comes to change from one machine to the other, the operator slips one lever over, which starts one machine, and another lever over which stops the other machine, at the same time striking the arc on the dead machine; and there is the curious part of it, since the striking of the arc on that machine automatically puts out the other arc by robbing it of its current; therefore the moving of the two levers and striking the arc, all of which is done simultaneously, starts one machine and stops the other, puts out one lamp and starts the other—a rather effective and unique arrangement. The shaft and clutches are made by some man over in Seattle, and if I can get hold of the dope on it, I will give it a description, for it is indeed excellent.

And now, while I am about it, I will make note of another stunt Seattle and Tacoma operators are pulling off, viz:

Where the above arrangement is used, many of the operators have reversed the magazines on the right hand machine so that they never need go out from between the two projectors. To accomplish this they have only to take the magazine off, turning it upside down, removing the fire traps, closing the hole with a bit of metal, and re-installing them in the proper position. This brings the doors on the left hand side, and the threading is then done from the left hand side of the machine. Of course, with this arrangement the take-up is driven from the clutch shaft before mentioned.

Most Tacoma and Seattle operators have a piece of glass about 4 inches deep by 5 inches long hung in a frame some 3 inches away from the aperture. This shields their eyes from the glare of the spot. The frame containing the glass is suspended by heavy wire attached to the top of the machine, though I did not notice exactly to what it was fastened. This is an excellent scheme and one which, in a little different form, I advocated in my first handbook, but personally I prefer a piece of light green glass instead of the red and green. There is a considerable tendency among operators here to use large carbons, and I found that one Tacoma operator, Brother G. E. Manning, Financial Secretary-Treasurer of the Tacoma Union, who is operator at the Palace Theater, was using ⅞ cored and ⅝ cored on 45 Amperes D. C., through a rectifier. He was getting good light, but I am inclined to think that he loses considerable by using such a large carbon on that amperage.

My visit to Tacoma was made on the afternoon of July 4th, and on top of that there was some sort of jubilee celebration going on, so that all the people in the world were there and having the time of their dear young lives; and still piled on top of that it was drizzling rain in spurts. Taking all these various items into consideration, you may take it from me, the moving picture theaters were not losing any money. I think some of them laid a layer or two in on top of the regular audience. The Palace has a seating capacity of 268, and in three hours' time that afternoon it had 2000 paid admissions, and the manager was standing out in front singing "God Save the King," with tens and twenties sticking out of every pocket, and the biggest cigar he could find decorating the front of his face. (Thank Heaven, I will be 3000 miles away from there when he gets a chance to read this!) He asked me not to mention his name because he is only filling a manager's position temporarily, being himself an operator and a member of the Tacoma Union; but I am afraid that when the owner of that theater sees the coin Brother ——— is raking in, he will invest in a box of carpet tacks and nail the temporary manager's coat tails to the managerial chair for good.

A Common Fault.

One of the prime factors in the perfect projection of pictures, either moving or stereopticon, is an absolutely clear field. Without this, regardless of how perfect things may be in other directions, the projection cannot be said to be first class.

In my capacity of editor of this Department, very naturally I visit a great many theaters, and, while it is doubtless true that I am supersensitive in matters pertaining to projection of pictures, still there is one fault so almost universal with operators, that it cannot be charged to that, and is worth more than a passing notice. I refer to the shadow so often seen on the lower half of the picture or near its bottom. This shadow is almost universally present, occasionally at least, even with the best operators; and it is a thing which requires very close attention to avoid, especially where the manager is penurious in the matter of current consumption and demands good results from relatively small amperage, thus compelling the operator to carry a spot of the least possible area.

The position of the spot changes continually as the carbon is consumed, and this change is what brings about trouble, since, as the crater on the upper carbon recedes, due to the carbon being consumed, the spot on the gate moves downward, also, by reason of the increased length of the arc, the outer edges of the light are not so pure, so that unless the carbons are adjusted, the lowering of the spot at the aperture and the increased impurity of its outer circumference, quickly brings a shadow at the upper side of the aperture, which means, of course, the lower side of the picture on the screen.

The only means of avoiding this trouble is found in the constant, close attention of the operator, and the frequent feeding of his carbons. This I believe is one of the reasons why the operating room itself should be as dark as possible and the observation port be of sufficient size, so that the operator will have a free, unobstructed view of his picture, since, except on titles with white letters near the bottom, or on a screen on which there is some pure white object near the bottom, these shadows are somewhat hard to detect in their beginning. The audience, being closer to the screen, may perhaps be able to detect them; and, anyhow, when some white object comes up suddenly, the defect in the light is very obvious and can be plainly seen. The fault is, as I have already said, in greater or less degree almost universal, and it is a fault which should not be tolerated by the manager, or committed by the operator himself, but its entire elimination means, as I also have said, a comparatively dark operating room, an observation port of goodly size, and *very close attention on the part of the operator.*

The Mercury Arc Rectifier in China.

The Arcade Amusement Company, Tientsin, China, writes as follows:

> As I wrote you some time back we ordered from Mr. Hallberg a "Mercury Arc Rectifier" and received it lately. Everything arrived safe except a few minor parts, which I had made locally. The juice formerly cost us anything between $120 and $150 (Mexican) per month, but now it is hardly $30 and I was rejoicing over the saving for the past fortnight. The machine worked very satisfactorily indeed for a fortnight and then all of a sudden it broke down. There was an awful smell in the machine room and on examination it was found that smoke was issuing from the shaking magnet which was running hot. Luckily, when I installed the new rectifier, not being sure of its working satisfactorily I left the old resistances for use in case of any emergency. I had the old resistances connected up with only a five-minute delay of which the audience took no notice.
>
> I am using from 24 to 30 amperes, current taken from 220 volts, 50 cycle A. C. supply station. The breakdown was on the 30th evening, and after having taken out and cleaned the shaking magnet and coil of the water I poured on them the previous evening to cool, I tried the Rectifier again on the morning of the 31st for over half an hour and it worked without any hitch. When it was used at night the same trouble came again and I was obliged to go back to the resistances again. I am ordering a shaking magnet with the coil from Mr. Hallberg this day, but in order to prevent any future trouble, could you tell me what is the cause of this trouble and how to prevent it?
>
> Your Handbook was very useful in installing the Rectifier, but I find nothing about what to do in case of an emergency like this. Perhaps it might be useful to your readers if you will write in your departmental columns what are the parts of the Rectifier most likely to get out of order and what to do in case of an emergency. I think it is possible that my operator may have used more than 30 amperes and hence the trouble, but the operator says he had the ammeter always under 30, the maximum for which the Rectifier is made. It is quite possible that this may have been 33 instead of 30 as I find the ammeter fluctuates a good deal. It is rather very difficult to keep the meter at a certain reading. To keep it under 30 I am using a 110 volt Pathe resistance in connection with the ammeter. As soon as the arc is struck the meter is at 30 and in a few minutes it goes as low as 22 and keeps fluctuating between 22 and 30 all the time. Therefore, I think it possible it might have been 33 amperes or more that caused the trouble.

As to the Mercury Arc Rectifier trouble, I wrote the General Electric Company, Schenectady, N. Y., concerning the same, and they reply as follows:

> We regret to hear that Mr. Gyer has had trouble with his Rectifier, and would suggest that he try the series relay in starting the circuit and note whether the contacts open or not, as it is possible that the relay does not cut the shaking magnet out of circuit when the tube starts. We would further suggest that Mr. Gyer note whether the tube tips sufficiently to break the mercury bridge between the starting anode and cathode as the arc might flash back through the starting anode into the shaking magnet, thus burning it out.
>
> If Mr. Gyer finds that neither of the above suggestions remedies his trouble, we would suggest that he communicate with our organization direct and we will arrange something to give him satisfactory operation.

Unfortunately the General Electric Company is not very complete in its reply. I have returned the original letter to them with a request for further information, which will be published in due time.

A Few Calls.

During my stay in Seattle I had a most pleasant visit at the Seattle State Lighting Company's plant, where I met Miss Cuba Herbert, who promptly announced that she was the only and original hard working person of Seattle. Of course I also met some mere men, but they don't count. Miss Herbert sprung a new one. She said that a chap lugged in a Powers Six head one day and cheerfully demanded a "bobbin" for the same. It developed that it was an intermittent sprocket he longed for and his yearning soul was quickly satisfied.

I also made a most pleasant call on Mr. C. M. Simmons, Manager General Film Company, and his able assistant in charge of the machine department, Mr. P. Harrison. These gentlemen are live wires, both of them, and thoroughly up to date. They have a splendid plant, with 7,000 square feet of floor surface and everything is done decently and in order —also thoroughly.

I also had a most pleasant visit with the Moving Picture World representative in Seattle, Louis Goldsmith. Goldsmith is not Irish, exactly, but he's one darned good feller just the same and I am honored to count him as among my friends.

A Fine Theater.

During my stay in Seattle I paid a visit to the Colonial Theater, now in process of construction and nearing completion. This house will seat something more than 1,000 and contains several unique features. The auditorium is quite wide and the balcony is merely a narrow ledge some eight feet in width at the rear, not extending along the sides at all. Its entire space is consumed in a series of boxes, and these box seats will be, from every point of view, ideal. The pipe organ is unique in that the key board rests on a hydraulic lift, which, upon touching a button, raises to the stage level, carrying the keyboard and player with it. The player will be thus raised for solos, the organist occupying the "spot" while playing. Another thing is that while the main banks of pipes are at either side of the proscenium, there is a secondary set of "echo" pipes above the ceiling, entirely out of sight, behind a sounding board which will deflect the sound downward through a latticed opening in the ceiling. This feature is designed to puzzle the audience and keep them guessing as to the source of the music. The lighting system is also unique in one respect. In either wall are large, blind, or dummy windows in which are opalescent glasses covered by regular Venetian blinds. Behind the glass are twenty electric lights in each "window." I regretted very much that this was not yet finished as I would like to have seen it in operation. The operating room is spacious and has two pipes, each about 18 inches in diameter, through the roof, as well as an ample inlet, from the open air, near the floor. The equipment will consist of two Powers Sixes, a spotlight and dissolver. Projection will be in charge of Brothers Jay Harrington and J. W. Jiencke. The house will be managed by Mr. J. Hamrick, who is very proud of his beautiful new theater.

The East and the West.

On my trip through the West I was, on many occasions, asked this question: How does projection in the West compare with that in the East? This is not an easy thing to answer broadly. However, at least as between the extreme West and the East, I think I may fairly say there is a considerable difference, and that difference is in favor of the West. This, however, is but a logical conclusion; it is exactly as one would expect to find it, because in the far West operators' salaries are much higher than they are in the East, and, as I have long contended, this brings to the profession of operating a higher class, or grade of men. By this I mean a class of men who have had greater advantages, and possess a better training than does the lower priced man of the East. There are, of course, exceptions: I am only speaking in general. Some of the operators of the East compare with anything the West can show. However, I again repeat what I have often said in the past, that the higher the salary the better class of men it will attract.

In Chicago I took especial pains to visit, briefly, a good many theaters during the day and a half that I was there—paying my way in so that no one would know I was present. I did this because the charge has been repeatedly made that the union slide of Chicago Local Union No. 2 is very often followed by questionable results on the screen. I found this to be a fact in all too many instances, and in one or two instances the projection was very, very poor indeed, and in no way, shape, manner or form a credit to the union slide which preceded it.

One of the officials of the Chicago Union said to me that Chicgao was flooded with Handbooks, which were in the hands of non-union men. This was a queer statement to make. The presumption was that the union men were not buying the Handbook, which means, it seems to me, that the non-union men of Chicago were endeavoring to improve themselves and learn their business more thoroughly, whereas the Union men are assuming a self-satisfied pose and refusing to study. If I am wrong in this, I would be most happy to be set right, but that was what it sounded like to me, provided this official was stating the truth. However, I happen to know that a very considerable number of Chicago union men are the owners of Handbooks, so that I have really set forth the foregoing to show the silliness of the statement made by these union officials, rather than as actually setting forth the conditions in Chicago.

And right here I want to draw a comparison between two unions. In San Francisco there is a union of operators which has my highest admiration, because of the fact that, while a comparatively small body of men, they have built up splendid conditions for themselves, and have secured a wage scale second to none in the country; and by reason of the further fact that they are a live, progressive, broad minded body of men who believe that good projection should be found in any house where the union sign is displayed; and that their members must study and learn their business, so that their work will be a credit to the organization to which they belong. To this end they have established an apprenticeship system and a demonstration room; they have handbooks in their demonstration room, and many others are owned by the membership at large. They read and study the projection department, and let no opportunity escape them to improve their knowledge of their profession. On the other hand, let us take the Chicago local. Although they are much larger than the San Francisco local, and although they have an easier proposition to buck—San Francisco being one of the dumping grounds of the East, is constantly flooded with a large number of traveling operators, which brings the percentage of unemployed men in San Francisco much higher than in Chicago—still the Chicago men have a far lower wage scale than have the boys in San Francisco; and as to the excellence of projection in San Francisco and Chicago, there is literally no comparison. This is, in my humble opinion, due to a considerable extent to the fact that the course of the Chicago local is the exact opposite of the course of the San Francisco local. The Chicago local is, according to the statement of some of its officials made in my hearing, opposed to the dissemination of knowledge; it is opposed to the answering of questions in this department; to the sale of books of instruction, and seems to be opposed to about everything one can readily think of. Judging from the arguments of some of the officials of the Chicago union, that local ought to have existed in the stone age, because in that day men were not supposed to, and were perfectly satisfied not to know anything.

I presume Chicago won't like this little spanking, but everyone who is aware of conditions will know it is coming to them, good and plenty, and has been for a long time. When Chicago men undertake to stop the wheels of progress and oppose the spread of knowledge, they are biting off more than any body of men on the face of the earth can chew, and the sooner they realize the fact the better for all concerned. I have a good many friends in the Chicago local, as well as in the San Francisco local. I am not drawing this comparison because I have any feeling whatever in the matter, but because the statements of these officials of the Chicago union have called it forth. In this day and age, that man, or that body of men that undertakes to impede or obstruct the wheels of progress is acting a losing part and will never make much permanent progress. I prophesy right now that there is just one way the Chicago local can build up and complete a lasting and truly effective union and that is by doing as the San Francisco local is doing, viz: insisting upon its members perfecting themselves in their craft to such an extent that they can, when given proper equipment, produce perfect results on the screen—not sometimes, but *all* the time. Given this and a good, conservatively managed organization, the union man has nothing whatever to fear from the unorganized man, but without ability to produce excellence, the union man has to depend entirely upon the strength of his organization to maintain him, since he cannot advance any argument of superior, or perhaps even equal ability to his unorganized competitor.

Nice Operating Room.

During my recent visit to Chicago I examined the operating room of the new Kedzie Annex Theater, Madison street, near Kedzie. Mr. Sydney Smith, long with the George K. Spoor Company, is manager of this house, and Brother E. J. Halladay is in charge of projection. Mr. Smith assured me that the operating room was a model. It was an excellent room, but not quite that. The room is far in advance of most rooms and really would be a model were the wall shutters arranged to close automatically instantly in case of fire and were the observation ports of most ample dimensions. These are the two weak points, particularly the latter. The room itself is ample in dimensions and has a splendid vent flue through the roof, as well as window in the front wall, opening directly to the outer air. The walls are of some kind of flat tile, set side by side in plaster, until a thickness of probably eight inches is had. The ceiling is high. One end of the main room is partitioned off and this space is again divided, all with fireproof walls, and in one of these small rooms are two fifty ampere G. E. Mercury Arc Rectifiers, one for each projector, each being provided with an ammeter located on the wall of the main room. The other small room is for rewinding. The room is otherwise so excellent that it is a pity its observation holes are too small for that makes for poor results on the screen—or at least to some extent injures the projection. It is utterly useless to say it does not, friend Smith, for the *fact* is that it does, and facts are exceedingly stubborn things. I would not have mentioned these weak points in so fine a room otherwise, but for the fact that neighbor Smith claimed it to be a model. I cannot allow him to get away with that, except it indeed be a perfect room from every point of view.

Portland, Oregon.

From Seattle, Washington, to San Francisco, California, is a trip of 958 miles, but there was a break of one and one-half hours at Portland, and, having advance information of my coming, Brother E. V. Copp met me at the depot with a taxi and we made the most of the time at our disposal, though only one theater, the beautiful new "Columbia," was visited. This house was only opened in June this year, and it surely is a credit to the city. The main auditorium is spacious and is beautifully decorated. The theater is thoroughly up to date in its appointments. The operating room, save for its observation ports being too narrow, a matter which Manager Berguer intends to have remedied promptly, could hardly be criticised. The vent flue extends through the roof and is three or four feet in diameter. The equipment consists of two motor driven Powers 6 A's. A projector and a dissolver, all having the legs of their stands firmly embedded in the cement floor. The light is brilliant and the picture steady. Projection is in charge of Brothers E. V. Copp and F. E. Beier. The house is managed by Mr. O. T. Berguer, whom I can personally testify to as being a most pleasant gentleman as well as live manager, who not only knows how to stage the silent drama but does not expect his operators to produce results without things to produce them with. He tells Brothers Copp and Beier to get whatever they need, and then to produce results, and not excuses, in which he is absolutely right. I deeply regretted my enforced short stay in Portland, particularly when I learned there were close to 109 moving picture theaters in the little city, and that a large percentage of the operators are outside of the organization. Get in, gentlemen, is my advice and stand not on the order of doing it.

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Comments on the Films

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"THE SPRINGTIME OF LIFE" (Patheplay), August 1.—This fine three-part picture is notable not only for its good story, fine settings and excellent acting, but for the quality of its photography and its light effects. The latter factor is of so pronounced a value that it will be noticed by those who usually give little heed to anything but the story and its working out. The picture also is valuable as furnishing another answer to the question: Why multiple reels? It comes on a day when the regular program of the licensed companies is weak and colorless; it provides real entertainment. No one will deny that in a company producing single and multiple-reel pictures the standard of quality of the latter is higher. In "The Springtime of Life" there is a well-staged theater fire.

"THE NEW GOWN" (Lubin), August 1.—The story is a variant of the old theme of the husband who likes to spend some of the family income and not abdicate entirely in favor of an extravagant wife. Other things being equal, the story wherein is pictured well-to-do persons and their surroundings gets over more easily than does one of those in humbler circumstances—of the latter we have so many with us. Harry Meyer and Ethel Clayton have the leads in a well-acted drama, in which at the finish there is a bit of a punch.

"THE COURAGE OF THE COMMONPLACE" (Vitagraph), August 1.—Mary Charleson herein portrays the elder daughter of a farmer. She is the family drudge, with aspirations for an education. She saves money to pay a year's tuition in the School of Arts and Sciences, missions of life of which she sees in day dreams. The illness and passing out of a farm horse—old Dobbin was a good actor, too—changes things. Her money goes for the purchase of a horse. Author Wing had the courage of his convictions, and left the girl still the same old drudge. There is nothing in particular to recommend the story as entertainment.

"THE RED OLD HILLS OF GEORGIA" (Edison), August 1.—Produced by the company under Charles M. Seay, which recently visited Georgia. The backgrounds are primitive. The story seems at no time to get a real grip on the interest. It bears earmarks of having been turned out to fit the aforementioned backgrounds.

"THROUGH ANOTHER MAN'S EYES" (Selig), August 1.—Not a pleasant story. It deals with a young man addicted to liquor; he becomes a drunkard and later a felon. After serving time he returns to his home and, looking through a window, sees his old-time sweetheart married to the worthy man she should have married. A sub-title indicates "How bitter a thing it is to look into happiness through another man's eyes."

"SUCH IS LIFE" (Essanay), August 1.—A slight comedy about an economizing husband and an extravagant wife.

"HIS WIFE'S FRIENDS" (Essanay), August 1.—On the same reel as the foregoing is a short comedy by the same people. Mr. Carson buys tickets to take Mrs. Carson to the theater. The latter says she cannot go, as she has invited the Keots to dinner. The tickets are therefore given to Mrs. Smith, who in turn gives them to Mrs. Kent. The Kents go to the show. It is rather late when the Carsons learn what happened.

"HOODOOED ON HIS WEDDING DAY" (Kalem), August 1.—Showing how a little thing like suspected smallpox can upset plans for the wedding of a girl who has but three days to get married or lose a fortune. The most striking features of this comedy is Ruth Roland's up-to-date skirt, which is sure to make a hit.

"THE WONDERS OF THE BRINY DEEP" (Kalem), August 1.—On the same reel as the foregoing is this short visit to an aquarium, where we see some strange fish.

"A STUDY OF BIRD LIFE" (Patheplay), August 1.—Some interesting pictures of birds taken in their haunts. One is of twin owls that is especially striking. There is another of a kingfisher with a fish in his bill.

"MONTE CARLO, MONACO" (Patheplay), August 1.—On the same reel as the foregoing is this fine view of the famous resort.

"THE FORTUNE HUNTERS OF HICKSVILLE" (Vitagraph), August 4.—A little farce made by Robert Thornby and his company from the script of Hanson Durham. Its rural characters are fairly done, but the plot is slight and lacking in freshness. As an offering, it should be acceptable. The photography is clear.

"THE CELESTIAL REPUBLIC" (Vitagraph), August 4.—The camera man who took this offering, which is on the same reel, shows that he was really interested in what he was doing and not merely turning the crank to use up film. It gives us some Chinese visits that are full of human interest and will please. The photography is very good.

"WHEN LOVE FORGIVES" (Biograph), August 2.—A slight melodramatic plot that is not powerfully convincing. It shows how a girl finds that her lover is about to commit a crime and how she saves him from his weaker nature. Then she forgives him. It is not inspiring; but it is undeniably well acted. There is no drag to it either, and the photographs are clear.

"THE MONUMENT" (Biograph), August 4.—A short offering that, with the other picture noticed above, fills a full reel. It was not carefully produced; but there is a touch of sentiment that "gets over" and this makes it worth while. We refer to the boy's cutting with his jack-knife on the wooden slab over his mother's grave a touching epitaph.

"THE ROBBERS" (Edison), August 2.—A picture of the famous play written by Schiller in extreme youth; there is no need to comment on its scenario at this time, except that it is no better than that of the day's average offering. The adapter has done his work commendably, except that there might have been one or two more subtiles. The costumes are accurate and the staging, though rather Italian than German, is sumptuous. The chief value of it, as an offering, comes from the fact that it is a picture of a classical play, seldom or never seen now, but often talked of and lectured on. The Edison Company has done a service in making this particular film and the exhibitor should profit by showing it. The direction was by Walter Edwin. The acting is of fair quality.

"THE TENDERFOOT SHERIFF" (Essanay), August 2.—There is a touch of burlesque in this Western sheriff picture which ought to help it with audiences. Those who sat near us seemed to like it. It features G. M. Anderson in the role of tenderfoot, who is made sheriff when no cowboy will take the job.

"THE MESSAGE OF THE ROSE" (Lubin), August 2.—A melodrama like many others we have had, with Senorita and the rivals for her love. It was produced and acted gracefully and will interest a good many. The photography is clear. Its producer is Wilbert Melville. Dollie Larkin plays the girl; Joseph Holland, the lover, and Henry King, the rival.

"WHERE CLOUDS AND MOUNTAINS MEET" (Patheplay), August 2.—A picture that is most impressive and grand. We have seen several attempts at picturing the Yosemite Valley, but we have never seen any that looked so like a true success. The man who took these pictures really felt some of the grandeur around him and, strange to say, the pictures that he chose make us also feel it with him. The clear, effective photography helps of course. A very desirable release.

"COLUMBO, CAPITAL OF CEYLON" (Patheplay), August 2.—A few fairly interesting scenes fairly well photographed. It interests and instructs.

"THE WIDOW'S KIDS" (Biograph), August 4.—A picture with some lively youngsters in it. The plot is lacking in freshness and can be seen through at the start. It made some laughter.

"CUPID AND THE COOK" (Biograph), August 4.—There is more freshness and more fun in this than in the former one on the same reel. The opening scene will make a laugh at once, and the story, though too unbelievable even for a farce, amuses, because it keeps moving and keeps ridiculous.

"PATHE'S WEEKLY NO. 38" (August 4).—The topical this week has some very clearly photographed views of the races at Kiel recently—some fine pictures of sail boats under canvas in a stiff breeze. The other items are of fresh news interest.

"A VIRGINIA FEUD" (Kalem), August 2.—There is much to commend, even to admire in this offering; for, while the story seems hurriedly prepared, it has been very carefully and imaginatively produced. The human characters convince with power, except toward the end, where they become plot-ridden and unlikely and, the worst of it is, the plot gave plenty of natural possibilities, if the author had cared to seek for them. It was not natural nor necessary to make the bridegroom take his wounded sister home to the empty cabin rather than to the house of his sweetheart, where all the folks were—his and hers. Then the mind notices a lack in not finding a minister at the girl's house to do the marrying. As the plot now is, it would have been awkward to have had one there, but one might have been used to good advantage in a more natural plot. Would it not have been like life to have had the old man, since the bridegroom was lingering, slip out with his gun to see why? Then the younger brother might have caught a glimpse of him just before the little sister approached; might have had some reason to fire into the bushes. The people at the girl's house would have heard the shot and been full of consternation. The bridegroom and the old man would have heard the shot and would have crept near to see cautiously. The boy, thinking that he had killed his sister, would have slipped away as soon as he saw his brother coming, and the bridegroom and the old man would have met at the unconscious girl. This situation would certainly be dramatically effective and it would not be hard to develop it further. As an offering, the picture is good. It is splendidly acted by every one in it. The producer deserves great credit. It is clearly photographed.

"THE INTRUDER" (Vitagraph), August 2.—This is the weakest two-reel Vitagraph we remember. It is a love story set in American village life, but modeled after stories of English village life, so has a different atmosphere from its sub-titles. Its worst fault is lack of romance and this is chiefly due to an unhappy choice of a leading woman. Mary Charleson is a "character" actress and, in this picture, she killed all romance by touches of "character" work. Then there are incidents lacking common sense. We can see why the Vitagraph people used it; there are some good characters in it, but it was carelessly edited and unimaginatively produced. The author is George Cameron. One scene, the inn dining room, is excellent, with Charles Eldridge as the landlord.

"THE SUBSTITUTE STENOGRAPHER" (Edison), August 4.—A detective story that is not so good as the recent one in this series called, "On the Broad Stairway." It features the same woman detective (Laura Sawyer), but the story is rather thin and has little suspence or dramatic feeling. It is well acted. The producer is Walter Edwin.

"THE DEVIL AND TOM WALKER" (Selig), August 4.—This picture will probably interest a good many; for, while the devil fails to "get over" at all, or to seem like anything but an actor, we were kept interested in the face of Tom after he has sold his soul for gold. Perhaps this is because of its bold and rather bare simplicity. Hardee Kirkland produced it from Edward McWade's script. Harry Lonsdale plays Tom, and William Stowell the devil. The photography is clear, but not artistic.

"THE GRANITE DELLS, ARIZONA" (Selig), August 4.—On the same reel is this picture of curious rocks and grotesquely-formed boulders. It will interest mildly.

"INTEMPERANCE" (Kalem), August 4.—A melodrama rather than a preachment, for its sensational ending keeps it from being at all effective as a picture of life. The plot is clear, but is plainly conventional and follows suggestions found in other offerings that we have seen. The players do well. It is clearly photographed and can be commended as a clear offering.

"THE GOVERNOR" (Lubin), August 4.—The opening situation of this picture interested us greatly, but, in its development, we found several things that lack common sense, are not at all convincing, and mar the effect of it as a whole. In the first place, to make the girl herself send a bribe didn't help the drama much, for we practically knew that the Governor wouldn't accept it. It is hardly convincing; she knows the financiers are going to bribe him, too. This is a picture of surprises and it really gives one surprise away. There are other theatrical expedients that make it artificial. Yet it has much that keeps it entertaining. The playing of Francis Carlyle, as the Governor, is worthy and is well supported by Maidel Turner, as the girl, and others. There are many fine sets which have all been beautifully photographed. It was produced by L. B. Carleton from the script of Emmett Campbell Hall.

"GETTING MARRIED" (Lubin), August 5.—A young sport is notified by his wealthy uncle that he must be married by a certain date. The young man forgets about it until at a ball one night he gets a wire from uncle asking if he is married, and saying he will be there presently. In desperation the youth asks some lady there to volunteer to pose as his wife, as his time will expire in thirty minutes. Uncle's young wife, who has never met the nephew, volunteers to play the part. When uncle arrives and is introduced to his own wife as that of his nephew, the situation is funny. Having ten minutes left, and there being a parson present, the nephew induces a girl, on whom he has been sweet for some time, to make up her mind quickly, which she does. The principal merit of the picture is in the story. Pete Lang plays the uncle. Photography good.

"ROSES FOR ROSIE" (Lubin), August 5.—On the same reel with the above. Jack has a rival for the hand of Rosie. He stops to get a pair of trousers at the presser's and then buys a box of roses and orders them sent to Rosie. He leaves the trousers at the florist's and walks off with a box of flowers addressed to an old maid's sewing circle. At home he discovers his mistake, but thinks the trousers have been sent to Rosie. He makes frantic efforts to have the delivery stopped and has a pleasant shock to find Rosie with the flowers. What the old maid did to the florist was plenty. A snappy little comedy.

"A FAITHFUL SERVANT" (Vitagraph), August 5.—This picture is one of those done by the Vitagraph Globe Trotters. The scenes were taken in Venice. Pietro, a police spy (James Young) desires to marry Nina (Clara Kimball Young) daughter of Beppo, a cobbler (Wm. V. Ranous). Nina loves Count Guilio (Maurice Costello), her father's landlord, and her love is returned. Pietro, under false colors of friendship, gets the Count to take him to a secret meeting of socialists. The count makes an incendiary speech and Pietro reports him to the police, and Guilio is ordered banished, but hides away. Pietro then demands Nina's hand from Beppo and when the old man refuses he has him put in prison for refusing to reveal Guilio's whereabouts. Nina makes a living selling flowers for three years, after which time there is a change of administration and the fugitive and prisoner are pardoned. The story is well told, considering the difficulties of making such a picture in a foreign country. There are several mob scenes, acted by Italians, that are well handled, as well as some bits between native characters and principals. The results of the scenes are remarkably smooth when one realizes that two languages were used in most of them. As a picture it is well able to hold its own in a program of others taken under more favorable circumstances.

"DOLLY VARDEN" (Edison), August 5.—A story taken from Dickens' "Barnaby Rudge." A costume comedy of considerable charm and artistic nicety. Dolly (Mabel Trunnelle) is loved by Joe Willets (Willie Secor); but she is frivolous and ridicules him, so Joe enlists in the King's army and goes away to the American Revolution, where he loses an arm. Five years later he returns at the time of the "No Popery" riots. The rioters try to force Gabriel Varden (Robert Brower), a locksmith, Dolly's father, to make a key to the prison, but Joe rescues him. Simon, a rejected suitor (Barry O'Moore), meanwhile lures Dolly to the cellar of the Bull's Head Tavern. Joe and Gabriel, with a crew, rescue her, after which she admits she has always loved Joe. The principal virtue of the picture lies in the way it is done. As a story it is not wonderful, but the handling makes it very acceptable.

"THE LOVE LETTER" (Patheplay), August 5.—Max Linder plays the comedy lead in this picture. He flirts with a girl in the park and follows her home. She drops him a note from the window, but it blows into another house. He pretends to be a gas inspector and enters. Meanwhile a poodle has jumped out the window with the note. A man in the next flat is roaring about the size of his gas bill and the janitor tells him the inspector is in the house. Max is summoned to inspect a leaky meter. To get out of the scrape he reduces the man's gas bill. Max goes back to look for the letter in the first flat and sees the dog with the letter through the window. He gets it but finds it is written in a foreign Arabic. He goes to a translator. There is a laugh among the girls there because the letter is from a married woman who begs him to cease his attentions. Max retires in a sheepish manner. It is a typical Max comedy done in his well-known clever way, and therefore good.

"A MANSION OF MISERY" (Selig), August 5.—Wilbur North (H. A. Livingston), an Annapolis cadet, rescues Marjorie (Kathlyn Williams) from the surf. He calls at her home that evening and they stroll. They also exchange photos. Four years later Marjorie marries Prince Lorenzo (Al. Ernest Garcia) to satisfy her mother's social ambition, but she still loves Wilbur. Marjorie and Wilbur next meet at a naval reception in Italy. Both are unhappy. In a secluded nook they pour out their sympathy for each other, which is observed by Prince Orloff (Henry W. Otto), friend of Prince Lorenzo. Orloff notifies Lorenzo, who goes to take a look, but finds Wilbur making love to Marjorie's sister. This results in a duel between Orloff and Lorenzo, in which Lorenzo is killed. The wisdom of depicting Prince Lorenzo as a manly Italian nobleman raises the production out of the rut of cheap melodrama. Mr. Lem B. Parker, the author and producer of the picture, is to be congratulated for his persistent efforts in showing the full figure on the screen, instead of cutting everybody off at the knees. The action is just as plain, and he gets the full benefit of his beautiful scenic selections. There isn't much use for beautiful settings if close up acting obscures them all. The story is not altogether clear in spots. There is confusion as to the identity of the two princes, and the sister of Marjorie. The photography unfortunately is dark. The light seems to be from the wrong direction and throws the faces into their own shade. This kills expression. We mention it lest someone be inclined to blame Mr. Parker's use of the full length figure for the lack of facial expression. The story is good and there is fine composition in many of the scenes.

"HOMESPUN" (Essanay), August 5.—Grant Price (Richard Travers) and his fashionable young wife (Ruth Stonehouse) become estranged and rumors of a divorce get into the papers. The wife's old father (Thomas Commerford) living elsewhere, reads of this and decides to visit his daughter. She is out when he arrives. The old man loves his two grandchildren and plays with them. They play post office in the garret. The children find a bundle of their parents' old love letters for the game. Grandpa reads some of them and finds them full of endearing terms. The game is prolonged for a day or two, during which time the old man contrives to have the children deliver some of these letters at psychological moments to their parents. The days of their happy courtship being brought back to them by their own youngsters has the desired effect, and the old man departs in happiness. This is a very pretty little story with a good punch in it, and fairly well played. It is well that the story is good because none of the settings—all interiors but one—would ever take even fourth prize in a stage-setting contest.

Independent

"CLARA'S MYSTERIOUS TOYS" (Eclair), August 10.—A series of trick photographs that work out marvelous transformations before our eyes and that are surely entertaining, as a novelty, for both children and grown folks. It is clearly photographed.

"A WOMAN'S TRICKS" (Eclair), August 10.—On the same reel with the foregoing is this light rural character sketch in comedy vein. It is a hand-colored picture; was made in France; has interesting backgrounds, and the peasant characters are naturally set forth. The photography is only fair. The two together make a good offering that it is safe to commend.

"ON THE RANGERS' ROLL OF HONOR" (Frontier), August 9.—The slight, tragic incident set forth by this picture seems to us worth while and we enjoyed it. The hero wants to make good for the sake of a girl and gets a job on the Texas rangers, where he is plainly out of place; yet, after letting a prisoner escape into the desert, he follows and dies alone with him out on the sands. The backgrounds are fine and help the story much, but the acting of the leading man is not quite convincing. A pretty good release. The photography is clear and commendable.

"DARKFEATHER'S SACRIFICE" (Nestor), August 11.—Another Mona picture, which gives us quite an improvement on the ordinary Indian film. In this case the Indian girl graduate goes back to her people, falls in love with a white man whom she finds dying on the desert, only to surrender him later to his white sweetheart. Some of the scenes are very picturesque, particularly those of the girl in the canoe. Mona's work is convincing and she gave quite a pathetic touch to the close.

"THE QUAKERESS" (Broncho), August 13.—This is a remarkably effective two-reel picture of old colonial days, when the blue laws were in evidence and Puritans ruled the land. Priscilla is ducked in the pool because she becomes a Quakeress and later is banished from her village. But she and her lover discover that Indians are coming and hasten back to warn their former friends. The Indians were very picturesque. The escape from the block house and subsequent blowing up of the structure, Indians included, was well devised. The wedding at the close was very pretty. A desirable release.

"THE ANIMAL" (Rex), August 17.—This picture is produced by Allan Dwan with former members of the American company. The story is not a pleasant one—the chief character is a man who is jealous of his wife's love for their own baby.

"HAWKEYE TO THE RESCUE" (Nestor), August 15.—This starts out like a dramatic offering, but suddenly descends into burlesque, and for that reason is not a great success in either way. The smugglers are gotten up in the costumes of pirates and the action takes place mostly on the sea in open boats.

"THE GREAT TOWEL ROBBERY" (Powers), August 13.—An enjoyable burlesque comedy. The show troupe, suspected of having stolen four towels, are pursued by four constables and their assistants. The troupe's wagon breaks down, one of the constables is doused in a tub, and many other nonsensical things occur. This comes under the head of enjoyable foolishness.

"SALLY SCRAGGS, HOUSEMAID" (Rex), August 14.—A comedy drama of excellent handling, with Robert Leonard and Marguerita Fisher in the leading roles. The boarding house scenes were typical and full of interest and amusement. We could not quite account for the abrupt change in the girl's station, and thought it might have been shown a little more convincingly how she happened to be employed as housemaid. But this is far ahead of the average comedy offering, though the plot is not entirely new. Bright and pleasing comedy.

"CAMPING WITH CUSTER" (Bison), August 12.—A two-reel offering containing a fair impersonation of General Custer. The action centers about his young nieces and the adventures in the Indian country. They are captured and rescued in turn several times and something about the good photographic effects and helter skelter style of plot makes this more interesting than some of the cut-and-dried Western releases of recent date. Wolf Fang, the Indian who continually incites his band to warfare, is killed at the last of the film. An entertaining number.

"MAN'S DUTY" (Rex), August 10.—Mixed motives and a series of unpleasant incidents characterize this offering. The story is based on a broad theme and is strongly acted, but it does not leave a very good feeling with the observer. The man refuses to marry the girl he has wronged. Another offers to wed her, but she refuses and becomes the mother of an illegitimate child. Later the first man meets a blind girl and her innocence and virtue have a softening influence upon him. He then returns to the girl he had cast off.

"PARASITES OF THE FROG" (Itala).—An extremely well photographed picture of microbes and the like found in the intestines of a frog. It will be most instructive to classes in science, but will mean little to the average spectator. It is a wonderful picture for the right audience.

"THE PROTECTORY'S OLDEST BOY" (Thanhouser), August 5.—An abused newsboy is taken to the Protectory, and later meets the granddaughter of his benefactor, the inference being that in later years they will marry. The picture, however, features principally the parades and drill work of the boys' school.

"THE SILLY SEX" (Reliance), August 6.—A Forrest Halsey story. The man-hater and the woman-hater meet on a small island. She borrows his clothes while he is in bathing, much to his disgust. Later, of course, they fall in love. A light comedy of ordinary interest.

"KENTUCKY FOES" (Reliance), August 11.—There are dramatic moments in this feud story, but it is not free from absurdities. Andy's recovery looked impossible, considering the distance which he fell. A great many pictures nowadays are resurrecting characters at the last moment which the audience has been led to think were dead. Good photography and a stirring finish help this picture along very much.

"THE DOCTOR'S DILEMMA" (Reliance), August 4.—A lively reel, once the action begins. The doctor's wife is besieged by burglars at the moment he is attending a patient suffering from heart failure. The telephone communications did not quite jibe in one place, but the scene gets over strongly and thus makes altogether a very interesting reel.

"RUNA PLAYS CUPID" (Reliance), August 13.—A children's garden-party is first shown in this, with goats drawing the guests in carriages. The photography is good, but the story arouses no great interest. The child's illness brings her mother and Dr. Hall together.

"MATING" (Imp), August 11.—A strong story by Fay Wallace, following the lines of "The Story of Ab," "Before Adam," and other narratives dating back to prehistoric days. We see the cave man woo his dusky mate by sheer force of brute strength, wresting her from the little man because he happened to be stronger. The same characters, cleverly portrayed by Matt Moore, Jane Gail and John C. Brownell, appear in a later reincarnation. Here the strong man wields the pick and the little man is a professor. This time, by force of his mentality, the little man wins the girl. The picture excites interest and stirs up thought. It is a commendable two-reel offering.

"SOLDIERS THREE" (Bison), August 16.—A two-reel war drama with a good many excellent points, in spite of the fact that the photography is not clear in a few places. The love story is well developed and dominates the film. It is not lost amid the smoke of battle, as sometimes happens. The manner in which the villain arranged to get credit for saving the color bearer on the field was good drama, well enacted. The second reel picks up the story after the war, and for a time has some difficulty in sustaining the interest, because of new situations. Nevertheless, the experiences of the disillusioned wife until she finds happiness with Ned are interesting. The ending was not quite as strong as the fore part of the story. A good war release.

"O! YOU SCOTCH LASSIE" (Crystal), August 10.—The action of this centers about a mask ball which ends in a sort of rough house. A few laughs emerge from the audience, but the story is very light.

"STARVING FOR LOVE" (Crystal), August 10.—This, on same reel with the foregoing, is a quieter sort of comedy, with a better idea back of it. The girl goes on a hunger strike and refuses to eat until papa consents to her marriage with Chester. Chester feeds her surreptitiously, but when he gets thrown into jail her courage almost fails. Quite amusing.

"A NEW WAY OF WINNING A GIRL" (Gem), August 11.—The plot in this is rather slight. Jack learns how to hypnotize people and places a number of people under his spell at the same time. He robs them and throws the blame on Billy. The situations lack freshness, though the photography is very fair.

"THE FLOWER GIRL AND THE COUNTERFEITER" (Imp), August 18.— The highly romantic phases of this film story make one forget its numerous shortcomings. The flower girl sends her savings to the discharged detective, telling him to get some new clothes and brace up. He carries out these instructions and by her aid rounds up the counterfeiting gang and is reinstated on the force. The counterfeiters looked more like members of the Black Hand than makers of queer money, as ordinarily pictured. The story is an entertaining one, though improbable.

"HOW WOMEN LOVE" (Crystal), August 12.—The rich girl, who marries a poor musician, has to sew for a living. Her employer insults her and she is discharged for striking him. Later comes the reconciliation with her father and all ends happily. The colored man playing the butler in this seemed to offer possibilities as a negro comedian. A fairly interesting reel.

"FLAME IN THE ASHES" (Kaybee), August 15.—A strong two-reel story, centering about a soldier who could not overcome his love for drink. Drink and a Mexican woman lead him into disgrace and he resigns from the service. Ten years later he returns to the post, old and broken, to find his daughter in danger from both Indians and Mexicans. The old man sets a bomb in the cellar of the hotel, rescues his daughter, and then goes back to die with the others. The explosion scene was very realistic.

"LIZBETH" (Imp), August 14.—A picture filled with natural, characteristic home scenes, in which the adopted girl falls in love with the son from the city. Claire Mersereau makes a very appealing appearance as the romantic young girl, whose love proves hopeless, as the son is already engaged. She nurses him through a contagious disease and then dies of it herself. Wm. E. Shay appears as the son and Jane Fearnley as his sweetheart. A good release.

"THE ADVENTURES OF JACQUES" (American), August 11.—A two-reel offering, in which admirers of Warren Kerrigan have opportunity to see him as a genuine swashbuckling hero. The costuming is carefully done and the settings admirable, though a trifle modern in some respects. The story is one of the Stanley J. Weyman type; Jacques has a ready sword and knows how to use it. He rescues the princess from the tower and later saves the life of the king. He places the girl in a convent and goes forth to other interesting adventures, all nicely pictured. The story is not very clear in places, but the spirit of adventure is always apparent and the release is altogether an attractive one.

"OF SUCH IS THE KINGDOM" (Reliance), August 16.—A natural story, with the scenes laid in the home of a minister and his family. The little girl loves to play with the poor neighbor children, but the parents do not like this very much, until one of the poor children keeps Renia from falling down the well. This scene has good suspense and the story, while simple, will have quite a strong appeal.

"THE FIGHT FOR RIGHT" (Reliance), August 9.—A two-part reel, produced under the auspices of the National Committee of Prison Labor. It is a strong arraignment of the convict labor contract system, the story being arranged by James Oppenheim. Rosemary Theby and Irving Cummings play the leads. Views of a knitting mill are shown and also numerous prison scenes and pictures of convicts working on the state farm in New Jersey. The observer is always conscious that he is being influenced against the contract system, but the story itself has sufficient dramatic interest to give it appeal. We liked particularly the closing scenes in the halls of the legislature, where Mary and John bring in the crippled brother and make their plea before the Assembly Committee. A strong preachment against the contract system.

"THE LATEST IN LIFE SAVING" (Keystone), August 7.—The scientific side of this half reel overshadows the comedy plot. Actual views of the torpedo life buoy and pulmotor are shown in active service. Interesting and instructive.

"A GAME OF POOL" (Keystone), August 7.—On same reel with above. A very funny pool game, in which Sterling hires a young man with a magnet to help him make a few difficult shots on the pool table. All goes well till his opponent bribes the young fellow to help himself instead of Sterling. Some laughs in this, particularly for pool sharks. A good release.

"AN EVEN EXCHANGE" (American), August 16.—Because the express company will not pay a certain price for some land, the girl and her lover rob the company's stage of its treasure box. Later the girl's conscience pricks her and she reveals the location of the box, but not until the company's agent has come to terms on the land matter. An interesting picture, but the plot is a rather doubtful one from the standpoint of good conduct.

"THE RIOT" (Keystone), August 7.—Here is a full reel given over to a free-for-all fight, in which bricks and bombs are thrown and the police, fire department and militia respond to quell the riot. It all begins over Cohen's saleslady, whose parcels are opened by the Irish children. A race war ensues and the situations contain a lot of harmless amusement, free from vulgarity.

"HEARTS AND HOOFS" (Majestic), August 5.—A trained horse is featured in this simple story of Western life. It goes for water and carries the canteen to the girl's father on the desert. The scenes are attractive and the story is one that will be followed with interest.

"TOLD IN THE FUTURE" (Majestic), August 3.—A young man whose father wants him to give up a poor girl for a rich one has a dream. He sees himself married to the rich girl, only to come to financial ruin and unhappiness in the end. The dream is well pictured and when he awakens he determines to marry the poor girl. His father finally relents and all ends well. An entertaining offering.

"THE GIRL OF THE CABARET" (Thanhouser), August 8.—There is seemingly a perennial interest in this type of story, wherein a young man weds a girl from a music hall. She afterwards leaves him, only to find that the place has lost its charm and is glad when he discovers her and takes her home. Harry Benham and Marguerite Snow, assisted by the Thanhouser Kidlet, work this story out in a very attractive and appealing manner.

"MASQUERADING IN BEAR CANYON" (Frontier), August 7.—The pretty young invalid girl changes costumes with the goat girl, and the latter, while playing sick, captivates the young doctor. The picturesque goat herd, the attractive Western scenery and the breezy treatment of this light plot make altogether an entertaining reel. The photography lacks clearness in places, but as a whole is acceptable.

"OH! SUCH A BEAUTIFUL OCEAN" (Thanhouser), August 10.—A breezy summer story at a watering resort, with William Russell and Florence La Badie in the leading parts. The hero upsets his boat so he must be rescued by the yacht, and thus contrives to join the party without an invitation. Attractive scenes and a brisk, humorous story combine to make this a good comedy offering.

Moving Picture Educator

THE ECLAIR EDUCATIONAL CATALOGUE.

By Rev. W. H. Jackson.

WE have just received a copy of the educational catalogue issued by the Eclair Company, which is a valuable addition to those already published by the General Film Company and the Gaumont Company. The Eclair catalogue seems to specialize in its "Travelogue" section, which is a most thorough one, dealing with the least known parts of the world. Beautiful scenery has often been the main attraction, while educationally descriptive pictures open up vast sections of interesting countries. Religious rites, manners and customs, animal life, local industrials in all their strange and fascinating detail, are depicted with all the realistic powers of the kinematograph. But a few years ago we were dependent upon two men, who, by the aid of the stereopticon, gave us in their "travelogues" an illustrated description of their world-wide travels; while of great educational value, these lectures were costly and within the limited range of the few, while, of course, the pictures were "still" ones. By the aid of the Eclair series, every person in the land, especially school children, can see in actual life every country and people of the earth; their manner of living and the methods by which they earn their livelihood; how they worship or take their pleasures. Two other sections of the catalogue are devoted to educational and scientific subjects, each of which is full of most interesting instruction which will be of great help in every educational institution in the world.

Constant readers of this page have from time to time seen notices of these productions, and to those who have not, a copy of the catalogue will be a revelation which will repay many times the value of time spent in its study. We advise all our readers to secure a copy of the Eclair Educational Catalogue.

In the Train From Kandy to Colombo—(Eclair).

This is probably as interesting an eighty-mile railroad trip as may be found anywhere in the world. Seldom in so short a ride may one see so many changes as here. Winding round and through rugged cliffs, tunnelled at convenient places, yet always amid entrancing scenery, where a powerful and luxurious vegetation invades the ground. Tall palms, cocoa nut and similar trees abound with all the profusion of a tropical but not a sun-dried country. Fields of rice cover the cleared grounds, and even the swampy ground seems to produce that which is at once beautiful and useful. In Colombo one finds a strangely beautiful place made attractive by its contrasts. Here we have automobiles side by side with man-drawn Jinrikshas; trolley-cars and cow-teams, well-dressed Europeans and half-naked natives. The railroad station is a monument of beauty, the shrines and temples of the native deities are also, according to the beauty, often found in such rugged splendor; while the old streets and native homes seem to have remained unaltered for centuries. Seldom have we seen a picture where nature and man thrived in such distinct yet attractive contrasts; it is a picture which presents a short, yet varied and full of information, as also a pleasing journey.

Animalcula—Tiny Organisms Which Inhabit Stagnant Waters.

This is a picture revealing the wonderful creations which are found in such minute form in the smallest orders of life. Too small for more than scientific research, made formerly only for stated scientific purposes, they are now becoming as interesting as any other form of larger life; indeed it is a question if in this realm of natural history there is not more interesting study than is found in the forest, field or waters.

These pictures show that among the numerous infusoria which inhabit ponds, some are remarkable for their strange shape. These are called vorticella and stentors; older naturalists call these animalcula "trumpets."

In this subject, a plank is taken from the water covered with slime; this is scraped off and submitted to microscopic examination. There is now revealed living vorticellae, small, vase-shaped objects, with a mouth at the top, supported on a corkscrew-like filament, which can be lengthened or shortened at will.

Their manner of living is shown in that they assemble in colonies, the water must not be too bad, and there must be microbes enough to feed them and allow them to multiply. Each specimen is surmounted by a sort of crown of vibratory filament. In these colonies it is found that each subject remains alone, living independent, and fixing its filament in a separate place.

Attached to vegetable refuse by their lower extremity, the stentors balance themselves slowly, and pick up floating scraps on which they live. When alarmed, they shrink, yet suddenly spread out again, as if to make up for lost time; it should be noticed that these stentors have a voracious appetite.

Their manners and customs further show that when there is no more food they must either shift their quarters or die. The boldest or most hungry of them make the first move, and set off in quest of adventure. Like the Trojans, scattered among the ruins of their homes, they go where the current drives them, houseless and homeless. They are not long, however, thus; each of them is able to form a new colony of its own, by breaking up into tiny divisions. In a few hours the old dispersed colony has formed as many colonies as it had members originally.

The end: A little crab comes along; he brushes against the family of stentors which at once contract into the shape of a pear; now the little creature which was so graceful a moment ago becomes but the fragment of a shell.

It is of no importance where this film is shown, it will secure interest. The ignorant will be profoundly impressed; the school child will have a most awakened interest, the student will pursue it with renewed vigor; while the trained scientist will find new details worthy of deeper examination. This smallest of living organisms is as full of interest as any other order of life. The Eclair Company have, as usual, increased the value of their splendid list of natural-history subjects, with this study of the lowliest form of life.

The Amblystome—The Curious Salamander of Mexico.

This is an unusual natural-history picture dealing with a subject of unusual interest, and is quite a revelation of the process of development of this and similar animals. Thanks to the power of micro-photo-kinematography, the varied transformations and stages are shown on the screen as follows:

1. The transformations of the Amblystome often remain incomplete, it is then called an Axoloit; it retains its fish-gilla and remains in an aquatic state.

2. The spawn of these batrachia is often formed of gelatinous globules of which the egg is the kernel.

3. First signs of life. The embryo frees itself from the mucus which serves to protect it.

4. The feet, which are not webbed, are formed at the age of three or four months.

5. The head is adorned as with plumes, by the fish-gills which are in constant motion, caused by the effort of breathing.

6. The head presents a strange appearance; the large mouth shows its veracity.

7. The movements in the water are graceful.

8. Albino varieties are captured in underground streams.

9. These animals feed on living prey over which they fight veraciously.

10. The Axoloit — or undeveloped Amblystome — only reaches its definite shape after being obliged to live in the air by the force of circumstances. It then loses its gills, breathes by means of lungs, and takes the name of Amblystome. Each of these stages are most thoroughly shown and are as interesting to the unlearned as to the searcher of natural-history curiosities. The Eclair have here another addition to their long list of kindred subjects.

Manufacturers Advance Notes

"KENTUCKY FOES" (Reliance).

With almost every scene laid in beautiful exterior settings, and handsome Alan Hale and Pretty Irene Hunt playing the leading roles, this thrilling drama of love and feud in the Kentucky mountains is an unusually strong offering.

The Nelsons and the Amsdens are enemies and the oldest son of each house loves pretty Bessie Lee. She favors Andy Amsden. But, one day when he tries to kiss her she notices he has been drinking and pushes him away. He falls over the cliff. Fred Nelson happens along and Bessie in terror sends him down to look at Andy's body. He is seen in the act by little Jack, Andy's brother, who alarms the whole clan of Amsdens, thinking Fred has killed Andy in a quarrel. Fred and Bessie take refuge in an old shack. As the Amsdens break in Bessie gets out of a back window to go for help. She finds Andy recovering consciousness and brings him to the shack in time to save Fred's life. His danger has showed her which one she really loves and she goes willingly to Fred's arms.

Scene from "Kentucky Foes" (Reliance).

George Siegman as Andy, and Bobby Tansey as little Jack both do excellent work in this drama which will be released on August 11th.

"ALKALI IKE'S GAL" (Essanay).

One of the most interesting, amusing and entertaining western comedies produced and released by the Essanay Film Mfg. Company, is the two reel Augustus Carney feature entitled "Alkali Ike's Gal."

The cast includes such eminent photoplay artists as Margaret Joslyn (the famous Sophie), Harry Todd, Fred Church and Victor Potel. The theme is a clever one and many laughable situations are brought about by the naturalness of the artists.

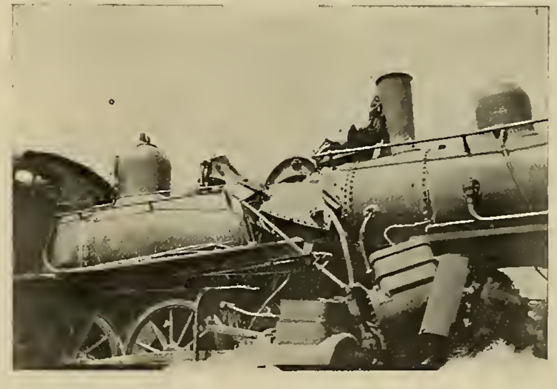
"Alkali Ike" seated on the edge of the bed, tugging furiously at a patch on his corduroy trousers, is interrupted by the mailman, who presents him with a circular letter. Slippery Slim, Mustang Pete and Rawhide Bill, all from Snakeville, are honored with similar communications. And what do you suppose the letters contain? Listen! The Dotty Matrimonial Agency offers reduced rates on June brides. The letters appeal to each of the men and each one flatters himself by thinking that he is the only one who has received the heavenly announcement. The photo of the prospective bride, the matrimonial agency offers, gives each of the men an idea of what they can get by communicating with the bureau.

"She's a bear," exclaims "Alkali Ike," as he tears a calender from the wall and writes a very flattering note to the young lady whose photo appears on the circular. Each of the other recipients of the circulars gets busy at once with a composition of a letter to the fair lady who is seeking a husband, and nightfall finds each applicant for the lady's hand and heart, on his way to the mailbox with his reply to the circular. By some strange coincidence, each lonely individual has advised the lady of his choice that she will be able to recognize him, by the fact that he will wear a white rose in his buttonhole. They plead with her to come on the Friday stage. It happens that "Alkali Ike" arises early the morning of the lady's expected arrival and thus is able to obtain the only rose which blooms in Snakeville. The fair and sylphlike (300 lb.) Sophie arrives on the appointed day and is met by "Alkali." Can you imagine the surprise, humiliation, anger and hate the three men nurse in the bosom of their hearts when they see the shrimplike form of "Alkali" with the matrimonial prize. Many laughable and amusing situations take place after this notable meeting, which makes this two reel feature not only an excellent subject but a wonderful box office attraction.

Augustus Carney in the title, creates a furore. Margaret Joslyn as Sophie Clutts, more than demonstrates her remarkable ability as a comedienne. This production is booked for release Friday, August 15th.

VITAGRAPH PULLS HEAD-ON COLLISION.

A large company of Vitagraph players under the direction of Ralph Ince, assisted by A. V. Smith and Walter Ackerman, went over Jersey last Saturday and astonished the natives with a regular head-on railway collision. Two locomotives had been chartered, one having a complement of three passenger coaches, the other running light, and were started over the tracks of the Raritan River Railroad. The impact of the collision between the engines must have been terrific for the accompanying picture shows the result of considerable force. In the coaches dummies had been placed and the work of rescuing them from the burning cars was quite realistic.



Notice of the event was sent in advance to several New York papers and most of them gave liberal space to the "catastrophy" in the Sunday editions.

NEW MANAGER FOR ENTERPRISE.

Mr. O. F. Spahr, for many years connected with the Enterprise Optical Mfg. Company, has assumed the active management of the company, Mr. L. A. Woodward, the former vice-president and manager having retired, and is no longer connected with the company. Mr. Spahr has been in close touch, during the past several years, with the President and General Manager, Mr. Roebuck, and is well qualified to carry out the well-known Enterprise policies.

"OVER THE CRIB" (Lubin).

Ths Lubin picture will appeal to women, especially mothers; the intensity of the story is beyond the usual, but it finally gives happiness to all characters in the drama. The cast is well selected and the acting does credit to the players. The photoplay will doubtless have recognition for a long run.

Jerry Smithson is a lonely bachelor with a great love for children. He goes daily to the asylum to watch the youngsters play and it gives him happiness. Mrs. Wendell deserted by her husband and almost destitute takes her little child to the aslyum in the hope that it may be adopted by a family that can give it care and love. Smithson adopts the child and Dorothy soon reigns mistress of the bachelor's heart and home. Finding that he is unable to properly care for the child, Smithson advertises for a nurse and Ethel Langdon is engaged. Dorothy quickly takes to the nurse and Smithson finds himself gradually falling in love. The climax comes when Dorothy playing at a kissing game orders her foster father to kiss the nurse. This opens to a happy future. They are married and worship the child that has brought them together. Mrs. Wendell has reached the limit of necessity when her husband returns rich and penitent. The wife forgives him and then he learns of the child being sent to the asylum. The frantic pleas of Dorothy's parents induce the authorities to give the child's address and going to Smithson they claim her. The parting is a sad one, but Ethel gets out some tiny baby clothes and pressing them to her breast smiles at a future more happy even than the past.

Scene from "Over the Crib" (Lubin).

STREYCKMANS RESIGNS FROM MUTUAL.

Hector J. Streyckmans, who has been connected with the Mutual Film Corporation since its formation as editor of the Mutual Observer and in an advisory capacity, has resigned to take the management of a new company in which is associated with him Mr. Albert Amato and Oreste Zallio. Mr. Streyckmans announces that the first release of his company will be a picture entitled "The Last Days of Pompeii" made by the Pasquali Company of Turin, Italy. This is an eight reel subject of great interest. Other subjects will be a picture interpretation of the famous Italian story by Alessandro Manzoni entitled "I Promessi Sposi," or "The Betrothed," and "The Two Sergeants," both in six reels.

Mr. Streyckmans is one of the best equipped motion picture men in the business today and should succeed in his new venture.

MR. NICHOLAS POWER ON VACATION.

Mr. Nicholas Power, president of the Nicholas Power Company, is spending the summer at Shelter Island. Mr. Power evidently believes in the intermittent movement, as he alternates between Shelter Island and New York, thus keeping an eye on his enormous business, and holding the reins of government.

DARING SCENE IN KLEINE—CINES RELEASE.

Those of the "profession" are not often deceived by daring falls and similar spectacular "touches" in pictures, yet the Kleine-Cines release for August 26, "The Human Bridge," contains a bit of action that has puzzled several well known Chicago producers who have tried to solve the problem of its making. A party of seven men and a woman, pursued by a posse, find themselves confronted by a gap in the mountains with no way of crossing it. They form a human bridge, allowing the woman to cross in that way. How this is done is a matter of amazement. The camera was placed far enough away to show a gap of about twelve feet between the cliffs and easily fifty feet of straight-rising front. In silhouette, the men climb upon each others shoulders and the column of men reel toward the yawning chasm. The film is cut here and a closer-up view follows, showing the men tightly holding to each other. There was no change in location made nor is there any trickery on the part of the camera. The feat was actually performed but how it was done is not known this side of the Atlantic.

"THE FIVE COPIES" (Great Northern).

This is an amusing comedy in which we find the boss and all of the office help in love with Clara the charming typist. She favors Lionel, however, and on one eventful day when he is called upon to make five copies of an important document, he leaves the carbons in the machine while answering a call from the factory. Clara hastily writes this message on the paper adjusted in the typewriter: "I love you. Meet me in the park at 8 to-night." Clara is then called into the office of the boss and while taking dictation the clerks in the office appropriate in turn one of the notes. Later a copy falls into the hands of the "old man," who also has a keen regard for his pretty typist. Just before the time of closing the office there is a strong demand on the petty cash drawer. Fatty, the utility man, is the only one who is left out of the proposition of drawing in advance.

Scene from "The Five Copies" (Gt. Northern).

We next see the boss "smartening up." A few minutes before eight, three fellows suddenly meet in the park, including Fatty, who persists in going their way. He is badly smitten. At a distance, the "Guvnor" is puffing along in great style, and is cursing the heat. He gets "a cold shiver," however, when he turns the path, and sees four of his employees assiduously paying attention to his stenographer. He decides that it is no place for him.

Just as Lionel and Clara are getting tired of it all a carriage comes along. Fatty hails it, thinking thereby to persuade Clara to go for a drive, but Lionel is too quick for him, and springs into the vehicle with the girl before Fatty can ascend the steps. The twain drive away together, the disappointed are left lamenting, and thus ends the comedy of "The Five Copies."

PURCHASE THREE STATE RIGHTS.

The Popular Plays Film Co., Meriden, Conn., has purchased the state rights for the Pilot three-part feature, "The Streets of New York," for Connecticut, Rhode Island and Massachusetts. Messrs. Pindar and Rudloff, who are the organizers of the company, are old picture men.

FRITZI BRUNETTE WITH UNIVERSAL.

Following the announcement of Florence Lawrence's engagement to play leads with the Universal, comes the news that Miss Fritzi Brunette has returned to her first love, and will also star under the banners of the whirling orb. Miss Brunette, who for a long time was leading woman in the Victor and Powers companies, has made a remarkable reputation for her conscientious and intelligent work, and has a wide following throughout filmdom. She will be an important addition to the remarkable constellation of stars that will shine this season in the Universal firmament. Glen White will play opposite Miss Brunette in the new Gem series.

"THE POLICE INSPECTOR."

Under the above title the Belmont Film Company of 145 West 45th Street, New York, has issued a three part picture dealing with the efforts of the inspector of police to recover stolen jewels and to apprehend the thieves. It is full of real sensations and thrills appealing to promoters of state right subjects. The firm handling "The Police Inspector" has just been formed and this is its first release. The members are experienced motion picture men who have been in the business for several years and know a good picture when it is offered. There are no objectionable scenes in "The Police Inspector," but the policemen and police apparatus are the real thing, secured from the department of one of the large cities of the United States. From the discription it would seem that this feature should be a money getter. The Belmont Company has a full line of attractive poster lobby displays.

GAUMONT CO. IN WORLD'S TOWER BUILDING.

In order to more thoroughly cope with the tremendous amount of work necessitated by the recent additions made to their Flushing plant, whereby the capacity and output of the firm has been more than doubled, the Gaumont Company has rented a large suite in the World's Tower Building, 14 West 40th St., New York City, consisting of offices, projecting room, shipping department, and reception rooms. From September 1st onward a great deal of the office work will be transferred from Flushing to New York, and it will undoubtedly be a very great convenience for customers to see the principals in the city itself.

The Gaumont firm has lately entered into extensive contracts for printing and developing, its plant has recently been thoroughly overhauled, a lot of new machinery has been shipped from Paris to Flushing in order to render the plant up to date, and the Gaumont studios now rank on a par with the largest and best equipped moving picture plants in the United States.

SOME CLEVELAND ATTRACTIONS.

W. S. Cleveland, who books and routes big acts for the Fidelity Booking Offices, announces that there are more big feature acts now playing on the Cleveland-Fidelity Circuit than any popular-price agency has ever before handled at any one time. In support of this claim he gives the following list of attractions that are now "trouping" under his guidance: Bristol's Equine Exhibition, Paolo Cremonesi & Co., Five Musical MacLarens, Howard Anderson Co., Four Aerial Lesters, The St. Julians, Newsboys' Sextette, Whiting's Operatic Dolls, Four Brass Men, "The Days of '61," Martinez Family, Four Troupers, Hanley & Jarvis, Three Muckle Macks, Bob Kelly's Fourteen Funny Folk, Oxford Bicycle Basket Ball Champions, The Ricci Trio, Simple Simon Company, Hawthorne's Minstrel Maids, Kendall's Auto Girls, "The Tin Wedding" Company, Lewis' Dog and Monkey Circus, Eight European Belles, Agoust Troupe, Four Luciers, Huling's Bareback Riding Seals, Whalen, West & Whalen, Beaumont's Ponies, The Romero Family, Manchester Brothers' Mephisto Cabaret, Three Paragons, International Polo Teams, The Nola Family, Three Romans, Clivette, Palace of Parisian Models, "The Preacher and the Man," Takezawa Japanese Troupe, La Mont's Sextette, "As a Man Sows," The Colonial Singing Studio, Four Californians, Three Juggling Bannans, Heidelburg Four, Imperial Comedy Trio, Rose Troupe and many others.

KLIEGL CATALOG OUT.

Kliegl Brothers, or the Universal Electric Stage Lighting Company, have just issued a new catalog of their line of lighting apparatus and effects. The booklet notes a number of devices specially adapted to the uses of motion picture studios. These devices are being used to advantage in a number of studios.

SCHNEIDER'S DISPLAY AT THE EXPOSITION.

One of the attractive displays at the recent Motion Picture Exposition at Grand Central Palace, New York, was that made by Eberhardt Schneider, maker of all kinds of motion picture machines. The exhibit was interesting for the numerous devices shown and for its collection of some of the first machines used to make motion pictures in America, crude beginnings that foretold the coming of the perfected mechanism in use today. The accompanying illustration shows a band of Indians who are appearing with F. E. Moore in an outdoor presentation of the play "Hiawatha" at Van Cortlandt Park, New York. Mr. Moore's "Hiawatha" picture was made with a Schneider camera and Mr. Schneider invited the Indians to the exposition. They were deeply interested in the show and enjoyed the pictures shown in the theaters on the mezzanine floor.

EBERHARD SCHNEIDER
FILM MAKING MACHINES.

Mr. Schneider was greatly pleased with the exposition as he was able to make a number of sales on the floor and has had large re-orders since on the strength of his exhibit. Schneider's motion picture devices are in general use and the little factory on Second Avenue, New York, is working overtime these days to keep up with the demand.

"SAPHO" AND SENSATIONALISM.

Florence Roberts' "Sapho" is not intended as a sensational feature, says New Majestic in advising exhibitors who want that class of feature, not to hook this film. Miss Roberts, Shelly Hull, Director Henderson and the New Majestic force, responsible for the production of the feature, simply strove for a high art subject that could carry no double construction. This latter has too often been the fault of stage versions. In fact, Miss Roberts says that all engaged in the making of the film kept in mind the object of Author Daudet's dedication of the work—to his sons. Daudet, in the dedication remarked that such a writing as "Sapho" should be of strong moral benefit to the sons, and says she wants her film of "Sapho" to be of benefit to the sons of Americans everywhere. The picturized "Sapho" will give the picture theater a chance for a laugh on the film reformer. The reason is simple. It's "clean."

KLEINE'S FLY-PEST FILM MAKES RECORD.

"The Fly Pest" was made by The Urban Eclipse Co. more than a year ago. Released by George Kleine in this country, this remarkable film gathered a train of oddly assorted admirers in addition to its regular buyers, until last week the record mark of 28 boards of health in various cities and states of the Union that have purchased the film, was made.

Among the many other businesses that have ordered one or more copies of "The Fly Pest" are The National Cash Register Co., The Washington, D. C. Evening Star, University of Wisconsin, The Battle Creek Sanitarium, American Steel and Wire Co. and Okalhoma Agricultural College.

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General, Mutual, and Universal, 25c. each, $2.75 a dozen. Send for a list, naming service, and do it now, if you want the best slides made.
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CORRESPONDENCE

NEW ENGLAND AND CANADA.

A RECENT change is the appointment of Mr. J. A. Eslow as manager of the New England Universal Film Exchange, who secceeds Mr. Harry Asher, who had been in charge of this exchange since its inception, before which he was manager of the W. E. Greene Film Exchange, which was taken over by the Universal folks. Mr. Eslow's appointment came as a surprise—but a most agreeable one—to New England exhibitors, who had learned of the latter's square-dealings when he was manager of the Mutual Film Corporation's Boston offices.

Mr. Harry F. Campbell continues as assistant manager of the Universal Exchange. As these columns have told, Mr. Eslow only recently severed his connection with the Mutual offices, and made a short trip to Chicago, only to return in his present position.

Another bit of exchange news is that Mr. Anthony Stein, better known as "Buck," who has been booking manager of the Mutual Film Corporation's Boston offices, resigned this week to accept a position with the Universal Company. "Buck," who is an unusually popular and able chap, enters upon his new duties with the best wishes of his many friends in the trade.

More exchange news is that Mr. William Dunne who has held forth as assistant "booker" at the Mutual's Boston offices, has been transferred to the Waterville, Me., branch of this company.

Manager Bradley, of the Mutual's Boston offices, spent this week in Maine, looking over local conditions, and, also to feel the pulse of his Waterville, Me., branch office. Mr. Bradley is on the road considerable, and is lucky in having as assistant manager, Mr. George I. Appleby, who is easily able to care for things in Boston.

The last bit of exchange gossip is about the Boston offices of the General Film Company, which it might be remarked, is doing a big business here, notwithstanding the keen competition. It seems that the General Film Company has been in the habit of operating a "pick-up" wagon, which called at the various licensed houses in Boston taking up the films. The "pick-up" wagon was very convenient, and really needful, due to the fact that the various Boston film exchanges are located in out-of-the-way spots, because of a new state law, which forbids the keeping of films in congested parts of the city. Suddenly the wagon was taken off, and it was up to the operators to carry the films to and from the exchange. The operators' union promptly sent a committee to wait upon the exchange, which entered a firm protest, saying that union operators did not wish to carry these films. The answer to the protest is that the "pick-up" wagon is again on the job to the entire satisfaction of everyone.

Mr. Felix Alland, part owner and manager of the Pastime Theater, Boston, evidently is very much taken with the service he is getting from the Mutual folks in this house, as he has just contracted for Mutual films for his Orpheum Theater, Brockton, Mass. Mr. Alland is one of the livest and most able exhibitors in this section, and proved his claims to this distinction by the Orpheum. This house had been run very poorly, and was not on a real paying basis, when acquired by Mr. Alland. The Orpheum is now doing a dandy business as a regular thing, due to proper management. The house will open for its season on August fifteenth. Mr. Alland's Pastime is also prosperous.

Gordon and Lord's Scollay Square Olympia Theater, Boston, is now scheduled for its initial opening on October the first, and this writer does not hesitate to state that this theater will be the finest and most expensive house in the world, built expressly for the exploitation of vaudeville and motion pictures. Some idea of the scale of true magnificence of this house may be grasped when it is understood that, besides a full orchestra, an organ costing many thousands of dollars is being installed. A unique idea is a tea-room, which is being built inside the theater. Mr. Arthur E. Lord, Mr. Nathan Gordon and Mr. Frank Howard are among the prominent moving picture men interested in this project, which cost nearly one million dollars to execute.

Mr. Simon Friedman, of Wocester, Mass., reports that his offices in the Mutual Building on State Street are very busy indeed, this summer, due to the fact that he is about to build a theater of considerable proportions. Mr. Friedman is going in for a two-story building, which will include both a theater to be devoted to pictures and vaudeville, and a suite of business offices. The land measures 150 by 68 feet, and the entire structure will be thoroughly modern and fireproof in every way.

Mr. T. Goldberg, of Main Street, Hartford, Conn., is about to build what will probably be the finest theater in this city devoted to programs of vaudeville and pictures. The house will have a balcony, and a total seating capacity of close to 2,000 people. The building will be a five-story affair, built entirely of brick, and will include offices, as well as the theater itself.

Mr. Nathan Spector, of Hartford, Conn., states that he has received his plans calling for a moving picture and vaudeville theater, at a cost of about $18,000. Mr. Spector will have a theater to seat over 1,000, and has selected a lot of land measuring 65 by 75 feet. This house will use vaudeville acts as well as photoplays, when completed.

Another new theater is promised for Hartford, Conn., by the well known firm of D'Avino and Marchetti, which is now having plans made for a house to seat 700. An up-to-the-minute house is promised, in which straight programs of pictures will be offered.

The Wilber Theater Trust, of which concern E. D. Smith, of Boston, is general manager, has awarded the contract to the Haynes Construction Company, Boston, for the erection of a two-story theater, 75 by 125 feet.

Mr. J. Allen, connected with the Canadian Film Exchange, at Calgary, Ontario, Canada, reports that his corporation is now busy erecting two new theaters, both of which are of the highest type of vaudeville and photoplay houses. The house at Moosejaw, Man., is a $75,000 affair, and will seat 1,200. The house will be right up to the high standard of all the many Allen theaters. The second house is situated at Calgary, and will seat 1,000. When it is understood that Mr. Allen controls nearly a dozen houses in Canada, it is easy to realize that this gentleman is a very busy individual. Mr. P. Kauffman, who is general manager of the Canadian Film Exchange's branch at Toronto, is right hand man to Mr. Allen, and he is reckoned as a particularly able executive.

Mr. Charles Williams is at present operating the Empire Theater, Providence, R. I., as a straight photoplay house and business is not at all bad, the weather considered. The Empire really is owned by Messrs. Spitz and Nathanson, a firm owning a chain of New England theaters, and was leased by them to Mr. Williams. On September first the Empire reverts to its owners, and stock company attractions are to be installed.

The City and Suburban Association of Somerville, Mass., is about to build a one-story building, which will be operated as a moving picture house. No vaudeville will be used, as it is doubtful whether the volume of trade will warrant it.

Mr. Pasquale M. D'Esopo is now building a moving picture theater at Hartford, Conn., which will cost several hundred thousand dollars, but will not operate this house himself, as he has already closed a lease with Mr. S. Z. Poli, the vaudeville and picture magnate.

Mr. James Hodder, of Somerville, Mass., has awarded a contract to Davis, Haines & Davis, of Lynn, Mass., for the erection of a one-story theater with balcony, to cost $40,000. The house will have a seating capacity of 1,200, and the land measures 98 by 110 feet. This house will be up-to-date and will show vaudeville as well as photoplays.

Mr. William Fox, who now has quite a chain of theaters in New England, as well as in New York, announces that he intends to have a real press department for the benefit of his circuit. This scheme will be put into operation September 1.

Mr. F. G. Spencer opened his Unique Theater, St. John, Canada, last week. The Unique has an entirely new front and lobby, and is much improved in appearance. Mr. Spencer now intends to close his Lyric Theater, in order to make some needed improvements and alterations. The new Empire Theater, now building, will be strong competition, which accounts for Mr. Spencer's activity. The Opera House, also a Spencer theater, at St. John, is closed for the season. All these houses show photoplay programs.

The Old Orchard Pier, Old Orchard, Me., has just made a change in its film service, and Mutual pictures are now offered.

Manager Bigley, of the Olympia Theater, Hampton Beach, N. H., reports excellent business at this summer theater. Mr. Bigley is owner, as well as manager of the Olympia Theater, which is a first class house.

Manager Raymond of the various houses controlled by the Gordon banner in and around Boston, is a mighty busy executive, and will be more so, as soon as the new house opens in Scollay Square, Boston. Mr. Raymond, however, has very pleasing results to show for his persistent efforts, and, in fact, some of the new ideas Mr. Raymond has put into operation, have opened the eyes of rival exhibitors.

The Mutual Film Corporation of Canada, reports that the new offices recently opened in Calagry, Alberta, are now going full blast, and that business is assuming goodly proportions. The Mutual program is handled exclusively through this office for the Province of Alberta, and also for Eastern British Columbia. Mr. E. R. Fauser, formerly manager of the Winnipeg office, is in charge, and the address is 408 Leeson-Lineham Block, Calgary, Alberta.

The City Opera House, Biddeford, Maine, is finding business very satisfactory, and will remain open all summer. As an added feature, this theater is now offering Edison's talking pictures, which seem to hit the public quite favorably. The regular picture program is large, and of a good quality.

Balsam's Theater, Biddeford, Me., has closed for the remainder of the summer, but will reopen early in the fall, with the usual programs of photoplays and songs. HENRY.

LOUISVILLE.

THE business of the Louisville exhibitors of picture plays does not seem to have suffered materially from the recent continuous and all but unbroken period of extremely hot weather, although, of course, attendance at the theaters is not what it was during the cooler months. Nearly all the houses have handled a very fair volume of business, however, well-advertised features drawing nicely, and the appearance of old favorites in fitting roles keeping the regulars in attendance in spite of the torrid weather. It may be remarked, however, that the average well-ventilated photoplay house, with electric fans and the absence of glaring and heating lights, is a good deal cooler than almost any other place that could be found during hot weather, and that this is a fact known to those who go regularly. Which may account for the good attendance marked at most of the Louisville houses.

A. F. Mayer, of the Central Film Service Company, announces his decision to make a move into larger fields, notwithstanding the recent increase in the field under his hand, brought about by the consolidation of the Central with the Cincinnati Buckeye Film Exchange, of which he was to manage the Louisville office, as heretofore, and as already announced. With his partner, John B. Simon, Mr. Mayer has found a larger opportunity in the larger city, however, and will therefore leave Louisville about August 10, to start active work on the proposition which he will handle in the Western metropolis. The plan is to operate a string of moving picture theaters through the West, directing them from Chicago, and handling the film service also from that point—a plan by which it is believed exceptionally meritorious programs can be offered to the patrons of the houses in the string. In connection with this business, it is also the plan of the Mayer-Simon combination, and those with whom they will be associated, to handle a vaudeville booking agency. Mr. Mayer states that he has investigated this end of the matter, and believes the opportunity to be exceptionally good. His successor in Louisville has not yet been selected.

The New Grand is the name of a recently opened house in Louisville, at 25th and Montgomery streets, which is a residence district, with no other theater for some distance. P. M. Berger is the name of the owner of the new house, and he secured his equipment from the United American Film Company, of Louisville, including a Simplex machine and opera chairs. Universal service will be used. Mr. Berger also owns a house at Corydon, Ind., a town which is easily accessible from Louisville by trolley, and this theater is also known as the New Grand.

A feature film that is attracting a good deal of attention in Louisville, and will probably be almost as interesting outside the city, is that which was made by the Broadway Amusement Company, of which Joseph Steurle is the head, of the recent Fourth of July celebration, staged by the Louisville Council of the Knights of Columbus in one of the city parks, the central feature of which was a complete detailed and historically accurate reproduction of the signing of the Declaration of Independence, the fifty-six signers being impersonated by members of the order. Naturally, Louisville audiences are rather keenly interested in the pictures, as they are able to recognize many of the participants, who are well-known business men. But the film is of no little interest from a historical and patriotic standpoint, as an evidence of a striking "safe and sane" celebration of the national holiday, and as a record of the first known reproduction of the event in question. The film is now making the rounds of the Louisville houses, and will be taken to Boston, Mass., on August 5, for exhibition before the national convention of the Knights of Columbus held there.

A very important announcement in the world of the photoplay, and one reflecting considerable honor upon Louisville, is that of the Kinemacolor Company to the effect that it will establish its Southern office in Louisville, removing it from Cincinnati to the Kentucky Metropolis. The Louisville office will handle all the company's business South of Indianapolis and Columbus, including Cincinnati, and East of the Mississippi, and will be one of the four offices of the company in the whole world, the other three being the one at London, that at New York, which handles the East, and that at Chicago, which covers the West. L. J. Dittmar, of the Majestic Amusement Company, and head of the Kentucky organization of exhibitors, will have charge of the Louisville office.

The Morris Airdome, of Jeffersonville, Ind., which has for some time been operated by H. F. Morris, has changed hands, having been acquired by Charles Rose and Morris Cohen. The new owners have renovated the place completely, installing new opera chairs and giving the house a thorough painting, which makes it look like new. The theater will handle four reels a day. Universal service. E. D. CRAIN, JR.

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2½ HOURS
Keenest
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Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, AUGUST 11th, 1913.

BIOGRAPH—I Was Meant for You (Drama)..........
EDISON—The Treasure of Captain Kidd (Drama)....1000
KALEM—For Her Sister's Sake (Drama)............1000
LUBIN—The Outlaw's Gratitude (Drama)............1000
PATHEPLAY—Pathe's Weekly No. 40 (News)......
SELIG—The Flight of the Crow (Spec.—2 parts-Dr.)..2000
VITAGRAPH—When the Press Speaks (Drama)......1000

TUESDAY, AUGUST 12th, 1913.

EDISON—The Rightful Heir (Drama)................1000
ESSANAY—The Edge of Things (Drama).............1000
LUBIN—Into the Light (Drama).....................1000
PATHEPLAY—Every Double Causes Trouble (Com.).
ECLIPSE—The Mong-Fu-Tong (Spec.—2 parts—Dr.)..
SELIG—The Broken Vase (Drama)...................
SELIG—The Magician Fisherman (Comedy)..........
VITAGRAPH—Bingles' Nightmare (Comedy).........
VITAGRAPH—The Joys of a Jealous Wife (Comedy)..

WEDNESDAY, AUGUST 13th, 1913.

EDISON—Battle Fields Around Chattanooga (Scenic). 300
EDISON—The Right Number, But the Wrong House (Comedy) 700
ESSANAY—Good Night Nurse! (Comedy)...........
ESSANAY—Up Lookout Mountain on the Electric Incline (Scenic) ....
KALEM—The Skeleton in the Clost (Special—2 parts—Drama) 2000
PATHEPLAY—The Erring Brother (Drama).........
SELIG—The Coast of Chance (Drama)..............1000
VITAGRAPH—The Flirt (Drama).....................1000

THURSDAY, AUGUST 14th, 1913.

BIOGRAPH—Come Seben Leben (Comedy)..........
BIOGRAPH—Papa's Baby (Comedy) ....
ESSANAY- The World Above (Drama).............1000
LUBIN—Good for Evil (Special—2 parts—Drama).....2000
MELIES—The Robber of Angkor (Drama)............1000
PATHEPLAY—Pathe's Weekly No. 41 (News).......
PATHEPLAY—The House Divided (Drama)........
SELIG—An Apache's Gratitude (Drama)..............1000
VITAGRAPH—Keeping Husbands Home (Comedy)..1000

FRIDAY, AUGUST 15th, 1913.

EDISON—The Coast Guard's Sister (Drama)..........1000
ESSANAY—Alkali Ike's Gal (Spec.—2 parts—Drama)..1000
KALEM—The Millionaire and the Goose (Comedy)....
KALEM—The Amateur Burglar (Comedy)............
LUBIN—Over the Crib (Drama).......................1000
PATHEPLAY—Cosmopolitan Life in Cairo, Egypt (Manners and Customs) ....
PATHEPLAY—On the Lakes of Bayrisch, Bavaria (Travel) ....
PATHEPLAY—Picturesque Jura, France (Travel)......
SELIG—Brown's New Monetary Standard (Comedy)..
SELIG—Moro Pastimes (Educational)................
VITAGRAPH—The Lady and the Glove (Drama)......1000

SATURDAY, AUGUST 16th, 1913.

BIOGRAPH—An Indian's Loyalty (Drama)............
EDISON—The Pied Piper of Hamelin (Drama)........1000
ESSANAY—The Man in the Cabin (Drama)..........1000
KALEM—The Escape (Drama)........................1000
LUBIN—Dregs (Drama) 400
LUBIN—Surprise for Four (Comedy).................... 600
PATHEPLAY—The Turning Point (Drama)..........
VITAGRAPH—The Line-Up (Spec.—2 parts—Drama)..2000

ADVANCE RELEASES.

MONDAY, AUGUST 18th, 1913.

BIOGRAPH—The Suffragette Minstrels (Comedy)....
BIOGRAPH—Father's Chicken Dinner (Comedy)......
EDISON—Starved Out (Comedy) 1000
KALEM—The Substitute Engineer (Drama)..........1000
LUBIN—Mary's Temptation (Drama) 1000
PATHEPLAY—Pathe's Weekly No. 42 (News) ....
SELIG—The Child of the Sea (Special—2 parts—Dr.)..2000
VITAGRAPH—Slim Driscoll, Samaritan (Drama).....1000

TUESDAY, AUGUST 19th, 1913.

EDISON—Flood Tide (Drama) 1000
ESSANAY—The Whip Hand (Drama)................1000
LUBIN—Black Beauty (Drama)......................1000
PATHEPLAY—Napoleon Whiffles, Esq. (Comedy)....
ECLIPSE—The Clown's Revenge (Spec.—2 parts—Dr.)2000
SELIG—Tobias Turns the Tables (Comedy-Drama)...1000
VITAGRAPH—Those Troublesome Tresses (Comedy).

WEDNESDAY, AUGUST 20th, 1913.

EDISON—First Aid to the Injured by the Police Force of Berkeley, Cal. (Topical)......................... 425
EDISON—Bobbie's Long Trousers (Comedy)......... 575
ESSANAY—The Accidental Bandit (Comedy)........
ESSANAY—Making Hay With Special Machinery (Industrial) ....
KALEM—Breaking Into the Big League (Special—2 parts—Drama) 2000
PATHEPLAY—Strange Traits of Serpents (Zoology)..
PATHEPLAY—Auto Polo—The New Thriller (Sports)
SELIG—The Ten Thousand Dollar Toe (Comedy)....
SELIG—Scenes in Moroland (Scenic)...............
VITAGRAPH—Better Days (Drama) ....
VITAGRAPH—In and About Calcutta (Travel).......

THURSDAY, AUGUST 21st, 1913.

BIOGRAPH—The Work Habit (Comedy-Drama)......
ESSANAY—The Sheriff of Cochise (Drama)..........1000
LUBIN—The Burning Rivet (Special—2 parts—Drama).2000
MELIES—Title not reported.
PATHEPLAY—Pathe's Weekly No. 43 (News)........
PATHEPLAY—Stung (Comedy) ....
SELIG—Fate Fashions a Letter (Drama)..............1000
VITAGRAPH—A Maid of Mandalay (Drama).........1000

FRIDAY, AUGUST 22nd, 1913.

EDISON—The Mystery of West Sedgwick (Special—2 parts—Drama) 2000
ESSANAY—The Power of Conscience (Special—2 parts—Drama) 2000
KALEM—Fool Luck (Comedy) ....
KALEM—Deceiving Uncle Asa (Comedy)............
LUBIN—The Rag Bag (Comedy)...................... 400
LUBIN—Smashing Time (Comedy) 600
PATHEPLAY—The Lizard (Zoology) ....
PATHEPLAY—A Visit to the Ruins of Pompeii (Trav.)
SELIG—The Good Indian (Drama)...................1000
VITAGRAPH—Playing the Pipers (Drama)...........1000

SATURDAY, AUGUST 23rd, 1913.

BIOGRAPH—Two Men of the Desert (Drama)........
EDISON—A Proposal from the Spanish Don—Being the second story of "Who Will Marry Mary" (Drama)..1000
ESSANAY—Broncho Billy's Mistake (Drama)........1000
KALEM—The Smuggler's Last Deal (Drama).........1000
LUBIN—The Tenderfoot Hero (Drama)..............1000
PATHEPLAY—The Mexican Gambler (Drama).......
VITAGRAPH—The Feudists (Special—2 parts—Dr.)..2000

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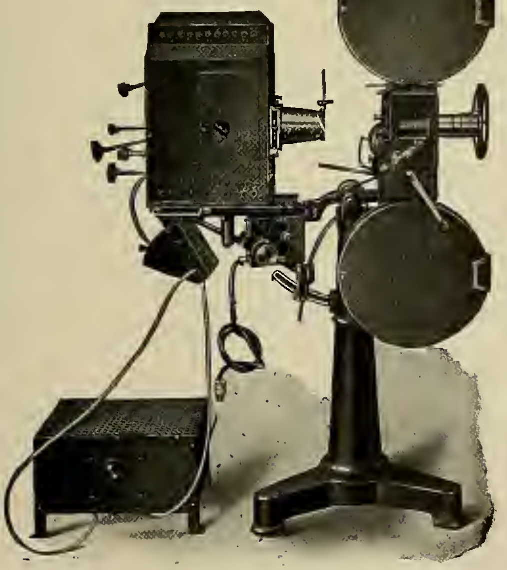

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Manager Royal Theater.

The Precision Machine Co.,
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New York.

Wingham, Ont., Can.
August 4th, 1913.

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, AUGUST 10th, 1913.
CRYSTAL—Oh! You Scotch Lassie (Comedy)
CRYSTAL—Starving for Love (Comedy)
ECLAIR—Clara and Her Mysterious Toys (Comedy)
ECLAIR—A Woman's Trick (Comedy)
REX—Man's Duty (Drama)

MONDAY, AUGUST 11th, 1913.
IMP—Mating (2 parts—Drama)
NESTOR—Darkfeather's Sacrifice (Drama)
GEM—A New Way to Win a Girl (Comedy)

TUESDAY, AUGUST 12th, 1913.
101 BISON—Campaigning with Custer (2 parts—Drama)
CRYSTAL—How Women Love (Drama)

WEDNESDAY, AUGUST 13th, 1913.
NESTOR—Juanita (Drama)
POWERS—The Great Towel Robbery (Comedy)
ECLAIR—The Thirst for Gold (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 75 (News)

THURSDAY, AUGUST 14th, 1913.
IMP—Lizbeth (Drama)
REX—Sally Scragge, Housemaid (Comedy-Drama)
FRONTIER—The Suffragette Tames the Bandit (Com.)

FRIDAY, AUGUST 15th, 1913.
NESTOR—Hawkeye to the Rescue (Comedy)
POWERS—Fate's Vengeance (Drama)
VICTOR—The Heart of a Jewess (2 parts—Drama)

SATURDAY, AUGUST 16th, 1913.
IMP—Poor Jake's Demise (Comedy)
IMP—In Laughland With Hy. Mayer (Comedy)
101 BISON—Soldiers Three (2 parts—Drama)
FRONTIER—The Retribution of Ysobel (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 17th, 1913.
CRYSTAL—Pearl and the Tramp (Comedy)
CRYSTAL—One Wife Too Much (Comedy)
ECLAIR—Her Tutors (Comedy)
REX—The Animal (Drama)

MONDAY, AUGUST 18th, 1913.
IMP—The Flower Girl and the Counterfeiter (Drama).
NESTOR—The Maid of the Mountains (Drama)
GEM—The Would-Be Detective (Comedy)
GEM—The Elks at Rochester (Topical)

TUESDAY, AUGUST 19th, 1913.
101 BISON—The Iron Trial (2 parts—Drama)
CRYSTAL—A Greater Influence (Drama)

WEDNESDAY, AUGUST 20th, 1913.
NESTOR—When the Blood Calls (Drama)
POWERS—The Little Skipper (Drama)
ECLAIR—The Beaten Path (3 parts—Drama)
UNIVERSAL—The Animated Weekly No. 76 (News).

THURSDAY, AUGUST 21st, 1913.
IMP—In Search of Quiet (Comedy)
REX—The Harvest of Flame (2 parts—Drama)
FRONTIER—Sailing Under False Colors (Comedy)

FRIDAY, AUGUST 22nd, 1913.
NESTOR—When Cupid Won (Comedy)
NESTOR—Some Runner (Comedy)
POWERS—The Sea Urchin (Drama)
VICTOR—The Ghost (Drama)

SATURDAY, AUGUST 23rd, 1913.
IMP—The Statue (Comedy)
IMP—Pen Laughs by Hy. Mayer (Comedy)
GREAT NORTHERN—The Great Circus Catastrophe (3 parts—Drama)
FRONTIER—The Eyes of the God of Friendship (Dr.)

Mutual Film Corporation Current Releases

SUNDAY, AUGUST 10th, 1913.
MAJESTIC—The Greater Love (Drama)
THANHOUSER—Oh! Such a Beautiful Ocean

MONDAY, AUGUST 11th, 1913.
AMERICAN—The Adventures of Jacques (2 parts—Dr.)
KEYSTONE—The Riot (Comedy)
RELIANCE—Kentucky Foes (Drama)

TUESDAY, AUGUST 12th, 1913.
MAJESTIC—The Doctor's Ruse (Drama)
THANHOUSER—The Missing Witness (2 parts—Dr.)

WEDNESDAY, AUGUST 13th, 1913.
BRONCHO—The Quakeress (2 parts—Drama)
MUTUAL—Mutual Weekly No. 33 (News)
RAMO—(Title Not Reported).
RELIANCE—Runa Plays Cupid (Drama)

THURSDAY, AUGUST 14th, 1913.
AMERICAN—The Mystery of Tusa (Drama)
KEYSTONE—A Chip of the Old Block (Comedy)
MUTUAL—(Title Not Reported).
PILOT—(Title Not Reported).

FRIDAY, AUGUST 15th, 1913.
KAY-BEE—The Flame In the Ashes (2 parts—Drama)
THANHOUSER—The Lie that Failed (Drama)

SATURDAY, AUGUST 16th, 1913.
AMERICAN—An Even Exchange (Drama)
MAJESTIC—The Fickle Tramp (Comedy)
MAJESTIC—A Horse Unfed (Comedy)
RELIANCE—Of Such Is the Kingdom (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 17th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—Waiting for Hubby (Comedy)

MONDAY, AUGUST 18th, 1913.
AMERICAN—A Tide In the Affairs of Men (Drama) 1000
KEYSTONE—(Title Not Reported)
RELIANCE—The Smuggler's Sister (Drama)

TUESDAY, AUGUST 19th, 1913.
MAJESTIC—(Title Not Reported)
THANHOUSER—The Spirit of Envy (Drama)

WEDNESDAY, AUGUST 20th, 1913.
BRONCHO—The Heritage of Eve (2-part Drama)
MUTUAL—Mutual Weekly No. 34 (News)
RAMO—(Title Not Reported)
RELIANCE—The Counsel for the Defense (Drama)

THURSDAY, AUGUST 21st, 1913.
AMERICAN—The Golden Heart (Drama) 1000
KEYSTONE—(Title Not Reported)
MUTUAL—(Title Not Reported)
PILOT—(Title Not Reported)

FRIDAY, AUGUST 22nd, 1913.
KAY BEE—An Orphan of War (2-part Drama)
THANHOUSER—The Medium's Nemesis (Drama)

SATURDAY, AUGUST 23rd, 1913.
AMERICAN—Flesh of His Flesh (Drama) 1000
MAJESTIC—(Title Not Reported)
RELIANCE—Success (Drama)

Exclusive Supply Corporation Current Releases

MONDAY, AUGUST 11th, 1913.
G. N. SPECIAL FEATURE FILM CO—A Dash for Liberty (Drama)
DRAGON—Title not reported.

TUESDAY, AUGUST 12th, 1913.
GAUMONT—Tiny Tim and the Adventures of His Elephant (Comedy)
GAUMONT—The Lakes of Salzburg (Scenic)

WEDNESDAY, AUGUST 13th, 1913.
SOLAX—Four Fools and a Maid (Comedy)
GAUMONT—Gaumont's Weekly No. 75 (News)

THURSDAY, AUGUST 14th, 1913.
GAUMONT—His Stomach and His Heart
GAUMONT—(Special)—Money's Merciless Might (3-part Drama)

FRIDAY, AUGUST 15th, 1913.
SOLAX—A Drop of Blood (Drama)
LUX—The Poisoned Dagger (Drama)
ITALA—Unmasked (Drama)

SATURDAY, AUGUST 16th, 1913.
GREAT NORTHERN—A Mistaken Identity

ADVANCE RELEASES.

MONDAY, AUGUST 18th, 1913.
DRAGON—Title not reported.

TUESDAY, AUGUST 19th, 1913.
GAUMONT—An Explorer's Tragedy (Drama)

WEDNESDAY, AUGUST 20th, 1913.
SOLAX—Title not reported.
GAUMONT—Gaumont's Weekly No. 76 (News)

THURSDAY, AUGUST 21st, 1913.
F. R. A.—Dr. Nicholson and the Blue Diamond (Dr.)
GAUMONT—A Tree-Mendous Proposition (Comedy)
SOLAX—Brennon of the Moor (Special—Drama)

FRIDAY, AUGUST 22nd, 1913.
SOLAX—Title not reported.
LUX—Over the Garden Wall (Comedy)
LUX—The Registered Letter (Drama)

SATURDAY, AUGUST 23rd, 1913.
GREAT NORTHERN—Title not reported.

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KEYSTONE	“The Firebug”	Aug. 21
BRONCHO	“The Heritage of Eve”	Aug. 20
KAY-BEE	“The Flame in the Ashes”	Aug. 15
BRONCHO	“The Quakeress”	Aug. 13
THANHOUSER	“The Missing Witness”	Aug. 12
AMERICAN	“The Adventures of Jacques”	Aug. 11
RELIANCE	“The Fight for Right”	Aug. 9
KAY-BEE	“The House of Bondage” (3)	Aug. 8
DRAGON	“The Blindness of Courage”	Aug. 4
KAY-BEE	“Banzai”	Aug. 1
BRONCHO	“A War Time Mother’s Sacrifice”	July 30
THANHOUSER	“Little Dorritt”	July 29
AMERICAN	“The Scapegoat”	July 28
RELIANCE	“The Higher Justice”	July 26
AMBROSIO	“The Missionary’s Sister”	July 26
KAY-BEE	“Flotsam”	July 25
BRONCHO	“Granddad”	July 23
RAMO	“Man and Woman”	July 23
BRONCHO	“Old Mammy’s Secret Code” (3)	July 16
THANHOUSER	“Tannhauser” (3)	July 15
GAUMONT	“With Honor at Stake”	July 15
AMERICAN	“Truth in the Wilderness”	July 14
RELIANCE	“Ashes”	July 12
KAY-BEE	“The Banshee”	July 11
BRONCHO	“Heart Throbs”	July 9
KAY-BEE	“The Crimson Stain” (3)	July 4
THANHOUSER	“King Rene’s Daughter” (3)	July 1
AMERICAN	“Quicksands”	June 30
RELIANCE	“The Tangled Web” (3)	June 28
KAY-BEE	“The Seal of Silence”	June 27
BRONCHO	“The Transgressor”	June 25
GAUMONT	“The Demon of Destruction”	June 24
KAY-BEE	“The Failure of Success”	June 20
BRONCHO	“From the Shadows”	June 18
THANHOUSER	“The Snare of Fate”	June 17
AMERICAN	“The Soul of a Thief”	June 16
RELIANCE	“Half a Chance” (3)	June 14
KAY-BEE	“The Boomerang” (3)	June 13
KAY-BEE	“A True Believer”	June 6
BRONCHO	“A Dixie Mother”	June 4
RELIANCE	“The Master Cracksman”	May 31
KAY-BEE	“A Child of War”	May 30
BRONCHO	“Drummer of the 8th”	May 28
THANHOUSER	“Carmen” (3)	May 27
AMERICAN	“Ashes of Three”	May 26
KAY-BEE	“The Miser”	May 23
BRONCHO	“The Sea Dog”	May 21
KAY-BEE	“For Love of the Flag”	May 16
BRONCHO	“A Slave’s Devotion”	May 14
RELIANCE	“The Big Boss”	May 14
THANHOUSER	“The Marble Heart”	May 13
MAJESTIC	“Children of St. Anne”	May 6
KAY-BEE	“A Black Conspiracy”	May 2
RELIANCE	“The Bawler Out” (3)	Apr. 30
BRONCHO	“Bread Cast Upon the Waters”	Apr. 30
AMERICAN	“Oil Upon Troubled Waters”	Apr. 28
KAY-BEE	“Will ’o’ the Wisp”	Apr. 25
BRONCHO	“Retrogression”	Apr. 23
BRONCHO	“A Southern Cinderella” (3)	Apr. 16
RELIANCE	“Held for Ransom”	Apr. 16
KAY-BEE	“On Fortune’s Wheel”	Apr. 11
BRONCHO	“The Grey Sentinel”	Apr. 9
KAY-BEE	“With Lee in Virginia”	Apr. 4
BRONCHO	“The Sinews of War”	Apr. 2
RELIANCE	“The Judge’s Vindication”	Apr. 2
THANHOUSER	“Cymbeline”	Mar. 28
BRONCHO	“The Iconoclast” (3)	Mar. 26

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LICENSED FILM STORIES

VITAGRAPH.

WHEN THE PRESS SPEAKS (August 11).—The leading "sob-sister" on the Globe, Miss Lizzie Ellison, strongly objects to the love-making between her ward Marion and Danny, the nephew of Professor Peter Gates, the famous woman-hater. Professor Peter, on his part, is equally indignant because Danny wishes to consort with a member of the sex he so greatly despises.

Lizzie is sent out by the editor of the Globe, to get an interview with Gates. She forces herself past the butler into Peter's room, but he makes short work of her and soon has her packing from the house.

Danny, who is in his uncle's house when Lizzie comes in, has heard all that has transpired and makes a proposal to her. "If I can arrange that interview with my uncle for you, may I marry Marion?" As her reputation as a newspaper woman is at stake, Lizzie consents to the proposition.

Danny, who is a member of "The Sons of Mirth," arranges with the boys a little scheme for the subjugation of Peter. They get him to their rooms by inviting him to a supposititious scientific meeting there. Instead of such a meeting he finds himself apparently in a den of anarchists, who put a barrel of gunpowder beneath his chair and a lighted bomb beneath his nose. Lizzie comes in and offers to rescue him if he will grant her the desired interview. Peter is forced to consent, and, as a result, Marion is soon in Danny's arms.

Lizzie receives a great surprise herself when, on her return to the Globe office, she receives a 'phone call from Peter, who proposes marriage to her and tells her not to publish the interview as he has entirely changed his mind about women.

SLIM DRISCOLL, SAMARITAN (August 18).—A notorious burglar, Slim Driscoll, is released after a long term in the penitentiary. He is determined to begin life afresh and to lead an honest career. Bill Blinkers, his mate before he was imprisoned, tells him of a big job that they might pull off together, but Slim will have nothing to do with the proposal. A detective, who knew of his previous connection with Bill Blinkers, and who wishes to find him, asks Slim to betray his hiding place. When Slim refuses to do so, the detective threatens to find a means of getting him back to jail and utterly refuses to believe that Slim wishes to be "on the square." Slim makes up his mind to make one big haul so that he will be able to get away from the country.

The "crib" Slim means to "crack" is the home of John Manners, a police-surgeon, and his wife. Mrs. Manners and her husband have long been on bad terms and on the night that Slim enters the house she writes to her husband saying that she is going to end it all and then takes poison. Slim enters the room where she is lying unconscious on the floor, and stumbles over her body. He sees that she is still alive and, finding the vial of poison by her side, guesses that it is a case of attempted suicide. At once forgetting the danger of his being there, he calls loudly for help. The woman's little child wakes at his call and runs into the room. She tells Slim that the servant is away and that she is quite alone.

Slim at once calls over the 'phone for a police ambulance and does all he can to revive the unfortunate woman. When the police-surgeon enters the room he sees Slim's burglarizing tools and guesses what has happened. He allows him to escape. Slim is filled with gratitude and resolves to keep strictly to the straight and narrow path for the future.

THOSE TROUBLESOME TRESSES (August 19).—Seeing an exhibition of jealousy between a farmer and his wife, the Jones and the Millers start a great argument as to whether man or woman is the more liable to that complaint.

Talking over the matter in the house, the two women plan a trick on their husbands to see whether or not they are jealous. Fake love letters are to be written and posted to themselves. Unfortunately, neither of the ladies notices that the men overhear their talk.

Jones and Miller have a great laugh together and agree to try some of that tricky business themselves. They go to a stable at the rear of their property and manage to get some light and dark colored horse hair. Fastening the hairs to resemble curls, they place them so that their wives will find them and grow suspicious.

At breakfast time the next morning the letters arrive addressed to the ladies. When, after the men have gone to business, Mrs. Jones finds a curl in her husband's coat pocket, she is in despair and rushes to the house of Mrs. Miller to tell her the news. Mrs. Miller is aghast when she hears of Jones' conduct and gives his wife all her sympathy, but congratulates herself that her husband, anyway, is faithful to her. She sings a song of a different tune later on in the morning when she finds a similar curl, of a different color, in an envelope locked in her husband's desk.

The two women resolve to at once go home to their mothers. They are met as they come out of the house by Jones and Miller, who have become afraid of the consequences and have come home to explain things.

BETTER DAYS (August 20).—Leaving their little son, Bobbie, in care of a young maid, Mr. and Mrs. Gordon go off for the day. The maid thinks it a favorable chance to gossip with a friend and leaves Bobbie playing happily on the lawn with some of his toys. While she is gone a tramp comes along to the back door.

Bobbie tells him that everybody is out. When the tramp tells the little fellow that he is hungry and has had nothing to eat all day, Bobbie takes him by the hand and leads him into the house, where he quickly finds some food for him.

When the tramp has eaten, Bobbie invites him into his playroom and exhibits his toys. The tramp is reminded of his own little child, who had died years before. Forgetting the strangeness of his position he plays on with the child all the afternoon and is found there by Mr. and Mrs. Gordon when they return.

Looking through the doorway they see the tramp on the floor with the child's small bank in his arms. Thinking that he is about to rob the child, Gordon is furious and is about to shoot the man when his wife stops him. She shows him that the tramp and the boy are playing together.

Covering the man with his revolver, Gordon enters the room. The tramp tells Gordon and his wife the story of his own wife and child and of how little Bobbie had brought back to him the thought of his younger and better days.

IN AND ABOUT CALCUTTA (August 20).—"The Black Hole of Calcutta," the scene of one of the most horrible incidents of the Indian mutiny; one of the burning "ghats," where the bodies of the faithful Hindus are buried, the curious manner in which the natives prepare their food and many other strange sights are shown in this interesting travel picture of the East.

A MAID OF MANDALAY (August 21).—Seeing Ma May, a beautiful Burmese maiden, cruelly beaten by Gunga Din, her father, Tommy Wilkins interferes on her behalf. He is a British soldier stationed at Mandalay and is aghast at the manner in which the native women are treated. Greatly struck by Ma May's tropical beauty he keeps on the watch for her, hoping some day to meet her again.

He sees her in Rangoon, going to the Shwe Dagon pagoda, said to be the most costly edifice of its kind in the world, where she worships at a shrine of Buddha, praying for help in her troubles. After she leaves the pagoda, Tommy accosts her. Although at first much afraid of him, he is soon able to convince her that he is an honorable soldier and that he means no harm by her. After this meeting he meets her frequently in a beautiful park outside the city and is able to win her love.

His regiment is suddenly ordered back to England and Tommy is obliged to go, not even being able to say goodbye to his pretty Burmese sweetheart.

Back in "dear old London," Tommy has a right good time with the girls and enjoys himself immensely. It soon palls on him, however, for his mind constantly returns to the little park in Burma where he had been used to meeting Ma May. Ma May cannot understand why Tommy stays away from her and visits their favorite seat in the park almost daily, in the hope of meeting him there. At last her expectations are rewarded, for Tommy comes to her from behind and fondly clasps her in his arms.

PLAYING THE PIPERS (August 22).—Alexander McNab and Robert McDonald get into an argument as to which of them is the better player of the pipes. They become very bitter and forbid their respective children, James and Mary, who have been sweethearts from childhood, to speak to one another again.

James manages to arrange a tournament between the two men. He tells McDonald that he will give him a hundred dollars if he can beat his father, providing that McDonald will agree to his marriage with Mary if he is himself beaten.

The tournament is played off in a room over an automobile garage, where James had spent some time previously making arrangements. A tube from the air compressor, used for inflating tires, is led up into his chamber and attached to McNab's bagpipes. Poor McDonald courts apoplexy in his endeavor to compete with McNab's artificial wind and cannot understand his rival's superhuman lung power.

During the contest James remains below regulating the pressure of the air compressor. Suddenly a boy runs in to say that McDonald's house is on fire and James at once rushes off to help, leaving the air compressor to look after itself. A moment or two after he has gone, a chauffeur enters to blow up his tire. He speeds the pressure up to 50 pounds, with the result that McNab's bag bursts and the plot is exposed. Serious trouble is averted by the announcement in the hall above of the fire in McDonald's house. He rushes off to see what he can do, but finds that James has been working vigorously and that he has been able to save much of his property. In gratitude for what he has done, McDonald withdraws his objections to James' marriage with Mary and holds out his hand to his old friend McNab.

THE FEUDISTS (Special—2 parts—August 23).—The Craigs and Smiths, next-door neighbors, are the best of friends until Smith builds a chicken house. Their two gardens are connected and their children fraternize as if all belonged to one large family.

Sidney Craig manages to set loose Smith's chickens, who get into Craig's garden and work havoc among his pet seedlings. Each blames the other's child for the mishap and the war between the two families is on. A spite fence is built between the two gardens, entirely shutting them off from one another, and the children of each family are forbidden to speak to the children of the other.

After a while the two families settle down to a sort of armed neutrality; that is, until Jessie Smith returns from school and Jimmy Craig from college. The two young people are in love with one another and take not the least notice of their parents or of the spite fence. They spoon just the same, erecting ladders and kissing over the garden wall. Their parents discover them and war is immediately renewed.

The last straw is added when a dead cat is exchanged over the wall and a free-for-all fight takes place between the various members of the two families, with the exception of Jessie and Tom. The combat comes to a sudden stop when Tom knocks over Craig's beehives and all are obliged to take refuge in the barn, Tom and Jessie remaining outside and hiding in the cellar until the bees have quieted down.

Tom manages to lock the door of the barn and refuses to release anyone until both Smith and Craig shall agree to his marriage to Jessie. A slight incident in the barn having brought about a reconciliation between the two men, their families follow suit and they emerge to bless the engagement of their children.

EDISON.

STARVED OUT (August 18).—Billie was a very nice young man indeed. Helen thought so. The chaperon started all the trouble. When Billie and the boys came to see Helen and the other girls aboard the houseboat, the chaperon showed the boys very plainly that she liked Herbert Westlake much better than any of them. The chaperon's preference for a millionaire was naturally the cause of some irritation to the boys in their camp near-by. Under the able generalship of Billie they laid plans which eventually resulted in the worthy lady's defeat. On the night following their inhospitable reception the houseboat's dinghy mysteriously disappeared. Next morning when the cook desired to go ashore for provisions no small boat could be found. By swimming ashore, Helen managed to intercept the grocer who visited the boys' camp. Just as she had given him a large order, Billie appeared. Whether it was on account of something he said, or just because of natural buoyancy, it is quite certain that the girls were not nearly as much concerned as the chaperon when the grocer's boat was accidentally upset by one of the boys the next afternoon. With a lingering death apparently staring her in the face, the hungry chaperon was obliged to haul down her colors, or rather to hoist a signal of distress. When Billie came aboard with a heavy lunch basket, she was so glad to see him that she kissed him.

FLOOD TIDE (August 19).—When Sydney Brandon, passing through a little Cornish town on a walking tour, dropped into the Lee household to beg a glass of cold milk, he suddenly discovered that he would much rather stay in that same little Cornish town than continue his journey. For he had become smitten with Connie Lee. Joe Muzzey a short time afterward wished that Brandon were anywhere except in Cornwall.

Brandon met Joe one morning and asked him if the tide came over a certain ledge, from which he particularly wanted to make some sketches. Although he knew that the rising tide would mean almost certain death to anybody upon the ledge in question, Joe assured his arrival that it was perfectly safe.

A few hours later, Connie, worried over Brandon's absence, went down to the shore to look for him. To her horror, she discovered Brandon far below her unable to escape from the rising tide. By a lucky chance, Connie discovered a long rope near by, which she lowered to Brandon. But in his attempts to escape, Brandon had sprained his wrist and he could not climb up the rope unaided. At this crisis Joe Muzzey presented himself to the frantic girl above. He would save Brandon, he said, if she would marry him. Wild with indignation, she refuses him, and finally spurred by the fearful danger of her lover, she slid down the rope herself. Temporarily mad with baffled rage, Muzzey cut the rope. Connie scaled an almost impassable cliff with the disabled Brandon and then the two lovers forgave the delirious Muzzey.

FIRST AID TO THE INJURED BY THE POLICE FORCE OF BERKELEY, CAL. (August 20).—In the first scene we are introduced to the normal methods of an uninstructed police force. A policeman coming to the scene of an accident simply

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keeps the crowd back and calmly waits until an ambulance arrives on the scene. As a result, the injured person dies from lack of prompt attention. The film proceeds to demonstrate how this matter was called to the attention of Dr. J. M. Force, of the Department of Hygiene of the University of California, and Chief Vollmar, who are responsible for the present state of affairs in the police department of Berkeley.

We are then shown the various methods of helping injured people. A young girl is hurt in an automobile accident. The policeman on his beat is called to a telephone by a signal light; the occurrence and location of the accident is reported to him and he quickly arrives at the scene of the injury. A motorcycle policeman receiving the signal flash is instructed to go after the automobile that caused the accident and we are then shown with what rapidity and speed the injured person is cared for and carried to the city hospital. Finally came the exciting pursuit and capture of the automobile which caused the accident.

BOBBIE'S LONG TROUSERS (August 20).—Bobbie's misfortune all arose from a pair of long trousers. When a boy came into the office arrayed as to the nether part of his anatomy in all the majestic panoply of a grown man, Bobbie's jealousy was aroused. Bobbie invited the girls in the office and some of his other friends to a picnic on the following Saturday, on which occasion he assured them he would wear his first pair of long trousers.

On Saturday, Bobbie's attitude was chiefly characterized by an over-weening pride. When the other boys and girls went in swimming, he preferred to strut about the beach in his lordly apparel until the boisterous demonstrations of his friends forced him to don a bathing suit in self-protection. The fact that he was obliged to resort to personal violence to regain the cherished clothes from a small boy who had put them on in his absence and was grandiloquently stalking about in them, did not in any sense mar what he felt was a thoroughly satisfactory day, and on the following Monday he arrived in the office clad for the first time as a man among men.

But poor Bobbie found that being a man among men has certain disadvantages. The girls in the office wouldn't let him kiss them any more. Instead they treated him politely and held him off at arm's length. So Bobbie decided there was nothing else to do and went back to short trousers.

THE MYSTERY OF WEST SEDGWICK (Special—2 parts—August 22).—When Herbert Burroughs, a young detective, met Fleming Stone in the boot-blacking stand of the Metropole, and when the great detective showed the younger man how he could deduct the salient characteristics of the owner of a pair of muddy shoes which were waiting to be cleaned, neither of the men dreamed that this trivial incident would play a decisive part in clearing an innocent man accused of a terrible crime.

That very morning Burroughs was called to investigate the murder of one of New York's greatest financiers, Joseph Crawford, who had been shot through the head as he sat at his desk in the private office of his country estate. A gold bag, which was found lying on the desk beside the dead man, pointed a terrible finger of accusation against Florence Lloyd, Crawford's niece, who was known to have quarreled with her uncle immediately before his death. A careful search of the premises resulted in the discovery of several puzzling clues by the young detective. There were two faded rose leaves, for instance, a transfer slip, an evening newspaper, and last but by no means least, a card tucked away in the lining of the gold bag. A mysterious network seemed to envelop the Crawford household in the ghastly mystery from the beautiful Miss Lloyd, and Philip Crawford, the dead man's brother, down to Gregory Hall, Crawford's secretary, Elsa, the upstairs' maid, and Louis, the butler. By careful plodding work, Burroughs succeeded in unwinding the tangled skein, until at last he found himself confronted by an apparently insoluble knot. His investigations were brought to a standstill by the mysterious silence of Gregory Hall, the secretary. Despite the heavy load of circumstantial evidence which pointed to him as the actual criminal, Hall merely shrugged his shoulders and refused to say the few words which would clear him. How Burroughs confessed himself beaten and called in Fleming Stone; how the great detective forced the unwilling Hall to prove an alibi for himself and finally how the murderer was discovered, lack of space forbids us to tell.

A PROPOSAL FROM THE SPANISH DON—Being the second story of "Who Will Marry Mary?" (August 23).—The Don was handsome, so naturally Mary liked him. He was a charming companion for a cross-country ride, and she liked his nicely modulated accents. In addition to her other charms, Mary had a very canny strain of common sense. She knew that a great many people would be glad to marry her, and that a great many other people would be still more glad to marry her money, and she did not intend to choose anyone until she felt quite sure what she was doing. The Don proposed to Mary twice—once aboard Mrs. Reed's yacht, and later on the train which was taking the house party West to inspect Mary's mining property. Whatever he may have thought of her first reception of his ardent vows, her behavior on the train clearly showed him that she would not marry him. Frenzied with rage at the thought that the girl had been merely playing with him, the Don succeeded in uncoupling Mary's private car from the rear of the train, near the top of a long grade.

Luckily Captain Justin Bradford, U. S. A., had chanced to meet the Don and hear his insane ravings as he sat drinking in the smoking car. He was too late to prevent the Don's nefarious scheme of revenge, but managed to jump aboard Mary's car.

The car started backward down the grade while Bradford strained every muscle at the brakes. The brakes were rusty, and did not hold well, and consequently the car was within two feet of an open drawbridge when he at last succeeded in stopping it. The last scene shows the captain standing at a little wayside station watching Mary as she waves to him from the rapidly disappearing train.

LUBIN.

MARY'S TEMPTATION (August 18).—Mary Wilmer lives on the outskirts of a rural village. She is the sole support of her mother, and her seven-year-old son, a cripple. She works in a country store. Her salary is small. There is a secret in Mary's life—her husband is serving a prison sentence. This causes the villagers to snub Mary. Only one champions her cause, the new manager of the store where Mary works. He secretly loves her. Mary reads of the wonders performed by a famous surgeon and takes the boy to him. He agrees to cure him, but the figure asked is far beyond Mary's means. Mary is brought into constant temptation by the sight of money in the store. One evening she returns to find the drawer containing a large sum of money. She takes it. William Rogers, the manager, sees the theft. At home that night she proceeds to go through the nightly spelling lesson with her crippled son. The little fellow places the speller in her lap, points to a word and asks her what it is. Mary looks at the speller. The word before her spells "thief." She resolves to replace the money. As she prepares to return to the office she does not know that she has been watched through the window by her husband. He has escaped from prison and fled for protection to his home. As Mary leaves the house he confronts her. He tells her he must have money. She denies that she has any. He tears the money from her and continues his flight. Before he has proceeded far he is shot down and killed by prison guards. Rogers, lingering at the office, hears the shots and runs to the river bank to investigate. He finds a rowboat drawn up containing Joe's dead body, the stolen bills clutched in his hand. Mary runs through the group of villagers and comes face to face with her dead husband. As she falls at his side her eyes fall upon the stolen bills. The villagers naturally suppose the escaped convict to be the thief. Rogers does not disillusion them, but takes Mary home and marries her.

BLACK BEAUTY (August 19).—The station agent in a small town is the sole support of her mother. Tom Lenox, the young sheriff, is an admirer. One of Laura's possessions is Black Beauty, a horse. The doctor tells Laura that her mother will die unless she is taken to the seashore. Tom again offers himself, but is refused. A few days later, Laura receives a telegram notifying her that a certain train must not be stopped because it is carrying a shipment of gold. Mexican Pete, an outlaw, sees the message and decides to hold up the train. He takes Laura by surprise, binds her to a post and sets the semaphore to stop the train. He overlooks a whistle which Laura wears around her neck, and with it she summons Black Beauty, who breaks out of the stable and to the assistance of her mistress. At Laura's direction Black Beauty changes the semaphore just in the nick of time and the train rushes past without stopping. Black Beauty then unties Laura's bonds and carries her to safety.

THE BURNING RIVET (Special—2 parts—August 21).—Mayor Weltman has taken his first false step under the guidance of a political boss, Dan Sullivan, but refuses to be a further party to the crooked deals of the Sullivan crowd. Sullivan holds papers concerning Weltman's misstep over the latter's head. Weltman takes a stand in the matter. Weltman's son, Harry, is in love with Sullivan's daughter, Margaret, and Sullivan tells Weltman that he will wreck his son's romance. Weltman makes a clean breast of the matter and Harry stands by his father. Sullivan prepares to make good his threat and calls up the city editor of the "Transept" and bids him send a reporter for the story exposing the mayor. The editor, scenting a big story, sends his star man, Tom Gaynor, not knowing Gaynor to be a friend of the mayor's son. Gaynor learns of the details from Sullivan and does his best to dissuade him. Sullivan, who is half drunk, grows abusive and in order to help his friends, Gaynor decides to handle the story and do what he can to avert its publication. In giving his editor the facts he tries to get him not to make public the matter, but the editor refuses.

Margaret is greatly agitated by the news, but tells Harry he is doing right and that she will stand by him. Sullivan enters and Margaret tries to appeal to him, but he won't listen. He turns on Harry, telling him he will send his father to jail. Sullivan and his crowd drink in preparation of their victory. Harry tells his father there is but one way left and before his father can interfere he leaves for Sullivan's office bent on getting the papers if he has to steal them. Sullivan at his office opens his office window for air. It is high above the ground and he half drunkenly watches some rivet workers on a big structural building nearby who are throwing red hot rivets from one floor to the other. Harry is seen to enter Sullivan's office by the janitor, but deciding it is none of his business, goes on with his work. Sullivan surmises what Harry is there for and points to the safe as he opens it, telling him the papers are there. Harry fearing his drunken abuse will be heard by others, leaves. Sullivan locks the door, takes another drink and placing his feet on the desk, doses off. Harry meanwhile has walked off down the street. A red hot rivet thrown by the riveters misses its mark, hits a structural beam and falls through Sullivan's open window beside a waste paper basket. Fire soon envelops the room and consumes the papers in the safe. When Sullivan stupidly awakens he is cut off. Harry returning meets a crowd at the office door on the street and from Gaynor learns of Sullivan's tragic death. He makes the statement that he was with him but a short while before. That is overheard by Sullivan's henchmen and they decide to make an accusation against the mayor by accusing his son of Sullivan's murder, and forcing an immediate trial. Gaynor stops the article accusing the mayor when the gang would force the editor to run an article accusing Harry of Sullivan's murder. Gaynor refuses to write it and is fired. Margaret, now becoming owner of the paper through her father's death, tells Gaynor she will make him editor if he will find evidence to clear Harry. Gaynor discovers the rivet, and at the coroner's inquest clears Harry. The new editor's first copy is the marriage notice of Harry and Margaret.

SMASHING TIME (August 22).—Bess Travers makes a hit at a ball with one of the new slipper watches. Cordelia, her colored maid, admires it very much. When she is invited to the grand ball of "The Full Moons" she decides that she will have a slipper watch. She sees a great reduction in dollar watches they are selling for 59 cents. So she gets one and makes herself a slipper. She goes to the ball and is admired by all of the coons. This annoys Bella, another colored belle, who has been the hit of the room with her new necklace. After Cordelia arrives Bella is not in it. Bella, wild with jealousy, gets her best fellow, Rastus, to tread upon Cordelia's foot and smash the watch, promising that she will love him forever. Rastus carries out his part of the plot. After the police clear the hall, Bella and Cordelia fight it out all over again. Next morning Cordelia is a sight, but she tells Miss Travers that she had a perfectly lovely time.

THE RAG BAG (August 22).—A rag man calling up the alleys for trade disturbs the slumbers of two tramps. They awaken. They are very angry and determined to be revenged. They find that the rag man has left his bag outside of a gate. They take the bag to a freight yard, where they decide that the smaller of the two shall get into the bag and cover himself with rags while the larger tramp will take the bag to a junkman and sell it. Then when the opportunity offers the little fellow is to cut the bag with a knife and escape. All goes well and the bag is accordingly sold and the big tramp forgetting his companion goes into a saloon to enjoy himself. In the meantime the rag man has come out of the gate, and, seeing that his bag is gone, starts in pursuit. He proceeds to the junk yard, where the bag with the little tramp inside is still on the scales. When the rag man questions the junk man the bag starts to move. They become alarmed and start to kick the bag along the street. The bag is later opened and the tramp captured.

THE TENDERFOOT HERO (August 23).—Tom Milford, foreman of the Hayden ranch, and Sylvia Hayden, daughter of the ranch owner, are in love. Hayden has been notified that Archie Hollister, son of an old friend in the East, is coming to visit the ranch. Just before Hollister arrives, a cowboy brings word to the ranch that Simms, a troublesome neighbor, has been illegally interfering with the ranch supply of water. Hayden and Milford ride out to stop Simms and have a quarrel with him. Meanwhile Hollister, the tenderfoot, arrives carrying a bulldog. Later it develops that Simms is engaged in selling ammunition across the border to Mexican revolutionists. He learns that the authorities suspect him and thinking to divert suspicion from himself and at the same time get revenge on Milford, he conceals a box of ammunition in Milford's bunk house and sends an anonymous letter to the sheriff, suggesting that a search of the bunk house will disclose important evidence. Milford is taken in custody when the ammuntion is found in his quarters. Before things have gone very far Hollister, whom the cowboys have been joking and hazing, discovers that Simms is the real culprit and causes his arrest and reunites the lovers.

SELIG.

THE FLIGHT OF THE CROW (Special—2 parts—August 11).—Old Morgan, an eccentric millionaire in a Western city, has a dissipated young son. He has also a very sweet adopted daughter, Edwina. One day the son is waylaid near the railroad yards, stripped of a big "roll" and thrown unconscious into a box car. He finally emerges from the box car two hundred miles away, dazed and lonely. He drifts into a hobo camp, and in

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time joins the order of tramps. He becomes the most famous of them all and is known as "The Crow." Old Morgan provides in his will that in case the son can be located within a certain time of his (the father's) death, the bulk of the fortune shall go to him, but if he is not found, it shall be divided between Edwina and the lawyer who handles Morgan's business. Edwina is in love with a young man named Chester Thompson. She makes her marriage to him conditional on his finding her brother for her. He gets a tip from an article in a paper that "The Crow" is none other than the brother, and he himself dresses as a tramp and starts out to find him. The lawyer, in the meantime, learning the conditions of the will, makes every effort to keep the brother from being found, and hires detectives to thwart Edwina and her lover at every turn. The lover eventually succeeds in his quest, however, and everything ends happily for all save the avaricious lawyer.

TOBIAS TURNS THE TABLES (August 19).—The recruit of the U. S. Infantry, Tobias Yoskum, incurs the displeasure of his colonel by poor showing at drill, and he is given hard labor until he decides that he can and will master military movements. The colonel's wife is herself a shrew, follows up her consort's dislike to Tobias, when he is placed in humiliating service in the colonel's house. While there, he encounters the maid, and forms an attraction which culminates in a kiss. Just about this time the mistress appears on the scene—the colonel is informed, and Tobias, now truly "in bad," is escorted to the guardhouse. Following this, the maid, with feminine inconsistency, declares that the kiss did not materially damage her—that she almost liked it—and now regrets her hasty action in screaming and calling the attention of her mistress to the contribution.

Tobias is released and when on guard duty, finds opportunity to get back at the colonel's wife by arresting her for using a camera on military reservation, which unknown to her, is against orders. Tobias refuses to swerve from his sworn duty and places the colonel's wife in the guardhouse. This is all done during the absence of the colonel, and the shrewish one is obliged to remain imprisoned for hours. When he hears the news on returning, he is in a fine frame of mind to appreciate the humor of the situation. When she gets her freedom, she instantly demands that Tobias be scalped alive; but the colonel has suddenly taken a great liking to the raw recruit, who has improved in his eyes, so he lets him go scot free.

THE TEN THOUSAND DOLLAR TOE (August 20).—In order to divert the attention of Jerry, a young man dependent upon his rich aunt for money, from the painted females upon whom he is squandering his allowance and also to help him recognize the superior virtues of Jane, a sensible young girl taking the Kneipp cure, the aunt and Jane conspire and take an imprint of the V-shaped scar on the big toe of Jane's right foot. They show this to the young man, and the aunt makes the stipulation that if he is able to find the original toe from which the imprint was made within a week, that he will be allowed $10,000 a year. Jerry is delighted, and at once comes to the conclusion that it is the secretary to his aunt who has the scar. But he soon learns to the contrary when he receives an imprint of the young lady's toe from the maid.

The next morning he discovers two charming young girls with his aunt, and still conjecturing that the owner of the scarred toe must be one of his aunt's friends, he follows one of the young ladies to a chiropodist where, after a great deal of trouble, he manages to get an imprint of the young lady's toe. Again he is disappointed. The next morning he follows the other young girl to a shoe store, where he pretends to be a clerk. After tearing a hole in the young girl's stocking and getting an imprint of the toe, he sees that he has again failed. He tries to get imprints of the toes of the three other young ladies at his aunt's house, but each time meets with a failure and gets hurt himself. It is Saturday morning and Jerry's time is drawing to a close: but just at the last minute of the eleventh hour, Jane, pretending that her foot is asleep, asks Jerry to rub it for her. He does and in so doing learns that she is the owner of the scarred toe. They make a bee line to the aunt's house.

FATE FASHIONS A LETTER (August 21).—Detective Rand is assigned to search for Slick Jim, a notorious thief who has recently escaped from the penitentiary. Mrs. Rand, left alone in her home during his absence, writes a letter to him, telling him of a certain payment of money to be made her on the following day. While she is engaged in this wifely task, a man who claims to be Deputy City Assessor, calls and asks to inventory the personal effects in the house. Although she is the wife of a smooth detective, he cunningly gets her out of the room and manages to read the letter that she has inadvertently left on the table. This letter follows Rand to another city and is accidentally burned before he has an opportunity to peruse it. The unburned portion of the missive, however, has a thrilling appeal from the wife, begging the husband to hurry home, as she is in imminent danger. He rushes to the telephone and finds the wires dead. His train is late as a result of a storm. Desperate, he hires an auto, and starts for home, forty miles away, arriving just in time to capture the bogus assessor, who is about to rob Mrs. Rand. When he tears the disguise from the villain's face, he proves to be Slick Jim, the escaped convict that he was hunting in another city—so he adds a new charge to that one as an incorrigible criminal.

THE GOOD INDIAN (August 22).—A frontier doctor gets a night call, but regrets leaving his young wife alone in their exposed shack. She insists that he accept the service, so he loads up a revolver and leaves another for her and goes on his mission of mercy and medicine. He has hardly got well away before the young woman looking up discovers to her alarm, the face of an Indian peering through the window. She is reassured, however, of his friendly intention and he begs her to come immediately to his tepee, as his child is dying. She gathers from him the nature of the complaint, takes some medicine, picks up the gun and goes with him and applies herself so assiduously to the task that she saves the life of the child. In the interim her husband returns, finds her gone and starts on the search, eventually rounding her up at the tepee. The Indian is very grateful for their service and offers them his choicest treasures, which they refuse, but accept his friendship. Some time later, there is an Indian uprising—the cabin of the doctor is burned and he and his wife are in imminent danger when the Indian they defended comes to the rescue, takes them to his own tepee an sees that they are protected and restored to comfort.

KALEM.

BREAKING INTO THE BIG LEAGUE (Special—2 parts—August 20).—An air of excitement pervades the little town of Squashville. The local baseball team is to cross bats with the determined organization from Stringtown and the game will decide the season's championship. Mamie Wallace, an ardent enthusiast, appears on the field with her father and greets her sweetheart, Montjoy Jones, who, resplendent in his uniform, assures his friends that Squashville will capture the pennant. It is a hotly contested game and as the final inning approaches Squashville has a lead of three runs. The local pitcher wavers momentarily and the visitors fill the bases. Now comes the crucial moment. A high fly is driven toward Montjoy, who makes a terrible muff and loses the game and the championship.

Montjoy becomes a stranger in his own town. His friends desert him and no one has a kind word. The love of his sweetheart turns cold and her father forbids the disgraced player from entering the house. The outcast seeks the solace of sleep and has a wonderful dream. He plays the game again. This time he catches the fly and retires the side. He is acclaimed the hero of the hour. It happens that a scout for the New York Giants witnesses the game and wires to Manager John McGraw, who has his team in training at Marlin, Texas. Acting upon the scout's advices, McGraw sends a contract to Jones, who loses no time in preparing to join the team. Squashville gives its "first citizen" a rousing send-off. At Marlin Montjoy reports to McGraw and meets the famous veterans who have brought two championships to New York. McGraw and Mathewson, the peerless pitcher, take the recruit in hand. He has a severe lesson in sliding and McGraw shows him how to bat. Mathewson's fast curves put the young fellow on his mettle. After the training season the team goes to New York for the first game of the season. Montjoy has shown such skill with the bat that he is sent in a "pinch hitter" and knocks out a home run, which clinches the game for the Giants.

Modestly he submits to an interview and news of his fame reaches the home town. Mamie and her father determine to see the famous star in action and make a trip to New York. It is a spirited game that the Wallaces witness. One sensational play follows another and finally the great Mathewson is called up to replace a weakening pitcher. A hit off the famous twirler causes alarm. Mathewson sees an opportunity to work an extraordinary play and confers with Montjoy, who has been sent to the shortstop position. The result is a lightning triple play. Again Montjoy is the hero. As he passes one of the boxes he sees Mamie applauding him. What a pleasure it is to pass by and ignore her! And then he wakes up. The stern reality of his position strikes home as he sees a note thrust under the door. The note is from Mamie, stating that after much persuasion she has prevailed upon her father to permit Montjoy to call, but father has declared that if baseball is mentioned, the player will have to "beat it." Monty throws bat and glove into the street and hastens to his sweetheart's home.

THE SUBSTITUTE ENGINEER (August 18).—Billy and Tom are rivals for the hand of Rose, the waitress at the railroad lunch counter. They are both up for examination for engineer and it is tacitly understood that Rose will favor the one who first gets his engine. Matters are precipitated when Billy receives notice of his appointment and Tom learns that he has failed. Tom, in a rage, attacks Billy, but is pulled away by the bystanders. Billy hastens to inform Rose of his success.

Later when the engineer of Number Six is taken ill, Billy is called upon to substitute. Tom sees a train order instructing Number Six to wait at Belmont until eleven fifty for Number Seventy-three. Here is his opportunity for revenge. While Billy puts on his overalls Tom steals his watch and sets

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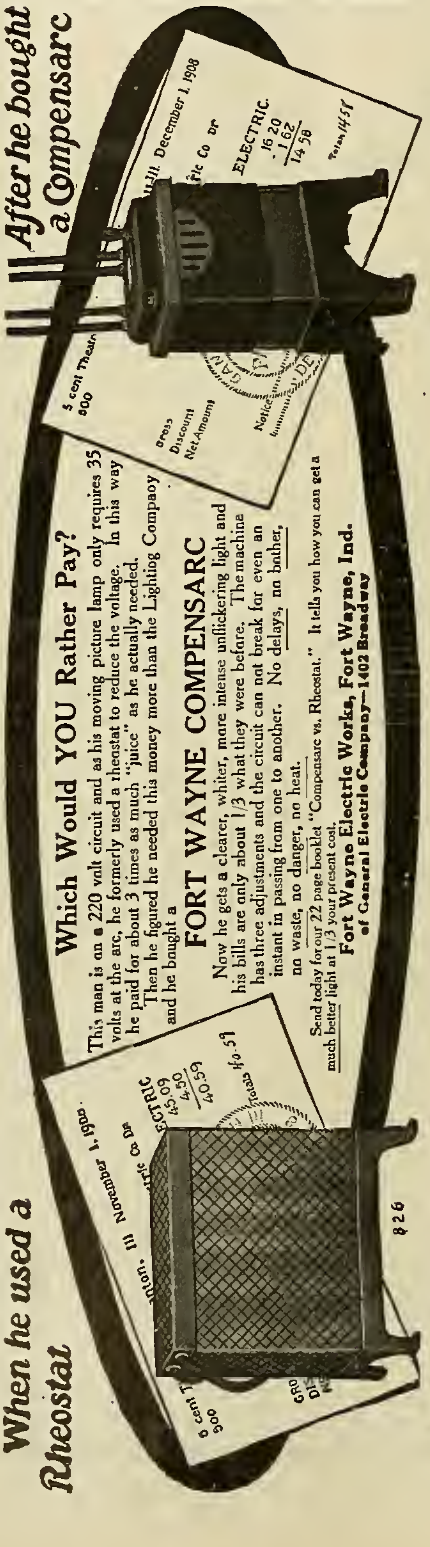

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it ten minutes ahead. As he replaces it Rose discovers him, but does not suspect what he is doing at the time. Later Number Six crashes toward Seventy-three at a terrific speed. A terrible wreck is imminent.

Two tramps see a suitcase drop from a touring car. They open it and to their disgust find nothing but a few inexpensive articles and a pair of field glasses. While gazing through the glasses curiously they see the two trains approaching. They dash frantically in opposite directions and flag the trains just in time to prevent a collision.

At the station a message from the Belmont operator tells of the impending tragedy. Tom's peculiar actions and Rose's suspicions lead to his apprehension and arrest.

ECLIPSE.

THE CLOWN'S REVENGE (Special—2 parts—August 19).—Because a clown was bitterly upbraided for making love to his wife, an acrobat suffers death. With her child dying, the little woman of the circus continues her thrilling feats on trapeze and rings, and, when she retires to her dressing room, is insulted by one of the clowns. Her husband enters and a bitter argument follows, in which the clown leaves, swearing vengeance on the man. When the child dies, he is the first to hear of it and hurries to the acrobat with the gruesome news. The latter is about to perform his "Leap for Life," but the information of his son's death unnerves him. He misses his leap and crashes on his skull to the floor.

BIOGRAPH.

THE SUFFRAGETTE MINSTRELS (August 18).—Two wives of Jenksville at least did not intend their husbands should be corrupted by the arrival of these enticing ladies in town. That show should be investigated. It resulted in their becoming one of the sensations of the performance, while the husbands became an awful example.

FATHER'S CHICKEN DINNER (August 18).—The publisher wrote Ferdinand to change his story and kill the old man on his arrival. Then father came to town. He read the note. In the kitchen Ferdinand was preparing a chicken dinner, where a live chicken refused to be cooked. Father believed the worst and summoned the police, which enabled the chief to test his new method of putting speed into cops.

THE WORK HABIT (August 21).—After a lifetime of hard work, Dad consents to live with his married daughter in the city. The young couple try to make him forget work. Ill at ease under his enforced idleness, he makes a deal with a disabled old street cleaner to keep his job. Finding him out, the young folks give in, and it's "back to the farm" for Dad.

TWO MEN OF THE DESERT (August 23).—Off for the gold lands, the partners let the coin decide who shall first ask the all important question. On the return the successful one meets with an accident. The other reports his death and rests in his stolen happiness until the other, the long dread fever over, returns his homeward way.

PATHEPLAY.

PATHE'S WEEKLY, NO. 38, 1913 (August 4).—Steubenville, O.—The triple celebration commemorating the building of Fort Steuben, the raid of the Confederate General Morgan and the acceptance by the county of relics from the Battleship Maine, is held here.

Paris, France.—Lady Aberdeen, wife of the Ex-Viceroy of India, attends the International Congress of Women, which is held in this city.

New York, N. Y.—After an address by Miss Rose Livingston, a delegation of Suffragettes leave for Washington to urge Congress to pass the Woman Suffrage Amendment.

Brooklyn, N. Y.—In a five-mile race at the carnival on Ebbetts Field, "Abbie" Wood, of England, defeats William Queal, the American champion.

Garden City, L. I.—"Navy Aviation Day" is held on Hempstead Plains here, to exhibit to the naval officials the efficiency of the air craft for war purposes.

Kiel, Germany.—Kiel week, the annual regatta, is held in the presence of the Kaiser, the Crown Prince and others of the Imperial family.

Rockaway Beach, L. I.—More than 2,000 people are enjoying their last summer here in "Tent City" before this site is used for permanent homes.

Washington, D. C.—Henry L. Wilson, United States Ambassador to Mexico, is received at the White House to discuss the Mexican situation.

Comic Section.—Mutt is a groom, but Jeff spoils his happiness. Drawn by Bud Fisher.

PATHE'S WEEKLY, NO. 39, 1913 (August 7).—Ausable Chasm, N. Y.—Rodman Law, the inventor of new thrills, successfully goes over Rainbow Falls in an ordinary flat rowboat. Rainbow Falls are 80 feet high.

Tompkinsville, N. Y.—Women Suffragettes paint the roof of their bungalow, which serves as their headquarters for Staten Island.

Toulon, France.—President Poincare reviews the French fleet on the last day of the naval manoeuvres.

London, England.—The King in Hyde Park reviews the most popular troops in England—the London Scottish Regiment.

Calumet, Mich.—Fifteen thousand strikers in the copper district, who disregarded the orders of the Western Federation of Miners to refrain from violence, are now guarded by the entire Michigan Militia.

St. Louis, Mo.—Jessie Sutherland, the champion woman swimmer of New England, and Lillian Berlo, "the modern Venus," give an exhibition of fancy diving in the Fairground Pool before 25,000 people.

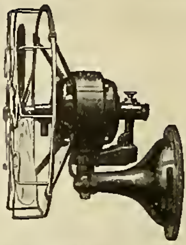
Ossining, N. Y.—The second mutiny squad leaves Sing Sing and its burned shops for the dreaded Auburn prison, at Auburn, N. Y.

Ranelagh, England.—On the occasion of Children's Day, organized by the princely family of Teck, grown-ups play polo on donkeys for the entertainment of the kiddies.

Editorial Section.—St. John's Gild is doing an immense amount of good in maintaining the floating hospital "Helen C. Juliard," in the waters of New York Harbor to afford relief to the sick children of the poor of New York.

NAPOLEON WHIFFLES, ESQ. (August 19).—Whiffles' sweetheart, who idolizes the great Napoleon, is forever pleading with Whiffles to emulate the general's example. One day Whiffles dreams he is the famous Corsican. After reviewing the grand army, Napoleon Whiffles jumps into a taxi and hurries his forces to the assault at the pyramids. For his assistance the taxi driver is decorated with the Legion of Honor.

STRANGE TRAITS OF SERPENTS (Aug. 20).—This picture is made for the purpose of diffusing knowledge about the reptiles which terrorize everyone. The study is conducted under the direction of



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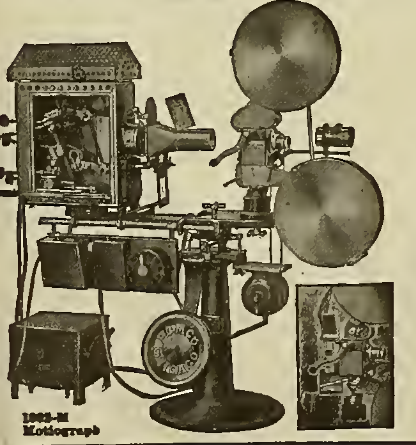

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AUTO POLO—THE NEW THRILLER (August 20).—The newest dare-devil fame which has taken the public by storm is the novel subject of this film. There are four autos engaged in the game and these cars sweep about the field after the ball at a speed that is alarming, the mallet men seeming regardless of their danger in their efforts to win, leaning perilously out of the car for a stroke while it turns on two wheels, stops, races backward across the field at a speed that will make the hair stand on end while only watching it.

STUNG! (August 21).—An inn-keeper who has the money for the rent tells the landlord that he hasn't, because he, the inn-keeper, wants to chance the kale on a prizefight. After the landlord has gone, the inn-keeper flashes his roll. A tramp tries to lift it. The hotelman lifts the tramp under the chin and then runs for the sheriff. The sheriff meanwhile is coming to arrest the inn-keeper on the landlord's complaint of non-payment of rent. The sheriff and the landlord find the tramp, who swears that the hotel man has robbed him. The sheriff continues his search for the inn-keeper. While the bar is unwatched the tramp drinks his fill at the bar and then departs on the back of a donkey. He falls asleep and, after wandering around for a while, the donkey comes home to the inn. The sheriff has compelled the hotel-keeper to pay his rent and when the tramp comes back the inn-keeper wakes him up and the tramp gets stung, believe us.

THE LIZARD (August 22).—This film treats the common little animal known as the lizard in a manner that leaves none of its characteristics unexplained. The order is divided into twenty-one families, with over 1600 species, but the specimens used to illustrate this educational picture are the commonest of the tribe and, therefore, the most interesting to the average man. The lizard is tracked to its native haunt, a tuft of grass in a quiet glade, and followed on a hunt for its breakfast. It meets with a caterpillar, its favorite dish. Many of these little reptiles are trained, which can easily be done, and become great pets. It proves its value as an assistant to the farmer when it uses its sharp claws to climb trees, where it plays havoc with the small insects which annually destroy millions of dollars' worth of vegetation.

A VISIT TO THE RUINS OF POMPEII (August 22).—A tour of the ancient city buried by the ashes of Vesuvius in A. D. 79 is the subject of the latter half of this reel. Recent scientific excavation has brought the buried city to light and the spectator is enabled to gaze with wonderment on the curious sights which this phenomena occasioned. Everything within the city remains and only the natives are gone; in the interior a bakehouse is seen, where the mills are ready to grind the grain and the oven awaits the fagots; the vats used by a dyer remain intact and the villas behold their gardens blossoming again. This film is unquestionably the happiest combination of entertainment and education ever devised and is bound to please.

THE MEXICAN GAMBLER (August 23).—Clara Eldridge is the apple of her father's eye and the real ruler of his extensive ranch. One of the boys employed by her father is in love with Clara and his attentions are as welcome as the flowers in May. Everything goes well for the young people until Eldridge is double-crossed by a Mexican gambler, who swindles the rancher with the aid of a confederate. Eldridge must pay a debt, but has no money with which to meet it. He requests a loan of the Mexican and the latter agrees provided Eldridge will help him win Clara's love. The father agrees and after explaining the situation to his daughter she submits her heart. She leaves with the Mexican for a parson's and while she is gone Eldridge learns of the swindle by which he lost his money. Led by Clara's young lover, a posse find the Mexican and justice is meted out to him in a manner that provides a novel punch.

ESSANAY.

THE WHIP HAND (August 19).—"It is better to have loved and lost, than never to have loved at all," but the heart throbs and pain of it all, would make one believe that it is better never to have loved, than to have loved and lost. Jim Dowling loved a pretty, demure girl and was rewarded by losing her. "The Whip Hand" is a beautiful love drama filled with pathos and exciting situations, taken in the heart of God's country, among the hills and dales of Ithaca, N. Y.

THE ACCIDENTAL BANDIT (August 20).—Jim Carrigan receives a letter from his friend, Frank Moore, requesting that Jim send him his hunting outfit, as he is going hunting with the boys. Jim decks out Charles, his hoob farm hand, with the hunting paraphernalia to deliver to Frank. The funny incidents that happen and the side-splitting contortions that Charles goes through, will please the most sedate and exacting audience.

MAKING HAY WITH MODERN MACHINERY (August 20).—This instructive picture shows how hay is made and shipped in bales.

THE SHERIFF OF COCHISE (August 21).—George Clayton with his accomplice, steals two horses. When Robert Hines, the ranch owner, discovers his loss the following morning, he becomes incensed and decides he will put a stop to horse stealing in his vicinity, so he offers a large reward for the capture of the men. He writes to the sheriff of the adjoining town for his help in capturing the thieves. The astoundingly clever way in which the sheriff accomplished the capture is interesting in the extreme.

BRONCHO BILLY'S MISTAKE (August 23).——Broncho Billy, a woodsman, living in northern Montana, is greeted by Paul Harding, an artist from New York City. Harding presents Broncho Billy with a letter of introduction. The newcomer is taken into the rough Western home and is told to make his headquarters there until he has finished with his painting. Harding sees in Broncho Billy's wife, an excellent subject for oils, and is given consent to paint her portrait. Harding takes a deep interest in the woman and not only teaches her how to read and write, but gives her a thorough knowledge of worldly things in general. Some time later, Harding receives a telegram demanding that he return to his home immediately, that his mother is critically ill. Broncho Billy's wife takes Harding to the railroad station in their buggy. Broncho gets wind of his wife driving away with Harding, and comes to the untimely conclusion that she is eloping with the artist. Harding is overtaken by Broncho Billy and a fierce struggle ensues. Things are straightened out to the satisfaction of Broncho Billy when his wife explains the true situation. The men shake hands and promise to be friends always.

THE POWER OF CONSCIENCE (Special—2 parts—August 22).—Bryon Waters, a mine foreman, writes his mother and brother, the Rev. Stanley Waters, that he is going to pay them a visit shortly. We then see Bryon checking the time of the miners as they are leaving the mine at the end of their day's work. Hale, a miner, accosts Dora Gordon, the sweetheart of Bryon, who sees the assault and whips the masher. At the home of Dora, Bryon is ordered from the premises by her father, who says that his daughter is too young to be thinking of marriage and that when she has attained a marriageable age she is to marry the man of his choice—Edward Hale. This admonition and dismissal by farmer Gordon is witnessed by Hale in the distance, who rejoices in the discomfiture of Bryon. In order to put a stop to the stealing of his chickens, farmer Gordon places a shotgun in back of the door of the chicken house, with a string running from the trigger of the gun to the door knob. Hale discovers the secret hiding-place for the letters between Bryon and Dora and in reply to a letter that Bryon had written to Dora, telling her that as he is going away for a few days he would like to see her before his departure, he forges a letter in Dora's handwriting to Bryon to meet her in the chicken-house at 10 o'clock that night. Bryon finds the note and in going to the chicken-house is shot. The noise brings Dora and her father to the spot. Dora finds the note, but tells her father that she knows nothing of it.

Upon being notified of his brother's death, the Rev. Stanley goes to the village, where he begins to ferret out the murderer. As he has reason to believe that Hale is the murderer of his brother, the minister preaches a sermon on "The Power of Conscience," which is directed by that reverend gentleman to Hale, who reluctantly consented to hear the sermon. After the sermon, Hale sees a vision of the murdered man wherever he goes, and the next day, as he is working in the mine, the vision comes to him. To better observe the illusion he strikes a match. The coal gas is ignited and there is an explosion, which brings the villagers to the scene of disaster. Among the multitude is the Rev. Stanley, who rushes into the burning mine. He later returns with the prostrate form of Hale, who, on his death-bed, confesses that it was his fault that Bryon met his untimely end.

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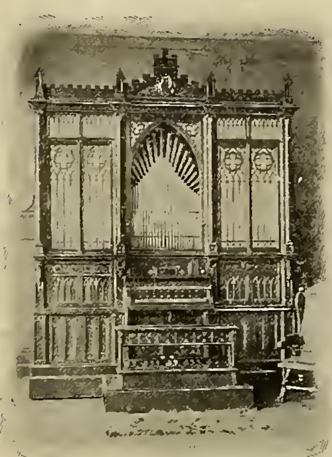

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Among the Exhibitors.

Buffalo, N. Y.—Plans have been let for the erection of a moving picture theater at (1592 Genesee Street by Bernard Vohwinkel. Cost, $40,000.

Philadelphia, Pa.—The Somerset Amusement Company will erect a theater. Cost, $11,000.

Philadelphia, Pa.—Barnet Rubin and B. Devac will erect a picture theater on Chelton Avenue and Chew Street.

Philadelphia, Pa.—Peter McGuire, 2615 South Street, will erect a picture theater, to cost $15,000, at 60th and Cedar Streets.

Lebanon, Pa.—H. C. Wentz, of 511 No. 9th Street, has sold his picture outfit to Adam B. Kreiser & Son, of Myerstown.

Indianapolis, Ind.—S. A. Hastings, architect, has plans in preparation for the erection of a moving picture for the Atlas Amusement Company at College Avenue and 19th Street.

Mankato, Minn.—A new picture theater will be erected by the American Amusement Company on South Front Street.

Bentonville, Ark.—The New Royal Airdrome, Leister & Blake, owners, are doing a good business.

Philadelphia, Pa.—The Plaza, at Broad and Porter Streets, is now open for business. It is under the management of Jno. H. Love.

Philadelphia, Pa.—Carl P. Berger is preparing plans for alterations to the First Baptist Church Building, to be converted into a moving-picture theater. Stiefel Amusement Company, owners.

Petoskey, Mich.—A contract has been let for the erection of a new theater here, the Temple, which will be erected by Mr. and Mrs. Walter Chrysler. Norman Feldman will be manager.

Corsicana, Tex.—Will Herman has let the contract to Berry & Metcalf to build the Airdome for $3,000.

Albany, Ga.—The Eugenia Theater on Pine Street is now open for business.

Newark, Ohio.—The Grand Theater will be entirely remodeled. Abe Thomas, manager.

Hastings, Neb.—Turpenitz & Nelson, owners and managers of the Lyric Theater, have purchased the Airdrome on 3d Street of Wheeler & Riffe and after a couple of weeks of remodeling will open for the season.

Shenandoah, Ia.—To J. A. and O. A. Yonker has been given the contract for reconstructing the Parlor Theater.

Ishpeming, Mich.—The Lyric Theater on Main Street was sold to Chas. E. Skiff.

Philadelphia, Pa.—Bader & Simpson, of Wilmington, have been awarded the contract for a film theater to be erected at Germantown Avenue and Tulpehocken Street to cost about $10,000.

Bicknell, Ind.—The new Colonial Theater on No. Main Street has just opened for business.

Lancaster, Ky.—Alexander Walker will erect a moving picture theater.

Chicago, Ill.—Chas. H. Kusel will erect a theater on corner of Ellis Avenue and 43d Street. Cost, about $125,000.

Philadelphia, Pa.—Mark Brothers will erect a moving picture theater on Ridge Avenue and Jefferson Street.

Binghamton, N. Y.—A large motion picture theater is to be erected in the rear of the new Crandall Hotel. S. M. Deviriam, of Rochester, and G. A. Gertmenian, of this city, purchasers.

Superior, Wis.—Plans are under way for the purchase of the Boston Store by A. Jacobs, of Columbus, and others, who will remodel it into a moving picture house.

Logansport, Ind.—R. H. Berndt has purchased the Cozy Theater on Third Street from F. M. Warriner and has taken possession.

Philadelphia, Pa.—Sauer & Hahn are designing a moving picture theater at York Road and Luzerne Street for S. Allinger.

Green Bay, Wis.—The Colonial Theater has been opened for business.

Waterloo, Ia.—The Princess Theater on E. 4th Street has been entirely remodeled and enlarged.

Philadelphia, Pa.—William Freihofer will build a moving picture house to cost $125,000. It will be erected on Frankford Avenue, north of Margaret Street.

Peoria, Ill.—The Seaver Amusement Company will soon ask for bids for the construction of a motion picture theater on Adams Street. Cost, $70,000.

Parkersburg, W. Va.—The Robinson Amusement Company purchased a lot where they will erect a moving picture theater.

Milwaukee, Wis.—The Peerless Amusement Company got permit to erect a theater at Holton and Center Streets at cost of $6,000.

Tamaqua, Pa.—A. J. Braslin, Summit Hill, Pa., has been awarded the contract for a theater to be erected for P. J. Boyle at Tamaqua.

Philadelphia, Pa.—Philip Landow has obtained the contract for the erection of a moving picture theater. Cost, $6,000.

Chester, Pa.—L. E. Conness, of Wilmington, will erect a moving picture theater.

McKinney, Tex.—The new Pope Theater opened for business recently.

Ironton, Minn.—P. J. Long will erect a moving picture theater. Wm. Case will be manager.

Superior, Minn.—A new moving picture theater will be erected here by Saxe Bros.

Assumption, Ill.—G. W. Schumaker has bought a moving picture show at Assumption, and will manage same.

Battle Creek, Mich.—The Garden Theater Company, of Battle Creek, Mich., has filed articles of incorporation. This company will open one of the finest motion picture houses in this part of the state.

Philadelphia, Pa.—A syndicate represented by David Moses is having plans prepared for a moving picture theater, to be built at Germantown and Susquehanna Avenues, at a cost of about $100,000.

Atlantic City, N. J.—The Colonial Theater has opened for business. Located on Atlantic Avenue between Kentucky and New York.

Philadelphia, Pa.—Richard C. Loos is preparing plans for a film theater. Cost, about $10,000.

Philadelphia, Pa.—Henry L. Brown and Thos. M. Seeds are estimating on plans for a moving picture theater, to be erected at Broad and Federal Streets for the I. O. O. F. Hall Association.

Griswold, Ia.—H. P. Brown, who has been associated with Jesse Carlton in conducting a moving picture show in this city, purchased the entire interest of Carlton and will in the future conduct the business alone.

Abingdon, Ill.—Messrs. Kadel & Swigert, of the Illinois Theater, have leased the Feltz lot on E. Meet Street, just south of the Kodak office, and will erect an airdrome.

Eastman, Ga.—Percy Lynn, who has been operating the picture show here, has sold the Palace to Robt. Smith, who is conducting the show at the same place.

Indianapolis, Ind.—Plans for another moving picture theater have been submitted by the Atlas Amusement Company.

Franklin, Ill.—Elgin Olinger will open his new moving picture theater in the Olinger Block.

Sterling, Colo.—A new theater building will be erected on the lot adjoining th eRice Building Leonard & Eakins have taken a lease.

Oshkosh, Wis.—Roy Cummings, head of the Cummings Amusement Co., is making final arrangements for the work on the new moving picture theater which is to supplant the two stores at 157 Main Street, in the New England Block. Cost, about $25,000.

Elizabeth City, N. C.—The Alkrama Theater has been incorporated under the name of the Kramer Amusement Co., with A. K. Kramer, president.

Wilkes Barre, Pa.—The new Sun Moving Picture Theater in East Market Street, will open at once. Manager, Pete Heebner.

Philadelphia, Pa.—A. E. Westhover is preparing plans for a moving picture theater for Ogden D. Wilkinson.

Philadelphia, Pa.—J. Richards Jackson has been awarded the contract for a moving picture theater to be erected for Jas. W. Owens. Cost, $10,000.

Salem, Ore.—P. H. D'Arcy is remodeling Ye Liberty Theater.

Philadelphia, Pa.—Sauer & Hahn are preparing plans for a moving picture theater to cost about $15,000.

Rock Port, Mo.—Pete Aimes and Austin Holliway are building an airdome.

Detroit, Mich.—The Lyric Amusement Co., with a capital of $2,400, filed articles of incorporation for the purpose of opening a picture show.

Sheyboygan, Wis.—Jno. G. Froidel is talking of another moving picture theater, and may remodel his shoe store for it.

Philadelphia, Pa.—Jos. Baikin, Vintage, Pa., has obtained the contract for the new opera house and picture theater, to be erected at Parkersburg, Pa.

Moorehead, N. D.—This city is to get a new theater, announcement given out by Manager Leek, of the Lyceum. Cost, $15,000.

Laclede, Mo.—This town is considering the erection of a new theater building.

Canandaigua, N. Y.—Manager Calihan, of the Hippodrome Theater, Rochester, and Oliver Gregg, also of that city, are endeavoring to promote a corporation with $50,000 capital for the financing of a new theater for Canandaigua.

Cairo, Ills.—A stock company has been organized at Jackson, Tenn., for the purpose of building a theater for D. L. Williamson.

Wilkes Barre, Pa.—Barney Street is to have a moving picture house. The proprietor is E. J. Brislin, of East End. Cost, about $10,000.

Superior, Wis.—A new theater will be erected here to cost about $25,000, located at 1310 Tower Avenue. S. B. Bainbridge, manager of the Schubert Theater, at Minneapolis, made announcement.

Logansport, Ind.—Jas. I. Barnes, within a few weeks, will begin the erection of a new theater on Third Street.

Cincinnati, O.—Dr. Carroll Rehymer, summer theater, 3926 Eastern Avenue. Cost, $1,800.

Kansas City, Mo.—E. J. Duffy purchased the Electric Theater in Bonner Springs.

Evansville, Ind.—The contract has been let for the erection of the Alhambra Theater, at the corner of Second Street and Adams Avenue, for Henry Heilman and Louis Wollenberger.

Topeka, Kans.—The Majestic Theater will be remodeled.

Philadelphia, Pa.—Max Weinmann purchased from Harry B. and Jane A. Miller estate, ground at 4032 Market Street, and will erect a $100,000 theater.

Wilmington, Cal.—The contract has been awarded by B. F. Bond to C. C. Tate, for the erection of a picture theater at the corner of Third and Canal Streets.

Cedar Rapids, Ia.—Jos. Cervenka is erecting a moving picture building.

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VICTOR.

THE GHOST (August 22).—A country house has the reputation of being haunted. Two boys are frightened away by a thief who pretends to be a ghost. He has made the place a receptacle for the Remington diamonds, which he and his pals have stolen. They are waiting for the affair to blow over, so that they can remove their plunder in safety. Jim, a young man of the village, is in love with Gertrude, but her father, Howard, withholds his consent to their marriage until Jim shall have made some money. Jim hears the boys' tale of the ghost, and laughs at it, and Reed, a smart young chap, offers to bet Jim ten dollars that he dare not spend the night in the haunted house. Jim takes the bet and goes to the house. Reed tells Gertrude what Jim has done and she is greatly concerned. She appeals to her father to go and induce Jim to abandon his plan; he refuses, and Gertrude goes alone. The thief, who has fallen asleep in the house, is wakened by Jim's entrance. Jim overcomes him, and takes away the Remington diamonds. But the other members of the gang arrive, and Jim is compelled to escape to an upper room. The gang follows, but is delayed by the necessity of breaking down the intervening doors. By means of a fireplace and a chimney Jim reaches the roof. The thieves return to the ground, and begin shooting at him. Meanwhile Gertrude has reached the house, discovered Jim's peril and has gone for help. She returns with the constable and some armed villagers. They find Jim crouched behind the chimney, seeking shelter from the shots of the gangsters, who are surprised and captured. Afterward Jim receives a reward of five thousand dollars for the return of the Remington diamonds, and Howard withdraws his objection to Jim's marriage to Gertrude.

CRYSTAL.

A GREATER INFLUENCE (August 19).—Bob Graham, out on a shooting trip in the Maine woods accidentally shoots himself. He is found and cared for by Norah, a pretty girl, who takes him to her home and nurses him back to health. After his recovery, he leaves for the city, his mother having arrived to bring him home. Despite a strong attachment that has grown between the young couple they are separated. Norah later leaves for the city and takes position as housemaid to the Grantleys. Bob and his mother visit the Grantleys and Bob and Norah, to their surprise meet again. After dinner, Dick, the handsome son of the Grantley household, excuses himself and goes into the library to smoke. There he finds Norah and forces his attentions on her. Bob comes into the room just as Dick forces Norah to kiss him, and Bob knocks him down. The commotion is heard and all hands enter the library, among them Bob's mother. Bob sticks up for and defends Norah, but to no avail, and she is given her notice. Bob's mother, fearful of the great attachment between her son and the housemaid, sends her a letter offering her a pittance if she would promise never to see Bob again. She returns the money and Bob arrives just in time to see her leave the house. He hastily follows her and requests an explanation for her tears. She shows him the letter and assures him that her love is away above any amount his mother could ever give her. Bob, convinced that social relations were of no importance where the greater influence of love is concerned, takes Norah to a minister and they are married.

CAUGHT IN THE ACT (August 24).—Dr. Brown, a dentist, is called away to attend a patient and leaves his wife in charge of his office. Jim Slick, a sneak thief, sees him leave and plans to rob him during his absence. Tying a handkerchief around his face, and pretending a toothache, he enters the house and asks for the doctor. The doctor's wife asks him to wait in the office. As soon as she goes, he starts working at the combination of the safe and almost succeeds in opening it, when the telephone rings and he is interrupted. Mrs. Brown comes in and sees him getting up from his work at the safe and realizes that the patient is a thief. He complains of the pain in his tooth and she says that she will alleviate it. She puts him into the chair and then revolves it at terrific speed. He becomes dizzy and she phones for the police. She keeps swinging the chair around until Jim is unable to move. She leaves the room for a moment and Jim succeeds in stopping the chair and runs out of the house. There he meets a policeman, who stops him. He tells the cop that he is the dentist and that there is a woman thief in his office. The policeman goes in and places Mrs. Brown under arrest. He is just about to take her off to the police station, handcuffed when the dentist returns and explains that the prisoner is his wife and she is liberated.

HYPNOTIZED (August 24).—Willie loves Grace, she is admired by Tom and Jack. Willie is exceedingly jealous of the other two and tries in some way to get them out of his way. He attends a show given by a hypnotist in the town hall and sees how he puts people to sleep and how he makes them do whatever he wills them to. He decides to hire him and to have him work on his rivals. He brings him to the girl's house and there they meet Tom and Jack. The hypnotist works on Tom and Jack and tell them that they are bulldogs, with the result that they act as such, much to Grace's confusion and the amusement of a great crowd. Willie then introduces the professor to Grace and he becomes attentive to her. She seems to favor his attentions and Willie again becomes jealous. He quarrels with the professor, who hypnotizes Willie into believing that he is a monkey. He runs from out the house on his hands and knees and is chased up a tree by a boy with a stick. Meantime Tom and Jack have recovered from the spell and have a fight. They meet Willie, who is returning to the house, also recovered. They enter and find the hypnotist in full possession of Grace. They decide that it is useless to fight among themselves while the man with the mysterious power is their rival, and make up, leaving the battle for the girl until such time as their chances are even.

POWERS.

THE LITTLE SKIPPER (August 20).—Old Captain Hardson, tired of seafaring, sells his ship, the Liza Ann, intending to give the money to his two children, Robert and Alice. Alice is in love with Phil, a young fisherman, and the father threatens her with disinheritance unless she marries the man of his choice. Alice refuses and quietly marries Phil. The old captain sends her from him, telling her she will never get any of his money.

Some years later an old shipmate and friend of the captain dies, leaving his fortune of some $20,000 to the captain. In the meantime, Robert has married Margaret, a society belle. The captain determines to pay them a visit before giving his fortune to his son and departs for their home. Arriving there, he receives a very chilly welcome from his daughter-in-law, who sniffs at his pipe and is shocked by his manners. The captain, on one of his visits to the old wharf, meets two old cronies and invites them home to lunch with him. They reach his son's home, to find Robert and Margaret impatiently waiting. She becomes speechless with rage when the captain invites the two cronies to sit down at the table with them and passes the grog. She commands her husband to order them out, and leaves the table. Robert, fearing his wife's anger, does as he is bid, and the old captain and his friends leave.

They wander down to the beach, and, while the two old cronies are commiserating with the captain, he suddenly sees a little boy playing in the water, who, in attempting to rescue his toy sailboat, has overreached and struggles in the deeper water. The captain rescues the little fellow at his own peril and when he brings him to the shore and hands the boy over to the anxious mother, who has come down to look for the lad, he discovers in her his own daughter, Alice. A happy re-union and reconciliation is brought about and the captain writes to his son Robert, telling him he has decided to "dock" with Alice and Phil and give his "cargo" of $40,000 to the little skipper.

THE SEA URCHIN (August 22).—On the edge of a rocky coast, a little girl, lashed to a mast and sole survivor of a wreck far out at sea, is washed ashore. "Barnacle" Ben, the hunchback—a silent, gloomy fisherman, sees her from a distance and rescues her. He takes the child to his cabin, where she soon revives in front of the fire, but is too confused and frightened to tell him of the wreck.

Time goes on and ten years later the girl has become the light of the old hunchback's life. His devotion is untiring, and because of her gratitude to the hunchback, she promises to marry him. All goes well until the "stranger," a stalwart young fisherman, comes to the fishing village in search of work. No help is needed in the village, but he is directed to "Barnacle's" cabin. There he applies for and is given a job by the hunchback.

On the way up the hill to the cabin the stranger meets the girl coming down. Both, mutually attracted, exchange a lingering look. The girl then continues on her way to the village, and is surprised and pleased upon her reutrn to find that the hunchback has hired the good-looking stranger. In time the attraction between the two ripens into love; and while out on the rocks, drying her nets, the boy takes the girl in his arms and asks her to marry him. At first she confesses she loves him. Then, remembering her promise to the hunchback, she draws suddenly away from him, and in spite of the boy's protests, tells him she will keep her word and marry the hunchback, as she owes him her life. "Barnacle" Ben, from the house, sees the girl in the stranger's arms, hurries down to the rocks, faces him angrily and indicates with his knife that he will kill him if he ever again speaks of love to the girl, reminding him she is already promised.

In the meantime the girl has returned to the house and is surprised and frightened at the surly attitude of the men when they return. The next day, fearing trouble between them, she resolves to accompany them on their fishing trip. She jumps into the boat at the last minute and the three go out to sea. Later she falls asleep in the boat, and the stranger takes off his coat and covers her. The hunchback throws the coat roughly away and places his own over the sleeping girl. The stranger resents this; both men get into an argument and start to fight. The girl awakens. Frightened, she tries to stop the fight as the boat rocks perilously. They do not heed her. The boat tips and the girl is thrown into the water. The men, still fighting, do not hear her cries for help. Night has come down, and as the men struggle nearer the edge of the boat, they are thrown overboard. They cannot find the girl and swim ceaselessly through the night searching for her.

At last as the dawn comes, the stranger worn out with the fruitless search, falls on to the beach exhausted. The village people work over him and revive him. The hunchback, still swimming, discovers the girl on a big rock, where the waves have thrown her. He rescues her, more dead than alive, and swims with her back to the shore. The village people see the two coming up the beach and welcome the lost girl, the stranger taking her thankfully in his arms. The hunchback stands apart forgotten by all, and, as he watches the girl and the boy, he suddenly realizes what they mean to each other, and makes up his mind to efface himself. Taking his bag over his shoulder, he wends his way over the hill and out of their lives.

BISON.

THE IRON TRAIL (2 parts—August 12).—William Clifford, the new railroad construction foreman, arrives from the East to superintend the construction of the Santa Fe Railroad upon its first invasion of the West. He arrives at a time when the Indians are on the verge of an uprising—incensed at the intrusion of the iron monster, which drives away wild game and kills their people. Sly Fox, the young Indian chief, whose brother is killed by the construction train, visits the construction camp and threatens to exterminate the crew unless they cease further work. Alarmed at this attitude, Clifford sends for Crandall, the superintendent. Crandall, upon receiving the news, immediately starts for the construction camp and on the way meets with an accident. Fearing the injury may prove fatal, he sends for his wife and daughter.

In the meantime, Sly Fox, who is in love with Starlight, a beautiful Indian maid, tries to force her to his will and threatens her with death unless she consents. He is prevented from killing her by the timely arrival of Clifford, who is out inspecting the new road. With the assistance of several cowboys, who are on their way to the camp with a herd of horses for construction work, Sly Fox is taken prisoner. One of the cowboys volunteers to take Sly Fox to the fort, while the rest continue their way to the construction camp with the horses.

Hawanna, who is in love with Sly Fox, with Indian cunning succeeds in shooting the cowboy and liberating Sly Fox. Enraged at the white man's interference, Sly Fox returns to the Indian camp and incites the tribe to an attack on the white men, with the purpose of driving them away. Starlight, who has overheard their plans, rides out to warn the white men.

She first rides to the construction camp, where they make immediate preparations for defense, and have barely succeeded in getting on the train, with the intention of leaving camp, when the Indians attack. The Indians follow the train out, and a running fight ensues. The engineer is shot, and as he falls with his hand on the lever, stops the train. Clifford goes forward to take his place, and before the train is again started, the Indians succeed in setting fire to the box car, in which Crandall, his wife and daughter are secreted. The explosives used in construction work are also contained in the box car, and when the fire is finally discovered, the train is brought to a stop. Crandall and his family are taken out, and the box car is uncoupled, and just as the train starts away from it, a terrific explosion follows.

In the meantime, Starlight has ridden to the garrison and also to the neighboring ranch and notified the soldiers and the cowboys that the Indians are on the warpath and attacking the construction crew. They immediately start out, meeting on the road, and finding the construction camp deserted, follow the path of the track and come to the timely rescue of the party just as the Indians have them completely at their mercy. Starlight, who has followed with the cowboys, is wounded in the skirmish. When she regains consciousness, she attempts to crawl to safety across the railroad tracks, but falls exhausted on the tracks just as the train comes along on its way back to the camp. Clifford sees her from the engine. He crawls out on the tender of the engine, and just as the train nears her, lifts Starlight to safety.

FRONTIER.

SAILING UNDER FALSE COLORS (August 21).—The neglected orphan is very much neglected indeed, for her deceased parent has done all he could when he kept her at the convent and had her educated. He died just before the story is com-

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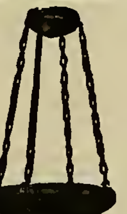

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menced and left his daughter his blessing and $200 that he got from the sale of a book. The poor orphan hunted up an employment agency. About this same time the parent was wishing that he could control the tomboy, who liked to throw apples at all sorts of things, himself included. The parent decided upon a governess as the only possible solution of the tomboy's disposition. He wired the employment agency for one. The parent had been a customer and the lady boss of the employment bureau is loath to disappoint him. He specifies an elderly woman and she offers the post to the only available old maid. But the proffer is rejected with scorn.

The neglected orphan suggests that she has the education necessary and can impersonate an aged woman. The lady boss clutches at the straw and off to the ranch is packed the poor orphan, now rich in the promise of $25 a month, with room and board free. The tomboy is much incensed at her presence and mistreats her shamefully, but eventually the orphan wins her over and becomes her confidante. This puts the "grand high kibosh" on the governess stuff and the parent sees that his idea is not the right one after all. What the tomboy really needs, he thinks, is a mother. He asks the orphan to be one to her, but the orphan has seen the parent actually being cruel to the unwelcome suitor and she decides will not take the risk just yet of incurring his displeasure. Putting off an answer, she agrees to help the tomboy wed the unwelcome suitor, who is not a bit unwelcome to the tomboy. She has determined that her usefulness is ended and has vague thoughts of resigning, a decision which is crystallized into actual effort when the parent catches her false hair and discovers she is really not as old as she looks. But fond persuasions prevail at the last and the parent agrees to become the charming husband to the orphan, and dear old dad to the tomboy and the unwelcome suitor, now no longer unwelcome.

THE EYES OF THE GOD OF FRIENDSHIP (August 23).—It was on the far southwestern frontier that Joe and Jack became fast friends. It was under the same condition that their friendship prospered as their acres grew in number and their cattle in fatness. Tom it was who found the Indian ruins and persuaded them to dig there with him. Tom it was who told them that the ancient image they discovered represented to the Indian mind. He said it was the God of Friendship and the books bore him out. This being the case, it was but naturally that the three friends should swear friendship upon the image and each wear on a chain about his neck one of its ruby eyes.

Tom's time in the West came to an end all too soon for the ranchmen; but their down heartedness did not prevent them from extending hospitality to the gambler Clinton, when he came shouting at the corral gate. Food and drink for himself and his horse were freely given, as freely accepted and a card game arranged for his entertainment. But not heeding the splendid hospitality showered upon him by his hosts, Clinton must needs find fault with a card Joe held. The quarrel grew and when it was ended Joe was unconscious from a blow over his head and Jack was dying from a bullet wound. Clinton took the rubies from about their necks and fled. He caught a freight train east even as Joe, returning to consciousness, was vowing vengeance upon his friend's ruthless slayer. Time went by. Joe sent the checks for half the ranch proceeds to Enid, Jack's sister, each month, but no clue came. Meanwhile prospering upon the money he had won in the West, Clinton returned to Blakeville, where Enid was attending a seminary. He met her and pressed a clandestine but innocent flirtation. Enid went home to visit Margaret, Tom's sister, when vacation time had come and Clinton followed her. He saw her much and at last won her consent to marry him. Instead of a ring he gave her one of the rubies he had taken from the ranch friends long before.

But wrong brings its own punishment with it, and Tom chanced to see the ruby, still strung on its long cabin as in the days when he had got them back from the jeweler and he and the Western pardners had worn them. Life in the West had taught Tom the value of a closed mouth, so he only wired Joe that Enid had the ruby. A clue was enough for the sharp-witted fellow, made sharper by a desire to see his friend's murderer brought to book. Joe got himself appointed a deputy sheriff there where warrants and requisition papers issued and he went east to visit Tom. Clinton came, the talk was twisted to rubies, and Enid innocently displayed the one Clinton had given her. Both Tom and Joe identified it and presently Mr. Clinton found himself arrested and bound west to a prompt trial, while Tom found it easier to press his suit for the hand of his sister's pretty visitor than it had been while the artful ex-gambler was around.

REX.

THE HARVEST OF FLAME (2 parts—August 21).—The factory owner's daughter, Pauline, is engaged to the young inspector of factories. At the opening of the story the factory owner is given notice that on the morrow his factory will be inspected as to safety appliances and compliance with the city fire laws. He, knowing that his factory is painfully deficient, endeavors that evening to bribe the young inspector when the latter calls on Pauline. The inspector very quietly refuses the bribe.

The next morning when the inspector comes to the factory the owner tells him that unless a favorable report is made, the engagement of the inspector to Pauline will be broken. The young man is considerably tempted; but when comparing the safety of the lives of hundreds of girls and the happiness of two young people—himself and his fiancée—his conscience will not permit him to hand in any but a truthful report. The owner tenders the inspector the engagement ring, which he accepts, and leaves.

The young foreman of the factory is an inveterate cigarette smoker, and, although he has been severely reprimanded on several occasions by his employer, persists in his habit, irrespective of orders. He is just about to light a cigarette when the factory owner, coming from his office, where he has just left Pauline in tears, interrupts him. The foreman drops the flaming match and hides his cigarette. The factory owner goes out on a short errand and in the meantime the match has started a flame of fire in the scraps and cuttings in one of the finishing rooms that the foreman is unable to put out, and, as the factory owner returns, he finds the factory in flames, most of his employees safe, but he realizes that his daughter is trapped in the office behind the wall of flame. In the meantime the foreman has run out and sent in an alarm to the fire department. He meets the inspector and the two return to the scene of the fire. The factory owner apprised them of Pauline's whereabouts in the burning building, and the foreman, realizing that he has been the cause of it, slinks away. The inspector attempts to go through the door, but is driven back by the flames, and at this point, looking up, sees Pauline silhouetted in the window against the roaring flames. At this window is only a coil of rope—the only means of escape. He climbs the rope, lifts Pauline on to his shoulders, and climbs down safely to the ground, where they are met by the frenzied father, who receives them with open arms, while the foreman, with grim determination, eschews the further use of cigarettes.

JUST IN TIME (August 24).—The services of Detective Lyons are engaged by a prominent railroad to stop, if possible, the dynamiting outrages that have followed unfair demands, resulting in destroying several of the company's bridges. During the interview between the president and Lyons, a note comes mysteriously to their presence, warning the Company to come to immediate terms or expect further disaster. Manifesting their sincerity of purpose by stating that the round house will be blown up at twelve o'clock. Lyons glances hurriedly at his watch, which registers twelve. A moment later the explosion is heard and the round house is seen in ruins. They hurriedly enter an auto and are driven to the scene of the calamity, where Lyons carefully examines the structure of a remnant from the infernal machine.

Mack, the dynamiter, is seen to enter his room and tell his companion tool of his success. A later notice, received in a mysterious way, demands that the president's wife use her influence with her husband in behalf of the strikers, calling to her notice that disaster would befall her should she fail. The family immediately prepare to leave the city by a special train.

In the meantime, Lyons, having successfully traced the purchasing place of a certain cog used in the construction of the machine, follows his clue further, which leads him to a nearby hotel, where Mack is quartered with his tool. Lyons engages the adjoining room and upon first opportunity, wires a dictaphone beneath Mack's bed to record all conversation in the next room. The dynamiters, having secured information of the leave of the president's family, lay plans to destroy the bridge as the special passes. They discuss the matter and this is recorded by the dictaphone, and the "tool" departs, with dynamite in his suit case. The plot is overheard by Lyons, who is suddenly surprised by the confrontment of another "tool," who has become aware of the dictaphone by an accident. The two men struggle near the telephone, the receiver of which is knocked from its holder by Lyons. This causes a natural response from the office. Assistance is sent to Lyons and the "tool" is taken away, a prisoner. The detective sets off to baffle the efforts of the dynamiters.

The "tool" is seen to enter a fast motorboat and set off under full speed to fulfill the outrage against the president's family. Lyons is seen in hurried communication over the telephone with the president, whom he instructs to hold the special. The traffic manager is called and they immediately telegraph to a way station. The operator wires back, "Too late—she has gone by." Great excitement prevails in the president's office and an engine is ordered for pursuit. The operator at the way station, upon learning the vital character of his message, hails a passing racing auto, hurriedly explains the situation to the driver and they set off to overtake the special. The dynamiters are seen to timely arrive and plant their mines beneath the bridge. The president and Lyons, together with his secretary, are seen to enter the engine and set off at full speed. The racing auto gradually crawls up on the special. After an exciting chase they succeed in reaching a position opposite engine and signal. The engineer immediately responds by drawing the special to a halt at the edge of the bridge. The dynamiters blow the bridge and hurriedly leave in the motorboat as the president's family descends from the rear of the train, where they are met by Lyons, the president and his secretary, they having arrived upon the engine.

IMP.

IN SEARCH OF QUIET (August 21).—Robert Morton, a popular young novelist, is unable to finish a novel he is working on because of the amount of noise made by the erection of a new building next door, and hastily departs for an old hunting lodge in the mountains that he has owned for some time. He absent-mindedly neglects to make any arrangement for food or supplies on his arrival, and lands at the lodge hot, dirty and dusty from a long tramp from the railroad station in the nearby village. Unknown to him, the entire county is in terror because of an escaped convict. To complicate matters, a young girl has been using the lodge as a daily reading and lounging place. Morton has brought some shabby but comfortable old clothes for his stay while finishing his book, and dressed in them, meets the girl. He is ravenous for food by this time, and promptly requests her to tell him where he can obtain food in the neighborhood. He also tells her that he does not wish to be disturbed by callers. She jumps to the romantic conclusion that he is the convict, and, partly for fear of his supposedly desperate character, and partly for pity and admiration for his youth and appearance, agrees to supply him daily with food. He soon finds out that the girl believes him to be the criminal, and for amusement, plays the role for her benefit until finally she brings him money and her father's automobile and clothes to make an escape. He enters into the spirit of the affair, thinking to laugh over the matter later. But, unfortunately, the real convict enters into the situation, and steals both girl and the car in an effort to get out of the country and across to Canada. It is only after a mad chase after the auto by the novelist on a motorcycle, and a daring leap into the flying car from the motorcycle that the convict is overcome and the girl's life saved. The novelist has now finished his book, but finds he has a new plot to work upon, and a most charming character to develop, and an undoubted love story ahead of him, in which the little girl who was so anxious to save him fits as the heroine.

THE STATUE (August 23).—Mrs. Swell visits the studio of a young sculptor and purchases a life-size statue of Gladiator tableau. The young artist, fearing that his customer may change her mind, hurriedly engages the services of Mike and Jake, two expressmen of unusual eccentricities, to convey the costly statue to the home of his customer. After carefully instructing the expressman in the handling of the statue, the inexperienced handlers of art fall over the tableau and hopelessly destroy it. The artist, pressed for the need of money, goes into a frenzy and is only pacified by the possible chance of replacing the tableau by the two expressmen in statue pose. Mike and Jake, in sympathy, offer their services and are immediately posed for the final inspection by Mr. Swell, who is forced to question his state of mind by the various positions assumed by the Gladiators at different intervals of his inspection. However, he complies with his wife's desire, and gives orders for its immediate delivery.

Mike and Jake are crated in statue form and suffer to endure rough usage enroute to the Swells' residence. Upon arrival they are met by the artist, who uncrates and poses the expressmen in the well-kept grounds of his purchaser. A lawn party is given in celebration of the magnificent unshrouding of the statue and wine and food are plentifully spread before the half-famished statues. At last the temptation becomes unbearable, and to the surprise of the entire party, the bold Gladiators invade the feast and take their fill, bringing about the exposure of the young sculptor, whose art they had so greatly appraised. At the police station their voices are raised in protest, but to no avail, and another scene shows these three serving a like number of years in the rock pile.

NESTOR.

THE MAID OF THE MOUNTAINS (August 18).—In the heart of the Blue Ridge Mountains of Kentucky, Jim Rutland, a moonshiner, his wife and their daughter, Mary, live a happy and unrestricted life. A young mining engineer, Harvey Bryce, whose interests have carried him into the mountains, happens upon the home of Rutland, where he is received in a courteous, although suspicious manner. Mary, the daughter, is naturally attracted by Bryce, and a certain alliance is effected between the house of Rutland and the stranger from the outer world.

One day, while in search of a trout stream, Bryce accidentally discovers a whiskey still, and is immediately endangered through the suspicions of the moonshiners, which now seems confirmed. One of their men, who had been detailed to watch Bryce, reports the discovery and the moonshiners set out to effect their customary reception to revenue officers.

Upon arrival at the house, they find the young engineer making an honorable proposal for the hand of Mary. His errand to the mountains is made evident by communications on his person, and to the satisfaction of all. Rutland's house becomes his home. Bryce's proceeds are ample for all and their distillery is no longer required as part of their livelihood.

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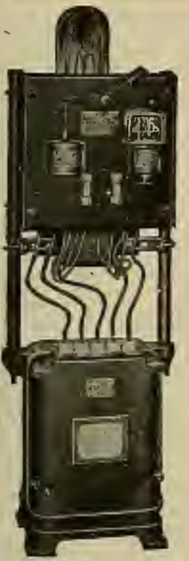

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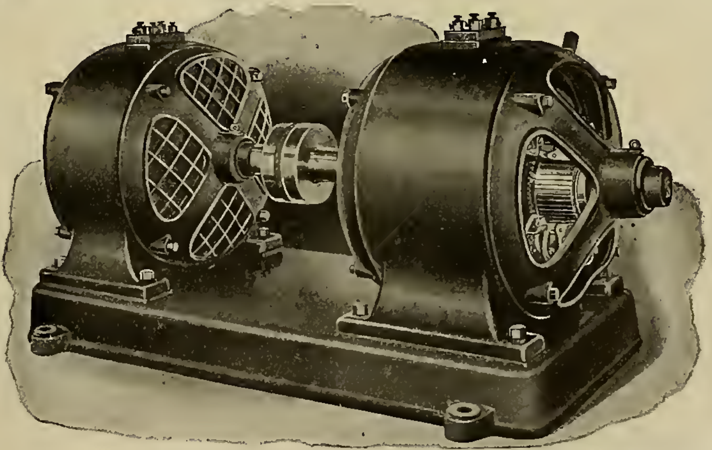

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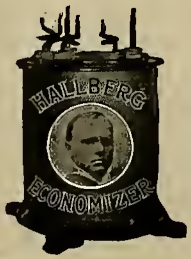

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WHEN THE BLOOD CALLS (August 20).—A miner, Shaw, with his wife and little boy, Jim, is working a claim in the Sioux country. Jim crawls into the tunnel while his father is at work and falls asleep. A band of Sioux attacks the miner's cabin, and when he goes to rescue his wife, the Indians kill the father and mother and burn the cabin. Later, Jim comes out, finds the bodies of his parents, and after burying them as best he can, wanders away. He is found in the woods by little Mona, the daughter of Chief Long Knife, and takes him to the camp. Mona takes a fancy to little Jim, and the chief adopts him. Jim forgets his white ancestry, and becomes, to all appearances, an Indian, with their customs and manners. Ten years pass, and Jim and Mona, now grown, are sweethearts. By killing his first bear unaided, he wins his first eagle feather. He is taught the prowess of a chief, and is looking forward to some great deed by which he may win the right to wear a war bonnet. A fort has been established in the region, and the colonel's daughter, against advice, goes alone for a ride. She is captured by Long Knife's band and taken to his camp. There she is tied to a tree, and the chief tells Jim that here is his chance to win his war bonnet. Here is a pale face for him to torture to death. Jim is elated at his opportunity and advances to begin the torture. As he is about to strike, his forgotten childhood comes back to him, and he remembers that he and this captive are of the same blood. His Indian training battles with his racial sympathy, but the blood call is too strong and he refuses to torture Alice. The Indians accuse him of being a coward, with the heart of a squaw. They condemn him to wear a squaw's dress and be treated as one. He is made to do squaw's work. Mona's love keeps her faithful to him in spite of his humiliation. Together, they conspire to get Alice away. Jim is sent for water. He slips away and goes to the fort. Arriving at the fort, he tells the anxious colonel of his daughter's fate, and leads the soldiers back toward the camp. When near to it, he tells them to wait and slips back into camp with the water he was sent for. The squaws beat him for his long delay, and Mona protects him.

Jim and Mona go to the tepee where Alice is confined. Alice and Mona change clothes, and Jim ties Mona where Alice was. Jim and Alice slip away, but are seen by a squaw, who tells Long Knife his daughter is with the despised coward. Long Knife sends his braves after them, and the Indians and soldiers meet. The Indians are forced to retreat and when they report the result to Long Knife, he rushes to the tepee and stabs Mona (thinking it is Alice) in revenge. When he discovers his mistake, Long Knife stabs himself.

Jim, accompanied by Alice and the colonel, return to get Mona, and finds her dying. He carries her out of the tepee. Mona dies, after bidding Alice and Jim farewell. They bury her according to Indian custom, and at her grave the colonel asks Jim to return to the fort with Alice and himself. But Jim, true to his love for Mona, refuses, preferring death where she lies.

SOME RUNNER (August 23).—Eddie is entered to run in a race to be held on the following day; and his backer, who has bet $10,000 on his winning, urges Eddie to retire early. Eddie sets his alarm clock and "turns in" to get the needful sleep. Eddie is a sound sleeper, and the warning of "Big Ben" the next morning, that it is time for him to get up, fails to rouse him. The ringing of the alarm simply disturbs him somewhat, and he turns over and sleeps more soundly than ever. He dreams a beautiful dream of responding promptly to the alarm and starting out for the race course. There he leisurely takes his place with the rest of the runners, and starts out after them. On the way, in passing along the street, he hears cries for help and stops to investigate. He dashes into the house from whence they issue, knocks the villain down and rushes out with the girl. The girl is grateful and tells him he has won her heart. Eddie is susceptible and proposes. The girl accepts and consents to an immediate marriage. They repair to a clothing store, where Eddie buys a suit of clothes, and from thence they immediately go to a justice of the peace and are married. He then takes her to their new home, where he leaves her to finish the race.

In the meantime the runners have passed the seven-mile post, and Eddie's backer is frantically looking for him. The checkers tell him he has not passed, but suddenly in the distance they see him coming on and he runs by like a flash.

Eddie overtakes the other runners, and on the road is stopped by a butler, who tells him of several masked men having kidnapped his master and stolen a sack of gold. He implores Eddie to rescue the old man and tells him the direction the kidnapper's auto took. Eddie pursues in another auto and overtakes the kidnappers, rescues the old man and his gold. He takes the old man back to his home and receives the bag of gold as a reward. Eddie again goes back to continue the race.

The runners by this time have passed the fifteen-mile post and his backer has said good-bye to his $10,000 bet. When within a mile from the finish, Eddie is again seen coming on like a whirlwind and wins the race. Amid cheers and cries, the crowd lift him and bear him away on their shoulders.

And then—Eddie is rudely awakened by his backer, who comes in to tell him the race is over.

WHEN CUPID WON (August 23).—James Warner and William Martin are neighbor ranchers who have had some difficulty regarding cattle trespassing, the former possessing a young son and the latter an attractive daughter. Between the two children an intimate and mutual attraction prevails, the nature of which is highly opposed by their respective, although somewhat eccentric parents. At the opening of the story, Mr. Warner is expecting the arrival of a well-to-do country lady, whom he has taken unto himself to match with his son, Fred. The lady arrives and proves rather eccentric. Mr. Warner immediately sets out with his prospective daughter-in-law to find his son, whom he discovers at a distance making violent love to his neighbor's daughter. Indignantly he sets off in their direction. In the meantime Mr. Martin has been entertaining his favorite choice for a son-in-law upon the ranch house steps. The latter having mustered sufficient courage through occasional gulps of cider, asks his host for his daughter's hand. Martin, having looked forward to this proposal, shows marked favor and the prospective bride's health is toasted. As Mr. Martin drains his cider his eyes become suddenly fixed in the distance upon the ardent lovers. Excusing himself he sets forth hurriedly to investigate. The two parents simultaneously reach the scene of their offspring and indignantly lead them off by the ear. Fred is later presented to the lady of his father's choice, Miss Simpkins, who proceeds to show immediate fondness for Fred. The latter gently but firmly resents her advances. Several alternating scenes show a similar condition in the home of his sweetheart, until at last, provoked by the earnest endeavor of their parents, the young lovers plan an elopement. A carriage is secured and they leave for a neighboring town to wed.

Their absence being quickly detected causes a general alarm in the two households. Both parents and their favorites bent upon the same mission, join forces, and unsolicited shares the carriage of Dr. Skinner, which he is shown to vacate for a professional call a short time prior to the action. Bess and Fred, having noted their pursuit in the doctor's vehicle, reach the town in advance and post a reward at postoffice for the arrest of occupants of Dr. Skinner's vehicle for theft. A scene is shown where the doctor in pursuit of his carriage is overtaken by the minister, who shares his vehicle and both drive off hurriedly. The reward sign having come to the notice of a village constable, immediately prompts him for action. In the meantime, Fred and Bess call upon the minister and learn of his absence. The pursuers are shown to arrive and are promptly placed under arrest by the constable and conveyed, under violent protest, to the town lockup, while Fred and Bess ride off to find the minister, whom they succeed in encountering a short distance from the village. With the doctor as witness, the marriage is immediately performed and Fred and Bess hurriedly precede the party to the village and visit the lockup. Several instances are shown of prison life, in which an intimacy springs up between the respective choice of Warner and Martin, to the general dissatisfaction of both parents. The newly made bride and groom eventually appear and offer as terms of release the forgiveness and blessing of their parents, which are reluctantly accepted. The minister arrives upon the scene with Dr. Skinner and is immediately called upon to read a second marriage ceremony for Miss Simpkins and Jim Withers.

UNIVERSAL.

ANIMATED WEEKLY NO. 74 (August 6).—**The Mexican Revolution.**—Federalists on guard in Coahuila and Chihuahua, where Americans are in peril through the invasion of Constitutionalists. Trains wrecked and destroyed by Mexican bandits.

Suffragettes at Washington.—The Suffragettes arrive at the United States Capitol to present their petition to Congress.

Navy Aviation Day.—A flock of famous birdmen perform many thrilling feats for the United States Navy officials at the Hempstead Plains Aerodrome, Garden City, L. I. Andres Houpert's monoplane after a fall of three thousand feet.

Season's Fashions.—Smart summer dresses of transparent materials, trimmed with fur, jet and lace. (Posed and shown by courtesy of The Ladies' Home Journal Pattern Company).

Thrilling Yacht Races.—The Larchmont Cup trophy and many other prizes are closely contested for at the annual regatta of the Larchmont Yacht Club, New York.

Society Flower Girls.—Pretty society girls sell flowers on the streets of London for charity.

Exciting Auto Races.—World-famed automobile drivers race for rich prizes at the Cotton Carnival Beach Automobile Races, Galveston, Texas.

Commodore Perry's Flagship.—The "Niagara," after an absence of nearly one hundred years, returns to the scene of her victory at Put-in Bay, Lake Erie, Ohio.

Society at the Horse Show.—Prominent horsemen compete for blue ribbons at the twentieth annual show of the Monmouth Horse Show Association, Long Branch, N. J. Sub-title, Mr. Alfred G. Vanderbilt judging.

Royalty at Aldershot.—The Royal Engineers blow up a mine for their majesties, at Aldershot, England.

Who's Who in Pictures.—Fritzie Brunette (Universal.)

ECLAIR.

13 AT TABLE (August 24).—A superstitious party, afraid of the bugbear thirteen, is unable to shake the hoodoo, and in despair foregoes the tempting dinner. Mrs. Viola, who is giving the party for little Clara's birthday, is horrified at finding thirteen covers laid. She invites an attic poet to make the emergency fourteenth. Meanwhile Uncle Hiram telegraphs he cannot come. So there are still but thirteen. The guests refuse to sit down until the poet is dismissed. Then, one of the servants may not leave the room, for there would still be thirteen.

But Uncle comes after all. Still thirteen. All leave the room. He enjoys the dinner. The poet is again sent for. He is out, so Clara scrawls a message. Uncle leaves. The guests seat themselves. Lo, the poet enters. Again thirteen. They again retire in the greatest dismay. This time the poet will not be deprived. Aided by a two-day-old appetite, he makes short work of the heaped-up dainties, and bombards the other guests with wishbones and bon-bons as they watch him hungrily from the doorway.

SEA WORMS (August 24).—Revealed by the most powerful of magnifiers, sea worms—considered among the most curious of marine fauna—prove to be intensely interesting physical phenomena. The different species live in the sand, among the seaweed, and even attached to fishes. The sand species is commonly used as bait of fishermen. The hereids, an elongated species composed of numerous rings, has two pairs of horns and a similar number of eyes. Another variety, the sipeneles, lives in water or sand, and has a vast, trumpet-shaped mouth. The aphroditae bristle with strong, silky, iridescent hairs. The branchellions, which live in colonies attached to their prey by strong suckers, are so hardy as to remain undisturbed even by the powerful undulations of their most common victim, the electric eel.

THE BEATEN PATH (3 parts—August 20).—Two refined gentlemen, Randolph Thorne and G. E. Lacelles Hall, are neighbors. They quarrel over the dividing line of their estates, Thorne flaunting a paper in the faces of Hall and his son, Arnold, which he says will prove that he is right in his contention. The reaction of the argument has a detrimental effect upon Hall, and his son determines to purloin the paper. That night as he is stealing it, he is seen by Thorne, who follows him to his home. Hall, feeling that he is to blame for his son's predicament, offers himself to be arrested, and he is led away to prison. His incarceration brings on an illness that has its sequel in death. This causes a great deal of suffering to two innocent young people—Chester Thorne, who did much to have his father take less drastic measures, and Barbara, the beautiful unworldly daughter of Lacelles Hall, who had not long been home from school. The action of Thorne also drove Caspar Black, the betrothed of Barbara away, and also determined the brother of Barbara to go to the Northwest to forget the occurrence.

It was many years after the death of her father before Barbara ventured outside of her own house. One day her maid, 'Laura, persuaded her to take a little exercise by playing tennis, and as she was about to throw the ball to Laura, the unresponsive muscles of her arm deviated the course of the ball and it hit Randolph Thorne in the eye as he sat reading for the hundredth time the Thorne diary dating back to 1600. She recovered the ball, apologized and Chester, having caught a glimpse of her, determined to meet her again. When she returned to her home, a vision of Chester appeared before her, begging her to throw away the Hall diary, which dates back to 1700, and seek happiness. She threw the book out of the window and it fell in front of Chester who happened to be passing. He picked it up. Barbara came down and in his confused state he handed her his family diary. Each read the other's diary with interest and as the days went on Barbara, with a vengeance in her heart for the death of her father, encouraged Chester. Some time later Chester invited her to a dance, where she was denounced as a convict's daughter by Caspar Black. Chester went to her aid, but she proclaimed his father as being the instigator of her family's troubles. Leaving his side she ran directly into Black, who fell down the stairs and was killed. In order to reflect the crime in his direction Chester threw his card and glove beside the dead man. He left for the West, where death overcame him in a forest fire, while in the East death also claimed Barbara.

SOUL TO SOUL (2 parts—July 30).—Deciding to take a long delayed rest, Jack Cave, a successful young business man, leaves his aged mother and goes to a country place, where he is welcomed by Fenton, the hotelkeeper, and his daughter Lila. Having had very little experience with women, Jack quickly falls in love with Lila. Shortly afterward they are married and Jack learns to his displeasure that his wife is an inveterate flirt. One morning he catches Paoli, the village sport, kissing his wife. He chastises him and sends him away, but Paoli returns, and, engaged in a game of cards with Fenton, he lies and is killed by Fenton's blow. Father and daughter try to conceal the body, but the police find it. After interviewing the Fentons, the police are led to believe that Jack committed the crime out of jealousy. His arrest not only causes the death of his mother, but drives him temporarily insane.

Several years pass, and the prison superintendent,

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who has been working on evidence that will acquit Jack, finally obtains it. Upon his release Jack goes at once to the Feotons. His only determination is to be vindicated. This he finally accomplishes when his wife, unable to stand the penetrating gaze of his eyes which is constantly thrown upon her, confesses to the police that her father had committed the murder.

GREASE PAINT INDIANS (August 3).—The Uncle Sam Moving Picture Company, which is located in Oklahoma, is at work on Indian pictures. A French company touring the United States fixes up Pawnee as a good location for just that same sort of work, and stops off there.

Neither company knew of the other, but each spied a bulletin board in front of the local newspaper office, which gave warning that the Indians were on the warpath. Both companies, made up as grease paint Indians, mistake each other for a band of real Indians. The actors are panic-stricken and make ludicrous efforts to escape to safety. However, they discover the real situation and join in the fun heartily when the laugh is turned on them.

THE HOLY CITIES OF JAPAN (August 3).—Dream of the most exquisite fairy city your mind can conjure up, all toned in silver-gray and rose—and your dream will be like unto the exquisite City of Hatsiisi, which has in its midst the sumptuous mausoleums of the Tonkongavian dynasty. It is of this city—also known as Nikko—that the Japanese say: "He who has not seen Nikko, cannot say 'marvelous.' "

Nearby Nara, centered with a shimmering lake of silver, is the cradle of the Japanese monarchy. Its Temple of the Lanterns with a sanctuary gallery, are far-famed works of architecture. These and the fountain of "The Roe" draw thousands of pilgrims there from all parts of the country.

CLARA'S MYSTERIOUS TOYS (August 10).—Little Clara Horton, "the Eclair Kid," is shown in the rainy-day pastime of cutting up paper into bits. Tiring of this, Clara throws a handful into the air. The pieces automatically gather toward a common center, and marshal themselves about into a toy aeroplane, which takes flights as easily as though controlled at the helm. As this fades, more bits thrown up by the child form into a box of colors which weave themselves into many pretty designs that culminate in the words, "You're welcome." It is still raining, so another handful transposes itself into a Japanese doll, which grows under your eyes limb by limb.

Mme. Butterfly, as Clara calls the doll, grows smaller and smaller, until she disappears to a dot which suddenly assumes the form of a paper square. As you look, a gorgeous butterfly appears on this and flutters its wings gracefully. The scene fades back into the first picture of Little Clara, but she is now surrounded by the very toys you have seen, instead of the paper bits. She daintily throws "a million of kisses" to you in farewell.

A WOMAN'S TRICK (August 10).—Old William and Theodore are too good friends for the liking of Theodore's wife, who does not care to see him drawn into the franc-dispersing gayeties of the village inn. It is impossible to separate the two boon companions until Theodore's wife accuses old William of making love to her. Then Theodore becomes infuriated and the quarrel which Mme. Theodore had planned, occurs and separates them.

MUTUAL FILM CORPORATION.

THANHOUSER.

PROPOSAL BY PROXY (August 3).—His business rivals found him to be bold and assertive, but the girl he loved decided he was the most bashful creature in the world. She knew he was terribly fond of her, and she also knew that he had tried to propose to her, but somehow he never was able to say the words which she was eager to answer with "yes."

The young man knew his failing, and tried to overcome it. Finally, deciding that he could not say what he wanted, he proposed in writing. His ill luck pursued him, for the letter came back, he having failed to address it. Then he tried the telephone, and has hated the central girls ever since. Last of all he enlisted his charmer's baby sister as an ally and this time his efforts were crowned with success.

Still it must be admitted that things did not run as smoothly as he had anticipated. The proposal was made under such unique circumstances that a man of courage would have fled, but this particular man won out because anger drove his bashfulness away and for once he was assertive in love, thereby winning the girl of his choice.

THE PROTECTORY'S OLDEST BOY (August 5).—For fifty years the Catholic Protectory has done much to make good citizens out of boys who would otherwise have had no chance in life, and many of the most prominent men in New York City owe their proud positionas to the training and care they received while wards of the protectory.

A wealthy man received an invitation to the protectory's golden jubilee. He was now wealthy and held a high position in the national government, but the protectory had sheltered him when he was a friendless waif, so his feelings toward the great institution were those of deepest gratitude. Accompanied by his little grand-daughter, he visited his old home.

While the statesman viewed the impressive ceremonies his little grand-daughter formed the acquaintance of one of the protectory boys. The statesman heard the boy's story and the little chap's pathetic tale of privation touched the successful man and awoke memories of his own past. He determined to take the child to his handsome home, educate him and make him a credit to the protectory.

The boy left the institution with his new guardian and is now being carefully educated. He is a manly little fellow, and the statesman, "the protectory's oldest boy," firmly believes that in years to come the great institution will be proud to name the youngster as one of their graduates.

THE GIRL OF THE CABARET (August 8).—A young girl, who had talent as a violinist, came to New York determined to win fame on the concert stage. She found the field overcrowded, but accepted an engagement as violin soloist in a cabaret restaurant. She was pretty and her playing pleased the patrons of the place.

One evening a roughly dressed man came into the restaurant. His attire was in sharp contrast to the foppish men in evening dress who were languidly eating their meals. When the young violinist made her appearance the countryman showed by his manner that she had made a deep impression upon him. He came evening after evening to the restaurant and finally made her acquaintance. His interest in her was not the superficial, selfish attention such as the girl had received from her Broadway admirers, and the little violinist soon realized that he loved her and she returned his love. They married and went to his farm to live.

They were ideally happy for several years, and then the glamor of their love passed away and the girl longed for her former life. Her husband strove in vain to cheer her. Finally she left him, taking her little girl with her, and returned to New York to make her way in the world alone.

Her violin playing lacked the spirit of former years, and she failed to obtain engagements. She would have been in dire need if her little daughter had not made a success on the stage. The two lived in comfort, but the woman was unhappy, for she missed her husband and longed to return to him.

A May Day party for theatrical children was held in Central Park and the child attended it with her nurse. The youngster ran away from her guardian and ran into a stalwart man who was walking sadly alone. It was the husband and father, who had come to New York to find his loved ones. He recognized his child with joy. Together they went to the lonely woman and the little family was reunited, never to be parted again.

OH! SUCH A BEATIFUL OCEAN (August 10).—The young clubman did not have any trouble with his mother-in-law, for the simple reason that he could not induce her to let him marry her daughter. The woman took a violent dislike to the genial young man, forbade him to visit the house, and seemed to have an uncanny faculty of always being on hand when the suitor met the girl of his choice.

The youth's chance came one day, however, when he learned that his mother-in-law had arranged for a yachting party. In his own little boat he rowed out some time before the yacht started, managed to be upset, and of course he was taken aboard the yacht. The woman frankly admitted that she would like to throw him overboard, but a fear of what society might think restrained her.

Having won the first trick, the young man found an unexpected ally in his fight for the second. This was old Neptune; it became very rough on the boat, and soon the old woman lost all interest in everything except the silent tomb which she believed was very near her. There was a minister aboard, a friend of the clubman, and he consented to marry the young couple, provided there was no objection. The bridegroom didn't object, neither did the bride, and when the mother was spoken to she simply said wearily, "Get married if you want to, but let me die in peace." And while the boat tossed, the ceremony began and concluded, and the old lady was so unhappy that she neither knew nor cared that a son-in-law had become a member of her family.

THE MISSING WITNESS (2 parts—August 12).—A wave of reform had swept across the city, and the head of the political machine, in order to carry the election, nominated an honorable man for city treasurer, and the entire machine ticket, through the nominee's popularity, was carried to success. The city treasurer proved to be entirely out of sympathy with the boss's policies, and insisted on conducting his department in a businesslike manner. He scorned the threats of the political leader, for his conscience was clear. The boss, however, was cunning, and charges were preferred against the city treasurer, claiming misappropriation of funds. The manufactured evidence appeared so conclusive that the treasurer was compelled to resign and he died a short time later, a disgraceful and broken-hearted man.

A few years later the dead man's son became district attorney, and he devoted himself to seeking out a way to ruin the politician who had caused his father's death. Several of the boss's henchmen were indicted and purchased their freedom by confession. Then the hand of the prosecutor reached out for the city treasurer, the man who had succeeded his father, and whom he felt sure had conspired with the boss to accomplish his ruin. The treasurer, panic stricken, told the boss that unless he could protect him he would turn state's evidence. There was a quarrel and only the interference of a policeman saved the treasurer from serious injury at the boss's hands. That evening the treasurer was killed on the city streets and the boss was found bending over the body, the weapon in his hands. He was tried and found guilty, and his life would have been forfeited if the widow of the late treasurer had not come forward and testified that another man committed the crime and that the boss was innocent. She had kept silent because of the cruel wrong the politician had done the man she loved, but her sense of honor was too great to permit him to suffer for a crime he did not commit.

THE LIE THAT FAILED (August 15).—The young heiress was engaged and she and the man of her choice were very much in love. Her guardian, however, looked forward to her marriage with dread, for he had dissipate a large part of her fortune and expected punishment when the discovery was made. The girl's sweetheart went abroad. Another suitor, an unscrupulous business man, who admired the girl for her beauty, learned of the guardian's dishonesty, and threatened to expose him, but promised if he married the girl, that the defalcation would never be discovered. The letters from abroad were intercepted, and after long, weary months without hearing from her fiance, the girl became convinced that he was faithless and consented to marry the business man.

A few years later, the young man returned from Europe to find that the girl was married. The marriage, however, had not been a happy one, for the husband soon tired of his wife and life became almost unbearable to her. But when she met her former sweetheart and he reproached her for her faithlessness, she learned of the deception which had been practiced upon her. But the barrier of a little band of gold, her wedding ring, stood between them.

The husband chanced to overhear them and was filled with a rage to find that his plot was revealed. His doctor had warned him that his heart was weak and that he could live only a few months. He knew that the two whom he had so cruelly wronged would wed after his death, so he planned to prevent it in a manner that was diabolical in its ingenuity. The husband wrote a note, stating that his wife had poisoned him and prepared to drink the contents of a tiny vial. But before the plot could be carried into execution, the vengeance of heaven overtook him, for a giant meteor struck the earth and destroyed the wicked man.

The widow could not mourn a man who had treated her so cruelly and soon married the man whom she had always loved.

MAJESTIC.

TOLD IN THE FUTURE (August 3).—Robert Kenneth, a puppet in that phase of life in which the make-believe surrounds so-called "society," is caught between a conflict of emotion and indecision. Two avenues lead to future life—one with a woman of his father's choice, wealth and indolence, or disinheritance and a struggle for existence with the girl he loves.

His father's ultimatum drives him to his club for seclusion and a decision. There, after ineffectual attempt to dissuade his father over the 'phone, he falls asleep and dreams into the future. The action that follows, pictures him in the future as married to the woman of his father's choice; his life as a broker ruined by speculation; his return home to a wife adamant to the suffering his misfortune has caused; her derision and taunts at his threats of suicide, in which she hands him the weapon with which he can accomplish the ignominious end.

As dreamed—further along in his downward plunge, deserted by the woman, Kenneth meets the girl he really loved and sacrificed for his money. She in contrast, offers him aid and sympathy and is leading him to succor and comfort when the scene shifts to a vision of the same girl married to another man and in happiness with children adding complete bliss and serenity to the picture of domesticity.

Kenneth goes thus far into "what might have been" when he awakens. His glimpse into the future has decided him on his choice. He rings up his father and tells the old man of his intention. The intensity of the situation is accentuated by the conversation between the men over the phone.

Kenneth marries the girl of his choice and takes her to his father's office. They are snubbed by the woman of the first part, but the father, now brought to a realization of his son's strength of purpose and determination, forgives.

A DEVILISH DOCTOR (August 9).—Dr. Rice is wrapped up in two things, his new patented invention—an electrical device which cures gout—and Lilly. This is particularly fortunate, for Lilly's father is addicted to good things and gout. He calls on Lilly and attends to pa and stands well in with Bud—Lilly's small brother. One day he gets an invitation to a fancy dress ball and decides

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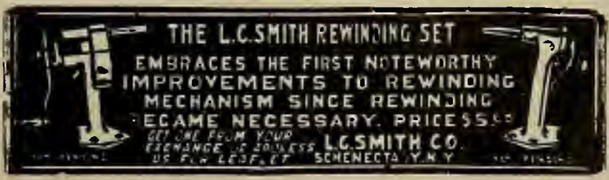

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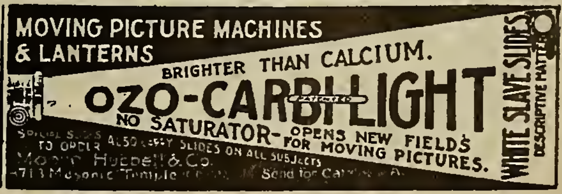

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to go as Mephistopheles. He tries his suit on and he looks the devil to the life. The phone rings. It is an agitated call from Lilly. Bud has been practising balancing stunts and has let the broom drop on pa's gouty toe. Come at once. Ha! Here is the chance for his new treatment—approved by the College of Physicians. All thought of fancy dress are forgotten, and seizing his device, off he goes with red cloak aflying and moustaches bristling, a fiendish looking person. He passes the housekeeper on the steps, and after she has picked herself up she runs to the police station and tells them that the devil sure has come amongst them. Several members of the force start in pursuit, although they do not like the job. As Rice goes along he tests his apparatus and it flashes sparks. Each time he flashes it he frightens some woman or man out of his or her wits. Children get mixed and the housemaids and nurses faint, even the police prefer to attack him instead of seizing him. He arrives at the home of his future father-in-law; his girl's ma gives one look and bolts. Bud presses her hard in a race for safety. Pa is on a chair with one leg up, but this does not prevent his taking the window sash with him as he goes.

Dr. Rice is astonished, the police catch him as he chases the father and it is hard to tell what might happen to him, when Lilly comes on, and taking off his head-dress, reveals him. Of course, Rice cures pa of his gout and the rest is plain sailing.

THE GREATEST LOVE (August 10).—Janet is beloved by Frank Bruning, but she does not reciprocate his affections; for there is another man—Robert Burroughs, who is rapidly rising in his profession, that of a criminal lawyer. She accepts the latter's proposal. Bruning sees an announcement of the engagement and decides to do all in his power to stop it. He thinks of a former ally of his, an adventuress. He calls upon her at a time when she is quarreling with a former lover of hers.

Bruning proposes that she make Janet jealous in some way, and to this end he contrives to have this woman, Marion White, invited to the engagement party. Marion manages cleverly and faints in Burroughs' arms as Bruning leads Janet on the scene. Marion kisses Burroughs passionately. No words of his will appease Janet and she sends him away and the engagement is broken.

Bruning shows Janet sympathy and so arranges that he is at last accepted. Burroughs reads of her engagement and tries to put her from his mind.

Marion White needs money and tells Bruning that she will speak to Burroughs unless she receives it. Bruning hastens to see her. When he reaches her residence he hears sounds of a violent quarrel and a crash. He bursts in the window and sees the body of Marion's lover on the floor with a knife near by. A bronze bust has fallen upon him in the struggle, in which he has pleaded desperately with the woman, and finally has followed her up until she thought he meant to injure her. Marion has drawn a knife, and he snatching it from her, has fallen against the pedestal and the knife has performed its work in the fall. Bruning kneels by the man and Marion rapidly thinks of an escape from the compromising position. She runs outside and returns with a policeman and accuses Bruning with murder. He is taken away despite his protests.

Janet and her father and mother see Bruning and believe his story and decide to stand by him. Their counselor insists that Burroughs be retained to defend Bruning, and Janet's father goes to him to ask him to do this service. After a mental struggle he decides he will do it for Marion's sake. He calls at the home of Marion during her absence and gathers much of the story from her maid, who has seen much. He forms his plans and secures her co-operation readily.

He persuades Janet and her people to hold some private theatricals, to which Mrs. Marion White is invited. During the evening Burroughs, attired as near like the lover as possible, and the maid, attired in Mrs. White's clothes with false hair, enact the scene of the killing or accident as clearly as they can, and Marion, in fear, rises and tells the story as it stands in a dramatic scene.

Bruning is freed and is man enough to be struck with Burroughs' magnificent act. He confesses his cupidity and the lovers are reunited.

THE DOCTOR'S RUSE (August 12).—Gerald Forbes, a medical student, is assistant to Dr. Smythe. He is in love with Violet, the doctor's daughter: they are only waiting for him to get his degree to announce their engagement. The time arrives when he receives his degree as M. D., but the doctor refuses to agree to their engagement until Gerald has established a practice.

In desperation he goes to a small town, where he is the only doctor, but after waiting some weeks and not having had a single patient, hires a man to have his face made up as though he had smallpox. He isolates him in his house, then announces to the village that smallpox has broken out and the whole village must be vaccinated. His office is crowded with patients and he telegraphs to the doctor and his daughter to visit him. The result is that the doctor offers Forbes a partnership and agrees to his marriage with his daughter.

After having liberally paid the man who has spent some days in seclusion, he leaves for the city with the doctor and his daughter and the fees of many hundreds of patients he has vaccinated.

AMERICAN.

A TIDE IN THE AFFAIRS OF MEN (August 18).—Vivenot, miser, old and helpless, lives in an attic. Little Jessie, daughter of the landlord of the house, is good to him. In her visits to the attic, Jessie has seen a bag of money and jewels, which the miser tucks away in a hidden cranny of the chimney. Dying, the old miser names Jessie as his heir, but her father and the lawyer find only a few pennies in the box. These they give to the little girl with the will, jestingly calling her "the little heiress."

Jessie, grown up, married, with a little daughter of her own, is a flood victim. In the wrecks of her household goods she finds the old will. At the same time her husband brings her the news that her childhood home has been condemned at a menace and is to be torn down. A vague recollection of seeing the old miser with a bag in his hand when she was a child comes to Jessie. She slips away to her old home and searches in the chimney and is attacked by a ghoul, as she triumphantly brings forth the bag. She is rescued by her husband in the desperate struggle that ensues.

THE GOLDEN HEART (August 21).—The theme of this story has to do with the trials and final success of two young people, a boy and a girl, who leave their homes to join in a stampede to a newly discovered mining district. Later they find themselves on the trail facing the necessity of doing for themselves things they have never done before. Next day affairs run no better with either of them, and the young man, in attempting to make a pie, burns it. As it was impossible to eat this, he nails it to a post in front of his tent and above is placed a sign, "Girl Wanted."

The sign attracts the girl's attention, and, after a little maneuvering, it is agreed that she help him out in his cooking, while he makes himself of use to her in many other ways. Eventually they form a regular working partnership. The busy days roll by without much success. One day as he is resting on a hillside with a group of fellow-prospectors, they slip a lot of loose rock into his pack, and upon arrival at camp he learns why his pack was so heavy. He is tired and out of humor, and it is the girl who first notices that the rock is really gold ore and very rich. They learn from the others where this rock was placed in the pack, and later find the original ledge and locate it. In working their find, and being unaccustomed to the use of dynamite, they have an accidental explosion in which the boy is injured and is obliged to remain in camp a week or more. Upon their return to the claim, they find two men in possession, who refuse to vacate, and as the explosion has destroyed their location notice, there is no proof of their property.

They return to camp and call a miners' meeting and the entire party return to the claim and in the discussion that takes place, the girl finds a piece of the original notice blown into a crevice of the rocks and the jumpers are forced to relinquish their claim. The boy, in his enthusiasm, takes the girl into his arms, and in the confusion, a grizzly old miner, with a wink, slips a ring off his finger to the boy, who passes it on to the girl, who acepts it. They are married by a justice, move the two tents into one establishment and the final scene shows that evening, two silhouetted figures against the tent walls in fond embrace.

FLESH OF HIS FLESH (August 23).—The husband's suit for divorce is granted by the magistrate and the decree is thrice welcome to the indolent wife. Little thought has been given to their child, until the stern judge awards the custody of the boy to the father. This was an angle the woman had not contemplated, but the ruling had been made and there was no alternative; so after an affectionate farewell, mother and child parted. In the woman's heart she has resolved to regain her child. Some time later she secures the child and departs to the sea-coast, where she lives a secluded life.

Years have passed and the father has become the county sheriff. Visiting the town one day, the boy, now a young man, becomes involved in an altercation, and in self-defense, strikes his antagonist, felling the latter with one blow. The alarm is given and the young man seeks refuge in flight. At the coast he enters his boat and puts to sea. The sheriff and his deputy give chase, but too late to apprehend the man. They follow the direction of the boat along the shore, preventing it from effecting a landing. Without food the young man at sea becomes exhausted, and, too weak to manipulate the boat, drifts about aimlessly.

Patiently the expectant mother awaits the return of her son, little dreaming of his dire distress at sea. Neighbors sight the boat and put out to the rescue, returning with the all but dead seaman. The sheriff has watched from a distance, and is soon on hand to arrest his man, not knowing his identity. At the little shack he recognizes the wife, and upon inquiry as to their boy, is led into the room where the young man, exhausted from hunger and exposure, is being carefully nursed back to life.

The sheriff came to arrest a man—not his son. At the bed of the boy the two estranged hearts are reunited and the almost dead embers of love are fanned back to life to blaze anew until the divine edict; "until death doth part," shall be executed.

MUTUAL EDUCATIONAL.

FUNNICUS WINS THE RACE (July 31).—Funnicus is surely endowed with extraordinary inventive faculties! His pranks bear the stamp of genius. He reads of the coming motor races, and an idea strikes him. He papers all Paris with posters stating that he will take a limited number of passengers to the races for the small sum of 10 to 20 francs a day. Tickets on sale at 7 Invention Street. Crowds respond. They find the train to be composed of barrel and soap-box cars attached to a home-made locomotive, and joy of joys, a dining-room is included.

The trip is as boisterous as it is hazardous. They stop at Half-way House to take in "fuel." Then the banquet. Delicious! Most novel! The journey to the motor meet ends all too soon. The travelers alight. Bravo, Funnicus: the race is on. Every imaginable mishap that could delay him is met by our hero, but he duplicates the tale of the tortoise and the hare. When the grand-stand occupants see that a "dark horse" has won the coveted race, they cheer Funnicus to the echo. "Once a hero, always a hero," thinks he complacently.

MICROSCOPIC ANIMALCULAE FOUND IN STAGNANT WATER (July 31).—Have you ever hung in fascinated wonderment over the marvels disclosed in a drop of water by the magnifier? Then you will surely enjoy this reel, which acquaints the eye with an invisible form of life which peoples impure, sedimentary waters. These semi-opaque, vapory animalculae are classed as "infusoria," and vary in size from one-thousandth of a millimetre to three millimetres.

They are distinguished by trailing appendices, whereby they cling to position and capture their prey. Also by cavernous, proportionately, suctional mouths, from which weaker forms of life have little opportunity to escape. These projections were obtained by linear enlargements of 1,000 times.

PILOT.

THE GREEN-EYED MONSTER (August 7).—After the honeymoon, the Newlyweds rent a house and start housekeeping. Mrs. Newlywed loves her husband devotedly, but at times, and on the slightest provocation becomes jealous of her hubby. Unfortunately the picture of a chum of Newlywed's sister finds its way into his effects and is found by Mrs. Newlywed in helping her spouse to unpack his things. A storm is averted, but the seed is sown. Mrs. Newlywed has a desire to own a horse and Newlywed plans to surprise her with one as a Christmas present. By an unfortunate coincidence the horse he has selected for his wife bears the same name as his sister's chum and Mrs. Newlywed finding some of the correspondence referring to the horse, jumps to the conclusion that the Bess referred to in the letter is the same as the Bess in the picture and becomes a victim of the green-eyed monster, thinking her husband is deceiving her. Circumstantial evidence accumulates and she consults a lawyer regarding a divorce, taking with her the letters she has filched and the photo of the supposed destroyer of her happiness. The lawyer she consults proves to be the husband of the Bess in the picture and the "green-eyed monster" finds another victim in the man of law and letters.

He rushes from his office, determined to secure satisfaction, if not an explanation, from the villain who had wrecked his home, leaving Mrs. Newlywed to await his return. The explanation is forthcoming, and the lawyer admits the drinks are "on him." A meeting is then arranged between Mrs. Newlywed and "Bess" and the course of true love resumes its peaceful way again.

RELIANCE.

KENTUCKY FOES (August 11).—A feud exists between the houses of Amsden and Nelson. Fred, the only son of Amsden, desiring to procure some property owned by Nelson, writes him a note of truce, which old man Nelson promptly returns torn to bits. Fred has a far more bitter disappointment in store when Dorothy Lewis refuses his love and accepts that of Andy Nelson, a braggart and imbiber. Next day, Dorothy scrambling around the rocks near Amsden's estate, sees her lover approaching. Spying her, Andy goes to her and she sees to her indignation that he is intoxicated. She repulses him, but he persistently endeavors to embrace her, until, with raging spirit, she pushes him over the rocky incline. Fred Amden, on his way home from the fields, hears her screams. She tells him frantically she has killed Andy Nelson. Desiring to shield the girl he loves, Fred drags the lifeless form toward some nearby bushes and is seen by the youngest Nelson boy, Tom. So while Fred is overtaking Dorothy and half carrying her to his house, Tom is racing home with the terrible news. Grabbing their guns, the Nelsons make for their enemy's home. Fred and Dorothy seeing their approach, repel their attack. One against six appearing hopeless, Dorothy escapes from the rear and runs for help. In the meantime Fred is holding off the enemy with an occasional shot. Andy, having recovered by this time, staggers to his feet and up the path. Dorothy running along at full speed, runs fully into him and at first thinks it is a spectre. She then realizes that she is not a murderess. Fred, in the meantime, having used up all his ammunition, is captured by the Nelsons and dragged out and then

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taken to the place of the supposed murder, to be shot for his crime. Arriving at the spot, Dorothy explains all and they learn the truth. The Nelsons are so overjoyed at the recovery of their son that they hold forth the hand of friendship to Fred and depart, taking Andy with them. Then Dorothy turns gratefully to her real hero.

RUNA PLAYS CUPID (August 13).—Runa's mother, a pretty widow, and handsome Dr. Hale know each other by sight only. They meet at a garden party and become good friends through the medium of the child, who takes quite a fancy to the doctor. Runa is taken sick and all through the terrifying hours of her illness, Dr. Hale and the frightened mother watch at the little bedside. The night of the crisis is a long wearying siege, but the dawn brings restful sleep and surcease of fever to the child. In her joy at the baby's recovery, the mother sobs out her relief in Hale's arms and it is then that they realize their love. Happy days follow with Runa, a cheerful convalescent. But Mrs. Adams' lawyer comes from the city to see her on business. She introduces Hale and knowing he is a trifle jealous, she pretends a great interest in the other man. After his departure, he angrily accuses her of flirting. Proudly she resents his attitude, angry words follow, and the doctor returns home with his ring in his pocket. The days that follow are lonely. When Runa asks why the doctor doesn't come any more, Mrs. Adams has to admit that he will never come again. Runa then takes matters into her own hands. She decides that she will be sick again, so the doctor will have to come to her. When he arrives Runa explains her deception to him and he, ashamed of his foolishness, goes to the mother and their quarrel is soon a thing of the past.

OF SUCH IS THE KINGDOM (August 16).—Parson Morton is writing a sermon and is using for the text Christ's words regarding children—"Of such is the kingdom of Heaven." While he is writing his little daughter, Runa, invites two little waifs, Rosanna and Billy, to play with her in her father's garden. The parson and his wife are very shocked when they find their daughter in the company of the two waifs. Runa is scolded and told that she must not associate with that kind of children. The waifs are driven from the garden and Runa taken into the house. Later the parson and his wife visit some friends and while they are away, Runa, being neglected by her nurse, takes the opportunity to play with the two waifs again. While they are playing, Runa accidentally falls into a well, but is rescued by Billy, who manages to get hold of her dress, and sends Rosanna for help. After a few complications showing alternately the danger of Runa and the difficulty of Rosanna in getting help and the heroism of Billy who holds on to Runa until he is utterly exhausted. Rosanna finds the parson who comes to the rescue. He then recognizes the fact that children are no respectors of persons—that all are akin, and "Of such is the kingdom of Heaven."

BRONCHO.

THE HERITAGE OF EVE (2 parts—August 20).—Nat Boyd, a telegraph operator, deeply mourns the death of his father, recently shot in the Civil War. He makes application for a position in the U. S. Secret Service and is accepted. He remembers a college chum, John Stilton, who is now a captain in the Confederate army, and whose father is a retired colonel. He manages to secure an invitation to visit the Stiltons, claiming that his health is affected by the northern climate, and he goes to work as a spy. General Lee makes his headquarters at the Stilton home, and Nat taps the telegraph wires, but is unable to discover the secret code until one day General Lee, suspicious of a click in the wires, has the code changed and it is blown out of the window. Nat copies it before the telegraph operator misses it and looks for it.

Nat has feigned such ill health that the Stiltons invite his mother down to nurse him. She is a handsome woman and Col. Stilton falls in love with her and proposes marriage. She has become fond of the Colonel and accepts him, and she tries to dissuade her son from the contemptible work he is doing. John Stilton discovers the duplicity of his friend, and does not wish to expose him, as it would ruin his father's life and of Mrs. Stilton, for whom he has a deep affection, so he arranges false messages, which Nat intercepts and sends to the enemy. Mrs. Stilton learns of this and commands him to stop John Stilton, who has started for the front, threatening to expose her son if he does not comply. Nat goes after John, and is stopped by Southern sentries. In attempting to gallop past them he is mortally wounded. A terrible battle takes place, the Union army acting on the false information and being badly defeated. John Stilton conceals the actions of Nat, and tells his father that Nat died carrying false messages for John to the enemy.

KAY-BEE.

AN ORPHAN OF WAR (2 parts—August 22).—John Waldron, a giant mountaineer in West Virginia, is a Northern sympathizer at the outbreak of the Civil War and is hated by his neighbors. His son, Tom, a bright little lad, has been brought up by his father to have a deep regard for righteousness and to always perform the duty his conscience tells him is right. One day Waldron is attacked by his neighbors and a fierce struggle ensues, in which Waldron's great strength is taxed to the utmost, but he finally escapes, covering the mob with his rifle. The Southern army reaches the locality and a captain is informed of the actions of the fighting Northerner, and a squad is sent to arrest Waldron, who puts up a desperate defense before he is overpowered by force of numbers. The prisoner is about to be strung up when little Tom, who has been hiding in the cellar where his father sent him, follows the soldiers with his rifle and as the rope is being adjusted about his father's neck he opens fire and kills a couple of soldiers. The captain, mortally wounded, sees Waldron escaping and staggering to his feet shoots and kills him. Tom is chased by the soldiers, and escapes by donning the clothes of a scarecrow and standing still. After the soldiers are gone he hides in the thicket for a few days, and finally emerges, ravenously hungry. He meets Betty, the little daughter of Col. Johnstone, a Southern officer, and the child gives him her sandwiches. The two quickly become fast friends, but Betty is taken away by her colored nurse, who had taken Betty out for an outing in the woods. Betty loses her locket, with the picture of her father in it, which Tom picks up and keeps.

General Freemont, hemmed in by Stonewall Jackson, tries to get a message to General McClellan. The messenger is pursued by Confederate soldiers and is badly wounded. Realizing that he is dying, he secretes the message under a stone, and when his dead body is searched by the soldiers they find nothing. Tom, hiding in the thicket, has seen the packet hidden, and discovers the nature of the message. He manages to deliver the note, after many hardships, and McClellan attacks Jackson. During the battle which follows, Tom, who is an expert shot, climbs in a tree and picks off officers, burning with hate for the Southern soldiers who have caused the death of his father. During a charge by the Union soldiers he shoots Colonel Johnstone. Climbing down, he goes to taunt the wounded man and is amazed to find the original of the picture in the locket, and remembering the kindly little girl he goes for aid in the Confederate camp. Johnstone's life is saved, but he is compelled to go home on sick leave, and he takes Tom, who has been held as an honored prisoner, with him. Tom and Betty renew their acquaintance, and it is plain to be seen that the little orphan of war has at last found a real home.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 32 (August 6).—Seattle, Wash.—Secretary of the Navy Josephus Daniels and Rear Admiral Alfred Reynolds review the military parade of Potlath. Riotous scenes occur the following day.

Paris, France.—Funeral of Henri Rochefort, the most famous journalist of France.

Yosemite, Cal.—A family of bears make a call upon visitors' camp.

Paris, France.—The two big races of the year are run at Auteuil and Longchamp.

Portland, Ore.—Rex Oregonus VII. enters the town as record crowds attend opening of Rose festival.

Fashion in New York.—

Leipzig, Germany.—The King of Saxony on board of Count Zeppelin's new dirigible.

Annapolis, Md.—Strange birds that have never been seen before are found in the clay banks of the shores of the Severn River.

Palermo, Italy.—All classes of the town join in a huge procession.

Garden City, L. I.—Aviation is the crowning feature of the "Navy Day." Andre Houpert, the French aviator, fell with his machine. Miss Prevost took her first ride in an aero car.

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GREAT NORTHERN.

A SHOT IN THE DARK (August 2).—Johnson is a young solicitor and with his wife Eva and their baby girl Dorothy occupy a town house. The wife and baby take a short vacation and during their absence, Johnson meets Lizzie, a former sweetheart. There is a visit to a cafe and the old love days are discussed. Upon the return of his wife, Johnson gives every outward evidence of being guilty of transgressing and finally makes a confession to his wife. She leaves him and with her child and Jane, an old servant, takes up her abode elsewhere. When little Dorothy is stricken with illness, Jane informs her father and the latter makes an appointment to visit his former home at 11 o'clock at night. While kneeling at the bedside of the little one, the wife, who had been slumbering in an adjoining room is aroused, and thinking that a burglar has entered the house grasps a revolver and enters the sick chamber. There is a shot in the dark and Johnson is slightly wounded in the arm. But the shot brings about a reconciliation between husband and wife at the bedside of their child.

THE FIVE COPIES (August 9).—In this comedy the story discloses that Clara, a stenographer is in love with Lionel, one of the clerks in the office in which she is employed. While absent from the office to attend to certain duties in the works, Clara takes possession of Lionel's typewriting machine and finding paper already adjusted, writes him a message to the effect that she loves him and will meet him in the park at 8 o'clock on the same evening. While passing the desk each of the four clerks in the office pick up one of the sheets, for it has so happened that Lionel was about to make five copies of a letter when he was summoned to the works. When quitting time arrives the clerks make inroads upon the petty cash box and prepare themselves to meet Clara in the park. The boss also gets one of the copies and hastens to keep the appointment. When he arrives, Lionel and Clara are making love and the clerks are standing in the background filled with envy and jealousy. The boss decides that, he is not the chosen one and beats a hasty retreat and the disappointed clerks soon follow his example. Fatty, one of the clerks, hires a carriage with the intention of asking Clara out for a ride, but at the crucial moment Clara and Lionel take possession of the carriage and all ends merrily.

LUX.

THE POISONED DAGGER (August 15).—Returning from a voyage to the East, a sailor distributes presents among his friends. To his fiancee he gives a gaudily colored shawl, and to her father he makes a present of a quaint knife of Oriental manufacture. The arrival of the sailor entirely ruins the hopes of Claude Baker, a village lad who aspires to the hand of Dolly, the daughter of an old miner. Dolly prefers the sailor and Claude is greatly enraged. When the old miner descends the mine, the rope attached to the cage is cut, and he is hurled several feet into the depths below. The affair is a mystery until Claude Baker comes forward with a knife he found near the scene of the outrage. The knife is identified, and suspicion falls immediately upon the sailor, who is arrested. Just as the police are about to remove their prisoner, Claude Baker is seized by dreadful pains and expires. He confesses his guilt, and it is then found that he has cut himself with the dagger, which he used to cut the rope. Thus the biter is bit, for the dagger had been dipped in a deadly poison, the existence of which is only known to the denizens of the mysterious Far East.

OVER THE GARDEN WALL (August 22).—The amusing adventures of a young gentleman who lived next door to a ladies' boarding-school. He falls in love with one of the mistresses and incurs trouble thereby. It is a very funny episode, and much laughter will be caused when the bulldog of the seminary chases the young gentleman over the garden wall.

THE REGISTERED LETTER (August 22).—An exciting drama of an attempt to rob a village post-office, of the postmistress's courage in telegraphing for assistance and of the thrilling rescue.

GAUMONT.

GAUMONT WEEKLY NO. 74 (August 6).—A French Review.—National troops are inspected at Versailles garrison.

Youthful Farmers' Exhibit.—Oregon pupils give a garden and pet live stock show in Portland.

Launching a Dock.—Government structure at Copenhagen, Denmark, is sent into commission.

Marking the Trans-Continental Highway.—Cross-continent tourists arrive at Lake Tohoe after record drive from San Francisco.

Zeppelin Entertains Royalty.—King Frederick of Saxony takes trip on the Count's latest airship.

Cossacks Capture Pirates.—Konghouses gang is routed out of its rendezvous at Kharbine, Siberia.

Coney Island in the Summer Time.—New York's greatest seaside resort draws thousands of merrymakers.

Emperor Wilhelm Visits the "Imperator."—Gaumont Company of Berlin organizes fete in honor of German ruler.

Carnegie Visits Paris.—Great iron master poses in French metropolis with American minister and former president Loubet.

Across Seven Countries by Aeroplane.—Brindejonc De Moulinais travels at an elevation of three miles from Copenhagen to Paris.

Outdoing William Tell.—Mr. and Mrs. Ad. Topperwein give fancy shooting exhibition at South Shore Gun Club, Chicago.

New Sports at Worcester.—British naval schoolboys originate some new athletic feats.

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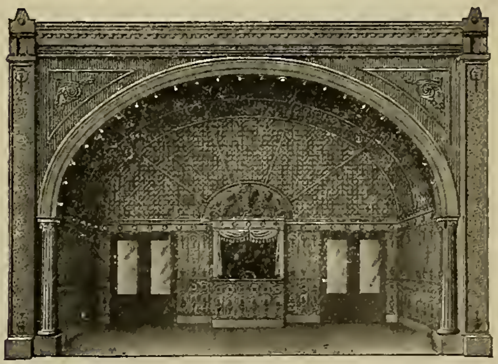

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FEATURES

ITALA.

THE WAR CORRESPONDENTS (Feature Subject).—Bretton, furnished with credentials to Balkan officers, obtains a personal letter from the Minister of War, charging his subordinates to give the young newspaper man every assistance. On the train Bretton meets Clark, correspondent of a rival newspaper. While passing through the Customs, Clark catches sight of Bretton's letters of recommendation. Not having any himself, he resolves to steal them.

The story jumps to the scene of warfare, where Sonia and her father are tending their sheep. The old man is killed by a stray bullet and is buried by his mourning daughter.

The two correspondents proceed on foot to headquarters, and notice from the edge of a precipice a skirmish between the contending forces. In order to more clearly observe the fight, Bretton throws down his knapsack. Approaching too near the edge, he makes a false step and falls. His cries are heard by Sonia, who in going to his rescue risks her life. Clark cuts open his rival's knapsack and steals the coveted papers. Bearing these, he goes to headquarters, where he is warmly received. Bretton recovers from his fall and is somewhat smitten by his rescuer. Found by the soldiers, without credentials, he is arrested as a spy. He escapes from the guard tent and gallops away on a horse, untouched by the sentry's pursuing bullets.

The battle is in progress and both correspondents have their stories ready. Clark, tricked by Sonia, is detained in his attempt to reach the telegraph office, and so Bretton's telegram goes through. When Clark finally arrives the wires are congested. Disgruntled, he visits a neighboring theater, but the enemy are within range and a well-directed shell crashes through the building and sends the audience and performers fleeing for their lives. Clark, among others, is rendered unconscious.

Bretton, hearing of an impending battle on the sea, journeys there, and by climbing a tree sees the demolition of a majestic war vessel by a hidden mine. Again the correspondents hasten to the telegraph office, and Sonia, aiding Bretton, again foils Clark.

Bretton, to obtain a better view of a land conflict, goes aloft in an aeroplane. It is shattered by a shell and falls earthward with a sickening crash. Sonia, who has been captured by the Turks after being wounded, has escaped from a hospital mosque and is wandering around when she sees the aeroplane descend. She saves Bretton from being burned to death. Again Bretton is triumphant in getting his story over the wires ahead of Clark. He asks Sonia to return home with him as his wife.

The young people, on the conclusion of hostilities, arrive in Bretton's home town and are congratulated warmly on their work by the newspaper's proprietor. They meet Clark, their former enemy, and all differences are ended in a warm handshake and the declaration that "all is fair in war and love."

UNION FEATURES.

THE GREEN GOD; or THE FLOWER GIRL OF MONTMARTE (Feature subject—3 parts).—Baron Desroches, having been piqued by the refusal of the little flower girl, Marie Louise, to entertain his advances plans to be avenged. To the high class restaurant where Pierre Sandri, the sweetheart of Marie, plays the violin, he brings an imperious Parisian beauty, Gaby Derilly, who proceeds to ensnare Sandri into her net. The next day when he calls upon her, Gaby asks him to play at a private reception. To show how pleased he is to do this for her he kisses her hand, and their shadows are seen on the window shades by Marie, who has been wandering around the mansion.

At the reception the Parisian beauty exercises all the wiles of an accomplished flirt and succeeds in having the handsome violinist fervently kiss her hand. Just then Marie, who entered unobserved, goes into the reception-room, sees what her sweetheart has done and creates a scene. Being renounced by her lover, Marie accepts the escort of Baron Desroches, who takes her to a hotel and has her dressed in the most fashionable attire, with a goodly amount of jewels. Arrayed thusly she goes into the dining-room, where the Baron tries to kiss her. A realization of what she is doing comes to her and she throws off the jewels and runs to her mother's cottage. She learns to her surprise that her lover was only temporarily infatuated with the beauty. As she is going to his home the next day to make peace with him she meets outside Gaby, who has come to his residence to enchant him again after he had cast her off for ordering the flower girl from the reception-room. Marie struck Gaby and fled. Several weeks later as Marie is selling her flowers some of Gaby's friends slip a purse into her pocket and have her arrested for stealing. After having served her prison term, Marie learns how her misfortune came about. Revenge enters her heart and she goes home, dresses in men's clothes and proceeds to the home of Gaby. She conceals herself behind the boudoir hangings and is about to seek retaliation by shooting Gaby when she discovers a burglar, whom she shoots. The exhausted flower girl is carried to a hospital, where she tells her story. Gaby, repentant, reconciles the lovers and when Marie reaches home she finds a beautiful floral tribute from the repentant girl.

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Among the Exhibitors

Muskegon, Mich.—The three film theaters of Carl Ray, the Tmuse, Majestic, and Elite, became the property of Paul J. Schlessman.

Philadelphia, Pa.—Jno. F. Bowers will erect a moving picture theater for Thos. Brown, to cost $18,000.

Kalamazoo, Mich.—The Acadia is the name of the new moving picture theater which will be opened on the south side of Washington and Portage Streets by Lynn Barber.

Baltimore, Md.—Robert MacBride, manager of Auditorium Theater, is reported interested in the erection of a new theater building at Light and German Streets.

Abilene, Tex.—W. H. Graham and associates will erect a moving picture theater here.

Nellisville, Wis.—Woodward & Weeks sold the Gayety Theater to H. O. Strozinsky and M. N. Perkins.

Appleton, Wis.—Jack Herwig has leased the Bijou.

Emmett, Idaho.—F. Larke sold his moving picture theater to C. D. Buchman.

Montello, Wis.—Edw. Hennig bought the Klawitter moving picture theater.

San Marcos, Tex.—J. K. Barnes bought the Majestic Theater from J. H. Guthrie.

Fitchburg, Mass.—Patrick F. Shea will erect a new moving picture on Day Street, near Main Street, and he will manage it.

Philadelphia, Pa.—E. Allen Wilson is altering the Empire Theater, Frankford, for J. F. McCartney.

Wheeling, W. Va.—The People's Theater of the Grove changed hands. It will be under the direction of Prof. Jas. R. Groaes, and the name changed to the Lyric.

Los Angeles, Cal.—W. C. Furey is building a $12,000 moving picture theater here.

Coleman, Wis.—Oscar Klein will open a moving picture theater here.

Janesville, Wis.—The Royal Theater has been sold to a Mr. Durkey.

Philadelphia, Pa.—The Overbrook Amusement Company has secured the contract for the erection of a moving picture theater on the south side of Haverford Avenue west of 63d Street, to cost $12,000.

Philadelphia, Pa.—Chas. Segall will build a moving picture theater.

Philadelphia, Pa.—Margolin & Block will erect a theater on property owned by them at Broad and Moore Streets.

Miami, Ariz.—Quintin Quigley will take the management of the Gem Theater here.

Philadelphia, Pa.—H. E. Baton is estimating on plans for a vaudeville and moving picture theater to be erected at 4031 Market Street by a company of which H. Meiniman is president. Cost, $80,000.

Philadelphia, Pa.—Magaziner & Potter are preparing plans for a moving picture theater for Percy Peyser.

Philadelphia, Pa.—Harry H. Wehmyer has started work on a motion picture theater to be erected in Ocean City, N. J., for Daniel M. Faunce.

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The Dance.

INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS............ 736

BRITISH NOTES.............................. 732

CALENDAR OF LICENSED RELEASES........ 752
CALENDAR OF INDEPENDENT RELEASES... 754
CHICAGO LETTER.............................. 729
COMMENTS ON THE FILM (Licensed)........ 743
COMMENTS ON THE FILM (Independent).... 744

"DIAMOND MAKERS, THE" (Rex).......... 726
DIRECTING THE EDUCATIONAL MOVING PICTURE.............................. 721
DOINGS AT LOS ANGELES.................. 731
"DR. NICHOLSON AND THE BLUE DIAMOND" (Dansk).............................. 724

EXCHANGE ASSETS.............................. 733

FACTS AND COMMENTS........................ 719
"FIGHT FOR RIGHT, THE" (Reliance)...... 724
FLICKERS 728
"FOR THE FLAG" (American).............. 723

INDEPENDENT FILM STORIES................ 770
INDEPENDENT RELEASE DATES............ 788
INQUIRIES 739

KINEMACOLOR LICENSED.................... 729

LICENSED FILM STORIES.................... 758
LICENSED RELEASE DATES.................. 790
LOUISVILLE 750

MANUFACTURERS' ADVANCE NOTES........ 747
MOVING PICTURE EDUCATOR.............. 746

NEW ENGLAND.............................. 750

PHOTOPLAYWRIGHT, THE.................. 736
PROJECTION DEPARTMENT.................. 740

REORGANIZING NEW YORK STATE LEAGUE 727

STORIES OF THE FILMS (Licensed).......... 756
STORIES OF THE FILMS (Independent)....... 770

TWO INTERESTING VITAGRAPHS.......... 722

WHERE THE UNIVERSAL HOLDS FORTH... 735
"WHEEL OF DESTRUCTION, THE" (Eclectic) 727
WONDROUS TRAINING SCHOOL............ 720

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E.............................. 771
KIEWERT, L. C.............................. 787
REISINGER, HUGO.............................. 779

ELECTRICAL & MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO.............................. 768
BELL & HOWELL.............................. 793
CANTON METAL CEILING CO.................. 781
CALEHUFF SUPPLY CO.......................... 789
DETROIT ENGINE WORKS...................... 783
FORT WAYNE ELECTRIC CO.................. 762
GENERAL ELECTRIC CO........................ 773
HALLBERG, J. H.............................. 773
HOKE, GEO. M.............................. 782
LAVEZZI 783-787
MOORE HUBBLE.............................. 777
KLEINE OPTICAL CO.......................... 711
PICTURE THEATER EQUIPMENT CO........ 792
SCHNEIDER, E.............................. 777
SMITH, L. C. & CO.............................. 777
STRELINGER, CHARLES A.................. 777
WESTINGHOUSE ELECT. MFC. CO........... 764

MISCELLANEOUS FEATURES.
ALMO F. F. CO.............................. 783
AMBROSIO F. CO.............................. 769
BELMONT FILM CO.............................. 767
COLUMBINE FILMS CO..............................
EXCLUSIVE FEATURES.......................... 775
DUHEIM & HARTER.............................. 775
FULLER'S CHARLES L., DISTRIBUTING CO..784-5
GENERAL FILM CO..............................708-709
GREAT NORTHERN SPECIAL F. F. CO...... 771
KINEMACOLOR CO.............................. 757
KLEINE, GEO.............................. 712
LIFE OF ST. PATRICK FILM CO............ 789
MOORE, F. E.............................. 771
NEW YORK FILM CO.............................. 787
POPULAR PLAYS FILM CO.................. 775
PASQUALI FILM CO.............................. 783
TRUE FEATURES.............................. 765
UNION FEATURES.............................. 769
VIVAPHONE CO.............................. 787

FILM BROKERS.
IN'T FILM TRADERS.............................. 782
WESTERN FILM BROKERS.................... 768

FIREPROOF APPARATUS.
TRAINER, C. W.............................. 783
JOHNS-MANVILLE CO., H. W.................. 775

FILM EXCHANGES.
BRADENBURG, G. W.............................. 787
EXCLUSIVE FILM SUPPLY CORP............ 702
FEATURE PHOTOPLAY EX...................... 777
HETZ, L.............................. 782
LAEMMLE FILM CO.............................. 766
M. & F. FILM SERVICE.......................... 783
MUTUAL FILM CORPORATION.............. 755
NORTHERN FEATURE FILM EXCHANGE.... 782

INDEPENDENT FILM MANUFACTURERS.
AMERICAN 704
BRONCHO FILM CO.............................. 703
ECLAIR FILM CO.............................. 769
GAUMONT CO..............................759-777
KAY-BEE 703
KEYSTONE 703
MAJESTIC 794
N. Y. MOTION PICTURE CO.................. 779
SOLAX 706-707
THANHOUSER 698
UNIVERSAL FILM MANUFACTURERS.....700-701

LICENSED FILM MANUFACTURERS.
EDISON 715
ESSANAY 699
KALEM 705-718
KLEINE, GEO.............................. 713
LUBIN 716
MELIES 795
PATHE FRERES 714
SELIG 710
VITAGRAPH 717

LENS MANUFACTURERS.
BAUSCH & LOMB.............................. 779

MISCELLANEOUS.
AMERICAN CINEMATOGRAPH................ 766
BUSHMAN, FRANCIS X.......................... 777
BRUNSWIEG BROS.............................. 783
CLASSIFIED ADVERTISEMENTS.............. 775
CLEVELAND, W. S.............................. 749
COMMERCIAL M. P. CO.......................... 782
CORCORAN, A. J.............................. 762
EASTMAN KODAK CO.............................. 793
GENERAL SPECIALTY CO...................... 782
GUNBY BROS.............................. 783
KRAUSE MFG. CO.............................. 783
MARION, LOUIS.............................. 771
MOTION PICTURE APPARATUS CO.......... 771
MOTION PICTURE CAMERA CO.............. 764
M. P. WORLD.............................. 793
NATIONAL M. P. CO.............................. 783
NATIONAL TICKET CO.......................... 788
NATIONAL X-RAY REFLECTOR CO.......... 771
PARISIAN MFG. & FILM RENOVATING CO.. 782
RAW FILM SUPPLY CO.......................... 789
SARGENT, E. W.............................. 781
THEATRE BROKERAGE CO...................... 792
WEED, GEO. P. & CO.............................. 768
L. E. F. CO.............................. 775
PREDDY, W. G.............................. 789
NEW PROCESS ELECTRIC CO.................. 768
STANGE, A.............................. 782
VONEGUT HARDWARE CO...................... 793
WARREN, E.............................. 761
ZENITH MFG. CO.............................. 782

MOVING PICTURE MACH. MFRS.
EDISON 715
MOTIOGRAPH 764
POWERS 796
SIMPLEX 753

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO....... 783
DEAGAN, J. C.............................. 781
SINN, C. E.............................. 792
WURLITZER, RUDOLPH.......................... 793
WELTE, M. & SON.............................. 767

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO.......................... 792
ANDREWS, A. H.............................. 792
HARDESTY 792
STEEL FURNITURE CO.......................... 792
WISCONSIN SEATING CO...................... 792

POSTERS & FRAMES.
A. B. C.............................. 786
AMERICAN SLIDE & POSTER CO............ 790
BRADY, A.............................. 777
EXHIBITORS' ADV. & SPECIALTY CO....... 752
GENERAL FILM CO.............................. 791
McKENNA BROS. BRASS CO.................. 792
NEWMAN 768
THEATER SPECIALTY MFG. CO.............. 766

PROJECTION SCREENS.
AMERICAN THEATRE CURTAIN CO.......... 789
GENTER, J. H.............................. 781
MIRROR SCREEN CO.............................. 787
SIMPSON SOLAR SCREENS.................... 782

SONG & ADVERTISING SLIDES.
ERKER BROS.............................. 782
NIAGARA SLIDE CO.............................. 749

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO...................... 783

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Frontier Child	2000	K-B	60
Child of War	2000	Broncho	100
Altar of Death	2000	K-B	100
The Fire Bug	3000	Dausk	100
Life's Game of Dice	2800	Meester	60
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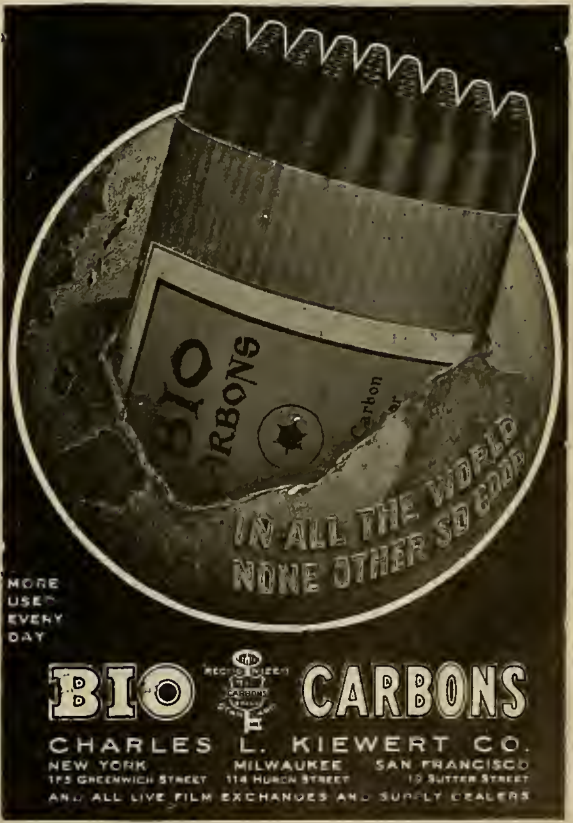

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AMERICAN.

Aug. 2—Single-Handed Jim (Drama)..........1000
Aug. 4—When Chemistry Counted (Drama)...1000
Aug. 7—Golden Gate Park and Environs (Travel) 1000
Aug. 9—His Sister Lucia (Drama)............1000
Aug. 11—The Adventures of Jacques (2 Parts—Drama) 2000
Aug. 14—The Mystery of Tusa (Drama).......1000
Aug. 16—An Even Exchange (Drama)........1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Drama)..........1000
Aug. 23—Flesh of His Flesh (Drama)........1000

AMBROSIO.

June 28—The Exploits of the Raudin Gang (2 Parts—Drama) ....
July 5—The Little Puppet Seller (2 Parts—Drama) ....
July 12—In the Hands of Conspirators (2 Parts Drama) ....
July 19—The Triumph of Strength (2 Parts—Drama) ....
July 26—The Missionary's Sister (2 Parts—Dr.)

BISON.

Aug. 2—The Cave Dwellers' Romance (2 parts—Drama) ....
Aug. 5—The Death Stone of India (3 Parts—Drama) ....
Aug. 9—The Snake (2 Parts—Drama).........
Aug. 12—Campaigning with Custer (2 Parts—Drama) ....
Aug. 16—Soldiers Three (2 Parts—Drama)....
Aug. 19—The Iron Trail (2 parts—Drama)..

BRONCHO.

July 16—Old Mammy's Secret Code (3 parts—Drama)..............................
July 23—Grand-Dad (2 parts—Drama).........
July 30—A Wartime Mother's Sacrifice (2 Parts—Drama) ....
Aug. 6—Jo Hibbard's Claim (Drama).........
Aug. 13—The Quakeress (2 parts—Drama)....
Aug. 20—The Heritage of Eve (2 parts—Drama)

CRYSTAL.

Aug. 5—A Child's Influence (Drama).........
Aug. 10—Oh! You Scotch Lassie (Comedy)....
Aug. 10—Starving For Love (Comedy).........
Aug. 12—How Women Love (Drama)..........
Aug. 17—Pearl and the Tramp (Comedy)......
Aug. 17—One Wife Too Much (Comedy)........
Aug. 19—A Greater Influence (Drama).........
Aug. 24—Caught in the Act (Comedy)........
Aug. 24—Hypnotized (Comedy) ....

DRAGON.

June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama)..........1000
June 30—Our Future Heroes (Topical)..........1000
July 7—The Ticket of Leave Man (2 parts—Drama)..............................
July 14—The Organist (Drama)..............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

ECLAIR.

July 27—He Poses for His Portrait (Comedy)..
July 27—The Third Thief (Comedy)...........
July 30—Soul to Soul (2 parts—Drama).......
Aug. 3—Grease Paint Indians (Comedy)......
Aug. 3—Holy Cities in Japan (Educational)..
Aug. 6—The Honor of Lady Beaumont (2 Parts—Drama) ....
Aug. 10—Clara and Her Mysterious Toys (Com.)
Aug. 10—A Woman's Trick (Comedy)..........
Aug. 13—The Thirst for Gold (2 Parts—Drama)
Aug. 17—Her Tutors (Comedy).................
Aug. 20—The Beaten Path (3 parts—Drama)..
Aug. 24—Thirteen at Table (Comedy)..........
Aug. 24—Sea Worms (Scientific)...............

FRONTIER.

July 17—The Small Pox Scare at Gulch Hollow (Comedy) ....
July 19—The Half-Breed Sheriff (Drama) .
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Drama)......
July 31—A Hasty Jilting (Comedy)...........
Aug. 2—A Brand from the Burning (Drama)
Aug. 7—Masquerading In Bear Canyon (Comedy-Drama) ....
Aug. 9—On the Ranger's Roll of Honor (Dr.)
Aug. 14—The Suffragette Tames the Bandit (Comedy) ....
Aug. 16—The Retribution of Ysobel (Drama)...
Aug. 21—Sailing Under False Colors (Comedy)
Aug. 23—The Eyes of the God of Friendship (Drama) ....

GAUMONT.

July 15—With Honor at Stake (Drama)......
July 16—Gaumont's Weekly, No. 71 (News)..
July 17—The Tiny Troubadour (Comedy)......
July 22—Palmistry ....
July 23—Gaumont's Weekly, No. 72 (News)..
July 24—When the Cards Were Shuffled (Com.)
July 24—Through Mountains Majestic (Travel).
July 29—A Hair-Raising Affair (Comedy)......
July 30—Gaumont's Weekly, No. 73 (News)...
July 31—A Resourceful Lathorio (Comedy)....
July 31—In the Land of Dates (Travel).......

GEM.

July 14—Little Ruster (Comedy)..............
July 21—The Life Savers (Comedy-Drama)....
July 28—Stars In My Crown (Drama).........
Aug. 4—Bob's Baby (Comedy).................
Aug. 11—A New Way to Win a Girl (Comedy).
Aug. 18—The Would-be Detective (Comedy)...
Aug. 18—The Elks at Rochester (Topical).....

GREAT NORTHERN.

July 12—The Jolly Recruit (Comedy).........
July 19—A Country Cousin (Comedy).........
July 26—(No release this date.)
Aug. 2—A Shot in the Dark (Drama).........
Aug. 9—The Five Copies (Comedy)...........
Aug. 16—A Mistaken Identity...................

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama). . ...
Aug. 23—The Great Circus Catastrophe (3 parts—Drama) ....

IMP.

Aug. 4—United at Gettysburg (Drama)........
Aug. 7—A Modern Romance (Com.-Dr.).......
Aug. 9—The Cook Question (Comedy).........
Aug. 9—Adventures of Mr. Phifles. By Hy Mayer (Comedy)......................
Aug. 11—Mating (2 Parts—Drama)............
Aug. 14—Lizbeth (Drama)......................
Aug. 16—Poor Jake's Demise (Comedy).......
Aug. 16—In Laughland with Hy Mayer (Com.)
Aug. 18—The Flower Girl and the Counterfeiter (Drama) ....
Aug. 21—In Search of Quiet (Comedy).........
Aug. 23—The Statue (Comedy)...............
Aug. 23—Pen Talks by Hy Mayer (Novelty)..

KAY-BEE.

July 4—The Crimson Stain (3 parts, Drama)..
July 11—The Banshee (2 parts—Drama).......
July 18—The Red Mask (2 parts—Drama).....
July 25—Flotsam (2 parts—Drama)...........
Aug. 1—Banzai (2 parts—Drama).............
Aug. 8—The House of Bondage (3 Parts—Dr.)
Aug. 15—The Flame in the Ashes (2 parts—Drama) ....
Aug. 22—An Orphan of War (2 parts—Drama)

KEYSTONE.

July 24—Get Rich Quick (Comedy)...........
July 28—Just Kinds (Comedy).. ....
July 31—Prof. Bean's Removal (Comedy)......
Aug. 4—Cohen's Outing (Comedy).............
Aug. 7—The Riot (Comedy)..................
Aug. 7—A Game of Pool (Comedy)...........
Aug. 7—The Latest in Life Saving (Comedy)..
Aug. 11—The Riot (Comedy) ....
Aug. 14—A Chip of the Old Block (Comedy).

LUX.

Aug. 1—Oh! Wat'er Wet Day (Comedy)..... 535
Aug. 1—The Girl I Left Behind Me (Comedy) 436
Aug. 8—The Triumph of Love (Drama)....... 535
Aug. 8—Should Women Work (Comedy)........ 390
Aug. 15—The Poisoned Dagger (Drama)........
Aug. 22—Over the Garden Wall (Comedy)....
Aug. 22—The Registered Letter (Comedy).....

MAJESTIC.

July 29—The Toy (Drama)....................
Aug. 2—Tempesta (Drama)...................
Aug. 3—Told in the Future (Drama).........
Aug. 5—Hearts and Hoofs (Comedy-Drama)...
Aug. 9—A Devilish Doctor (Comedy-Drama)....
Aug. 10—The Greatest Love (Drama)..........
Aug. 12—The Doctor's Ruse (Comedy-Drama).
Aug. 16—The Fickle Tramp (Comedy)........
Aug. 16—A Horse Unfed......................

MUTUAL WEEKLY.

June 25—Mutual Weekly, No. 26 (News)......
July 2—Mutual Weekly, No. 27 (News)......
July 9—Mutual Weekly, No. 28 (News)......
July 16—Mutual Weekly, No. 29 (News)......
July 23—Mutual Weekly, No. 30 (News)......

MUTUAL EDUCATIONAL.

July 3—Funnicus Attends a Fair (Comedy)...
July 3—Japanese Gardens (Travel)...........
July 10—Funnicus' Mother-in-Law (Comedy)...
July 10—Saigon (Travel). ....
July 17—Funnicus at Luna Park (Comedy) ..
July 17—Echinoderms (The Starfish) (Zoology)
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....
July 31—Funnicus Wins the Race (Comedy)...
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific).......

NESTOR.

Aug. 11—Darkfeather's Sacrifice (Drama)......
Aug. 13—Juanita (Drama)......................
Aug. 15—Hawkeye to the Rescue (Comedy)....
Aug. 18—The Maid of the Mountains (Drama).
Aug. 20—When the Blood Calls (Drama)......
Aug. 22—Some Runner (Comedy)..............
Aug. 22—When Cupid Won (Comedy)..........

POWERS.

Aug. 1—Fate and Three (Drama)...........
Aug. 6—The Village Blacksmith (Drama).....
Aug. 8—The Heart of a Heathen (2 Parts—Drama) ....
Aug. 13—The Great Towel Robbery (Comedy)..
Aug. 15—Fate's Vengeance (Drama)...........
Aug. 20—The Little Skipper (Drama)..........
Aug. 22—The Sea Urchin (Drama).............

PILOT.

July 3—The Code of the U. S. A. (Drama)....1000
July 10—Sanitary Gulch (Comedy)...........1000
July 17—Granny (Drama)......................1000
July 24—The Sure Tip (Comedy).............. 500
July 24—The Rug Professor (Comedy)...... 500
July 31—Loyal Hearts (Drama)..............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000

RAMO.

June 11—The Helping Hand (Drama).........
June 18—The Call of the Road (Drama)......
June 25—The Worth of Man (Drama) ....
July 2—I'm No Counterfeiter (Drama) ...
July 9—Men and Women (2 parts Drama) ...
July 16—A Dog-Gone Baron (Comedy) .
July 23—The Silent House (Drama)..........

RELIANCE.

Aug. 2—The Little Pirate (Drama)...........
Aug. 4—The Doctor's Dilemma (Drama).......
Aug. 6—The Silly Sex (Comedy-Drama)........
Aug. 9—The Fight for Right (2 Parts—Drama)
Aug. 11—Kentucky Foes (Drama)..............
Aug. 13—Runa Plays Cupid (Drama)..........
Aug. 16—Of Such is the Kingdom (Drama)....

REX.

July 31—The Power of Heredity (Drama) ... .
Aug. 3—Civilized and Savage (Drama)...
Aug. 7—When the Prince Arrived (Drama)...
Aug. 10—Man's Duty (Drama).................
Aug. 14—Sally Scragge, Housemaid (Com.-Dr.)
Aug. 17—The Animal (Drama)................
Aug. 21—The Harvest of Flame (2 parts—Dr.).
Aug. 24—Just in Time (Drama)..............

SOLAX.

Aug. 1—When the Tide Turns (Drama).......
Aug. 6—The Heavenly Widow (Comedy)......
Aug. 8—Falsely Accused (Drama).............
Aug. 13—Four Fools and a Maid (Comedy)....
Aug. 15—A Drop of Blood (Drama)...........

THANHOUSER.

July 29—Little Dorrit (Drama)................
Aug. 1—In the Nick of Time (Drama)........
Aug. 3—Proposal by Proxy (Comedy-Drama)..
Aug. 5—The Protectory's Oldest Boy (Drama).
Aug. 8—The Girl of the Cabaret (Drama).. ..
Aug. 10—Oh! Such a Beautiful Ocean (Comedy)
Aug. 12—The Missing Witness (2 parts—Dr.)..
Aug. 15—The Lie That Failed (Drama)......

VICTOR.

July 25—Marooned (Drama)...................
Aug. 1—On After Years (Drama)............
Aug. 8—Nature's Vengeance (Drama).........
Aug. 15—The Heart of a Jewess (2 Parts-Dr.)
Aug. 22—The Ghost (Drama)..................1000

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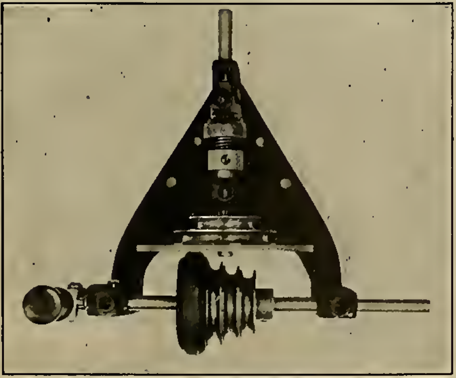

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

July 31—Those Little Flowers (Comedy)......
July 31—Mr. Spriggs Buys a Dog (Comedy)...
Aug. 2—When Love Forgives (Drama)........
Aug. 2—The Monument (Drama).............
Aug. 4—The Widow's Kids (Comedy)........
Aug. 4—Cupid and the Cook (Comedy)......
Aug. 7—Under the Shadow of the Law (Dr.).
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Drama) ....
Aug. 11—I Was Meant For You (Drama)......
Aug. 14—Come Seben, Leben (Comedy)........
Aug. 14—Papa's Baby (Comedy)...............
Aug. 16—An Indian's Loyalty (Drama)........
Aug. 18—The Suffragette Minstrels (Comedy)..
Aug. 18—Father's Chicken Dinner (Comedy)..
Aug. 21—The Work Habit (Comedy-Drama)....
Aug. 23—Two Men of the Desert (Drama)....

EDISON.

July 30—Grand Canyon of Arizona (Scenic).. 400
July 30—As the Tooth Came Out (Comedy)... 600
Aug. 1—The Red Old Hills of Georgia (Drama) 1000
Aug. 2—The Robbers (Drama)................1000
Aug. 4—The Substitute Stenographer (Third of the Kate Kirby's Cases series) (Drama) 1000
Aug. 5—Dolly Varden (Drama)..............1000
Aug. 6—The Romance of Rowena (Comedy)..1000
Aug. 8—His Greatest Victory (Drama)......1000
Aug. 9—By Fire and Water (Drama)........1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Drama)..........1000
Aug. 13—Battle Fields Around Chattanooga (Scenic) 300
Aug. 13—The Right Number, But the Wrong House (Comedy).................. 700
Aug. 15—The Coast Guard's Sister (Drama)...1000
Aug. 16—The Pied Piper of Hamelin (Dr.)....1000
Aug. 18—Starved Out (Comedy)..............1000
Aug. 19—Flood Tide (Drama)................1000
Aug. 20—First Aid to the Injured by the Police Force of Berkeley, Cal. (Top.). 425
Aug. 20—Bobbie's Long Trousers (Comedy).... 575
Aug. 22—The Mystery of West Sedgwick (Special—2 parts—Drama)..............2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of 'Who Will Marry Mary"—Drama)......1000

ESSANAY.

July 31—Through the Cumberland Mountains, Tennessee (Travel) ....
Aug. 1—Such is Life (Comedy)...............
Aug. 1—His Wife's Friends (Comedy).......
Aug. 2—The Tenderfoot Sheriff (Drama)......1000
Aug. 4—King Robert of Sicily (Special—2 parts—Drama) 2000
Aug. 5.—Homespun (Drama) 1000
Aug. 6—Their Promise (Comedy-Drama).....1000
Aug. 7—The Incriminating Letter (Comedy)..
Aug. 7—An Intimate Study of a Mole (Edu.)
Aug. 8.—Rescuing Dave (Comedy)...........
Aug. 8—Mr. Ryhe Reforms (Comedy).........
Aug. 9—Broncho Billy and the Navajo Maid (Drama) ....
Aug. 12—The Edge of Things (Drama)........1000
Aug. 13—Good Night, Nurse (Comedy)........
Aug. 13—Up Lookout Mountain on the Electric Incline (Scenic) ....
Aug. 14—The World Above (Drama)..........1000
Aug. 15—Alkali Ike's Gal (Special—2 Parts—Comedy) 2000
Aug. 16—The Man in the Cabin (Drama)......1000
Aug. 19—The Whip Hand (Drama)...........1000
Aug. 20—The Accidental Bandit (Comedy)....
Aug. 20—Making Hay with Special Machinery (Industrial)....................
Aug. 21—The Sheriff of Cochise (Drama)....1000
Aug. 22—The Power of Conscience (Special—2 parts—Drama)....................2000
Aug. 23—Broncho Billy's Mistake (Drama)..1000

KALEM.

July 28—The Girl and the Gangster (Special—2 parts—Drama) 2000
July 28—The Flying Switch (Drama).........1000
July 30—Birds of Prey (Drama).............1000
Aug. 1—Hoodooed On His Wedding Day (Comedy) ....
Aug. 1—The Wonders of the Briny Deep (Zoology) ....
Aug. 2—A Virginia Feud (Drama)............1000
Aug. 4—Intemperance (Drama) 1000
Aug. 6—Shipwrecked (Special—2 parts—Dr.).2000
Aug. 8—The Hobo and the Hobble Skirt (Comedy) ....
Aug. 8—Coney Island (Scenic)...............
Aug. 9—The Alibi (Drama)...................1000
Aug. 11—For Her Sister's Sake (Drama)......1000
Aug. 13—The Skeleton in the Closet (Special—2 Parts—Drama)....................2000
Aug. 15—The Millionaire and the Goose (Com.)
Aug. 15—The Amateur Burglar (Comedy)......
Aug. 16—The Escape (Drama)................1000
Aug. 18—The Substitute Engineer (Drama)..1000
Aug. 20—Breaking Into the Big League (Special—2 parts—Drama).............2000
Aug. 22—Fool Luck (Comedy).................
Aug. 22—Deceiving Uncle Asa (Comedy)......
Aug. 23—The Smuggler's Last Deal (Drama).

GEORGE KLEINE.

June 16—The Rival Engineers (Cines—Spec.—2 parts—Drama) ....
June 27—A Villain Unmasked (Eclipse Spec.—2 parts—Drama) ....
July 11—The Statue of Fright (Eclipse Spec.—2 parts—Drama ....
July 25—Honor Thy Father (Cines special—2 parts Drama)........................
Aug. 8—By Unseen Hands (Special—2 parts—Drama—Cines) ....
Aug. 12—The Mong-Fu-Tong (Eclipse—Special—2 Parts—Comedy-Drama)..........
Aug. 19—The Clown's Revenge (Eclipse—Special—2 parts—Drama) 2000

LUBIN.

Aug. 1—The New Gown (Drama).............1000
Aug. 2—The Message of the Rose (Drama)...1000
Aug. 4—The Governor (Drama)...............1000
Aug. 5—Getting Married (Comedy).......... 400
Aug. 5—Roses for Rosie (Comedy).......... 600
Aug. 7—The Camera's Testimony (Drama)...1000
Aug. 8—Her Husband's Wife (Comedy-Drama).1000
Aug. 9—When Tony Pawned Louisa (Drama).1000
Aug. 11—The Outlaw's Gratitude (Drama)....1000
Aug. 12—Into the Light (Drama).............1000
Aug. 14—Good for Evil (Special—2 Parts—Dr.).2000
Aug. 15—Over the Crib (Drama)..............1000
Aug. 16—Dregs (Drama)..................... 400
Aug. 16—Surprise for Four (Comedy)........ 600
Aug. 18—Mary's Temptation (Drama)........1000
Aug. 19—Black Beauty (Drama).............1000
Aug. 21—The Burning Rivet (Special—2 parts—Drama) 2000
Aug. 22—The Rag Bag (Comedy) 400
Aug. 22—Smashing Time (Comedy)........... 600
Aug. 23—The Tenderfoot Hero (Drama)......1000

MELIES.

June 19—The Lore of the Sacred Pearl (Drama)
June 19—Diving for Pearl Oysters at Thursday Island (Educational) ....
June 26—The Sultan's Dagger (Drama)......1000
July 3—The Rice Industry in Japan (Industrial) 1000
July 10—His Chinese Friend (Drama)..........1000
July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)...............................1000
July 31—It Happened in Java (Comedy-Drama) 1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000

PATHEPLAY.

July 19—The Friendless Indian (Drama).......
July 21—Pathe's Weekly, No. 34 (News)......
July 22—In and Around Scutari After Its Capture (Scenic) ....
July 22—In Weird Crimea (Scenic)............
July 23—A False Accusation (Drama).........
July 24—Pathe's Weekly, No. 35 (News).......
July 24—Opportunity and a Million Acres (Industrial)...........................
July 24—The Island of Tonga (Scenic)........
July 25—Vipers at Home (Zoology)...........
July 25—A Trip to the Grottos of Baume (Sc.)
July 26—The Mad Sculptor (Drama)...........
July 28—Pathe's Weekly, No. 36 (News).....
July 29—Curious Sea Creatures (Zoology).....
July 29—Daily Doings in Manila (Educational)
July 30—The Haunted House (Drama)........
July 31—Pathe's Weekly, No. 37 (News).....
July 31—The Call of the Blood (Drama)......
Aug. 1—A Study of Bird Life (Zoology)......
Aug. 1—Monte Carlo (Monaco) (Travel)......
Aug. 1—The Springtime of Life (Special—3 parts—Drama) ....
Aug. 2—Where Clouds and Mountains Meet (Travel) ....
Aug. 2—Colombo, Capital of the Island of Ceylon (Travel) ....
Aug. 4—Pathe's Weekly, No. 38 (News)......
Aug. 5—The Love Letter (Comedy)..........
Aug. 6—Grand Canyon of New York (Ausable Canyon) (Scenic) ....
Aug. 6—With the Natives of New Zealand (Manners and Customs)............
Aug. 7—Pathe's Weekly, No. 39 (News)......
Aug. 7—When a Woman Wastes (Drama)...
Aug. 8—Genoa, Principal Port of Italy (Travel) ....
Aug. 8—Mount St. Michel (Architecture).....
Aug. 9—A Woman's Way (Drama)...........
Aug. 11—Pathe's Weekly, No. 40 (News)......
Aug. 12—Every Double Causes Trouble (Com.)
Aug. 13—The Erring Brother (Drama).........
Aug. 14—Pathe's Weekly, No. 41 (News)......
Aug. 14—The House Divided (Drama).........
Aug. 15—Cosmopolitan Life in Cairo, Egypt (Manners and Customs)............
Aug. 15—On the Lakes of Bayrisch, Bavaria (Travel) ....
Aug. 15—Picturesque Jura, France (Travel)...
Aug. 16—The Turning Point (Drama)..........
Aug. 18—Pathe's Weekly No. 42 (News).....
Aug. 19—Napoleon Whiffles, Esq. (Comedy)...
Aug. 20—Strange Traits of Serpents (Zoology).
Aug. 20—Auto Polo—The New Thriller (Sports)
Aug. 21—Pathe's Weekly No. 43 (News)......
Aug. 21—Stung! (Comedy) ....
Aug. 22—The Lizard (Zoology)...............
Aug. 22—A Visit to the Ruins of Pompeii (Travel) ....
Aug. 23—The Mexican Gambler (Drama)......

SELIG.

July 24—In Moro Land (Scenic)...............
July 25—The Acid Test (Drama).............1000
July 28—The Stolen Face (Drama)...........1000
July 29—Henrietta's Hair (Comedy)..........
July 29—Borrowing Trouble (Comedy).........
July 30—The Taming of Texas Pete (Comedy).1000
July 31—Man and His Other Self (Drama)....1000
Aug. 1—Through Another Man's Eyes (Drama).1000
Aug. 4—The Garnite Dells, Prescott, Ariz. (Travel) 500
Aug. 4—The Devil and Tom Walker (Drama). 500
Aug. 5—The Mansion of Misery (Drama)...1000
Aug. 6—The Stolen Moccasins (Drama)......1000
Aug. 7—The Galloping Romeo (Comedy).... 500
Aug. 7—The Grocer's Revenge (Comedy).... 500
Aug. 8—Miss "Arabian Nights" (Comedy)...1000
Aug. 11—The Flight of the Crow (Special—2 Parts—Drama) 2000
Aug. 12—The Broken Vase (Drama)..........
Aug. 12—The Magician Fisherman (Comedy)..
Aug. 13—The Coast of Chance (Drama).......1000
Aug. 14—An Apache's Gratitude (Drama)......1000
Aug. 15—Brown's New Monetary Standard (Comedy) ....
Aug. 15—Moro Pastimes (Educational).........
Aug. 18—The Child of the Sea (Special—2 parts—Drama) 2000
Aug. 19—Tobias Turns the Tables (Comedy-Drama) 1000
Aug. 20—The Ten Thousand Dollar Toe (Com.)
Aug. 20—Scenes in Moroland (Scenic).........
Aug. 21—Fate Fashions a Letter (Drama)....1000
Aug. 20—The Good Indian (Drama)...........1000

VITAGRAPH.

July 25—The Tables Turned (Comedy)........ 850
July 25—Scenes in Honolulu (Scenic)......... 150
July 26—The Spell (Drama)...................1000
July 26—A Prince of Evil (Special—2 parts—Drama) 2000
July 28—Dr. Crathern's Experiment (Drama)..1000
July 29—The Troublesome Daughters (Comedy).1000
July 30—The Sixth Commandment (Drama)...1000
July 31—When Society Calls (Drama)........1000
Aug. 1—Courage of the Commonplace (Drama).1000
Aug. 2—The Intruder (Special — 2 parts — Drama) 2000
Aug. 4—The Fortune Hunter of Hicksville—(Comedy) ....
Aug. 4—The Celestial Republic (Travel......
Aug. 5—A Faithful Servant (Drama)........1000
Aug. 6—The Late Mr. Jones (Comedy)......1000
Aug. 7—The Penalties of Reputation (Comedy-Drama) 1000
Aug. 8—A Gentleman of Fashion (Comedy).1000
Aug. 9—The Line-Up (Special—2 parts—Dr.).2000
Aug. 8—Father and Son; or, The Curse of the Golden Land (Special—2 Parts—Drama) 2000
Aug. 11—When the Press Speaks (Drama).....1000
Aug. 12—Bingle's Nightmare (Comedy).......
Aug. 12—The Joys of a Jealous Wife (Com.)..
Aug. 13—The Flirt (Drama)..................1000
Aug. 14—Keeping Husbands Home (Comedy)..1000
Aug. 15—The Lady and the Glove (Drama)...1000
Aug. 16—The Line-Up (Special—2 Parts—Dr.).2000
Aug. 18—Slim Driscoll, Samaritan (Drama)...1000
Aug. 19—Those Troublesome Tresses (Com.)..1000
Aug. 20—Better Days (Drama)................
Aug. 20—In and About Calcutta (Travel).....
Aug. 21—A Maid of Mandalay (Drama)....1000
Aug. 22—Playing the Pipers (Drama)........1000
Aug. 23—The Feudists (Special—2 parts—Comedy) 2000

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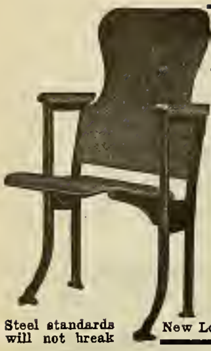

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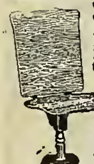

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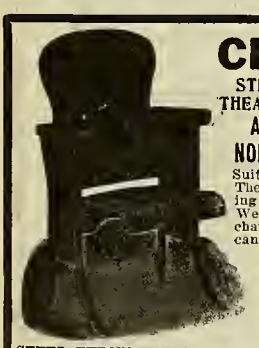

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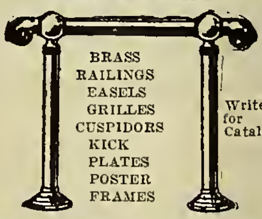

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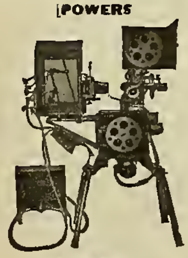

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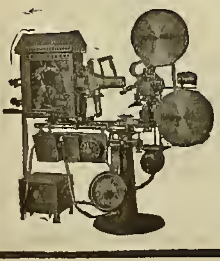

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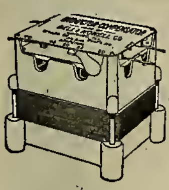

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FLORENCE ROBERTS
APPEARING IN
SAPHO.

Florence Roberts "Sapho" will be to Filmdom what "Damaged Goods" is to the Stage—Both are Great Moral Lessons!

"SAPHO," denounced at the time of its writing—in an age of prudery—as sensational, is now everywhere recognized as a great moral lesson. It is bold in its treatment of the facts of life, but the boldness is for the best. *Alphonse Daudet, the author, dedicated "SAPHO" to his sons, so that they might remember and be guided by its lesson.* Turn out your sons to see this tremendous morality film, and your daughters, too! Let "SAPHO" be to filmdom what "Damaged Goods" is to the stage. Be first in the battle of film *enlightenment* by booking Miss Roberts' masterpiece for early showing in your theatre. Remember, in advertising, Shelly Hull and a formidable cast support the star.

Ha! Ha! One Round O'Brien Comes Back for a SERIES Now!

Yes, your wish is gratified. THE "ONE ROUND O'BRIEN" SERIES IS FREE. Fred Mace approved so much of your approval of his "Come Back" O'Brien reel, that he is doing some more O'Briens for you. All he wants is your applause. So long as he can appear in pictures that please *you*, he's happy! Portraying "One Round O'Brien" makes him happy, therefore, and you will understand his smile in the first film of the series. The name is "ONE ROUND O'BRIEN'S FLIRTATION." It really shows the inimitable pugulist as an aspiring flirt. You'll laugh yourself sick! Watch all the papers for the release date. The new week's releases are: "THE GREATEST LOVE," Sunday, Aug. 10, with Ann Drew, Lamar Johnstone and Ernest Joy; "THE DOCTOR'S RUSE," Tuesday, Aug. 12, Mace and Loveridge; "THE FICKLE TRAMP and A HORSE ON FRED," Saturday, Aug. 16, all-comedy split reel. Get the Sunday, the Tuesday AND the Saturday Majestic EVERY week!

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August 14th

THE ROBBER OF ANGKOR

A sensational drama produced among the beautiful ruins of Angkor-Wat and Angkor-Thom, Cambodia, French Indo-China

PRODUCED IN JAPAN.

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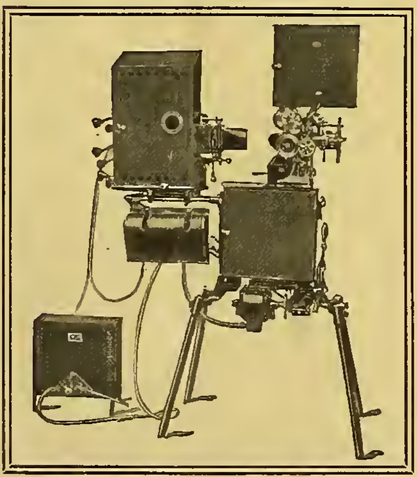

Catalogue G gives full details of this PREMIER PROJECTOR

NICHOLAS POWER COMPANY

88-90 GOLD STREET, NEW YORK CITY

THE LEADING MAKERS OF MOTION PICTURE MACHINES

Vol. 17, No. 8 August 23, 1913 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Road to Dawn" (Lubin).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

THE MEDIUM'S NEMESIS.

THE THANHOUSER THREE-A-WEEK

Makers of "MOTHS," the Maude Fealy film, issued in 5 reels by the Mutual Film Corporation as a special release, with WILLIAM RUSSELL, HARRY BENHAM, GERDA HOLMES, MRS. LAWRENCE MARSTON and LILA CHESTER

THE NEW AUGUST FEATURES

Flo La Badie and James Cruze in
THE WARD OF THE KING
An Historical Play. Tuesday, Aug. 26th. 2 reels.

William Russell and Carey Hastings in
THE MISSING WITNESS
A Mystery Drama. Tuesday, Aug. 12th. 2 reels.

For September

THE VETERAN POLICE HORSE, 2 Reels
THE MESSAGE TO HEADQUARTERS, 2 Reels
ROBIN HOOD, 3 Reels

THE NEW THREE

WAITING FOR HUBBY Sunday, August 17

Hubby was a model hubby until the evening the picture pictures. Then the series of mishaps that befell him were wondrous to behold. And meantime wifey waited.

THE SPIRIT OF ENVY Tuesday, August 19

As she looked at her husband—slow, unsuccessful, but honest—she realized that at all odds he had done nothing that might bring shame on her; and her passion for riches and the spirit of envy passed.

THE MEDIUM'S NEMESIS Friday, August 22

He was a mere "copper"—a city bluecoat—but aided by the bright little son of the medium's victim, he quickly became her nemesis. In fact, he lodged her in jail and her swindling band with her.

COMING! Sunday, August 24th. "An Unromantic Maiden," which is a satire that lovers ought to see.

COMING.—All the time—to your lobby—THE THANHOUSER PLAYERPOSTER. It gives the posterless reel problem. Ask your exchange man the cost.

COMING! The Thanhouser Kid, in "The Medium's Nemesis" (Friday, August 22).

COMING! The Thanhouser Kidlet, in "A Spartan Father" (Friday, August 29).

COMING! The Thanhouser Twins (Triumphant Return), in "Life's Pathway" (date soon).

COMING! A staggering list of THANHOUSER CLASSICS in two and three reels and featuring such stars as Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson, William Russell, Harry Benham, David Thompson, Riley Chamberlin, the Kid and the Kidlet.

THANHOUSER FILM CORPORATION, New Rochelle, N.Y. Thanhouser Stars! Thanhouser Features! Thanhouser Quality!

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Do not ride in the ruts—take a good road to success

BOOK

ESSANAY PHOTOPLAYS

A special two-reel attraction every Friday

Released Friday, August 22nd Released Friday, August 22nd

"THE POWER OF CONSCIENCE"

(In two parts)

A most remarkable dramatic attraction featuring FRANCIS X. BUSHMAN.

Released Tuesday, August 19th

"THE WHIP HAND"

A beautiful love drama produced among the hills and dales of Ithica, New York. Francis X. Bushman featured.

Released Wednesday, August 20th

"THE ACCIDENTAL BANDIT"
"MAKING HAY WITH MODERN MACHINERY"

A side-splitting comedy that you will remember for years, and a feature educational subject.

Released Thursday, August 21st

"THE SHERIFF OF COCHISE"

One of the best Western comedy dramas ever produced. It's immense.

Released Saturday, August 23rd

"BRONCHO BILLY'S MISTAKE"

A thrilling Broncho Billy picture that's different. Featuring G. M. Anderson.

Coming Friday, August 29th *Coming Friday, August 29th*

"Broken Threads United"

In two parts

(A startling melodrama of present-day life depicting the usual manner in which people from the country are "roped" in by city crooks. A drama of human appeal that rends the very soul.)

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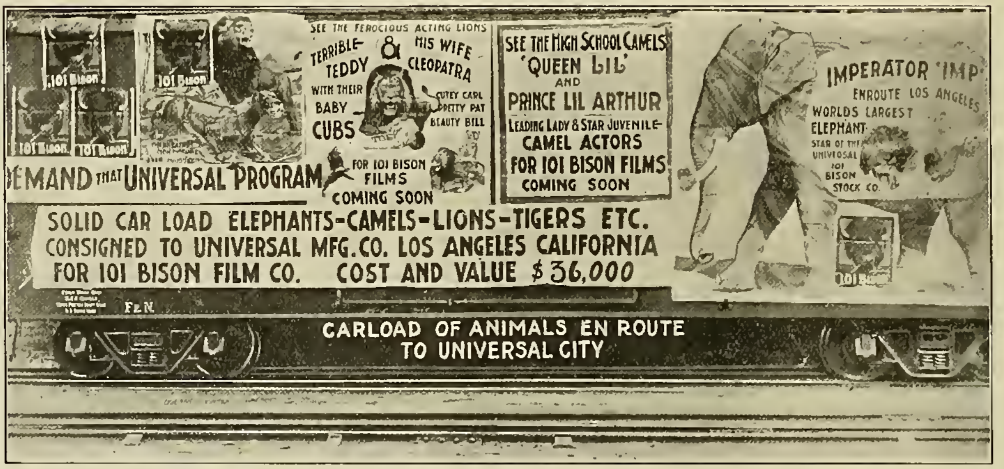
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UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

Mecca Building New York City

Broncho Headliners

The Madcap

2 reels, August 27

The prank of a college girl estranges her from her sweetheart. The man enlists in the war, and is shot while acting as a spy. The girl finds him, and his pitiful plight and his remorse for having harshly treated her melt her heart and she secures a horse for him and assists him to escape to safety.

The Broken Thread

1 reel, August 31

The death of his loved child drives a man temporarily insane. In his madness he tries to kill a woman, but his hand is stayed by the sight of her baby, which brings back memories to him which restore his reason.

Broncho Motion Picture Co.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

The Firebugs

2 reels, August 21

The Popular Keystone Fun-Makers in a Two-Reel Comedy

This is a screamingly comical dramatization of the exposure of the "Arson Trust," in which a man tries to have his place burned to collect the insurance. Unfortunately, he does business with a "firebug" who has a rival, and this rival is piqued because he did not get the business. The fire takes place all right, but the rival extinguishes the blaze, and when the firemen arrive glaring evidence of the incendiary origin is apparent.

KEYSTONE FILM CO.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

The Green Shadow

2 reels, August 29

The Jealousy of the Colonel's Wife, Through Circumstantial Evidence, Causes a Family Misunderstanding

The wife's sister is in love with a private. The Colonel tries to put a stop to the attachment, and his actions are misconstrued by his wife, from whom he conceals her sister's love affair. The young couple elope, and the Colonel pursues them with a squad, and is attacked by Indians. The young soldier—the post telegrapher—mounts a telegraph post and sends a message for help, and is shot by the Indians. The troops come to the rescue, and the hero is carried back to the fort and nursed back to health. He is given an officer's commission, which removes the barrier between him and his wife.

N. Y. Motion Picture Corp.

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A masterful story of adventure, romance and realism—fights in the dark—stage coach holdups—secret passages—flooded cells—duels and narrow escapes, such as one across a human bridge over a deep and dangerous chasm—all scenes full of excitement and interest. Featuring

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with an all-star cast.

In what section of the country is BARNEY GILMORE unknown? Famed for "KELLY FROM THE EMERALD ISLE" and other big ones.

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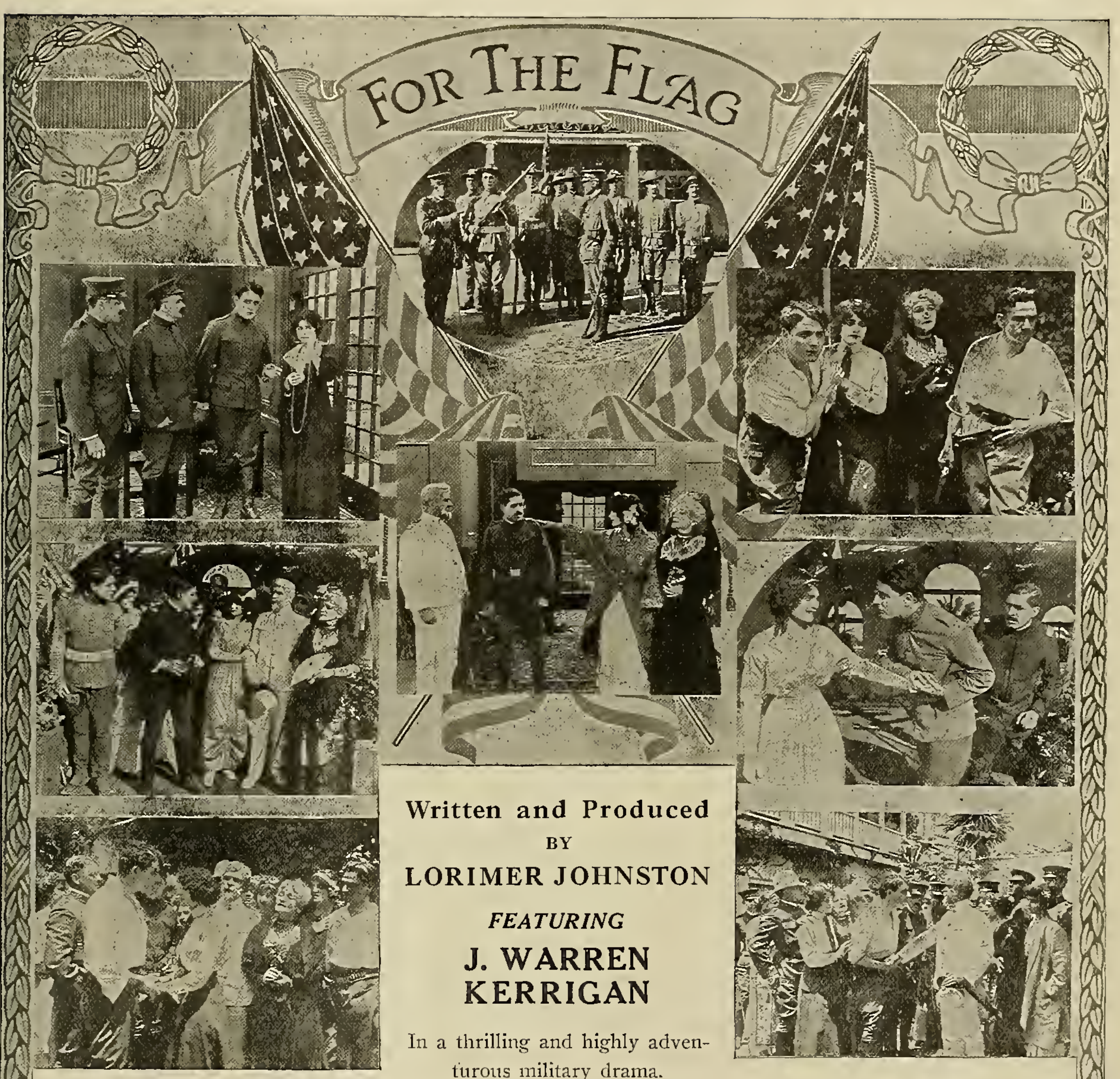

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BY
LORIMER JOHNSTON

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J. WARREN KERRIGAN

In a thrilling and highly adventurous military drama.

Artistic one, three and six sheet lithographs in four colors.

Release, Monday, Aug. 25th, 1913

FROM THE PORTALS OF DESPAIR

A well-told tale replete with human interest.
Beautiful one and three sheet lithographs.
Release, Thursday, August 28, 1913

JACK MEETS HIS WATERLOO

A handsome deputy sheriff and a bevy of country maidens.
Beautiful one and three sheet lithographs.
Release, Saturday, August 30, 1913

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The peaceful life on a picturesque old canal is disturbed by a villainous attempt to bring disaster to the boat captain and one sensational incident follows another.

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Coming Wednesday, September 10th

The Fatal Legacy

A Two-Part Dramatic Masterpiece

TRADE KALEM MARK

KALEM COMPANY

235-239 West 23d Street New York

“The Water Rat”

Selig—Two Reels *Released August 25th*

The story of a high-caste thief who covers his tracks by swimming to and from his home. His hatred for an old school-fellow leads him to throw suspicion on this innocent man. A Scotland Yard detective, whose monocle extricates him from difficulties, brings justice out of the tangle.

And Still

Seven more multiple fea
are announced here. It’s
more apparent every day.
of service these days—
other kind. Are you
the wave or swimm

General Film Company,

“The Human Bridge”

Kleine-Cines—Two Reels *Released August 26th*

A family feud comes to a head when the son of one of them discovers gold. One bitter struggle follows another as the conflict spreads over the hills toward the gold fields. The flight of one of the parties is suddenly halted by a chasm, which is finally bridged by a human chain. A picture of daring ingenuity.

“The
nvaders”

Kalem—Two Reels
Released August 27th

A stirring dramatization of John Lloyd’s novel of Western life. The persecution of the homesteaders by a gang of bad men and how it is ended when an Easterner of spirit takes up a claim. Ranchmen, United States troops and gun-fighters are blended in this picturesque and stirring story.

“The Ga

Lubin—Two Reels

The love of a gangster for a mission
sion with the pure devotion of a good
underworld picture. New angles stand
gripping, human interest narrative.

"Joyce of the North Woods"

Edison—Two Reels *Released August 29th*

Harriet T. Comstock's novel has been dramatized with a wonderful adherence to local atmosphere. The picture was made in the Maine woods, where everything enhances the remarkable beauty and impressiveness of this story of a girl's love and a man's sacrifice.

They Come!

tures of unusual merit
the same story, made
There are just two kinds
General Film and the
riding on the crest of
ing against the tide?

Inc., 200 Fifth Ave., New York

ngster"

Released Aug. 28th

worker and a comparison of that pas-
man are the themes of this powerful
out at every turn in this singularly

"The Call"

Vitagraph—Two Reels
Released August 30th

Tremendous interest will certainly be taken in this unusual story of a woman's choice between two men — her husband, whom the world regards a failure, and his best friend. A clever turn of plot is the husband's change of identity when, after a railroad wreck, he finds another man has been buried for him.

"Broken Threads United"

Essanay—Two Reels *Released August 29th*

A character study of the absorbing kind, with a background of crackling action. A kindly old country gentleman is the central figure. A gang of city thieves, with a beautiful woman as the attraction, heaps disaster upon his poor old head. The ending will grip your heart.

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

Another Great Two-Reel Release

"THE WATER RAT"

In Two Reels

This play, peculiar and powerful, has its origin in romantic England and is a study of fashionable society with a by-play of mysterious crime, that quite outdoes the feats of the famous "Raffles" dress-suit type. A daring and dashing collegian of wealth figures mysteriously in the title role and his depredations include all the grand mansions of the countryside before he finally comes to an accidental end and escapes the penalty of Newgate, adding to its historic calendar. **Released August 25th**

August 26th. "THE ADVENTURES OF A WATCH"—Is the crux of a sentimental episode in the life of a fashionable and attractive belle. On the same reel with: "THEY WERE ON THEIR HONEYMOON"—The comical adventures of a young married couple who win their way in life and a big wager as well.

August 27th. "HOW BETTY MADE GOOD"—How a western girl made good, winning wealth, and incidentally a husband.

August 28th. "THE MAN IN THE STREET"—Introducing Street, "The Mental Detective." Indicates that a resourceful person can conquer adversity and secure a position by utilizing opportunities and create other opportunities.

August 29th. "THE PRICE OF THE FREE"—A pathetic tale of a tramp whose heart is made of better stuff than three fashionables who attempt to have sport with him.

SELIG POLYSCOPE COMPANY

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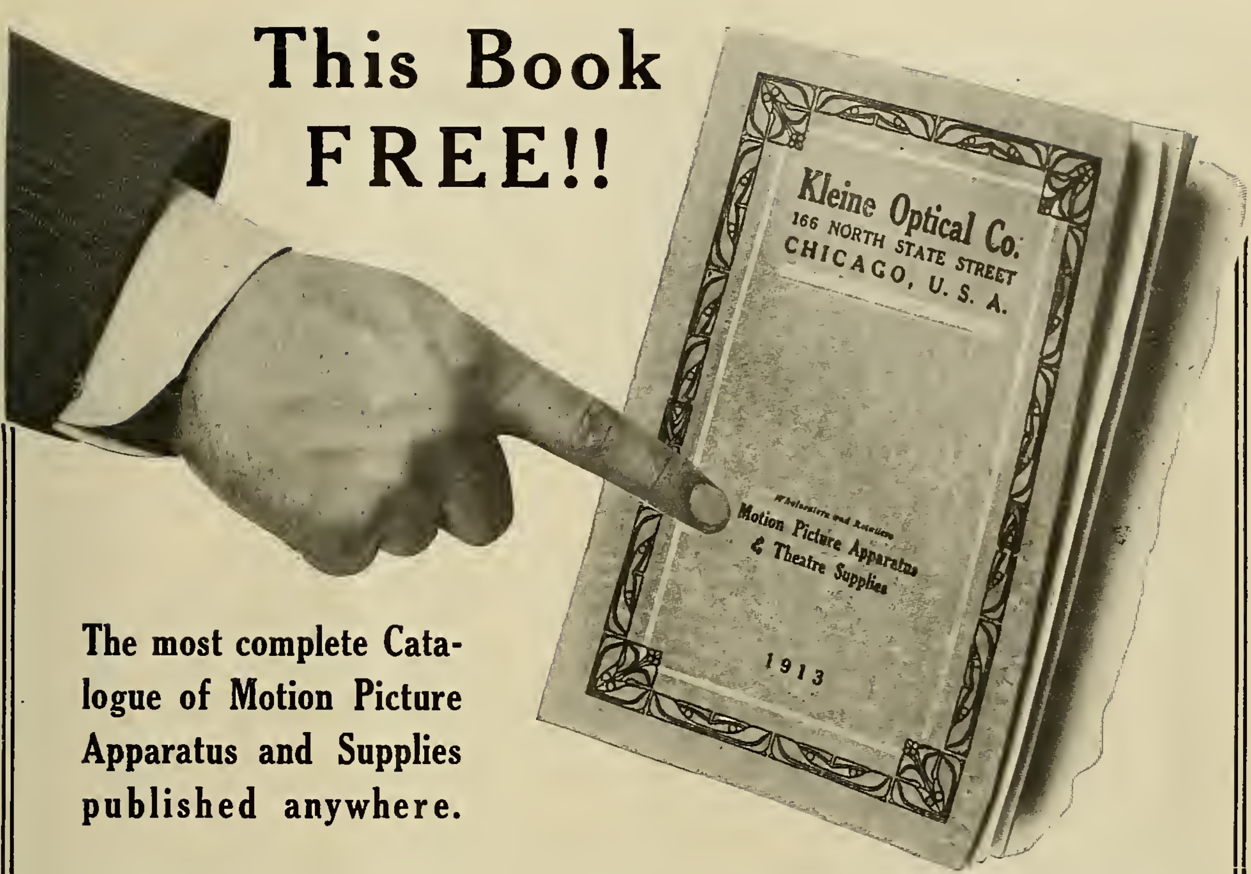

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ANTONY AND CLEOPATRA

(Nine months in preparation)

ANOTHER CINES MASTERPIECE

Quo Vadis was a Revelation

ANTONY AND CLEOPATRA HAS BETTERED THE SUPERLATIVE

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A KLEINE-CINES FEATURE OF UNUSUAL POWER

"The Sign of the Black Lily"

(In Two Reels) **For Release Tuesday, Sept. 2, 1913**

Essentially a Dramatic Story combining a delightful tale of adventure with those wonderful stage settings for which house of Cines is famous.

You will like "The Sign of the Black Lily." Full of adventure, crowded with unexpected situations of splendid power, assisted by those most remarkable of stage mechanics, you find a new thrill in the charm of this delightful two-part subject.

How a wary, old white-haired favorite of the clubs and drawing-rooms is exposed as the leader of the "Black Lily" gang — how an enterprising detective wormed his way into the foul heart of the most vicious and corrupt organization in all Paris — how, by finding secret buttons, walls moved, floors disappeared revealing strange hiding places of the gang. What happened to the police — the valiant fight against overwhelming odds — the dramatic unmasking of the sleek villian in his own reception room crowded with guests — who little suspected his real character — all makes a film delightful for its strong situations, convincing acting and clever story.

Remember, the Date is Tuesday, September 2, 1913

1, 3 and 6 sheets with this subject

George Kleine

166 N. State St., Chicago, Ill.

COMING MULTIPLE REEL PATHEPLAYS

RELEASED EVERY WEEK
WILL PROVE THEMSELVES

REAL FEATURES

LIKE THEIR PREDECESSORS,

WITH THE POPULAR PATHEPLAYERS
ABLY DIRECTED BY STAGE MASTERS,
STORIES WITH THE PUNCH, AND

DON'T FORGET!

THE LITTLE THINGS, GOOD SUB TITLES, NO
UNNECESSARY SCENES AND ON JUMPS, THE
THINGS THAT MAKE OR MAR A PICTURE
WILL BE ATTENDED TO AS PER THE

PATHÉ STANDARD

REMEMBER THAT THERE IS TO BE AN EDISON TWO-REEL FEATURE RELEASED EVERY FRIDAY. INSIST UPON GETTING THESE FRIDAY RELEASES—THEY WILL BE FEATURES IN EVERY SENSE OF THE WORD

Mary Fuller as Joyce

**Joyce of the North Woods

From the Novel by Harriet T. Comstock

In Two Parts **Released Friday, August 29th**

A big story of the great woods, where love, hate and jealousy blow hot and cold like the pine-laden breezes. John Dale, having sacrificed everything that a man holds dear in order to save his brother, plunges into the North Woods to forget. Joyce, a child of nature, appeals to him, and when she marries Jude, an ugly tempered lumber-jack, Dale's sincere friendship and sympathy are misunderstood. Jude, believing the worst, drives Joyce from his cabin and hunts Dale with a gun, but death overtakes him before he accomplishes his purpose.

Augustus Phillips as John Dale

COMING EDISON SINGLE REEL SUBJECTS

**A Proposal from the Spanish Don

The second of the famous "Who Will Marry Mary?" series.

Released Saturday, August 23rd.

*A Mutual Understanding

A story of an innocent man who was twice accused of theft.

Released Monday, August 25th.

*A Mistake in Judgment

Proving that "a boy is a boy for a' that."

Released Tuesday, August 26th.

*Zeb's Musical Career

Zeb's trombone solo in "Uncle Tom's Cabin" scores a big hit and many a laugh.

(On the same reel)

Quaint Spots in Cairo, Egypt

Released Wednesday, August 27th.

*The Ghost of Granleigh

The ghost of a man who, centuries before, had wrecked a happy family, prevents a similar disaster to-day.

Released Saturday, August 30th.

*The Younger Generation

The story of a day laborer's daughter and the son of a mayor.

Released Monday, September 1st.

* One sheet posters. * * One and three sheet posters by the Morgan Lithograph Co., Cleveland, O.

TRADE MARK
Thomas A Edison

THOS. A. EDISON, Inc.
239 Lakeside Avenue, Orange, N. J.
Makers of the Edison Kinetoscope, 1913 Model

LUBIN·FILMS

"THE GANGSTER" Two Reel Thursday, Aug. 28th

A brute gangster at last finds he has a heart.

"The Road to the Dawn"

Two Reel

Released Thursday, September 4th

A strange but perfectly possible coincidence works a wonderful reformation in a man who has let drink ruin his life. Bill Hedricks was once a worthy man and had a beautiful sweetheart, but his failing caused him to lose her. Then he became a derelict until fate sent him the child of the woman he once loved, and opens up the Road to the Dawn. This picture will make a strong appeal to women and teach a powerful lesson against the abuse of liquor.

"THE HILLS OF STRIFE" Two-Reel, Thursday, Sept. 11th

Very dramatic feud story of the Kentucky mountains.

FIVE RELEASES EACH WEEK

"BLACK BEAUTY" 1000 feet Tuesday, August 19th

A Western melodrama with powerful thrills.

"THE BURNING RIVET" 2000 feet Thursday, August 21st

A municipal scheme, beautifully spoiled, ends in happiness.

"THE RAG BAG" 400 feet Friday, August 22nd

One of our screaming farces, and one of the best.

"SMASHING TIME" 600 feet Friday, August 22nd

A laughable example of Negro imitation.

"THE TENDERFOOT HERO" 1000 feet Saturday, August 23rd

The Cowboys make a big mistake in sizing up their man.

"HER WOODEN LEG" 400 feet Monday, August 25th

The town people thought the wooden leg was for her. But no.

"ON THE DUMBWAITER" 600 feet Monday, August 25th

The terrible consequences of an extra nap.

LUBIN 5 Color Posters, One, Three, and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

VITAGRAPH

R
T
THE LINE-UP IN TWO PARTS
RELEASED SATURDAY AUGUST 16th

SIX A WEEK

"WHEN GLASSES ARE NOT GLASSES"
Great fun. Monday, August 25th.
"A DOLL FOR THE BABY"
Western Drama. Tuesday, August 26th.
"WHICH WAY DID HE GO?"
"PENNING STRAITS SETTLEMENT"
Comedy and Topical. Wednesday, August 27th.
"HE FELL IN LOVE WITH HIS MOTHER-IN-LAW"
"QUAINT CALCUTTA"
Comedy and Topical. Thursday, August 28th.
"THE CLOWN AND THE PRIMA-DONNA"
Drama. Friday, August 29th.
"THE CALL"—SPECIAL FEATURE IN TWO PARTS
Saturday, August 30th.

THE FEUDISTS IN TWO PARTS
RELEASED SATURDAY AUGUST 23rd

"Slim Driscoll, Samaritan" *Drama*
Monday, August 18th

He has been an offender, but redeems himself by sacrificing his own safety for a stricken woman. He is given a chance and profits by it.

"Those Troublesome Tresses" *Comedy*
Tuesday, August 19th

Curled horsehair arouses the jealousy of two wives, and still they ask, "Are women more jealous than men?". Bunny, Lillian Walker, Wallie Van and Flora Finch are in the argument.

"Better Days" *Drama and*
"In and About Calcutta" *Topical*
Wednesday, August 20th

1. The sight of a little child brings the old tramp back to himself and the days gone by. Van Dyke Brooke gives an exquisite touch to "Better Days." 2. Strange sights in India.

"A Maid of Mandalay" *Drama*
Thursday, August 21st

Tommy Atkins falls in love with a Maid of Mandalay. It is not a passing fancy. He meets others, but none to take her place. Maurice Costello is Tommy, and Clara Kimball Young is the Maid.

"Playing the Pipers" *Comedy*
Friday, August 22nd

It's a test of wind. Hughie Mack has plenty, but not enough to compete with McNab, who has an unlimited supply. An explosion proves it. Dorothy Kelly, Tefft Johnson, William Humphrey and Charles Brown take active parts.

"The FEUDISTS" *Special Feature in Two Parts*
Saturday, August 23rd

They have a terrible scrap. Stung by bees, the two families declare peace and agree to the marriage of their children. An all-star cast. Bunny, Flora Finch, Sidney Drew, Lil Walker, Wallie Van, Kenneth Casey, Josie Sadler and Paul Kelly.

THE VITAGRAPH COMPANY RELEASES A SPECIAL FEATURE IN TWO PARTS EVERY SATURDAY.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

THE VITAGRAPH COMPANY OF AMERICA, East Fifteenth Street and Locust Avenue, Brooklyn, N. Y.

The Christian

The lesson taught by a devoted mother enables a young man to avert a tragedy and bring happiness to a despairing life.

Released Monday, September 1st *Special 1, 3 and 6-Sheet Posters*

The Sacrifice at the Spillway

A Powerful Drama in Two Parts

A gripping story, picturesque scenes on an old canal and superb photography make this a notable offering.

Secure the Two Special One-Sheet Posters. A striking scene from each part. Also Special Three and Six-Sheet Posters. Released Wednesday, September 3d.

Boggs' Predicament

The clever sneak thief makes things lively for the bachelor.

(On the same reel)

Children of the Tenements

How the 26,000 children of New York's tenements find entertainment.

Released Friday, September 5th

The Hand of Destiny

An exciting railroad drama in which fate takes a strange turn and redeems an unfortunate man who is about to wreck a train.

Special 1, 3 and 6-Sheet Posters

Released Saturday, September 6th

Coming Wednesday, September 10th

The Fatal Legacy

A Two-Part Dramatic Masterpiece

TRADE KALEM MARK

KALEM COMPANY

235-239 West 23d Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The index for this issue will be found on page 890.)

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Facts and Comments

THE struggle for a rational Sunday observance more in keeping with the Christian than the Pharasaical traditions is, on the whole, encouraging for motion picture exhibitors. The ancient fanaticism does, however, break out with its accustomed virulence in certain parts of the country and on most unexpected occasions. In various places in the Northwest there have been Sabbatarian outbreaks, notably in the Dakotas. As similar sporadic outbreaks may be expected in other parts of the country, a few words of advice and encouragement to exhibitors may not come amiss.

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The men and women who want to force the ancient rabbinical Sabbath upon their neighbors are rarely distinguished by either common sense, a spirit of moderation or gentle courtesy. As a result they often indulge in vehement abuse of their opponents, among whom they always seem to include moving picture men. Thus a minister in a Dakota town threatened to "run an exhibitor out of town for violating the Sabbath." The alleged violation consisted of a moving picture program with the following numbers: "Wood-cutting," "The Making of Rubber," "The Great Trees of California," and "The National Parks." Of course this minister has no official authority whatever and his threat to run another citizen out of town on such grounds as the exhibition of educational pictures on Sunday is entirely unwarranted and, we are inclined to think, distinctly unlawful. Leaders of various reforming bodies took a similar unreasoning and threatening attitude. It is but human in the exhibitor if he feels tempted to reply in kind and resort to personal arguments. It is far better for him, however, to stick to the logic of his argument and to ignore the personal attacks. When we know that we are right we do not help things by getting angry.

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The whole Sunday question is, after all, regulated by public opinion rather than by the letter of any antiquated statute. Public opinion is now more often with the exhibitor than against him on this Sunday problem, and if he maintains a dignified silence under personal attacks replying never to abuse, but only to argument, he will strengthen his hold on public opinion. Personal abuse is always the weakest of arguments and the surest confession of defeat. The best replies to the crusades of the fanatics are to be found in the columns of THE MOVING PICTURE WORLD and the summing up of the whole situation is the unanswerable argument that the Sabbath was made for man and not man for the Sabbath. If the exhibitor supports his attitude on the Sunday question by giving a program specially suited to the character of the day he will find himself in an impregnable position.

* * *

AN exhibitor, writing from a small town in South Carolina, complains of the habits of certain producers to promise things in posters and advertising matter and to break the promise in the picture. Our correspondent says: "This thing of grossly exaggerating pictures will surely act as a boomerang to the whole business, innocent and guilty alike and yet I see nothing being done to try to check it." In these words we find an echo of many similar complaints. There is some ground for these grievances, though our correspondent is mistaken when he says there is no effort made to check the abuse. If he will open any file of THE MOVING PICTURE WORLD he will find that we have done our share to abate the evil. The most effective way to put a stop to it lies in the hands of the exhibitor himself. He can make the exchange exert pressure on the producer and that means going at the root of things. In the letter from which we have been quoting special exception is taken to misrepresentations in historic pictures. In this latter respect we think there has been much improvement in the various big studios and an historical picture with glaring inconsistencies or anachronisms is now rather the exception than the rule.

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MEN who conduct cheap amusement enterprises at the popular summer resorts complain that the moving picture houses take away their old public. Fifteen and even ten years ago the small circus, the museum of freaks from turtle-headed boys to Bosco; the astrological side show, the "fake" menagerie, etc., made big money at Coney Island and other seaside resorts where the crowds go on Saturdays and Sundays. To-day the number of these so-called entertainments is very much smaller and they lack patronage because the moving picture has been a tremendous popular educator. A few days ago we watched a very clever and attractive outside display with a corps of skilled "barkers" doing their best to attract attention. It was almost wholly in vain. Every moving picture theater in the immediate neighborhood was crowded to capacity and people moving in and out all the time. Are we not justified to describe this influence of the motion picture as both wholesome and educational?

Another Exhibitors Problem.

By W. Stephen Bush

WHAT ought an exhibitor to do when his audience begins to laugh a cheap melodrama off the screen? Perhaps he ought to ask his special officer to walk up and down the main aisle with a menacing air, or perhaps he ought to have his operator throw a slide on the screen demanding order. The best thing he can do, however, is to laugh with his audience, which he cannot help doing, anyway, provided his sense of humor has not become atrophied. He has every right to do some tall thinking after the audience gets through with its laughter, but while the storm is raging and the patrons jeer at the hero and roar at the heroine he can do nothing better than join in the laugh and look as if he realized that "the drinks were on him."

Really and truly, there are few funnier things than a melodrama fresh from the cheap studios of Italy, where the hero works for a dollar a day and the adventuress must pay for her own cigarettes. Have you noticed that they never employ young girls in these melodramas, but rather stout old ladies? I do not know why this is so; perhaps the ladies are not so old, after all, but simply victims of premature development aided by a Southern climate and a farinaceous diet. Howsoever this may be, the ladies are mostly suffering from an irreparable loss of waistline. They are invaluable in realistic and boisterous melodrama because they are natural shock-absorbers. They can fall from the roof and they need not land on their feet to escape injury: they are well-upholstered throughout.

To get back to this melodrama, which was actually laughed and jeered to a finish: It was all about an heiress. The girl, like any common working girl, needed protection; so the mother gave her into the keeping of a prize-fighter, who, the title told us in Ollendorfiam English, was the "Champion of the World." He looked more like a waiter recently translated from a dirty street in Naples to a spaghetti dispensary in Via Mulberry. Any American newsboy of twelve could surely have knocked him out in one round; but, then, he wore a sporty-looking cap, and in Italy that is enough of an identification with any branch of athletic sport. It was his duty to save the heiress, and this particular heiress needed saving for five reels. It seems that Lord George was after the heiress. George needed the money, and what does he do but hire a colored prize-fighter to kidnap the heiress.

In the first reel there was but one kidnapping, and there was a vague dull hope in the audience that this thing could not possibly go beyond two reels. "Ha-ha, ha-ha:" hear all the villains laugh at once, for the joke is on the audience. The saving went on for five thousand feet of film. At the end of the third reel the audience began to get uneasy. With the start of the fourth part the hero began saving the heiress by taking her through a mysterious sewer; and then the fun began.

The heiress refused to stay saved. Not a moment's rest for her. Kidnapped, gagged and imprisoned; one minute climbing down a dangerous ladder, in the next scene enjoying a brief spell of liberty, only to be seized in the dark the next minute and carried off to an abandoned castle, thrown into a dungeon and liberated in the 'steenth scene through the hero, who had entered by means of a secret passage. Enter, two minutes later, the aforesaid villains once more and carry the heiress off into a sewer. Chase through the sewer. Everybody in the list of dramatis personae getting wet, not a dry foot in the tout ensemble. Audience now begins to roar, and every time the heiress gets saved again pandemonium breaks loose and veritable cyclones of mock applause sweep through the theater. Even the operator in his box begins to be affected, and he joins in the general merriment.

This is the funny side of it; but there is another side to the situation which is far from being funny. To the exhibitor there are no elements of humor or nourishment in this sort of thing. He is paying good money for something which should never have been shown to any audience outside of Southern Italy. No one admires the Italian producers more than I do. I think the whole industry is everlastingly indebted to the great studios in Rome and Turin and Milan.

We must, however, make a stand against the cheap Italian melodrama. A bit of a threadbare plot is stretched into five reels and filled with all the old "mellerdramatic" props, which have lost their pulling power long ago even in Brooklyn and Yonkers.

To The Moving Picture World, which has hammered away at the cheap and nasty melodrama these many years, the attitude of an East Side audience toward this cheap melodrama is most gratifying. We mortals get discouraged unless we see immediate results. This is especially true in the world of moving pictures. Taking no heed of Wise Mother Nature, who is willing to wait, once the seeds are in the soil, serenely confident of the unfailing harvest we lose patience and scold about the slowness of the turtle. We cannot follow the vast sweep of the world's pendulum nor fathom the order according to which the pendulum must swing. Many a time it seemed a hopeless task to hit away at the cheap melodrama on the screen, for the cheap melodrama seemed as strong as ever despite all we could do to drive it from the screen. Now when we see the temples where the Blaney version of dramatic art once flourished either desolate and for rent or given over to the exhibition of motion pictures we realize that we have not labored in vain.

More pleasing still is the attitude of the average moving picture audience toward the exaggerated melodrama a l'Italiano. There is merit in some of our old-fashioned American melodrama, such as the "Old Homestead" and "Silver King," but there is no merit whatever in the cheap Italian or German or English or French melodrama with its sickening mixture of blood and filth.

The functions of existing semi-official censorship do not extend to the elimination of this species of screen abuse. The elimination must come through the exhibitor, who has it in his power to reject such "features," for I am glad to say that in none of the organized groups of producers have these builders of the cheap foreign melodrama been able to find shelter. They are free lances, but they can do a great deal of harm nevertheless unless the discriminating exhibitor puts up the bars against any and all of their stuff. The duty of discrimination is one which the exhibitor cannot avoid or shift. He owes it both to himself and to his patrons. The habit of taking for granted whatever an enthusiastic booking agent sees fit to tell, is to be discouraged. There is but one way to insure certain knowledge, and that is the demonstration on the screen. Look closely at trade-marks and make yourself familiar with products and reputations.

The Gezabo

By Louis Reeves Harrison

THOSE of us who were fortunate enough to have academic parents may recall the days when father wrote a world-pivotal communication to the local paper about the way things ought to be run in our town and signed his article "Pro Bono Publico." Such articles were intended, rather than adapted, to attract attention and stir public feeling. They were written from a viewpoint so lofty, so remote, so isolated, so superlatively intellectual that they appeared to substitute their own tendencies for those of the human race.

Now the average common ordinary individual is neither a Gezabo nor a clam. He is neither perched on a far mountain top nor wholly engaged in pushing through the mud for what there is in it. He knows that he is faulty and that others are even more so. He realizes that he has his good qualities and concedes that others may have some of the same kind. He is still worried about his carcass and what covers it, but—there is no longer any doubt about it—his sole distinguishing characteristic in the animal kingdom is not that of walking on two legs. He has a consciousness of objects other than those made known to him through the senses—he has imagination.

It is up to the motion-picture director who knows his business to concern himself with pleasing the eye in this particular form of presentation, for it is one designed to quicken sympathy with a minimum of mental exertion. Beautiful scenes are necessary. They cannot replace nature, and they are not so intended, but they act powerfully on the imagination of an audience, especially when they harmonize with the underlying idea. The director is best equipped for his work who grasps the environment of his production and gives it suitable atmosphere.

It is very essential that he should project the picture upon the screen of his own mind before he attempts to arrange for its presentation to an audience, and this not only involves attention to settings and details of costume, but to the strong points in characters and to the personality of types selected for the composite portrayal. This is his definite function. When he attempts, in addition to the duties of his office, to soar away from them to the distant perch of the playwright, his appeal to the imagination is usually without profit to it. He becomes, in other words, a Gezabo.

An experience in directing successful productions taught me that whatever is bound to be *one* man's business can best be performed by devotion to the specific work in hand. Few of us have the ability of Washington to create an army and administer a government with equal fidelity to both, and this is getting to be more and more an age of specialists. If I was to put on a production of my own today, rather than take on the self-satisfied impression that I had a Gezabo's comprehensive sweep of the situation, I would try to secure the services of the best director available for that specific part of the work he is supposed to be qualified to contribute to general success.

What we are after now is a quality of production that will constitute an advance over that of the past, and we need directors who are not ossified when in a Gezabo-like attitude on some inaccessible height of self-appreciation. We have had a lot of photodramas that audiences of their period might have thoroughly enjoyed, which deal with topics no longer in the public mind, which are nevertheless more or less mildly interesting to any deuterostomatous part of the audience engaged in archaeological research, but we are sadly in need of great stories of today, of experiences as they are, as big and broad-minded men know them, as real playwrights can formulate them. Gezabo plays, even when they are made over from some splendid novel, pertain largely to that branch of knowledge which takes cognizance only of past civilizations.

The archaic photodrama of the Gezabo may be high above the frenzied photoplay of the clam, but neither is destined to be more than a stepping stone in the natural growth and progression of the New Art. Neither contains the material to profoundly affect either our social economy, our artistic development or our spiritual expansion. We need moving plays instead of contemplative ones, and what moves us is what concerns us at the present moment, or is likely to have a bearing on our happiness in the near future. Such creations need not be expected from directors who are giving their best efforts to the specific work they have in hand. Forces behind the dramas we are living need profound study, and they can only be brought to light and given form suitable for presentation on the stage or the screen by those engaged in that particular work, by those especially qualified to write plays.

We are dealing with half measures in expecting a man employed to visualize the product of genius to be author and actor as well as plot out the movement and superintend the presentation to be photographed. That is an imperfect manner of producing and inadequate to attain the end desired by all who are interested in moving pictures. The Wise Gezabo who attempts from this time on to convert a busy director into a jackass of all trades will find out before another year has passed that he has been standing in the light of his own concern's dividends.

In no other business does a live manager expect to buy diamonds at the price of glass, and it is a very essential part of his business to discriminate between a genuine play and its shrewd imitation. Because nearly all of us are workers there is little to fear from decadence in our life as a people, but we are constantly struggling with our environment, battling to rise above our own limitations, and therein lies one of the secrets for the discriminating selector of plays to have well in mind in his search for a really great drama of our times.

It will not require any form of intellectual gymnastics for the people in front to grasp a play of this kind. Its purpose is that which has deeply interested us at one time or another in religion, government or education—the elevation of humankind. Not one of you that has a child or is bent on self-improvement would not sit up and take notice if a strong drama involving some such motive was adequately presented. That purpose is in the heart of millions of people besides yourselves. It animates our daily activities, and there is no need of the playwright going up in a mountain summer-house to gaze at the people. The way to understand them is to stay in the ranks.

If we are to have great plays of the lives we are living, of the dramas in which we are playing a part, thrown on the screen, let us hold to real phenomena, to ourselves as the integral and interesting part of what is going on, and thank the Designer of what we enjoy that we are all the more self-respecting because we stay fighting in the ranks, close down to the pulsing and throbbing of the universal heart.

"The Power of Conscience"

(Essanay)

Reviewed by James S. McQuade.

IN "The Power of Conscience," which is scheduled for release August 22, by the Essanay Film Manufacturing Company, we have a two-reel subject that will commend itself not only to the great public of the moving picture theater world, but to people of finer critical tastes, who are zealous for the future of the photodrama and of photodramatic art. In his production of this subject, Director Wharton gives a closely knit, clearly told story, and in his care of the details he has been Argus-eyed. Double exposure is resorted to frequently during the action of the photodrama, and always with fine effect.

The cast is particularly well assigned. Though Francis X. Bushman clearly dominates the scenes in which he appears, in the role of the Rev. Stanley Waters, one does not lose sight of the merits of his co-workers. The impression never leaves one that the acting of everyone in the cast is in concert with all the others, and that this has resulted from persevering rehearsals under Director Wharton's eye. Take, for example, the scene showing the minister's lecture in the small village hall. Watch the faces of the listeners and of the murderer. There you have a fine study, in facial expressions, of the emotions excited by the words of the man of God. "Conscience is the terror of evil doers; the great avenger of all wrong," says the preacher. Note the burning, feverish eyes of the murderer, and the abject terror on his features as the words fall on his ears. Look at each of the others in turn. In every case, though different, the features are intelligently responsive to the mental workings of the individual, and the latter are subordinate to the influence of the speaker. The pictures show all these things more realistically than the dramatic stage could ever hope to do.

Scene from "The Power of Conscience" (Essanay).

Mr. Bushman's characterization of the minister will always remain a model of its kind. He is ever reverent, though intensely moved by the crime that has robbed him of a brother. Instinctively he can place his hand on the murderer, but he seeks to avenge the foul deed by redeeming the guilty one, rather than by making him suffer for it in the flesh. He is patient and long suffering, and in the end risks his own life to save that of the man whose crime he abhors, in order to bring him to the footstool of Divine mercy. In the death scene, in which the murderer confesses his guilt, the minister rises to a lofty height of spiritual exaltation that positively thrills the spectator. In his fine impersonation of the Rev. Stanley Waters, Mr. Bushman reminds me of the character of the venerable priest, in "Sunshine," so vividly portrayed by my old friend, the late Harry Cashman.

Byron Waters and Edward Hale aspire to the hand of pretty Dora Gordon. Dora is the daughter of farmer Gordon, in a small mining village. Byron is time-keeper at the mine and Hale is a sturdy miner.

Farmer Gordon surprises his daughter and Byron in a tender love scene, and orders the latter to cease his attentions. Hale, who has been rejected by Dora, is overjoyed at this and continues to nurse his malice for his hated rival. Byron, after his stormy experience with farmer Gordon, resolves to take a short vacation and visit his mother and his brother, the Rev. Stanley Waters. He leaves a letter for Dora, in a hole in the big oak tree, asking her to meet him at the tree one night to say good-by. Hale watches Byron deposit the note and secures it.

DANGER
NO MATCHES
INFLAMMABLE

Scene from "The Power of Conscience" (Essanay).

Now it chanced that farmer Gordon had his chicken roost robbed the night before Byron left his note in the oak tree, and to protect himself against the thieves, he fixed a loaded shot gun so that an intruder would discharge it at his bodily risk. Hale saw the farmer set the gun trap, and a foul crime enters his mind. He forges Dora's name to a note, in which Byron is asked to meet her at the chicken house that night. As a result Byron is shot.

Dora suspects Hale, and on the arrival of Byron's brother, the Rev. Stanley Waters, to investigate the cause of his death, Dora gives him her aid. Some time afterwards, Hale is entombed in the mine by an explosion of gas and the minister saves his life. Before his death, due to injuries, Hale confesses to his rescuer that he had lured Byron to his death, in order to make the way clear for himself, in securing favor from Dora.

PATHE LEAD TALKS SHOP.

Williams, of the Pathe company, has been doing the wilds of Pittsburgh and vicinity, talking pictures and delighting big audiences during the last week. Williams has a dandy little lecture, full of good stories of studio happenings, and replete with the genuine kind of humor and wit that takes in Western Pennsylvania, and is acceptable anywhere in the country. The Cameraphone Lecture Bureau introduced Mr. Williams to Pittsburgh, and his first appearances were made in the Cameraphone Theaters.

GEORGE KLEINE GIVES FREE ENTERTAINMENT.

That clubs and similar organizations in Chicago find a ready response with George Kleine for equipment and film for any kind of a charitable work seems well evidenced by the constant string of "Windy City" organizations that are the recipients of his generosity. Last week The Columbia Yacht Club was given all equipment for the running of an eight-reel show for the benefit of charity. The Vitagraph Company also supplied some of the reels used.

"Everyman" (Kinemacolor)

Reviewed by W. Stephen Bush.

INTERMIXED with a particularly bad vaudeville program of the anthropoid variety I saw this splendid feature one of the Proctor houses in this city. I cannot know on what system amusement is fed to the patrons of this theater, but I do know that the contrast between the fine old play and the acts of junior vaudeville was violent and painful. If "Everyman" was welcome food to any considerable portion of the audience the vaudeville acts must have been like whiffs from Barren Island.

"Everyman" is a most creditable attempt to revive what is of permanent, artistic and moral value in the old so-called morality play. The morality play was the only form of dramatic entertainment during the absolute sway of the Church in the Middle Ages. As its name implies it aimed more at moral teaching than perfection of dramatic form. It was inevitable for this style of entertainment to drift into the allegorical, and right here must always be found its greatest value for the modern adapter. "Everyman" is a dramatic allegory of no mean power.

Allegory is easily translated into the language of the screen if the allegorical figures are fittingly embodied and their action is properly curtailed. I am glad to say that in this Kinemacolor production these two essentials for a successful screening of allegory have been well understood and are most ably carried out. The leading part of "Everyman" is in very competent hands, the costuming and the bearing of the character leaving nothing to be desired. This is true also of every other one of the embodiments in the story. The figure of Death was absurdly grotesque to the eye behind the modern mind, but it is altogether acceptable in a play of this kind and any other representation on more modern lines would have hurt the pleasant illusion which is of the essence of the play itself. A glimpse of the ecclesiastical character and origin of the play is the fine figure of Confession which plainly betrayed the theologian in the author or authors whoever they may have been. The story like the story of every morality play is simplicity itself: "Everyman" summoned by Death seeks to prepare for the long journey and is eager for companions to go with him to the gate of eternity. He finds that there is no reliance on aught which is worldly and one by one Riches, Strength, Beauty, Kindred, Fellowship, etc., turn from him and only Knowledge and Good Deeds offer some help, but the final salvation comes through Confession and Repentance.

The play is entitled to further praise by reason of its clear titles, all of them evidently taken from some good version of the old drama and all of them forceful and impressive in their simple Saxon garb. The music did a good deal for "Everyman." It was suitable throughout and it was played with remarkable skill. The music, indeed, was as welcome to the audience as the fine old play itself, for at the end of every musical number there came a strong burst of applause. This shows incidentally how much our moving picture patrons appreciate good music and how a generous musical program of consistently good quality would reconcile our public, no less than the public of England and Germany, to higher prices of admission.

"The Black Snake"

A Three Reel Melodrama of Russian Life, Now Being Exploited by the Apex Film Co.

Reviewed by Hugh Hoffman.

Perhaps it isn't very nice to call a lady a black snake, but in this case she happens to be a serpentine dancer of the brunette type, hence the title fits to a certain extent. It is not certain whether this is her stage name or a nick name. At any rate her regular name is Zadija, and she is employed at a circus in the Russian capitol to do her act. She is more than a dancer; she is also a secret agent for a revolutionary society.

In the next dressing room to her is a bareback artist answering to the name of Blanche. The love of these two women for the same man is what starts all the trouble. Blanche is an innocent party to all this, and Zadija is the principal disturber. Ivan, the man they both love, is a high born Russian, connected secretly with the police department. Zadija would overlook this willingly were it not for the fact that he frequently passes her by to call on Blanche in her dressing room. She contrives to trump up false evidence against Blanche that brings about her arrest and makes Ivan think that Blanche is plotting against him. After this, Zadija easily lures Ivan to the revolutionary headquarters, where there is more trouble in store for him. Olaf the revolutionary chief is in love with Zadija and he makes it warm for Ivan but Zadija sticks to Ivan and they agree to marry. Meanwhile D'Olton, the famous detective, is on the case and traces them there. When he gets enough facts he sends for Blanche and shows Zadija up as a conspirator. Ivan then denounces her and makes up with Blanche.

In the working out of this story there are more thrilling episodes crowded into the space of three reels than anyone would imagine. One of these is the flight of Blanche from the police when she makes her escape through the dome of the circus roof with the officers in pursuit. Another thrilling incident is the drive of detective D'Olton through the snow and the attack upon him by hungry wolves. This is a very realistic and unusual piece of motion picture work and one that calls for special praise. There is also introduced a bona fide representation of a European indoor circus. The picture also gives a good insight into the workings of the Russian police system. The last scene, where the two women meet, is handled effectively. Zadija is admiring herself in a mirror, happy in the thought that Blanche is dead. As she gazes into the glass the features of Blanche appear over her shoulder. Zadija in rage and fear breaks the mirror and turns to find herself in a trap.

Scene from "The Black Snake" (Apex).

For those who like their melodrama served in an undiluted state, this is a good picture. It ought to please most anyone who loves sensational pictures and who does not bother much about probabilities.

EXCLUSIVE AGENTS FOR THE COAST.

Agents representing Sol Lesser, head of the Golden Gate Film Exchanges, the Pacific Feature Film Exchanges, the Northwestern Feature Film Co., and who is also affiliated with Miles Bros., are now touring the United States with a view of contracting for the exclusive handling of the feature program of the Exclusive Supply Corporation in other territories. Ohio, Indiana and Kentucky, and the Colorado and the Kansas group of states are under consideration.

The Northwestern Feature Film Co. recently opened with offices at 329 Oak Street, Portland, Ore., and at 1216 Third Avenue, was the result of a consolidation between the Lesser interests with those of Miles Bros. Lesser's Golden Gate Exchanges and Pacific Feature Film Exchanges are at 234 Eddy Street, San Francisco, and 514 West 8th Street, Los Angeles. Miles Bros. also have exchanges in both cities.

Among the brands exclusively controlled for the Far West states are Gaumont, Itala, Solax, Gaumont Weekly and Great Northern.

FRANCIS POWERS TO DIRECT FOR RELIANCE.

The force of Reliance stage directors has been strengthened by the addition of Francis Powers, formerly of Pathe Freres and late director for the Universal Company.

Mr. Powers is a man of broad experience in stage craft, being well known as an actor and as an author before he entered the moving picture field. For several years he was associated with David Belasco, making a number of valuable contributions to the dramatic stage as a playwright. He quickly gained recognition as a moving picture director of ability in which capacity he will begin work for the Reliance on Monday, August 11th, his first picture production being a serious drama entitled "The Hardest Way," which will be released early in September.

"Grandmother's Lamp" (Ambrosio)

Reviewed by W. Stephen Bush.

DESPITE its peaceful title, this production is full of pictures of war and of adventures and romantic incidents with a most pleasing admixture of pathos and simple love. Grandmother was the idol of her little grandchildren. The latter had often wondered why grandmother seemed so much attached to an old-fashioned, dingy-looking oil lamp and meaning to give her a pleasant surprise they present her with a pretty little electric lamp. The electric lamp would shine much more brightly and grandmother would never again be bothered with trimming the wick or keeping the globe filled with oil. Grandmother thanks the little chaps for their thoughtfulness, but declines the present for she says the old oil lamp reminds her of her own youthful romance and of the stirring days when Italy at last drove the foreign invader from her soil. Presently the picture of the sweet old lady talking to her grandchildren fades from the screen and we are plunged into the bitter and bloody conflict between the armies of Austria and Italy.

Scene from "Grandmother's Lamp" (Ambrosio).

I will let the synopsis tell the rest of the story only pausing to remark here that the lamp hung up in the tower of a village church became the signal for an Italian attack upon the Austrians, the latter suffering a complete defeat. The bright glare of the lamp in the tower is shown with remarkable fidelity to life and is one of the many fine points of this splendid feature. All the battle scenes are done with extraordinary skill and the uniforms of the contending armies are as picturesque as they are true to history. It is evident that the fighting was done under the direction of a strategic expert. There are half a dozen stirring moments in every one of the three reels and the interest in the story told so rapidly and excitingly does never lag for an instant. Nor is there lacking the element of humor. Bubbles, the orderly, does a number of clever and daring things in a genuinely funny way and adds much to the success of the feature. The acting is uniformly good, the photography maintains the Ambrosio standard of excellence and the settings are varied and impressive. On the whole I should say that this feature is above the average in merit.

"THE THANHOUSER TWINS" BACK.

"The Thanhouser Twins," as they are called, will shortly reappear in the New Rochelle pictures, after a long absence. They were with a theatrical production the past season. C. J. Hite gave them the high sign and they are occupying a Thanhouser dressing room once more.

They open the return date with a two-reel drama called "Life's Pathway," which Lloyd Lonergan wrote particularly for them. Tom Heffron put the piece on. At the Thanhouser studio last year, Lucius Henderson directed the twins and he got so well acquainted with them, he could call either one by her right name. Cash bets are being laid on the possibilities of Director Heffron's duplicating this feat. It's nice for a director to know which twin he wants to call down. Just one other Thanhouserite "got" the twins by their proper names last year. This was the cashier. On salary day they always made themselves clear to her.

The Crime on the Coast

An Artistic Three-Reel Production by the Societe Film d' Art.

Reviewed By Hugh Hoffman.

The Societe Film d' Art, as many people know, is an association of high class French actors who produce their own plays whenever the spirit moves them, at intervals between their regular stage engagements. The excellence of their work is well known, and this offering is no exception to the high standard of merit that usually characterizes their work.

Scene from "The Crime on the Coast" (Film d' Art).

It is a real pleasure to sit through a picture in which there are no abhorrent vacuums. The hand of the artist is visible in the very first scene and appears consistently through all that follows. Every move and every detail is carefully accounted for, with the result that the picture is a well rounded entity with no loose ends and nothing to confuse the observer. It is complete; done; finished, and therefore, pleasing.

Scene from "The Crime on the Coast" (Film d' Art).

"The Crime on the Coast" is adapted from the novel "La Petite Fifi" by Henri Demesse. Briefly, it tells of the wayward son of a fisherman who has gotten into debt. His father, to help him out, sends for a wealthy friend, named Burrows, living in town. The wife of Burrows is secretly in love with a villanious Greek nobleman. The Greek follows Burrows to the fisherman's shanty and shoots him through a window. Before he expires, Burrows writes who shot him on the fly leaf of a book. The old fisherman is sent to prison and dies there. His drunken son later finds the accusation in the book and uses it to blackmail the Greek. The Greek buys it but Blanche, the daughter of Burrows, steals it from him. On the day that her mother is to become the bride of the Greek, Blanche produces the evidence and he goes to a cell instead of a bridal chamber.

Acted as it is by prominent people of the French stage the dramatic work is very strong and finely sustained. The backgrounds, both interior and exterior are well chosen and help greatly to give the picture the touch of real art that it contains. It is satisfying and well worth seeing. The Film d' Art Company, of America, is marketing the picture in this country.

Film War Scene On Lubin Estate.

Thrilling and Realistic "Battles" Fought Near Banks of Schuylkill Where Dramas Are Made.

War, shorn of its repellent features but otherwise as thrilling and realistic as the real article, was viewed not long ago by Philadelphians for the price of a railroad ticket to Betzwood Manor, the big country estate of Siegmund Lubin, on the banks of the Schuylkill River. The estate contains 500 acres, two miles of water front on the Schuylkill River, more than 150 Texas bronchos, fifty head of fine Jersey cows, sheep, pigs, chickens and dogs galore. There are also geese, ducks, pigeons and turkeys, all of which manage to get into the limelight of the film occasionally.

Several thousand boys, girls and their parents flocked to Betzwood Manor recently when a big battle picture was to be taken. The weather was clear and absolutely perfect for the camera men and players. The military display was imposing, nearly a thousand men, in war begrimed uniforms, were camped with wonderful realism tents, commissary departments, hundreds of horses and ten big guns. Siegmund Lubin, Ira M. Lowery and Colonel Joe Smiley directed the taking of the picture of which five realistic scenes were run off for the battery of a score of cameras.

The din and crack of musketry and roar of the big guns was deafening. Men and horses dropped as if dead, while others rode over them, fighting to the last ditch. The cheers of the visitors could be heard for a mile and Joe Smiley who played General Grant, come near losing his whiskers and all of his buttons in the mad rush of congratulations. The cameras being stopped, the pickets permitted the visitors to close in and hunt the field over for souvenirs, shells of the bombs, old bayonets, etc. These were eagerly seized upon.

The Lubin Manor has two beautiful resident buildings and a conservatory and several other buildings such as stables, lodge house and servants' quarters. Crossing to the farm, the housing of the stock is a marvel of protection and care. The horses and cows are finely stabled. The sheep pens, pig pens, chicken houses and dog kennels are a marvel of convenience and comfort. Hundreds of pigeons, ducks, geese and turkeys enjoy the freedom of the grounds and water front.

The grounds are always open to the public and Seigmund Lubin is very proud to see the crowds of visitors who usually on Sunday, take advantage of an outing to Betzwood Manor. Mr. Lubin says it costs $50,000 a year to keep up the estate, but believes it is worth that for the advantage of the scenic atmosphere so necessary to the taking of big out-of-door and water scenes.

HOW BIG COMPANIES FIGHT ILLEGITIMATE COMPETITION.

"What is called competition has caused us a great deal of trouble," says George Kleine in an interview with The Cleveland Plain Leader for July 27. "Some of us who care to engage in purely legitimate transactions and put $100,000 into a great feature film will find that our idea is stolen bodily by some small firm, a fake film is offered the public and we are in danger of losing much of the value of our advertising. They even try to steal actors away after half the picture is made, knowing that the entire play will have to be restaged. To counteract this, one of the largest films ever made, for which I shall have American rights, is entirely unknown to the actors. They are told to do this and that without any exact knowledge of the name of the play."

LUBIN MANUFACTURING CO.

Interesting Scene at Lubin's Los Angeles Studio, Los Angeles, Cal.

Charles J. Brabin.

In the ranks of Motion Picture Directors, there are few, if any, who have risen to the top more quickly, or have achieved more notable success than Charles J. Brabin of the Edison studio. Born in Liverpool, England, in 1882, he came to America in 1903, and after a varied career in ordinary business lines, such as hotel clerk, traveling salesman, etc., he entered the theatrical field, his first engagement being with George Ade's "College Widow" in which he played for two seasons. After several years with the "legit," part of which time was spent as stage manager for various productions, Mr. Brabin decided that the motion pictures presented a larger and more attractive field, and he became connected with the Edison Company, as an actor, his first part being an impersonation of Abraham Lincoln. His career as an actor was a short one, however, as Mr. Plimpton, Manager Negative Production, soon recognized the fact that in Mr. Brabin he had found the man to fill a long-felt want, and the position of stage manager was offered him, which he accepted.

Charles J. Brabin, Edison Director Now With Company of Players in England.

In his new position, his native talent for artistic creations was given full scope, and the rich settings and fidelity to detail for which Edison productions are so justly famous are due, in a great measure, to his genius and untiring efforts. Endowed with that "British Bull Dog" tenacity which lies at the bottom of so many of his countrymen's attainments, he delved deeply into the literature and art of all periods and nations, with the result that, no matter what kind of story was decided on for production, he was always prepared with the correct furniture, costumes, arms or accoutrements to make the picture an artist's success.

After about two years in the position of stage manager, Mr. Brabin was given his well-earned promotion to the position of director, in which he rapidly made a new name for himself, applying the same hard study and careful attention to details which characterized his previous efforts. With a thorough knowledge of camera work in all its details which he had absorbed during his career as stage manager, some of the pictures which he has turned out have been positively startling in the weird effects produced by the use of double and triple exposures, novel lighting, and ingenious mechanical contrivances. One of the most notable of these "uncanny" pictures was "The Awakening of John Bond," in which he showed an old man, a paralytic, visited by a spirit (Conscience), and his astral body rising from his material self and going back through the incidents of his past life, seeing the misery caused by his grasping and selfish business career, and in the end being brought to make restitution to those he had injured. Throughout the picture both the material and astral body of "John Bond" are shown on the screen at the same time with startling realism.

On another occasion, seeking a thrilling situation, he had Miss Fuller lowered from a sixth-story window in an apartment house, and undoubtedly succeeded in getting the "thrill." After the scene was over, Miss Fuller said she was glad to have done it, but—**"Never Again."**

Scene from "The Coast Guard's Sister"—Miss Miriam Nesbitt and Marc MacDermott in Leading Roles.

Mr. Brabin is now in England for the purpose of making a number of pictures of English, Scotch, Irish and Welsh stories in which the real atmosphere will add a decided interest. Mr. Marc MacDermott and Miss Miriam Nesbitt of the regular Edison Stock Co., play the principal parts in these stories, assisted by a company of English players.

Mr. Brabin is a successful writer of scenarios as well as producer, having written such well-known stories as "The Unsullied Shield," "All for the Love of a Lady" and others.

One of the productions recently comoleted by the company in Mr. Brabin's charge is entitled "The Coast Guard's Sister." It was taken on the coast of Cornwall, England, and the principal parts were played by Miss Nesbitt and Marc MacDermott. One of the best scenes is shown in the accompanying illustration.

MALING DRESSES FAMOUS PLAYERS.

A rather unique arrangement is the reason for this item. Some time ago the Famous Players Film Co. engaged exclusively for their purposes the house of A. E. Lawrence, one of the best theatrical costume concerns in the business and the oldest one in New York City. This concern consented to devote all its stock, costumes and make-up to the needs of the Famous Players, and E. V. Maling, who had been its manager for ten years, transferred his headquarters to the Famous Players studio where he has since been busy dressing the characters in the successful manner so universally recognized.

"THE WONDERFUL TOPPERWEINS" FILMED.

Recently at the South Shore Country Club, Chicago, the Wonderful Topperweins presented their shooting act before a battery of moving picture cameras. The results is a film entitled "The Wonderful Topperweins," which shows these skilled shooters performing amazing stunts with rifle, pistol and shotgun. On the same reel are scenes showing a bird's eye view of the Winchester Repeating Arms Company plant at New Haven and the 6000 Winchester employees pouring out of the gates a few seconds behind the noon hour whistle.

"The Wonderful Topperweins" film was made by the Industrial Moving Picture Company, of Chicago, and because Winchester arms and ammunition were used exclusively the cost of the negative was defrayed by the Winchester Company, who take this opportunity of showing, by means of moving pictures, just what can be done by a good shot with a good rifle properly loaded.

This film is presented to the public in general and is also being exhibited under the auspices of gun clubs generally.

"The Invaders"

A Western Village Rises In Its Wrath Against Hired Gun Fighters—A Kalem Feature.

H. C. Judson.

WE can promise a big punch in a coming three-part special picture by Kalem. It is entitled, "The Invaders," and is an illustration of a very popular novel of that name by John Lloyd. It deals with the antagonism between cowmen, who have been depending on a wild country to feed their herds, and homesteaders, who fence off sections of grazing land and places where cattle can drink. Cowmen and farmers can't live together; to have the homesteaders come means death to the cattlemen's business, so, by their very necessities, a fight is inevitable.

The story takes sides with the farmers, as it was necessary to take one side or the other in a drama. Its object is first to work up indignation in the spectator against the cowmen. It makes him warmly partisan by getting him acquainted with a lot of good fellows, friends of the hero, who are homesteaders. The hero is like the average spectator, a tenderfoot who has come to Wyoming in 1892, at a time when lands, grazed over by cattle, are opened to the general public as homestead lands and he meets these others, Westerners, brave and honorable like himself. He had loved a girl in New York; but her father had refused him and that is why he has come west.

Scene from "The Invaders" (Kalem).

There is now introduced a character called, "The Killer," a ruthless bully who shoots from behind or from ambush and shoots straight. This man is not a cowman; they are not evil men at first, but when they decide to go to all lengths against the homesteaders, they become evil and employ this "Killer" and others like him. Having such a character outside of the chief parties to the central struggle keeps us from losing interest in the cowmen. The author has further kept them human by making the father of the heroine a cowman, and he and his daughter both come out to the scene of the coming struggle.

Meanwhile the "Killer" has come in contact with the hero. And now another character is introduced, a woman, and called "the Sage Hen." The "Killer" loves her and sees that the hero is very friendly with her. Two developments come from this. First, the hero is shown as able to take care of himself and more than a match for the bully, so long as he is on his guard. Second, it provides a path for the climax. Soon the bully, being in the employ of the cattlemen, will be twice as dangerous as before and since he is to be employed by the cattlemen to kill the hero, he will have every reason to be efficient and fervent in business. When we see it start, we begin to fear for the hero.

To help their servant "the Killer," the cowmen employ a hundred gun fighters from Texas to come up and wipe out the homesteaders and especially the hero, who lives in his shack with two hired hands. The Sage Hen knows that the bully is going to make that lonely shack the first undertaking of his army of toughs. She really loves the hero and sends asking him to call and see her about some legal business that is troubling her. She makes the mistake of putting her arms about him before telling him of the danger. He has seen the New York girl in the village and won't even read the "Killer's" letter. In despair, she follows and reaches his shack before him. The gun fighters come before he does. He is warned by a neighbor, but one against a hundred can do nothing. The two hired men are killed and the Sage Hen, in trying to escape, is shot by the "Killer" who thinks she is the hero. When he finds out his mistake, he wants revenge. There is a chase of all after the hero who takes refuge in the house where the girl from New York and her rich father are staying and the financier forces the "Killer" to cease his persuit. Yet the dramatic balance between the financier and the bully still swings undecidedly and, for a moment, it looks as though the latter is going to get our friend in spite of the rich man's commands.

Up till now we have been growing more and more indignant; but here we are repaid with an uplift of exultation. The village has been warned that the hundred roughs are making war in the valley and we see them rise as one man and swoop down upon the villains. The sight gives us a regular Bunker Hill feeling. The homesteaders are not strong enough to settle the affair without difficulty. They are still in hot battle when Uncle Sam's soldiers, who have been warned, ride upon the scene and separate the two parties. The pleasant ending is seen coming.

It is a well staged picture. The players do commendable, natural work, but with no real character drawings, although "the Killer," by Paul Hurst, will be surely noticed. It is effective. Jane Wolfe, as the Sage Hen, is also good in her emotional work, but perhaps not so clear in her character drawing as usual. She is one of the really strong actresses. Marin Sais plays the heroine with her usual charm and is very natural in this role. Carlyle Blackwell is also very good in his part, the hero; but we have liked him more in other roles. William West is the financier; Charles French, his foreman (a good choice for the role); James Horne, "Uncle Billy," a friendly rancher; Knute Rahmn and Rhys Pryce are two western characters. It is an offering full of excitement, with spacious theme in its story of big things, out of doors. Even a critical audience will enjoy it.

BLACHÉ AMERICAN FEATURES.

Herbert Blaché, formerly vice-president of the Gaumont Company, and now affiliated with Madame Blaché in the production of Solax regulars and features, has announced a new brand of features to be released beginning with September under the trade mark of "Blaché American Features." It is his plan to produce three, four and five reel classical adaptations as well as sensational and melodramatic modern subjects. All the features will be produced under Mr. Blaché's personal direction and management with the co-operation of his talented wife.

In talking about his plans for the future, Mr. Blaché said, "The demand has been very insistent for more Solax features than the number being released. The remarkable success Solax has had with "The Beasts of the Jungle," "Dick Whittington and His Cat," "Kelly from the Emerald Isle," and "The Pit and the Pendulum," all of which were closed out for the entire country, is an indication of the demand and popularity for our productions. While Solax will continue to produce its features under the direction and supervision of Madame Blaché and my advice, I personally, however, will guide the destinies of the new brand. Our stock companies will be entirely separate and distinct as well as the other departments of our organization. In the production of our features, we expect to use some Broadway stars in the leading roles as well as the plays produced on the legitimate stage. We have made some very satisfactory arrangements in those directions and we have under preparation some very remarkable productions which will be announced shortly."

NEW PICTURE COMPANY ORGANIZED.

Tampa Films, Incorporated, is the name of a new picture concern recently organized at Tampa, Fla. It is being financed by a number of the leading citizens and banks of Southern Florida and its officers and promoters are H. C. Dorsey, president; Salvador V. M. Ybor, vice-president; B. F. Borchardt, secretary; Jerome Waterman, treasurer; Captain Banavita, managing director, and Frank Whitman, producing director. Mr. Dorsey is vice-president of the Montgomery Amusement Company.

The new company will manufacture wild animal three and four reel subjects. The present offices of the company are at American National Bank, Tampa, Fla.

"The Black Sheep."

A Fight For an Inheritance Is the Theme of a Good Union Feature Offering.

THERE is not a great deal of strength in the bare story told in this three-reel picture by Union Feature Releases, entitled, "The Black Sheep, or a Fight For an Inheritance;" but it has been so carefully produced in all things and the acting is so full of humanity and truth that the eye is deceived; the action seems natural while we watch it. The characterizations are wonderful. Perhaps that of John, the steward, by M. Neviste, will excite the most admiration. It is a sly, crafty man who knows when he is in clover, but who doesn't question fate too closely; is willing to take the good and lick his chops and not bother his conscience. He is just the man to give way to the pressure of the evil nephew and even, being afraid to lose his comfortable life, steal the will which disinherits that nephew.

M. Russel's picture of the nephew, the "Black Sheep," is good; but lacks any real "punch" as does Yvonne Pascal's portrayal of the girl which makes her charming and quite natural. It is a good deal to be charming and natural. The picture of Grabber, the money broker, by M. Simon, is, on the other hand, another clear-cut and imaginative character sketch which will also draw attention. The staging of the offering is very commendable; the scenes have been well conceived and the photography clear. The story has very weak places; but it interests in spite of them.

ECLAIR
AUTOUR D'UN TESTAMENT

Scene from "The Black Sheep" (Union Feature).

Mrs. Brendon, to save a fortune left by her husband on condition that she remain unmarried, has to conceal the birth of a child. It is a girl and, called the daughter of the woman's steward, grows up to be about eighteen and even the steward doesn't know who she is. The widow has a nephew who is a spendthrift and she refuses to give him any more money, makes a will disinheriting him. This nephew, the "black sheep," has found that the steward (supposed to be the girl's father), is drinking much of the time and that he is systematically dishonest in his accounts. This he keeps from his aunt with the intention of using it to his own advantage. Soon, in desparate need of money, he with an accomplice, forces the steward, by threats of exposure, to steal for him the latest will.

It would have done no good to steal the will while the widow could make another at once, so she had to die. This is accomplished by shock. She is awakened by the entrance of the steward into her room to steal the document and, in her weak condition, is frightened to death. The "Black Sheep" i snow heir to a large part of his aunt's property and she is dead. He should be in receipt of a sum of money; yet it is shown that he has to borrow from Grabber, the money lender and, since he has to use the will as guarantee, it is the means of his undoing; for the broker is crafty and sees to it that there are two envelopes, one with the real will, one with a dummy will. In a day or so (several weeks by what has transpired), there is a struggle in the office of the broker for the will. In this struggle, the villian proves the quicker with his revolver and secures an envelope which he takes home and joyfully burns. To say that this is a powerful story or that it convinced would be not quite true; but this is certain—the picture impresses one as much better than an analysis of its story would lead one to expect.

"In the Coils of the Python."

A Two-Reel Animal Picture by "101" Bison.

Reviewed by Hugh Hoffman.

THE principal claim for credit in this picture should be allowed to Mr. Sherman Bainbridge for permitting a large 35 foot python to coil about him while he lies supposedly fatally injured on the ground. While a well fed python is not apt to be very dangerous, it requires a considerable amount of nerve, just the same, to allow him to make several coils about your body, in the hope that he will not forget his gentlemanly instincts. It's what he might do in such a position that makes it a ticklish job, and in this case there was nothing between Mr. Bainbridge and eternity but the generous disposition of that snake.

This picture has in it several hair raising episodes of people being at close range with savage beasts and reptiles and it is a pity on that account that more care was not given to the preparation of the story. Aside from the thrills furnished by the imminent danger of death by voracious monsters, the plot and the acting are perfunctory, although the settings and photography are good. The entire vitality of the picture is used up in the animal scenes, leaving the remainder to be gone through in a colorless sort of way. It is all right to use wild animals to put the punch in a picture but that is no reason why the acting and the story should be slighted. This is referring to the scenes in which the animals do not appear, and in which no allowance need be made for fear on the part of the actor.

Scene from "In the Coils of the Python" (Bison).

The plot lacks strength and the acting is stereotyped but the animal scenes will probably carry the picture through. It is all about how a British captain, in East India, deserts his wife and goes with another woman into the interior to hunt. The wife goes to some relatives and there meets Clifford, a young officer who falls in love with her. Her little boy wanders away and the searching party runs across numerous tigers before finding the lad. While searching for her boy, the wife comes across her husband (Bainbridge), fatally wounded by a fall from a horse and in the coils of the python. She rescues him from the python but he dies, anyhow, and she is free to marry Clifford. Incidentally Clifford discharges a Hindoo servant and the latter waylays Clifford in the jungle. Before he can kill Clifford, a python kills the Hindoo.

Such is the plot, with all scenes obviously anticipating the python scene. All the characters are ready to jump up at a second's notice and go some where to save somebody, much in the same manner that firemen wait for a practice alarm. The animal scenes are more interesting. There are good glimpses of tigers eating carrion and wandering in the glades; also good studies of the python at close range. One instructive scene shows a tiger-net suspended by poles over a carcass. The tiger knocks against a pole, the net falls on him and he is soon struggling to get out, but the more he struggles, the more hopelessly tangled he becomes. Most tiger-catching is done with nets and this is a good illustration.

Let us have more animal pictures but please keep the story and the acting up to standard.

CHICAGO LETTER

By JAS. S. McQUADE

EVERY reputable trade paper recognizes the rights of its readers to protection from advertisers who seek personal gain through misrepresentation and false claims. It is extremely difficult to separate the advertising wheat from the advertising chaff at all times; but when designing and dishonest advertisers succeed in securing advertising space, before the true character of their propositions is known, a real hardship results to readers, honest advertisers and the publication itself.

Some of these dishonest advertisers, after being found out, have the brazen effrontery to refer to the space they have taken and the money they have spent to advertise their censurable projects, as if the publication had lent itself as an accessory thereto, at the expense of its good name and the confidence of its readers! One of the most valuable assets of any publication is its recognized policy to inform its readers correctly and to protect them against fraud.

In the moving picture industry there are many opportunities for the deception of exhibitors; and, unfortunately, there are also exhibitors who are only too willing to become a party to the deception of the public, when a fake film subject is offered to them cheaply, at the expense of the bona fide article. The duper, the smuggler and the pirate are still abroad in filmland. They are the camp followers of the army, but the war of extermination has begun.

Exclusive Theaters and Programs for Children.

Special moving picture theater programs for children are destined to be an innovation of the near future in all civilized countries. I was talking the other day to a prominent exhibitor from an important city in the Middle West, and he spoke of the possibility of conducting a theater where nothing but programs for children will be offered. Children will be the high moguls there, but the pictures will be carefully selected, and when not educational they will be strictly confined to such subjects as will amuse and be nowise harmful in their tendency.

The latest Bioscope on hand, July 31, has an interesting article on a series of free educational film demonstrations, arranged by the London Evening News, in conjunction with Pathe Freres Cinema, Limited, and the managers of twenty moving picture theaters of the English metropolis, for school children there. The series is known as the Pathe-Evening News education matinees, and the pictures are being received with remarkable interest by the children.

"When the show commenced, nothing could restrain them," the article states. "Even Mr. Lennox's (the manager) double-size police whistle was impotent against their lusty roars of delight, as they recognized some familiar object on the screen, or watched some novel miracle of nature taking place before them for the first time. Each sub-title was spelled out loudly by the whole throng, no matter whether they could understand its import or not, and it was wonderful to hear mites of seven or eight assisting each other, with valuable explanations, to understand the meaning of the various natural phenomena which the films were revealing to them. They adored the crabs and the star-fishes, and they fairly howled with joy at the pictures of monkey trapping, whilst other deeper subjects, which one might have thought they would fail to understand, were met with almost equal appreciation. In fact, one of the outstanding features of the whole performance was the rapt interest and attention with which everything was followed."

Mr. J. Best, B. Sc., manager of Pathe's educational and scientific department, and one of the originators of the enterprise, talked briefly on each film as it was exhibited.

"Les Miserables" in Chicago.

William Sievers, secretary and treasurer of the New Grand Central, St. Louis, is in the city arranging for the placing of "Les Miserables" in one of the big theaters for a run and for its booking throughout the State, the rights for which are controlled by his company. He is finding some difficulty in arranging a Chicago run owing to the lateness of the season, with the opening of regular attractions close at hand. Present indications are that he will secure either the Garrick or Orchestra Hall.

The presentations of this great nine-reel feature at the New Grand Central were given to crowded houses for 16 days and a return date, of longer duration, has been requested.

Very remarkable, from a newspaper point of view, was the great importance attached to "Les Miserables" by the St. Louis press. In addition to reviews by special writers, lengthy editorials were devoted to the demonstrations.

Chicago Fire Prevention Ordinance.

The fire prevention ordinance affecting Chicago film exchanges, which was passed about the opening of this year, is now being strictly enforced. Many changes have been made in the requirements since then, under such experts as Messrs. Case and Hayda, old fire underwriters of the city and now acting chiefs of fire prevention and public safety. Credit is also due H. L. Vallandigham, manager of the machine and supply department of the Standard Film Exchange, for the zeal and time bestowed on the question of fire protection to exchanges, and to whose suggestions are due several modifications in the original draft of the ordinance.

The ordinance provides as follows for the requirements necessary in order to secure a license to conduct a film exchange in Chicago:

"Install one fire axe on each floor and basement and, in addition to these, one standard two and one-half gallon soda chemical, or one approved one-quart fire extinguisher for each 2,000 square feet of floor area.

"Vault to be ventilated to the outside air by means of an opening having a sectional area of 50 square inches. Vent pipe shall be of metal not less than No. 18 gauge in thickness; shall not expose other property; must be shielded from the weather and provided with a wire screen of not larger than one-quarter inch mesh. Incandescent lights in vaults to be equipped with vapor proof globes.

"Examining and repairing shall be done only in a room having outside ventilation and separated from the balance of the building by tight partitions of incombustible material, with standard doors at openings; partitions and doors shall contain no glass other than wired glass. Said room shall be used neither for the storage nor handling of combustible materials, other than the films.

"Provide standard metal cans for all film scrap. These are cans which have self-closing hinged covers.

"Incandescent lamps in examination room must be hung on reinforced cords and equipped with keyless sockets and vapor-proof globes.

"Provide metal can for all rubbish other than film scrap.

"Post standard NO SMOKING signs in conspicuous places about premises."

All licensed and independent exchanges have already conformed to the requirements, and feature film exchanges outside of the regular exchanges are warned to comply with the ordinance at once, as they will be liable to fine and the possible closing of their premises until all demands of the fire prevention bureau are satisfied.

"King Robert of Sicily" Pleases.

The Essanay Film Manufacturing Company, among numerous letters of approval regarding "King Robert of Sicily," has received the following communication from a citizen of Montreal, Canada: "I have just returned from the Imperial Theater, where I saw your photoplay, 'King Robert of Sicily.'

"I am writing you to thank and congratulate you for producing pictures such as this. In these days of fads and follies, it is very seldom that we see really beautiful pictures.

"The acting is very good, and the setting must have cost thousands. Seldom do we hear applause after a picture has been shown, but the hand clapping that greeted 'King Robert' this evening was very loud and sincere.

"I may appear to you, perhaps, as a moral reformer, or at least eccentric, so I will add that I am just an ordinary office clerk, who liked 'King Robert of Sicily,' and who hopes to see more like it."

Old Chicagoan Mutual District Manager.

J. E. Willis has been appointed district manager of the Middle West by the Mutual Film Corporation, with headquarters in Chicago. His offices will be on the fourth floor of the new Mallers Building, Wabash Avenue and Madison Street, and will be ready for occupancy about August 16 or 17. Mr. Willis announces that these offices will rank among the finest in the country. One of the largest and best equipped private projection rooms in Chicago, seating about 150 people, will be located in the new branch offices.

The Majestic branch of the Mutual, now located in the old Northwestern Building, Lake Street and Fifth Avenue, will move into the Wabash branch on the same date as Mr. Willis. For the present, Mr. Willis is making his headquarters at the Mutual branch, on West Washington Street.

Mr. Willis is a former resident of this city, having lived here for 12 years prior to his engaging in the licensed film business. In New Orleans, several years ago, he opened the Dixie Film Exchange, in the old Maison Blanche Building. He next went to New York to take charge of George Kleine's exchange, and remained until it was absorbed by the General Film Company. He was then appointed manager of the Cleveland branch of the company, and resigned the position to take hold of his present duties.

Chicago Film Brevities.

Wm. H. Bell and wife arrived from Kansas City and spent several days in the city last week. Mr. Bell made his headquarters in Kansas City for some time past in the interest of the General Film Company. He recently covered Kansas, Missouri and Oklahoma and found that the exposition business was materially affected by the extremely hot weather. He states that the crops, though much damaged by the drought, will still be sufficient in quantity for the needs of the farmers.

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Joseph Hopp, president of the Standard Film Exchange, and C. R. Plough, of the Anti-Trust Film Company, returned to the city Sunday, August 10, from the East, where they visited Washington and New York.

* * *

W. R. Early has succeeded Wm. K. Hollander as manager of the New York Telegraph at 110 South Dearborn Street, this city.

* * *

The General Feature Film Company has been awarded exclusive rights for the product it controls, in Chicago territory. This gives exhibitors in this territory, the Gaumont, Solax, Great Northern, Itala, Eclectric, and the Film Releases of American Features. The last mentioned films include the leading English makes, which hitherto have been unexploited in America.

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Lee Mitchell, booking manager of the Standard Film Exchange, is at present taking his first vacation, at the Michigan resort, within a period of three years.

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The General Feature Film Company, with Chicago offices at 112 North La Salle Street, will release three features weekly, beginning Monday, August 18. R. F. Rogers, formerly of the Rogers Addressing Company, this city, was appointed manager of the company, Monday, August 11. Fred H. McMillan, the former manager, will devote his entire time to the Theater Supply Company, with offices also at 112 North La Salle Street.

* * *

George J. Warren, owner of "The Tepee," Red Cloud, Neb., called at the World office, Tuesday, August 12. He reports excellent business with licensed service, at admissions of 5 and 10 cents. The Tepee seats 300 people.

* * *

The new Alvin Theater, 1612-14 West Chicago Avenue, was opened recently and is playing to capacity business under the management of George Levine, who has had wide experience in the show business. The Alvin seats 600 people and its patrons are being treated to first-run pictures. The proprietor of the Alvin is A. L. Alberti, who boasts of his house as being one of the most up-to-date yet built. Admission during the summer months is five cents.

* * *

Fred Linick and Will Spillard, well known in theatrical circles in this city, have opened a booking office in the Hobbs Building, 68 West Washington Street, Chicago. They will book high class singing and vaudeville acts for moving picture theaters. Mr. Linick has had considerable experience in the show business, and recently has been manager for a number of years with Jones, Linick & Schaefer, of which syndicate his brother is a partner. Their advertisement appears elsewhere in this issue.

* * *

S. Simon, of Simon & Marks, owners of the Home Theater, 4425 Elston Avenue, was a caller at the World office last week and subscribed for that paper. Exclusive pictures are shown at the Home, Universal service being used.

ADOLPH ZUKOR TO SAIL.

Adolph Zukor, president of the Famous Players Film Co., will sail for Europe, August 20th, on the Mauretania. Mr. Zukor will make a whirlwind tour of the continent in the interests of his company. It is believed his mission is an important one, details of which will be forthcoming shortly after his arrival on the other side.

Claude E. Buchanan

Popular Atlanta Picture Man Becomes Manager of the General Film Co.'s Commercial Branch at Atlanta.

Among the live wire picturemen who drop into the office of The Moving Picture World occasionally is Mr. Claude E. Buchanan, of Atlanta, Ga. Mr. Buchanan has been interested in the show and motion picture business for several years and it was through his connection with the enterprises of Frank T. Montgomery that he came to our attention. He admits to being a thorobred "Georgia Cracker," having been born and raised in Atlanta, but puts in an alibi to the effect that he has been in New York often enough to get on to all the curves. It is evident that Mr. Buchanan has succeeded in making a good impression upon the big men in the business in New York, for when the General Film Company contemplated establishing a commercial branch in connection with its regular Atlanta office, Mr. Buchanan was considered and eventually secured the position of manager of that department.

Claude E. Buchanan.

The commercial branch is located at 67 Walton Street, Atlanta, and will serve exhibitors in Georgia, Florida, Alabama, North and South Carolina and Tennessee. Mr. Buchanan says that the General Film Company will do everything in its power to aid exhibitors desiring this service and believes that the new plan will provide the best solution. Under the management of Mr. Buchanan it is quite probable that the new department will prove immensely popular.

Aside from his ability as a business man, Mr. Buchanan is an exceptionally entertaining and companionable gentleman. The writer has enjoyed his company and partaken of his hospitality on several occasions and entertains a high regard for him as a friend. For this and other reasons it is hoped that he will be successful in his new undertaking.

"SATAN" STILL GOING STRONG.

The Supreme Feature Film Company, of 64 East 14th Street, New York, owners of the exhibiting rights of "Satan" for New York State and City, Minnesota, North and South Dakota, report that the picture is meeting with great success in their territory and that return dates are almost as frequent as first bookings. "Satan" or the "Drama of Humanity," is one of the largest productions of the Ambrosio Company, of Turin, Italy. It is nearly 7000 feet in length and is divided into four acts. The Supreme Feature Film Co. has just started a booking agent on the road who will call upon request to the company.

Moving Picture Educator

THE EDUCATIONAL PICTURE.

By Rev. E. Boudinot Stockton, S. T. B.

Educational Releases for May.

FOLLOWING each title is given the volume and page of the Moving Picture World where the synopsis and comment on that particular picture is to be found, the volume number before, the page number after the colon. The notes following certain of the titles are not intended as synopsis, but merely as hints on the uses for which the picture is or has been found available. We give below a list of the abbreviations used in the catalog.

2r, 3r, etc.	means	two-reel, three-reel, etc.
n.s.p.	"	no synopsis published to date.
n.c.p.	"	no comment published to date.
sp.rev.	"	special review.
mfg.	"	manufacturer's advance note.
adv.	"	advertisement.
music	"	suggestions as to appropriate music given in M. P. W. on vol. and page quoted.

GENERAL TOPICS.

Newspapers.

Animated Weekly. Universal 7, 14, 21, 28. (16:736; 846; 954; 1066.)

Gaumont Weekly. Gaumont 7, 14, 21, 28. (16:744; 854; 958; ——.)

Mutual Weekly. Mutual 7, 14, 21, 28. (16:742 & 852; 954; 1068; ——.)

Pathe's Weekly. Pathe 5, 12, 19, 26. (16:624; 728; 842; 944.)

Children's Stories.

A Letter to Uncle Sam. Edison 5Mr. (15:1011; 1219.)

Their Stepmother. Selig 2My. (16:406; 704; sp.rev. 1123.)

Longing for a Mother. Lubin 15 My. (16:613; 920.)

Cruelty to Animals.

A Woman of Impulse. Pathe 13. (16:624; 812.)

RELIGION.

The Power of Prayer. Kinemacolor. (16:746.)

In Their Hour of Need. Thanhouser 23. (16:848; 922.) A sermon on "Oslerism" of the clergy. The congregation think their minister is too old to be any more use, but he proves them wrong. Good for sermons on St. John 10:11-13 & Romans 5:7-8; also on the forgiveness ot injuries.

Thus Saith the Lord. Eclair 2r., 21. (16:1180; 922.) A picture of the parable of the Wise and Foolish Virgins and the Lord's Prayer. Inaccurate and misleading as to both general structure and details.

A $100 Elopement. Edison 5. (16:620; 704.) An excellent story dealing with the 5th and 7th commandments and the dangers and evils of marrying "unadvisedly and lightly." A strong argument for the Christian view of marriage as holy and sacramental as against the commonly accepted opinions of today.

Human Kindness. American 8. (16:516; 598.)

The Man Who Wouldn't Marry. Edison 12. (16:80; 380.)

SOCIOLOGY.

Administration: Army and Navy: War.

Inspection of Quebec Police. Vitagraph 7. (16:506.)

Belle Boyd, a Confederate Spy. Selig 7. (16:505; 811.)

Uses of Dynamite by U. S. Engineering Corps. Vitagraph 1. (16:410; 704.)

See also below under Hygiene.

Manners and Customs.

The People of Somaliland, East Africa. Cines 10. (16:622.)

Life Among the Navajos. Majestic 27. (n.s.p.; 16:1033.)

La Parisienne Elegance in Her Boudoir. Kinemacolor. (n.s. or c.p.; sp.rev. 16:799.)

Old Women of the Streets of New York. Kalem 2. (16:403; 704.)

Memorial Day.

An Unwilling Separation. Edison 27. (16:840; 1137.)

The Honor of a Soldier. Edison 30. (16:840; n.c.p.)

John Burns of Gettysburg. Kalem 31. (16:832; 1135.)

The Reward of Service. Lubin 26. (16:832; 1032.)

The Wordless Message. Selig 28. (16:836; n.c.p.)

The Only Veteran in Town. Vitagraph 29. (16:834; 1135.)

Independence Day.

The Alien. Kalem 7. (16:508; 811.)

SCIENCE.

Zoology.

Big Game at the London Zoo. Eclipse 21. (16:730; 1031.)

The Jelly-Fish. Pathe 16. (16:624; 920.)

Cuttlefish. Eclair 18. (16:844; 921.)

Oysters. Majestic 18. (16:850; 813.)

The Spider That Lives in a Bubble. Pathe 30. (16:842; n.c.p.; sp.rev. 1019.)

The Ant Lion. Pathe 6. (16:508; 703.)

Salamanders. Eclair 4. (n.s.p.; 16:597.)

Night Birds. Pathe 23. (16:728; 1030.)

The Home of Terns. Melies 1. (16.410; 704.)

APPLIED SCIENCE.

Hygiene.

Redham Drill. Kinemacolor. (16:746; n.c.p.)

The Sand Man. Kinemacolor. (16:746; n.c.p.)

Food Inspection. Kalem 16. (16:613; 920.)

Agricultural Industries.

With the Students of the North Dakota Agricultural College. Selig 16. (16:614; 920.)

Some Chickens. Selig 1. (16:406; 704.)

Hatching Chickens. Selig 6. (16:505; 703.)

The Chicken Industry in France. Eclipse 21. (16:730; 1031).

The Ailanthus Silkworm. Pathe 23. (16:728; 1030.)

The Oyster Industry. Imp 10.. (n.s.p.; 16:705.)

Transportation.

Transportation Methods in Java. Pathe 30. (16:842; n.c.p.)

Chemical Industries and Manufactures.

Interesting Scenes Abroad. Cines 31. (16:1048; n.c.p.) The boric acid works at Lararello, Italy.

Liquid Air. Pathe 2. (16:412; 704.)

Liquid Air Experiments. Majestic 11. (n.s.p.; 16:705.)

The Manufacture of Steel. Eclair 11. (16:844; 706.)

In the Forest of Cochin-China. Pathe 27. (16:842; 1137.)

FINE ARTS.

Architecture.

Anaradapura, the Birthplace of Buddhism. Eclair 25. (Adv. n.s. or c.p.)

Mosques and Tombs of Caliphs and Mamelukes. Mutual educational 8. 16:632; n.c.p.)

The Chateau of Blois, France. Pathe 6. (16:508; 703.)

Music.

The Rosary. Rex 4. (Adv. 16:336 & 338; n.s.p.; 16:597.) A photodramatization illustrating the song.

Sports.

Bullfight in France. Pathe 27. (16:842; 1137.)

Opening of the 1913 Baseball Season. Imp 3. (Adv. 16:338; n.s. or c.p.)

Theater: Stage.

The Marble Heart. Thanhouser 13. (16:740; 813.) Based on the play by Charles Silby.

The White Slave. Vitagraph 2r. 31. (16:836; n.c.p.) An adaptation of the play, "The Octoroon."

Her Mother's Ambition. Pathe 8. (16:508; 811.) From the play, "Paid in Full."

London Assurance. Reliance 19. (16:850; 921.) Photodramatization of the play of same title.

The Midnight Bell. Selig 2r. 5. (16:614; 703.) Photodramatization of Hoyt's comedy of same title.

LITERATURE.

English Poetry.

The Yarn of the Nancy Bell. Lubin 27. (16:832; 1137.) From W. S. Gilbert's "Bab Ballads."

John Burns of Gettysburg. Kalem 31. (16:832; 1135.) Based on Bret Harte's poem.

The Poet and the Soldier. Kalem 17. (16:613; 919.) Based on Herbert French's poem, "Apollo and the Seaman."

English Fiction.

The Dead Secret. Monopol feature. (Adv. 16:128; sp.rev. 815; on double exposure in, 390.) Photodramatization of novel by Wilkie Collins.

Deerslayer. Vitagraph 2r., 7. (16:505; 811; sp.rev. 31.) Photodramatization of novel by J. Fenimore Cooper.

Horatio Sparkins. Vitagraph 13. (16:618; 812.) From Charles Dickens' story of the same name in his "Sketches by Boz."

The Scarlet Letter. Kinemacolor. (16:746; n.c.p.; sp.rev. 599.) Photodramatization of Novel by Nathaniel Hawthorne of same title.

French Fiction.

Carmen. Thanhouser 3r., 27. (16:956; 921; sp.rev. 577.) Based on Prosper Merimee's story of same name.

HISTORY AND GEOGRAPHY.

Archeology.

Relics of Ancient Rome. Cines 13. (16:622; n.c.p.)

Mountains.

Through Mountains Majestic. Gaumont 13. (n.s. or c.p.)
The Valley of Albula, Switzerland. Mutual educational 15. (16:632; n.c.p.)
Winter in the Upper Engadine, Switzerland. Pathe 2. (16:412; 704.)
In the Tyrolese Alps. Eclipse 21. (16:730; 1031.)

Seacoast.

The Gulf of Togulio, North Italy. Cines 17. (16:622; n.c.p.)

Rivers.

Along the Banks of the River Eure, France. Pathe 16. (16:624; 920.)
In the Valley of the Vesubie, France. Pathe 9. (16:508; 811.)
Interesting Scenes Abroad. Cines 31. (16:1048; n.c.p.) The Giuba River, Italy.
Rivers of Indo-China. Mutual educational 22. (16:1068; n.c.p.)
The Grand Canyon of the Colorado River. Vitagraph 12. (16:618; 812.)

Lakes.

Beautiful Lake Como, Italy. Cines 10. (16:622; n.c.p.)

Europe.

The City of Rouen, France. Pathe 20. (16:728; 1031.)
See also above under Architecture and Rivers.
Interesting Scenes Abroad. Cines 31. (16:1048; n.c.p.) The old town of Volterra, Italy.
See also above under Rivers and Lakes.
Saragossa, Spain. Pathe 16. (16:624; 920.)

Asia.

Vitagraphers at Kama Kura. Vitagraph 19. (16:730; 919.)
For India see under Architecture.
Tachkent, Asiatic-Russia. Mutual educational. 1. (16:428; n.c.p.)
For Indo-China see under Rivers.

Africa.

In Somaliland. Cines 27. (16:838; 1135.)
See also under Manners and Customs.

Canada.

Montreal, Quebec and Halifax. Pathe 9. (16:508; 811.)
See also above under Administration.

United States.

For New York City see above under Manners and Customs and Hygiene.
For North Dakota see above under Agricultural Industries.
Glimpses of Colorado in Winter. Edison 21. (16:840; 1030.)
For Arizona see above under Mountains.

Oceania.

Scenes in Manila. Selig 29. (16:838; 1135.)
Tandjong Priok, the Harbor of Java's Capitol, Batavia. Melies 29. (16:838; 1135.)
See also above under Transportation.
A Trip Through the North Island of New Zealand from Auckland to Wellington. Melies 8. (16:506; 811.)
At Cairn, North Queensland, Australia. Melies 15. (n.s.p.; 16:920.)
Glimpses of Hawaii. Mutual educational 29. (16:1068; n.c.p.)

A CLEVER PUBLICITY MANAGER.

Mrs. Lillian P. Day.

During the recent convention of picture theater managers in New York quite a few of the visitors made their homes at the Imperial Hotel which was a sort of headquarters for the association officials. If there were any of the convention party who failed to make the acquaintance of Mrs. Lillian P. Day, the clever publicity manager of the hotel, the fault was quite their own because Mrs. Day made it her especial duty to look after the wants of the picturemen and their wives on that occasion and many returned to their homes with a pleasant recollection of their visit to New York made enjoyable through Mrs. Day's efforts. Through the forethought of the hotel management Mrs. Day was specially detailed to look after the ladies who accompanied the delegates and, to make her work more effective, the league officials pressed her into service as a member of the Ladies Reception Committee, in which position she labored untiringly for the comfort of the convention's guests.

Mrs. Day is a very capable woman and one who takes a deep interest in affairs. She is a member of the Womans Press Club and is a regular contributor to the Woman's Magazine and a writer of note, though she follows the vocation of press agent as a more dependable occupation.

We are writing this little appreciation for the benefit of picturemen who contemplate visiting New York and bringing their wives with them for we are certain that they will find a hearty welcome at the Imperial and Mrs. Day to help make the stay more enjoyable for the "missus."

POPULAR PLAYERS.

Earth, sea or sky have no terror for Kathlyn Williams, the beautiful star of the Selig photoplayers, whose pet ambition is to be the first successful woman hydroaeroplane operator in the world.

One look at her fearless face is a good omen of the fulfillment of her plan. "Billie" of "Unafraid," as her friends call her, has run the gamut of moving picture sensations all the way from flying machines to acting in a cage where there were untamed lions. She has never refused to risk her own safety for the sake of a good picture.

Miss Kathlyn Williams.

In the big animal film, "Lost in the Jungle," she was compelled to crouch down within a few feet of a tiger, and drop behind a protecting rock when it turned. There was some misunderstanding on one of the signals and before she could save herself, the animal leaped upon her and tore a gash in her scalp which required six stitches of the surgeon's needle. Another time in "The Girl with the Lantern," she was obliged to lie across a railroad track until a train, traveling at great speed, was within 50 feet of her. The only assurance she had of safety was the promise and quick action of the other actors who were to rescue her at that moment. If there had been a single misstep or the slightest delay Kathlyn Williams would have been crushed to death.

But what is this daring actress like, out of pictures? you ask. A perfectly unspoiled girl as natural and genuine as a child; a remarkable horse-woman and a good conversationalist.

Her hair is the real kind of golden. She laughs as if life were a great big song. And she talks as if the living of it were the best thing on earth.

At home the moving picture star, who will dare anything to make her last picture the greatest, reads and plays and cooks and eats and primps like any other girl. This winter, while she creates new roles at the Edendale studio near Los Angeles, and plays the leading part in some big, new animal pictures, she promises to learn to operate the hydroaeroplane. She has already made the preliminary plans. Chatting about the pictures, she said:

"Seeing one's self in the moving pictures is the most helpful and the most discouraging criticism an actor can have. It's the severe test of looking at yourself from the outside and at a distance.

"Mannerisms positively stare at you from a picture when they would pass unnoticed on the stage. The searching light of the picture camera seems to have revelled in your faults.

"Daylight hours, the opportunity to live at home, the wonderful variety of characters and the chance for study are the chief inducements the pictures offer to the player.

"I like being a photoplayer because I like doing the difficult, unexpected things. Maybe that's the reason I am going to be the first woman hydroaeroplanist. The strange sensation of flying through space fascinates me.

"I am not afraid. Look," she whispered as I started toward the door, "Hardly anyone knows—my life is charmed! See my talisman?"

She lifted into the light a tiny bit of ivory wonderfully carved in the shape of a fish. It is the gift of a woman who saw Kathlyn Williams in a moving picture adventure on a screen in a remote little hamlet in England.

TO SOJOURN IN NEW YORK.

Arthur Lane, manager of the Majestic and Whitney Theaters, Ann Arbor, Mich., will arrive in New York City on August 18th, to remain several weeks. Mr. Lane will combine business with pleasure, and will make his headquarters at the office of the Kinemacolor Company, Mecca Building.

Music for the Picture

Conducted by CLARENCE E. SINN

Come Right In; Don't Stop to Knock.

THE editor of this department has been on a few weeks vacation and in consequence the page has been neglected somewhat. Now that we are back in the harness we are going to try with your help to make the music department more interesting than before. Those having new ideas, worries, questions or answers—anything in fact which may be of interest to fellow musicians—please come forward with your offerings. It says "Welcome" on the door-mat and we are always glad to hear from you.

To the exhibitor who contemplates the installation of a pipe organ in his theater, I would respectfully suggest that before deciding he will give a thorough inspection to the Wurlitzer-Hope-Jones Unit Orchestra. (The manufacturers object to its being styled an organ, tho it is played the same.) Exhibitors who attended the convention in New York heard this instrument among other exhibits, of course; they could not very well help it, but amid all the confusion, bustle and many-voiced sounds, the Unit-Orchestra had little or no opportunity of demonstrating its value as applied to picture-music. To appreciate its worth, one must see and hear a practical demonstration and I found one at the Astor Theater where "Quo Vadis" is being shown. Many of the visitors attended this performance, no doubt. Those who did not, missed a treat. I saw it three times this week and enjoyed Mr. Clarence W. Dow's masterly accompaniment upon a Wurlitzer-Hope-Jones Unit Orchestra. I wish to remark in passing, that Mr. Dow is an artist, an experienced picture-musician and one of the very few I have been fortunate enough to hear, who can improvise appropriate and musical music to moving pictures.

The instrument at the Astor Theater is only one of their many styles and, as the manufacturers justly say, is destined to become very popular. So again I suggest before you decide on that pipe organ inform yourself regarding the Hope-Jones Unit Orchestra. The Rudolph Wurlitzer Co. will gladly give you details in case you are so situated that a personal examination is impossible.

Sound Effects.

Lapin's "Dramagraph" was another exhibit which attracted much attention. This is purely a "sound-effect" instrument and its inventor claims that it can be made to produce "any conceivable sound known and used in dramatic or photoplay portrayal." As that will cover theoretically every sound known to art and nature, you can see it is a pretty big proposition. At that I think they made all of them and added a few original noises during that week of July 7th. It is "some sound box" all right.

A Few Remarks From Columbus, Ohio.

"So much has been said about music for pictures in your valuable magazine that I feel as though I might add a few words of advice to picture-pianists. First of all, play the picture as it should be played, if you know how. If not, give up your position to one who does know how and save your credit. Not every pianist is qualified to play pictures. I have known the very finest performers of piano to be utterly lost on a picture as far as appropriate music for that picture goes. First of all study your picture thoroughly before you touch the piano, know just what you are playing for and play it. If you played a song for a singer you would have some feeling about that song, wouldn't you? I am sure no piano player, no matter how brilliant or what amount of knowledge of music he may have, would play 'Il Travatore' in the same rambling time and tone as he would 'Grizzly Bear.' If some of the old authors who spent the best of their lives in writing such pieces as 'Melody in F,' 'Sextette from Lucia,' 'Il Travatore,' 'Poet and Peasant,' or any of the higher class music, could hear how it is being literally butchered by the ragtime banger, they would weep with mortification if they at all recognized their composition. Now, piano player, for the sake of poor suffering humanity, please play as though you enjoyed your work and were not doing it simply because you had to, to buy a new frock or that it was more of a task than a pleasure. It is a task for an intelligent audience to sit through, probably, the very finest set of pictures, when they are poorly played. Play all the latest popular airs, of course, and, as much lively ragtime pieces as you like, but for your own sakes play them at the right time and in the right places. It is always best with a three (3) reel subject to carry the feeling of one reel straight into the next one, then play a rag or popular air at the close of the picture. I was in a picture show in my own town just a few nights ago. The picture was 'In Slavery Days,' a Southern drama. The pianist was an exception; she played All the old Southern airs, I believe, that was ever written' from 'Kentucky Home' to variation of 'Mocking Bird' and between the reels she played variations of 'Massa's in the Cole, Cole Ground,' and, to tell the truth, there was not a dry eye in the house and scarcely a breath drawn between reels, simply because that girl got her audience and she held them. One more word, pianists throw your whole life and soul into your picture. Just make yourself fit in and put feeling into your playing. I believe that the time will eventually come when the ragtime junk will be thrown out altogether, and the higher class of compositions used. Pianists should remember that no matter where the theater is located, there is bound to be a musician at some time or other visit it. And they should also remember that his or her manager is depending on them for exactly one-half of his entertainment. If the pianist is no part of the entertainment and cannot hold up his or her end of the entertainment, the sooner the music is dispensed with the better. I have played in picture shows for seven years and the best way to play for pictures is to get the 'Moving Picture World' and the moving picture stories each week and read all the stories of the picture your exchange furnishes. Then you are familiar with the thread of the picture before the show. And until pianists do acquaint themselves with the different subjects of the pictures, the managers are bound to have poor music.

"The pianist alluded to in the above is Mrs. Ethel London at the Oakwood Theater, Columbus, Ohio, and I believe her to be one of the best in our city.

"Mrs. I. B. Sneed."

New Music.

I notice Mr. J. Bodewalt Lampe, the well known American composer, is about to launch a collection of music designed for motion picture work. Mr. Lampe expects to have it on the market in a few weeks and you will doubtless see his announcement in these pages when the work is ready. It will be for piano with orchestra and can be used for any combination of instruments, and will, I am sure, be a welcome addition to the meagre selection of music designed especially for picture work which is now on the market.

A NEW CAMERAPHONE.

The Cameraphone Theaters announce the opening of a fifth moving picture theater, at 1600 Fifth Avenue, Uptown, Pittsburgh, Pa., the new house being a newly erected brick and steel building, on a corner location; and one of the best examples of modern theater building in the city. It is equipped with the finest projecting machinery, and will program none but the finest licensed films. The Cameraphone Bulletins have been enlarged to cover the new house, the opening date being August 9th.

CLEVELAND KIDS SEE "QUO VADIS."

Through the generosity of George Kleine, the various orphan aslyums of Cleveland poured their thousands of homeless waifs into the B. F. Keith Hippodrome one day last week as the guests of Mr. Kleine, to see "Quo Vadis."

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE last month of summer has arrived and the annual speculation as to what is to happen in the world of motion pictures is prevalent. The spirit of speculation, however, is quite different from that which prevailed twelve months ago, the change being decidedly favorable to the motion picture interests. It will be remembered by those who followed the course of events a year ago that there was launched a gigantic scheme "to put the movies out of business and regain for the regular houses the patronage which the motion pictures had taken away from them." In this the dramatic and vaudeville interests combined with plenty of capital and a firm determination to fight to the bitter end. Vaudeville programs were arranged almost regardless of cost and almost lavish expenditures were made on royalties for "the great New York success," as well as to raise the standard of the casts of stock companies and plant them in localities where they would best meet the conditions for a vigorous and successful campaign against the common foe. Greater New York was selected as one of the chief battle grounds and, although they refrained from showing their hand, the regular theatrical combinations and managers were among the strongest supporters of the ordinance disturbances in the city. They were strong on the censorship question, believing that success on the part of its advocates would be one of the hardest blows the motion picture industry could sustain. Many people on the outside believed the increasing of the seating capacity of motion picture houses was the most vital question from the combination standpoint of view, but it was not. It was second in importance to its members. They knew, or at least confidently hoped, that if the censorship proposition could be carried through as "framed up," the manufacture and marketing of motion picture films would be crippled, for a time at least, to such an extent that there would be little use of the awaiting investors continuing their fight for larger houses. The restrictions sought to be imposed would have made the pictures so tame that the public would have eventually turned once again to the regular theaters for genuine amusement and entertainment.

* * *

But all the tricks and schemes failed and today we find most of the people who twelve months ago so elaborately prepared to kill the motion picture business offering their capital and other resources for its promotion. Many of them will not concede that the "movies" were too strong for them. They explain their change of front by saying they have discovered that the people see a great future for the pictures; that when elevated to the proper standard the hold the pictures have upon the people must necessarily increase; therefore the picture field offers an investment which no business man of sense can overlook. The withdrawal of the opposition by the theatrical managers and their flocking to the field of the photoplay has been quite graceful, yet hardly commendable when looked upon through the glasses of the people who have spent years of time and labor, and an enormous amount of hard earned money, in elevating the motion picture business to a plane that enabled them to withstand the unjust attacks made upon them.

* * *

But the strife has apparently passed and a cordial welcome has been extended to the new investors by the men who blazed the way for them. Now the chief speculation hinges upon the outcome of their operations. Apparently, apprehensions of evil effects is entertained only by the smaller exhibitors. To pacify them it is stated that their interests will not be jeopardized; that the new undertaking will eventually be a valuable asset to them, in that the productions contemplated will bring to the picture houses people who have held aloof from them. As one old theatrical manager put it, "It will be the same old story in new form. The cheaper stock houses lived and multiplied although the regular houses kept increasing in numbers, and so it will be with the new idea in photoplay productions in its relation to the cheaper picture houses. Each will have its own field—its own class of patronage, with an occasional interchange."

"The chief danger I see," said a man interested in one of the large film producing companies, "is the over-doing of a good thing. The film business is very much like the automobile field. As soon as some people saw the possibilities of the horseless vehicle they crowded into the manufacturing end of the game and not only stagnated the market, but put the confidence of the public to a severe test with inferior products. The proposed co-operation of theatrical managers with the photoplay producers is one of the best propositions that could be made for the interests of the latter. It promises to remove the complaint now frequently heard that many subjects are stretched into feature reels when they are really suitable for but one reel, or less. It will also be a benefit to the photoplay producer in enabling him to call a spade a spade. He will be able to use the name that belongs to a subject and not be obliged to offer it under a fictitious title to escape infringement troubles. The amusement public builds much on a name, hence the drawing power of subjects of merit is much greater under its real title. So, too, are the names of the stars of the plays who attained fame in their stage production."

* * *

Yes, there is danger of a good idea being overdone. It is feared there are too many of the cheaper class of producers who will endeavor to live on the new idea through imitation and for a time the legitimate people may have a task to sustain public confidence in the face of disappointments created by the crude efforts of the cheaper grade of producers. It will not be a question of infringement. This will be comparatively easy to handle. The evil will be the imposing upon the public of subjects based upon plays of an inferior character and launched in a manner strongly counterfeiting the legitimate undertaking.

* * *

It is here the wise exhibitor will be always on the alert and not allow himself to be drawn into an unfair competition that must eventually hurt himself more than those he competes with. He may expect that when some photoplay is doing big business he will be called upon by some shrewd promoter who will offer him something "just as good for less money." Indeed he may expect that when some legitimate production is advertised in his town he will be offered a healthy imitation for advance production. The exhibitor must always bear in mind, for his own protection, that with the steady growth of the motion picture business there has been an equally steady development of old theatrical tricks by people who do not hesitate to do anything that will get the money. By using good judgment and keeping his eyes open the smaller exhibitor will hold his own. If he tries to be smart he will lose and the legitimate managers will absorb all he had, because the public will be with them as opposed to deception.

* * *

An exhibitor was heard remark that the motion picture manufacturers were gradually deserting the people who had helped them make their fortunes. "If we had not opened the nickelodeons where would they have placed their films? Now they are working hand in hand with the large theaters and will eventually put us out of business." It is unfortunate that any exhibitor should be in this frame of mind. It is the result of unfortunate circumstances, perhaps. It may be that he has not been as energetic and ambitious as others. It indicates a standing still. One thing cannot be overlooked, that, had the places for the exhibition of motion pictures remained nickelodeons the standard of the motion picture business would not be what it is today. The development of the motion picture art has gone hand in hand with the improvement in the places of exhibition and the exhibitor who failed, or was unable, to keep up with the hand wagon cannot justify any step towards halting the progress.

KLEINE OFFERS PERFECT PUBLICITY SERVICE.

For those theaters desirous of advertising themselves through the medium of the daily papers, George Kleine offers a perfect publicity service and will supply pictures, cuts, press items and many other publicity aids for the asking. As this service has been completed and installed for the benefit of the exhibitor, the latter is invited to take advantage of its opportunity.

FOR THE CROWN.

A coming two-part production of the American Film Mfg. Co. is the second of the "Adventures of Jacques" series, replete with gorgeous material settings, costumes of the King Louis XIV period, and splendid dramatization by the foremost exponents of the pantomimic art.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Just a Caution.

JUST a few words to exhibitors who are approached by would-be photoplay writers. We had a letter only the other day from a woman who was induced to start writing animal stories because an exhibitor had told her that Selig was advertising for them. Selig is not advertising for them, and has not been in the market for this sort of thing. An advertisement did appear in this paper asking for animal scripts, but it was not inserted by the Selig Company and the company advertising is not now in the market.

The point is simply this: Photoplay writing is not the simple matter that it appears to be. Exhibitors who encourage photoplay writing in the idea that it will help their business, will find that with failure will come a reaction that will hurt more than they have previously been helped. Unless from actual knowledge you are in a position to give expert advice, don't, and then you will not be blamed for the mistakes that inevitably will be made.

Think This Over.

We take this clipping from the intelligent Photoplay Department of the Denver *Times*, edited by S. Barrett McCormick. Apparently the craze for quantity instead of quality hit the Colorady City, and Mr. McCormick notes with pleasure a return to reason. In a recent issue he writes:

> After several weeks in which the principal theaters have indulged in a civil, or rather uncivil war, each trying to outdo its neighbor in the length of show, the street has resumed somewhat its former inviting and prosperous countenance. The realization that three reels of the best of the photoplay world suits the average photoplay goer better than two or three hours of tiresome waiting for some particular picture has at last dawned.
>
> There is no amusement that has held so faithfully the attention of the public as has the picture show, but no form of entertainment will tire so quickly as the pictures, when subjects and environments foreign to the moods of the observer are thrust upon them. The three-reel show offers unquestionably the choicest selection for entertainment, and with the two- and three-reel subjects the program is best balanced.
>
> In the early days of the photoplay the picture program formed itself into a three-reel show.
>
> In those fifty minutes before the screen the observer was entertained, amused or thrilled as his taste selected, then a few moments in the open air, a relaxation and he was ready for another show, perhaps three or four in an evening. Everyone was satisfied, everyone prospered.
>
> It would be well to remember that the man who put the intermission into the drama did much to preserve it.

We beat Mr. McCormick to these few sapient remarks, but we are glad to see that he is of the same mind. It doesn't pay to give too much even of a good thing, and if you offer three or four reels of really good photoplay you are giving plenty.

Possibly Correct.

"An exceeding Western drama," is the way the Majestic Theater, Chico, Cal., describes a recent release, and it may be correct at that. Some Western dramas are exceeding Western, as one who knows the West can testify.

The Majestic seems to like a four-page program with three changes and a real estate advertisement. The lines regarding each subject well written and calculated to interest, and there is a conviction carried by a bottom line, which reads:

> SPECIAL NOTICE—If any of the above pictures are inferior to our usual high standard, we reserve the right of substitution, providing that the change will improve the quality of the program.

A line like that suggests to the patron and the would-be patron that the management is alert to see that only the best is shown. The house also runs the best dramatic attractions, Miss Maude Adams and Nat Goodwin, for example, and it cannot afford to carry but the best in photoplay. The same holds good for the five-cent house, as well, but the management of the Majestic runs pictures at 15 and 25 cents and offers the best. There are a lot of houses that could get the quarter right now if only they would ask for it.

Red and green seems to be a popular combination with the Majestic in poster and throwaway work, but some day when you want something odd try their combination of dark green ink on pink paper and see what you think of it. Go a little further and edge your throwaway with a twelve-point border printed right to the edge instead of with a margin. You'll be pleased with the result. To give the Majestic something in return we will suggest purple ink on a light green; not the typewritten purple, but a regular purple.

One attractive piece of advertising is a letter printed partly in twelve-point typewriter type and partly in six-point Roman, the latter being an excerpt from Louis Reeves Harrison's article on "The Vengeance of Durand," to which the letter invites attention. Since the letter is partly in straight type and so clearly an advertisement, we think that the ink signature of the manager might have been omitted, since the simulation of a real letter is not otherwise carried out.

The house advertising is uniformly good. It is restrained in style and possesses dignity. In a word it is twenty-five cent advertising. It all goes to show that if you make your house a quarter house and are in a good locality, you can get the quarter almost as easily as you can get the dime.

Two Cent Matinees.

Joseph B. Feinberg, of the Lyric Theatre, Du Bois, Pa., writes that he finds two cent matinees profitable this time of year. The cut shows a part of the attendance at the first show. Mr. Feinburg argues that two cents is better than nothing at all this time of year and almost any kiddie can raise two cents around the house even in homes where the nickels are not so plentiful. He makes it his policy to stand solid with the children and the town officials, and in addition to the two cent matinee, he has tried admitting the children two for five cents, the ice cream cone matinee and other stunts, but he finds the two cent matinee the best business bringer.

Mr. Feinberg has sound views on quantity and writes:

> Our town has a population of 15,000 and there are four houses here. The others run three and four reels for five cents. I run two reels for five cents and charge ten cents for three-reel features that *are* features. "The Lady of the Lake" was one of my best drawing cards. I got the Superintendent of Schools to announce the coming of the subject and also visited the schools personally and gave the principals and teachers cards of admission, stating that these would also admit two or three friends. The friends came, but most of them paid for admission. I made a special five cent rate to the high school students. I got in many persons who had never before seen motion pictures and many others who had not been in a theatre since the early days. Many of them are now regular patrons. When the people get to know that you offer quality, they are content with the price. I run a clean show with good music and do not run advertising slides.

We agree with Mr. Feinberg on the price question and he believe that in many localities managers are losing money because their prices of admission are too low. That may sound foolish to some of the old-timers who made their money in the five cent store show, and can see nothing else, but we know places that are making money with a twenty-five cent admission for five reels that would starve to death with a five cent admission and precisely the same show. Some people do not want to go to the "cheap show" and it makes no difference how good the offering may be. If there are enough of these in any one section, it will pay to cater to them.

Full of Ideas.

Philip Rich, manager of the Playhouse, Richmond, Texas, seems to be a man of ideas, as his letter will show:

> I am writing to you for the same reason that other exhibitors write and tell what they are doing, with the hope that others may benefit by it. You deserve much credit for the valuable departments "Advertising for the Exhibitor" and "Projection Department" and every other department, as I believe the motion picture industry owes half of its success to THE MOVING PICTURE WORLD. I am the guy that you spoke of in the "Facts and Comments" of November 9, 1912. I am sending you pictures of my theater

and want to explain my ventilating system, which is the most practical I ever heard of.

The roof has four openings, each 10 by 15 feet, the roof slightly slopes. A top goes over each opening, which moves backward and forward on a track with a one-inch by twelve-inch wheel. Two tops open to the front of the building and the others open to the rear. I haven't a single fan and it is as cool as on the outside. A stranger called my place an automatic airdrome; perfectly waterproof when closed and it takes me about two minutes to close all four of them with no strain at all. How do you like the literature, especially the booklet? It cost me about 2½ cents for the cover, 5 cents for a back number magazine, of which I get 5 and 6 stories. I intend to sell the last page to merchants, then it will be still cheaper. I have lots of advertising schemes; my town has only twelve hundred population, more than half colored, and I have to work hard to get them all out to my show, the only one, of course, but a nice one. I started last summer in an airdrome; have made good. I put the building up myself, leasing the lot for 10 years at $5 per month. My place is the most popular in town. The school got my house for their exercises; the churches put on shows occasionally for their benefit. I give away postcards of players too. I number each one, and ten of the numbers get a free pass next night, announcing "bring your card and see if the number on your card corresponds with a number on the window." I am selling tickets good for 25 performances for $2.00. They use them up right quick.

The Ventilating System.

The ventilating system is not new as applied to dramatic theaters, but we have not seen it advertised in photoplay theaters before. Twenty-five years ago the late Pat Harris boomed his sliding roof on the Bijou Theater in Washington, and there were others.

The scheme is very simple. The dome of the playhouse is divided into four wells, each covered by a skylight running on wheels on a groove track. They are operated by cable and pulley, sliding one way by gravity. The better way is to pull them off and let them slide back, so that the house may be closed quickly in case of a sudden shower. The use of two or more wells in place of a single one gives a draught that keeps the air moving and always fresh. Where only one well is used the draught is either down or up, but with two wells the air will enter one and leave by the other. Wherever the house is directly roofed this will form the ideal ventilating system, though it is well to have fans in case the house has to be closed on account of rain during a performance. An awning that will cover a wide margin beyond the wells will enable the roof to be kept open even during a rain, if there is not too much wind. In Texas heating problems seldom bother, but the adaptation of this idea will give any northern house a summer airdrome, though it will increase the heating cost in winter if the shafts are not tightly closed.

Makes His Own Magazine.

The magazine to which Mr. Rich alludes is a special cover for a few pages of The Motion Picture Story Magazine, about eight pages being bound up in a special cover with wire staples. Care is used to get pages that carry stories complete, and now and then some pages must be wasted where a story stops on a right hand page and another commences on the left hand page following. If Mr. Rich were on the Mutual program he could get a current weekly issue for five cents.

Another advertising slip shows the cut of a watch and this text:

> This Beautiful Watch will be given away on April 26th to the Boy who collects the most Playhouse coupons.
>
> HOW TO GET THE COUPONS
>
> We give a Coupon with every ticket you buy. Get your father, mother, neighbors and friends to come to the PLAYHOUSE, so that they can give you the Coupons which we give them with every ticket they buy. When you have collected 50 coupons, bring them to our ticket window, and we will give you a receipt for them. Do this every time you get 50 Coupons. Keep the receipts, as they will count as 50 Coupons.
>
> IMPORTANT
>
> On April 26th make a package of the Receipts and Coupons and bring them to the Playhouse before 6 p. m. See that your full name and address is on the package. Each package will be counted, and the boy holding the highest number will be the winner of the Beautiful Watch.
>
> The name of the winner will be given out at 8 p. m. on April 26th at the Playhouse.
>
> Bring you friends and come to the Playhouse to see the Beautiful Watch.

There is nothing in this scheme contrary to the federal laws on lotteries, which is a valuable feature. Drawings or any form of chance violate these laws and you can never tell when someone with a badge will come along.

Coupon Tickets.

The twenty-five admission ticket would be better if more pretentions. There are lines for the date and name and the statement that the ticket is good for twenty-five performances. There are 25 capital O, top and bottom. That is all. It doesn't look like a regular ticket, and the next lot would be bettered if more carefully done with the signature of the manager and a little more reading matter. It is good for the stated number of admissions, but somehow it does not impress one as a regular ticket. The so-called "safety" paper, such as is used for railroad tickets would be a good stock, a reproduction in line of Mr. Rich's signature would help, but something should be done to make the ticket look more impressive. The local printer has been laying down on his job. Some of the card catalogue stock we use in our office records is much more pretentious than this, and we set all of the type in half an hour, at that. The admissions are what count, and yet the purchaser likes to have a card that looks like a regular ticket to show what he has bought.

Mr. Rich has the right idea in placing his house at the disposal of the schools and churches. Get them coming to the house even if they will not come to see your show and in time they will come to see the show, too, because they have come to know the house.

We are glad to see that Mr. Rich does not crowd his house with posters. Six one-sheet frames seem to be his limit, as it should be.

Gets the Farmers.

Lew F. Cullins, of the Casino, The Dallas, Oregon, writes that since he made it very clear to his exchange that he would take no advertising films, he has not been bothered with them. It's the same way everywhere. If you let the exchange run you it will do as it pleases, but if you hold out for your rights you can get them—elsewhere if not at the exchange you deal with.

Mr. Cullins sends a picture of his house dressed up for the Fourth of July, the decorative effect being added to by his daughter and in a lesser degree by himself and his son. It's a nice looking house and Mr. Cullins prides himself that he runs it like a "regular theater," even if he is in a small town.

Mr. Cullins is strong for the Farmer's Matinee scheme and sends one of the tickets he uses, with the name of the business house added, instead of being put on with a rubber stamp. The appearance of the ticket is so vastly better that it is worth the small additional cost. His ticket is one inch by four and a quarter and carries the name of the business firm where the coupon would be on a reserved seat ticket. We presume that they are printed in sheets, with one ticket for each of the subscribers and then cut apart. He writes:

> I do not know who originated the scheme, but it's great. I first got the idea from the columns of your paper. I got 33 business houses at from $1 to $1.50 per week, according to the number of tickets they took, and made a contract for ten weeks. It was a big winner for all concerned. Lots of those who came just because it was free, got the habit.

That's what they all say. We know of nothing that has been so uniformly successful in all parts of the country. Have you tried it? You do not have to own a small town house. It will do as well in the suburban districts of the cities.

Booms Film With Film.

Harry G. Waldron sends two cards, each carrying four frames of positive film and the advertisement of his house or his road show. Nothing attracts more attention from the curious than a strip of film and every one of these cards will be peserved, if not by the recipient at least by someone interested in pictures or capable of being interested. He explains that the film costs $2.50 per thousand feet in good condition. It is three-year-old stuff, but clean and clear. The text runs:

This is a Piece of
MOVING PICTURE FILM
To see the very best
moving pictures shown on
the only
MIRROR SCREEN
in North Dakota.
Go To The
ELECTRIC THEATER

The film is fastened above the top line with a staple.

Can You Say It?

A recent folder from the U-Kum Theater, Toronto, carries an underline that runs: "You will find our theater delightfully clean and cool." Can you say that about your house and say it honestly? If you cannot, why can't you—and why don't you get yourself where you can?

The Cameraphone Editor.

We said in a recent issue that we would be glad to give credit to the editor of the Cameraphone bulletins, Pittsburgh, if we only knew who he was. The publishers advise us that they are edited by James Waldo Fawcett, of the Pittsburgh Dispatch, whereat we solemnly shake hands with Mr. Fawcett and invite him to have something in a glass with us next time he comes to New York. He is doing good work for the business at large as well as for the houses he represents.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Those Two Reel Stories.

NINE-TENTHS of the real demand to-day is for two-reel photoplay stories. This does not mean that nine out of ten future releases will be in two or more parts, but that most companies have suddenly wakened to the fact that the two-part story is the one in greatest demand. There is an ample supply of good one-reel stories, but not enough good two-reel stories submitted to meet the demand of the moment. With this issue we begin the publication of a series of articles on the two part story, presenting as the first contribution an article by Phil Lang, the editor of the Kalem Company, accompanied by the actual working script of their two-reel story, "The Skeleton in the Closet," released August 13, in two parts. Perhaps you can induce your local manager to get this reel and run it. It will help you in your study of the script.

Mr. Lang's article, while short, covers the ground fully. It points out the added possibilities of the greater space at command and shows how an unpromising single-reel story may be made into a capital double reel, provided that there is two thousand feet of story. And in closing we would caution the reader against seeking to get into personal correspondence with Mr. Lang or the others who will contribute. Mr. Lang is a very busy man and cannot take the time to supplement this article with personal instruction. If you wish to ask any questions, ask of this department. Mr. Lang cannot and will not take the time to reply. It is a part of our duty to do so.

THE TWO-PART PHOTOPLAY.

By Phil Lang,

Editor of the Kalem Company.

In the past the production of a multiple-reel photoplay was due to unusual circumstances and the manufacturers were not inclined to look to outside sources for such subjects. Now that the two-part feature is to be found in the list of nearly every leading producer's weekly releases, a pleasant and profitable field is opened for the capable scenario writer.

The Kalem Company has several organizations in different parts of the country, giving their entire attention to the production of two-part plays and scenarios suitable for their purposes are gladly considered.

We find the best simile for what a two-part photoplay should be in the crescendo effect in music. The story must constantly develop in interest until the finale of the first reel makes the spectator impatient to see what the second reel will bring forth. Naturally the first part is largely introductory, but the development of the interest should begin in the first one thousand feet and there should be at least one gripping situation. The second part must take up the development of the strong situation at the finale of the first part and continue with even greater dramatic force to the final climax. This necessarily means that the "big punch" must be in the second part and this powerful episode—whatever it may be—is intensified by that which has preceded it.

We know too well what when a sub-plot is introduced in a photoplay—particularly in a one-reel subject—the interest is maintained with difficulty and the intensity of the central theme is lost. It does very well on the stage for the butler and the maid to have their little scene while the principals are changing wardrobe, but the interest in the photoplay must be centered on a very few characters.

In the two-part play we can come nearer to the sub-plot, but, strictly speaking, it should be religiously avoided. The point we wish to make is that a clever photoplaywright can introduce more characters in a two-part story and show something of their individualities, but only when every incident has a direct bearing upon the central theme.

There must be a logical reason for making a play in two parts. When you have mapped out your plot you should ask yourself: "Can this same story be told effectively in one reel?" If you find that it can, naturally you do not have a two-part play.

If your two-part story is dependent upon the big incident which is to occur in the second reel and the intense manner in which you will lead up to it, you should figure on a preceding situation of importance toward the close of the first reel in order that this first reel may not be altogether introductory.

Should the story deal with two periods, it goes without saying that the first part should end with the final incidents of the first era, and the second part should open up with the episodes which introduce the later period.

We have a more complete story in two parts. We can round out our play and can introduce incidents which would oftentimes help a one-reel play, but which cannot be used because of the limited length. Kalem's two-part release, "The Skeleton in the Closet," is a case in point and the history of this production will no doubt be of interest as it was submitted as a one-reel play. The original story concerned a girl who was obliged to seek a new home because of an unpleasant environment. In that form it required an introduction consisting of a few brief episodes which were scarcely in keeping with the Kalem policy. By rewriting the play we were able to show that the incidents which formed the skeleton in the closet were most unusual. It was also possible to introduce a thrilling battle on the plains and a situation new to photoplays. The two-part scenario in its entirety is published below.

There seems to be a difference of opinion regarding the manner in which a two part scenario should be divided—whether the scenes should be numbered consecutively or whether each reel should be numbered individually. For Kalem production the script in which each reel is numbered separately is preferred as the directors usually conform to one system.

It is customary just before taking a scene for the cameraman's assistant to hold up the scene number and this is photographed. In handling the film the developers know how to make their reports concerning any photographic deficiencies and the assemblers use the scene numbers as a guide. For the two-reel plays the Kalem operators photograph the scene numbers from slates marked "Reel One" and "Reel Two." We find that numbering each part separately works out better all around. But we certainly would not refuse a good play if the scenes happened to be numbered consecutively. "The play's the thing."

Note.—It is not practicable to actually reproduce this script in fac-simile, nor is it necessary. It should be noted that the synopsis and the two inserts are single spaced, all the rest being double spaced. The scene numbers and sub-titles are brought out flush with the left-hand margin instead of being indented. Sub-titles are in capitals. The matter set in italics in the text is in lower case in the copy with an underline, which serves to throw into prominence the scene descriptions.

"THE SKELETON IN THE CLOSET."

A Western Drama in Two Parts.

Characters.

DAN, the Deputy Sheriff.
SHERIFF MORTON.
KITTY HAWKINS, the young school teacher.
HAWKINS, Kitty's father.
MASON, cattle thief and bad man.
Mason's companion.
Citizen at Stone Gulch.
Several Western characters.
A Western minister.
Settlers, Indians, School Children.

SYNOPSIS—PART ONE.

Kitty Hawkins, a young school teacher, returns to her father's ranch at the end of the term and is distressed to find that he is implicated with cattle thieves. Fearing the girl will thwart his operations, he forces her to accompany him on several expeditions. Mason, a rustler, annoys her by his attentions. Kitty runs away and joins a party of pioneers. The little band is attacked by Indians, and Kitty, the sole survivor, is found by Dan, the deputy sheriff, who takes her to the humble home which he shares with his superior. When she gains strength and would go her way, Dan and the sheriff prevail upon her to remain and keep house for them. The inevitable happens. Both men fall in love with Kitty and the sheriff wins out. Dan feels he must seek a new home and quietly slips away while the sheriff and Kitty visit the minister.

SYNOPSIS—PART TWO.

Mason has words with Hawkins and leaves. He comes to the village where Kitty resides and learns of her marriage. By threatening to tell the sheriff of her antecedents—that she is a cattle thief's daughter—he extorts money from her. Dan, who has lost none of his regard for Kitty, overhears Mason make a slighting remark and roundly thrashes him. He goes to Kitty for an explanation and she confides in him. The sheriff enters and misconstrues their quiet conference. Dan will offer no explanation and incurs the ill-will of his old friend. He comes back to Mason and gives him one hour to get out of town. The sheriff is paid a reward and Mason tries to steal it during the official's absence. Dan, returning to see if Mason has left town, hears Kitty's scream. He fires through the window and the rogue pays the penalty. Dan leaves a note on the window, stating that he has taken the Elkhorn Trail, but when the sheriff returns he concludes that justice has been done and comes to a realization of his former deputy's sterling qualities.

Sub-title: THE END OF THE SCHOOL TERM.

Scene 1. *Exterior of country school house.*

Kitty, wearing hat and carrying grip, comes out of school house, surrounded by school children. She bids them all good-bye with affection. Kisses some of the little girls. Children show their fondness for her. One child points down the road: "Here comes the stage coach!" Kitty picks up her grip. Stage drives in. Kitty enters coach and rides away, while children wave after her.

Scene 2. *Exterior. Road through mountains.*

Flash of stage coach on its journey.

Sub-title: KITTY ARRIVES HOME.

Stage drives up and Kitty alights. Stage drives on. Hawkins, Kitty's father, comes out to meet her. Greetings. Hawkins places his arm about Kitty and conducts her into the house. She pauses at door to look about at old familiar sights. They enter. Mason (heavy) and companion enter scene. These two men are cattle thieves and associated with Hawkins. They fear Kitty's presence will hinder their operations. They look at one another with dissatisfaction.

Sub-title: HAWKINS, KITTY'S FATHER, IS IN LEAGUE WITH CATTLE RUSTLERS.

Scene 4. *Near Scene* 3. *Exterior of ranch-house.*

Hawkins conferring with Mason and his companion. Kitty appears in door, unseen, and is horrified at what she overhears. Mason draws his watch and makes an appointment. The two men shake hands with Hawkins and leave. Kitty comes down and demands an explanation of Hawkins. He curtly tells her it is none of her business. He makes it plain that he will not be hindered, but is not rough with Kitty. Kitty continues to protest and it is seen that Hawkins is uneasy. He orders her to enter the house and follows.

Sub-title: THE NEXT DAY. FEARING THAT KITTY WILL THWART HIS PURPOSES, HAWKINS MAKES HER ACCOMPANY HIM.

Scene 5. *Near ranch-house.*

Hawkins on horseback is starting out to meet his companions. Kitty rides up and again entreats with him. Hawkins tells her she will have to go along. She protests. He sternly commands her and they ride away together.

Scene 6. *Exterior location.*

Mason and companion waiting on horseback. Hawkins and Kitty ride up. Two men surprised. Hawkins quietly explains that he wants to keep an eye on Kitty. They all ride on.

Scene 7. *Exterior location.*

A large number of cattle seen grazing in background. Party of former scenes rides into foreground. Mason points to cattle. All ride toward the herd.

Scene 8. *Exterior location. Near Scene 7.*

The three men and Kitty ride up. The theft of the cattle. Kitty watches with great uneasiness.

Sub-title: SETTLERS SEEKING A LOCATION.

Scene 9. *Rough Roadway.*

A single prairie schooner rides along. At the side of the wagon is man on horseback, who looks about for a possible location. He gives a sign to the driver and they continue their journey.

Scene 10. *Before the ranch-house as in former scenes.*

Kitty and the party return with the stolen cattle. Kitty greatly disturbed. Hawkins and thief lead cattle out of scene while Mason comes up to Kitty and begins to make love to her. She recoils in disgust.

Sub-title: "A THIEF'S DAUGHTER IS NONE TOO GOOD FOR ME."

Mason makes the above remark to Kitty. She slaps him on the cheek. He draws back in amazement while Kitty begins to denounce him. Hawkins comes into the scene and Mason tells him what has taken place. Hawkins clenches his fists, but dares not be too severe with his daughter and leads Mason away.

Sub-title: KITTY ESCAPES FROM HER UNHAPPY ENVIRONMENT.

Scene 11. *Exterior of ranch house.*

Kitty comes out quietly with little bundle in her hands. She looks sadly about and steals away.

Scene 12. *Exterior location.*

Short flash of Kitty passing across scene.

Scene 13. *Rough roadway.*

The party of settlers riding along. Kitty comes into the scene and driver makes inquiry. Kitty asks if she may join expedition and tells her unhappy story. One of the women of the party comes to her side and comforts her. She suggests to the men that they take Kitty. All agreeable. Kitty enters wagon and rides off with the party.

Sub-title: THE NEXT DAY.

Scene 14. *Rough exterior location.*

A small party of Indians rides along. Leader sights something and tells his companions. They ride away.

Scene 15. *Distant view of roadway.*

Prairie schooner driving along. Indians fall upon party. They fight.

Scene 16. *Roadway.*

Close-up view of the fight between Indians and settlers. Indians having the best of it.

Sub-title: DAN, THE SHERIFF'S DEPUTY, FINDS THE SOLE SURVIVOR.

Scene 17. *Roadway. Same as 16.*

The prairie schooner is a mass of smouldering wreckage. The bodies of the dead should be hidden as much as possible to prevent a revolting spectacle. Body of Kitty in the foreground. Dan, the deputy sheriff, rides up. Is horrified at sight. Looks from one to another of the victims and shakes his head as he apparently finds no sign of life. Then he comes to Kitty. Raises her up. She regains consciousness, but is very weak. He puts her on his horse, mounts behind her and drives off.

Scene 18. *Exterior of ranch house as in former scenes.*

Hawkins seen anxiously scanning the surrounding country, hoping that Kitty will return. He is sad at heart. Mason saunters in and inquires about her. Hawkins is apparently brought to a realization of the circumstances which drove Kitty from home and is not cordial to Mason, who sneers and saunters away. Hawkins sinks his head in his hands.

Scene 19. *Exterior of sheriff's office. A rough, modest dwelling.*

Sheriff seated. Dan rides up with Kitty. Sheriff, in surprise, helps Kitty to alight. Dan tells of the discovery. They assist Kitty into the house.

Scene 20. *Interior of sheriff's living room. Set shows a back window.*

Sheriff and Dan enter with Kitty and endeavor to make her comfortable.

Sub-title: LATER, DAN AND THE SHERIFF INDUCE KITTY TO REMAIN AND KEEP HOUSE FOR THEM.

Scene 21. *Same as 20. Sheriff's living room.*

Kitty, now fully recovered, is preparing to leave. Dan and the sheriff look at her with admiration and ask her to stay and keep house for them. Kitty thinks a moment and cheerfully agrees. Dan asks her to take a walk. The sheriff looks crestfallen. Dan and Kitty walk out of scene.

Scene 22. *Exterior of sheriff's.*

Dan's affection for Kitty is apparent from the tender way in which he holds her arm as they come out of the house together. She laughs and disengages her arm. A man comes up and calls Dan away. Dan is disappointed, but accompanies the man. The sheriff is seen at the door and is apparently pleased at the opportunity to be alone with Kitty. They walk away slowly in the opposite direction from that taken by Dan.

Scene 23. *Near Hawkins' Ranch House.*

Hawkins examining a horse's hoof. Mason saunters in and asks about Kitty. Hawkins becomes furious and drives him away, saying he will make it hot for the thief if he comes around again. Mason exits.

(To be concluded next week)

Inquiries

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

J. F.—If you mean that you sent your script to the New York offices of the New York Motion Picture Company, it is not unlikely that it is lost. If it is, you have no redress. The production headquarters of the company are in Los Angeles, and there is no arrangement made in New York for the receipt of manuscript. If you sent the script to Los Angeles, do not worry because it has been gone two weeks. Wait a couple of months. We've had a script with Vitagraph since May 8th, and we are not worried yet. Send for a list of addresses and then send your scripts to the proper office.

B. E. H.—The mirror screen is a plate glass mirror with the front, or clear glass, frosted to prevent too strong a reflection. If you put in a plain mirror you will get a reflection of the house as well as the picture. You will find it cheaper in the long run to buy a screen. Experimentation will cost you a lot more and you will not have a screen in the end. It is the frosting of the surface exactly right that gives the effect.

I. W.—It was Miss Mae Marsh in "The Little Tease." We do not reply to questions as to marriage relations or other purely personal affairs of the players. Miss Marsh is hereby informed of your request that she shun the dramatic stage in order that she may stay in pictures.

W. H. J.—We do not suppose that the use of abbreviations instead of full names in scripts will make much difference, but why not use names so short that they do not need abbreviation? Call your hero Ned or Bill instead of Asmodeous Cincinnatus Jones, and you won't have to worry about abbreviation. It is lots simpler and the plan generally followed.

N. L. P.—You can use visions if you want to, but it is not advisable. The time cost is what counts, the making of the double exposure and all that. We don't think that you really need four visions. If you will study a few moments you'll probably find a way out. You probably have more than fifteen scenes in that story. If you have not, don't write it.

H. A.—Keystone seems to be paying about $15 each for synopses. We know of no other company asking for synopses only.

RUBENA.—We missed you last week. Sydney Rankin Drew is the son of Sydney Drew, who married Miss Gladys Rankin, which accounts for the middle name. We do not know that Miss Walker has a sister with Vitagraph. You're a good little guesser on ages. There is no Edison company in California. It returned some weeks ago. Western Essanays are not cast. Miss Gery is with Pathe. We have no opinion to express on the acting of the various players. The Answer Man réformed and stopped being a critic four years ago.

MADAME X.—We do not reply to questions such as yours, as we have explained before.

R. A. D.—You need more than one sale to make a reputation. One sale may be an accident. Five is a habit. The cut-back is very fully treated in the new Technique. It is the repeated return to a scene with alternate scenes of related action. Sometimes it is merely two long scenes cut up and alternately joined.

RICHARD ROE—Sorry we are shy that Imp cast. Cines and Eclipse one part stories have been dropped in favor of their two-reel subjects. The first Biograph was shown in 1896, at what is now the New York Theater, but then the Olympia. On the early program the feature was the late President McKinley at his home in Canton. Other early headliners were the Empire State Express, the Haverstraw tunnel, on the Hudson; and the Atlantic City Fire Department, where one of the steamers ran into the camera. We cannot give the exact date of showing, but it was along in July or August, 1896.

M. M.—Evidently the script was inspected by someone in authority, but we have no record that production has been recommended. You can exceed 250 words in the synopsis of a two part story if you want to, but it is rarely necessary. You do not have to tell all of the points of the story, but merely the big points. To write merely to see the matter screened and with no thought of the pay seems to be Art. We know how you feel about it. Surely your are invited to come again and as often as you please. You've made a hit with the Answers Man by not asking "Are they married?"

D. D.—We do not know that first Broncho answer. Bill Weston was Pedro in "The Iconoclast." Most of your other questions have been replied to too recently to require repetition, and you ask a lot too many, anyhow. Ask about three each time and look back a couple of weeks to see if they have not already been answered.

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San Francisco.

SAN FRANCISCO will remain in my memory as one great big merry-go-round, with a great big glad hand sticking out of every seat. Brother Woods—may his shadow never grow less—met us at the depot and the Dale Hotel, on the Rialto, quickly became our temporary Happy Home. This happened about 9 A. M. At 11 A. M. appeared Brother De Latimer, of the San Francisco M. P. Operators Union, with *his* big, seven-passenger touring car—yes, he's a mere operator, thank you—the interior of which quickly absorbed Brother Woods and your Humble Servant. Brother P. J. Ashcraft, also of the M. P. O. Union, was picked up and then, after a spin through the business section and a pause at the Progress Theatre in Fillmore Street, where Brother De Latimer is in charge of projection, Miss Woods, daughter of Brother Woods, and Mrs. De Latimer were added to the joy-ride party. Well, they certainly did show me as much of 'Frisco as any one man ever saw in one day, including the Exposition Site, Cliff House, the famous Shore Drive and beautiful Golden Gate Park, winding up with a trip through Chinatown and "Barbary Coast," and a dinner at one of the famed Italian restaurants. And, by the way, it is a cold fact that several members of the 'Frisco Operators Union own real automobiles (Brother Woods has a new six-cylinder car ordered), and very many indeed own motor cycles. I am told that the street in front of the Union headquarters on meeting night resembles the headquarters of a motor cycle club.

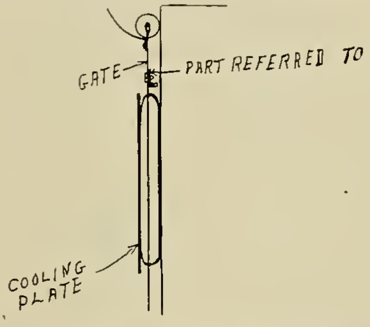
After our ride and dinner I went to the Market Street Theater and met Mr. Getz, of Hallahan & Getz, owners of the Market Street Theater and the Haight Street Theater, both high class, strictly moving picture houses, using nothing but first run films and paying a little more than $30,000 per year for film service for the two theatres. Mr. Getz was much put out by the fact that I could only remain in the city one day, and that day, Sunday, the heaviest of the week. He wanted to take us out for a "real" time. Great, suffering Jerusalem, man! If any more streuuous "real" times were sprung on us than that set forth by the operators, we would have taken to the high timber and would be running yet.

Well, there is a story of much interest and some length in connection with the Market Street Theater. Its owners are wealthy. Its chief operator (Bro. Woods) has a charming daughter, and a six-cylinder automobile ordered. The assistant operator owns 160 acres of fine fruit land. Its door keeper owns four or five flat buildings and its janitor, poor poverty-stricken wretch, has to be content with a $7,000 flat building, recently purchased. Bear in mind that the foregoing is not a joke, but just plain fact. Even the ticket seller must be wealthy, for I saw money stacked up all around her.

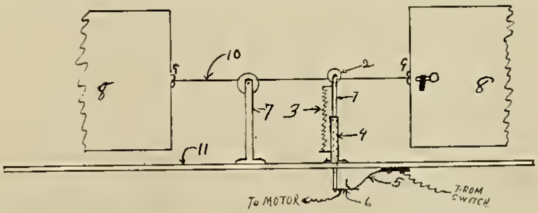
What is the answer to all this, do you ask? Please excuse me from answering. I don't know; it seems to be in the air. What I saw in 'Frisco has given my ideas concerning New York City as the place to make coin, one rather severe jolt. After Brother De Latimer ran his show that night, Brother Woods and I saw him and his wife off on an auto trip of 90 miles, almost to Sacramento, by the light of the moon. Chew on that awhile, you eastern operators!

But to return to the Market Street Theater. Its front is exceedingly neat and attractive by day, and by night is a fountain of light. The light scheme is harmonious, colors blending above and a literal blaze of white light in the snow-white lobby below. The house is spacious and neatly decorated. It has a large balcony and is in every way well appointed, but everything else is made as it should be made, secondary to the main thing—the picture on the screen. It is there the Market Street Theatre shines, and it is there that all 'Frisco excels. They pay the price for real operators and *they get them*. I remarked to Manager Eugene H. Roth, of the Portola Theater, "you have brains in the operating rooms of 'Frisco." "Yes," was his reply, "and the buying of those brains was the best money we, the managers, ever spent." But to again return to the Market Street house. I visited the operating room, and let me say right now that, regardless of any friendship existing between Woods and I, I have never, in all my experience, seen an operating room in which appeared so many evidences of thought, study and the use of brains as I saw there. In many San Francisco operating rooms I saw ample evidence that the man in charge was a real operator and a man of genuine ability, but here I found even more than this. The appearance of the room, the manner in which Woods moved about attending to his duties, proclaimed him to be a master of his profession. And now let me try to set forth what I saw:

In the first place, nearly all San Francisco projectors have a metal chute extending from the condenser mount to the aperture. Some of these are hinged to the condenser mount and swing up and back, while some are attached to the machine gate and are hinged in the middle, the back half swinging up. All are square in shape. In the side and top, near the gate, is set either a green glass or two pieces of mica with green gelatine between. This chute not only protects the operator's eyes from the glare of the spot and the light ray, but absolutely prevents the film from getting into the light ray, should it bunch up below. But Brother Woods has gone a step further; he has two Powers Six A machines and he has placed a guard of perforated metal from the lower front edge of the condenser mount to the bottom of the lamphouse, in bow shape, so that in case the film climbs the lower sprocket, it just runs out along the top of the table and quietly drops down under the lamphouse to the floor. Brother Woods has the lower film shield removed. He argues thusly: The law requires the entire enclosure of the film; all right! I prefer to entirely enclose the light, *which amounts to precisely the same thing in effect*, and allows me to watch my film. By this plan the film cannot possibly get into the light, or touch anything hot. *It is the plan of common sense.* It shows that Brother Woods does what too few men do, viz., reasons from cause to effect. In this room I noticed a small white placard just above, and attached to the top front edge of the upper magazine of each machine, and a round white spot on the wall just to the left of each observation port. On the former appeared an image of the arc, emanating from a small lens just over a pin-hole in the lamphouse wall right down close to the upper edge of the condenser mount; this gave the operator a constant, absolutely accurate view of the side-line of his carbons. On the round spot beside the observation port appeared a side view of the crater and arc, projected by a small, compact device attached to the lamphouse door. This device will be illustrated later on. This brings the arc under the eye of the operator constantly, without even the effort of turning the head. It is the best arrangement I have ever seen. On the inner side of the gate, just above the tension shoes, Brother Woods has attached a flat strip of metal bent thus:



This, Woods says, acts as a positive fire stop. The strip should extend out almost to the aperture plate. I did not see it tested, but it sounds very reasonable. I believe it has real value. In this room, as well as in several other 'Frisco operating rooms, I saw a film storage tank which spells just plain common sense. It is so ridiculously simple that it is a wonder you and I and everyone else did not think of it years ago. Against the wall is an inclined metal chute, a little thicker than the thickness of a reel and a little higher than the diameter of a reel. At either end is a spring door, and about fifteen inches from the lower end is a spring stop. The operator puts his reels into the upper end of this chute, which must be long enough to hold a whole show, in the order in which they are to be used. The first reel rolls gently down against the stop, the next one against the first one, and so on, until all are inside the chute. When the operator wants a reel he pulls the stop; the first reel rolls down against the door at the end, which brings the second reel against the stop. He now removes the first reel, places it on the machine, rewinds the one just used and places it in the upper end of the chute, whence it travels downward until it, in its turn, again rests against the stop, ready to be again projected. By this plan the reels are completely enclosed and *it is practically impossible to get the show mixed*, since each reel pops out of the chute in its turn, and cannot possibly come out any other way. I roasted the boys for not sending in a description of this device for publication and their reply was that it was so simple and so obvious that they thought it would sound like bragging to set it forth—Piffle and likewise fudge, gentlemen! See to it you do not again offend.



And now, another thing: Many rather complicated schemes for automatically cutting the current off the rewinder motor when rewinding is done, or the film breaks, have been submitted to the editor. In every operating room I visited in 'Frisco a simple device for this purpose was in use. Each was a little different from the others, but all were essentially the same. Each consisted of an upright rod surmounted by an idler similar to a sprocket idler. This idler rests on the film when it is stretched between the reels (these must be tension on the back reel) and in this position is raised so that it pulls the motor switch shut, or else closes any one of half a dozen forms of contact. If the film breaks, or when rewinding is complete, the rod and roller drop down and break the contact, thus stopping the motor.

Referring to the cut, 10 is the film, and 8-8 the magazines. 7 is a standard and roller to support the film; ii is the rewinder table; 9-9 are the magazine fire-traps; 1 is a standard, bearing a roller and extending through hollow standard 4. It carries, on its lower end, contact (brass or steel) 6, to which is attached motor wire. This contact makes contact with spring 5. to which motor circuit wire is also attached, so that when roller at top of standard 1 drops, the circuit is broken by the parting of the two contacts. 6 must be insulated from the standard to which it is attached, of course.

And another thing: Brother Woods is using a unique machine shutter. on which he has expended much time and thought. It consists of thick celluloid, doubled, with certain proportions of certain colors between. He claims to get a decided stereoscopic effect and that the blacks are given a rich, velvety tone and that the other shades have added value. I would not care to pass on these claims without first having viewed the same film run, first with an ordinary shutter and then with Brother Wood's invention. Certainly he had a beautiful picture and I believe there really is something, perhaps a lot, in his shutter. But he frankly admits it is not a commercial shutter, since the colors to use, as well as their proportions, depend on the house lights, decorations, etc., in each individual case. Another scheme Woods uses is as follows: He uses exclusively first run films, and we all know that first run emulsion sticks more or less, usually more, to the tension shoes or springs. To overcome this Woods removes the large idler roller just back of the top sprocket of his Powers Six, substituting therefore a special roller made as follows: He takes one of the large rollers and turns out its center, clear out to the side flanges, until it is merely a spool about ¼-inches in diameter, with thin side flanges full size. In each of these side flanges he drills two holes and inserts dowel pins about ½-inch long. He then gets an ordinary shotgun cartridge, of a size so that the roller flange would just fit into it. This he cuts down to probably ½ inch in depth. He then fills a squirt-can with melted parafine and fills the mould to its top with parafine. Thus he has a roller hub of paraffine, which he trims down to the proper width and diameter, and places on the roller spindle, with a thin washer at the end, and clamps it just tight enough so it will only turn when the film rubs it tolerably hard. It lubricates the emulsion sufficiently so that the trouble is very largely, though not always entirely, overcome. And still another thing I believe to be of a large value. Wood was annoyed by condensers breaking. He reasoned it out that this could be stopped. The lens doesn't ordinarily break when it is hottest, he argued. It cracks in cooling. This is due to the fact that the thin outer edge cools more rapidly than the thick center. Problem: to equalize the contraction. His solution was simple. He had made, for the rear lens, a brass holder about ⅜ inch thick, with a shallow ring turned out to receive the lens. To this he fastens, with screws, a brass plate chambered to fit the bevel of the lens loosely. The theory is that this thick, heavy metal holder gets very hot and *retains the heat,* thus equalizing the cooling of the thin edge of the lens and its thick center. In other words, since he cannot cool the center of the lens quickly, he keeps the thin edge hot and—there you are. It works, of course. And in these things you see the difference of the high-salary man who *thinks,* and the low-salary man who *doesn't.*

The 'Frisco Union has plenty of members who are capable of building a projector in its entirety, and making a good job of it, too. You don't have to take their screw drivers away from them for fear they will ruin the machine. They have a full kit of tools and *know how to use them.* As an organization, they believe in high salaries, secured, not only as a matter of justice, but *also on the merit of their work,* and the screens of 'Frisco give ample proof of the correctness of their positions. I know I have said much in praise of the 'Frisco boys but, gentlemen, it is even more than deserved. I would rather add to it, than take away. Among the theaters visited during the evening were: The Pastime, Market Street; H. K. Herzog, manager; Brother Howell, operator. The Portola, Market Street; E. H. Roth, manager; W. E. White, operator. The Silver Palace, Market Street; Charles Stillwell, manager; Frank Pedlar, operator. The V-Odeon and Unique, Market Street; Joseph Huff, manager. The Panama, Market Street; Mr. Smith, manager; Fred Rhea, operator. The Quality, Fillmore Street; Jack Elbert, operator. The Progress, Fillmore Street; Brother De Latimer, operator. Haight Street Theater, C. E. Jones, operator, and the Sutter Theater, Sutter Street; R. M. Combs, operator.

At 11 P. M. there was a foregathering of congenial operator souls in a thirst emporium in Turk Street, and there we remained until the wee sma' hours. Plans were laid at 3 A. M. to get an auto and go out to the Shore Drive, the idea being, as I afterward discovered, to kidnap the editor and compel him to remain another day, but, much as I enjoyed the occasion, I was due to leave at 8 A. M., so I vetoed any shore drives and thus escaped. It is a matter of sincere regret to me that I was unable to remain in San Francisco longer, and have the very real pleasure of meeting every one of the boys personally. As it is, my brief stay was delightful, and I hope some day to again experience the hospitality of the men of the City of the Golden Gate.

A New Theater.

Mr. H. F. Medland, Hartley, Ia., writes:

> Through the columns of your Department kindly advise me concerning the following: I am building a new theater, or rather am going to use a brick store building already constructed. I have the operating room built at the extreme side of the room. The throw is 65 feet and the curtain is exactly central in the end of the room, making one side of the curtain 65 feet from the lens and the other 64. Will this give a good sharp picture on both sides or would it be better to move one side of the curtain one foot out so as to square it with the lens? I also want to know whether one exhaust fan, set exactly back of the curtain, a distance of four feet, would effect the picture in any way. We have 110 volt d. c. here and I am going to use a 6-A Power's machine in the new house. In closing let me say that the MOVING PICTURE WORLD and the handbook are winners for exhibitors.

Unfortunately, neighbor Midland, you have not given me the size of your picture, but assuming it to be 12 by 16, your picture would be approximately 5 inches higher on one side than on the other with the curtain set square with the wall. I do not think that the out-of-focus effect would be noticeable, if you stop your lens down to about ⅝ inch or may be ¾ inch by placing opaque paper rings against the front combination of the objective. The best way to determine this matter, assuming that you have a curtain that can readily be moved, would be to try it straight with the wall first, and then move it out if necessary. The objection to moving it out is that those seated near the front on the side where the curtain is moved out, will view the picture at a heavier angle, though the view from the other side of the house would be improved correspondingly. As to the fan, it would not effect the picture in the least providing it did not sway the curtain. If you use a cloth screen then you had better back it up with light lumber, or else keep it stretched very tightly, indeed, if you have a fan large enough to create a heavy current of air.

From Alabama.

Mr. Joe Jenkins, Opelika, Ala., contributes the following:

> I am operating in one of the most refined little houses in the south. We have a four-piece orchestra, composed of real musicians. The operating room equipment consists of one Power's Six and an Edison model B, taking current through a Fort Wayne compensarc, which gives excellent results. We use 40 amperes on a plain white curtain and get a clear, bright picture at 60 feet. I am remodeling my Edison and am putting on a two wing outside shutter, the same as I am using on my Power's Six. We do not get any flicker at all. The projectors are in first class condition, and let me give you a tip that they will remain that way. as long as I remain here as an operator. If all operators had a manager like the one I am working for there would not be nearly so much trouble. He is a real man and treats his operator with the consideration due him. His name is Jack Stallings. And now a few words about conditions in general. In this section of the country, they usually build quite a nice theater, and, after things are fixed up, the ordinary practice is to get a ten year old boy as operator. Some three weeks ago I went into a little theater in a town of about 6,000 people. The manager took me up to the operating room. There I found two boys, in short pants, who should have been in school. The projectors were a sight, all covered with oil, dirt and gum. Evidently, they had not been cleaned in months. One of the outside shutters was bent all out of shape and the other was in little better condition. There were no magazines on either machine, and the floor was littered with carbon stumps, papers and dirt of every description. The boys were neither of them more than ten years old. I am not telling you this because I am sore on any one, but because it is just cold facts. I believe that such lads should be ruled out, by law if necessary.

With which I fully agree. If Alabama managers are employing "operators" of this kind, they are not only endangering their audience and their own property, but are giving the business, as a whole, the blackest kind of a black eye, and I for one would surely like to see them out of business. Such conditions are intolerable. They are an outrage from every point of view, and the ultimate result will probably be that there will be a disaster and a lot of people will be hurt or killed. The state of Alabama will then enact drastic regulations, greatly to the horror of these imitation managers, who will then be the sufferers. They will, however, be entitled to no sympathy. The legal restrictions that are placed upon any business are generally brought about by the men within that business, either through abuse, neglect or greed. Apply that to the saloon business, the racetrack business. the drug business, the milk business, the banking business. the employment business. the moving picture business, or a hundred others that concern the public. and see if I am not right.

Voltmeters and Ammeters for the Operating Room.

For a long time the editor of this department has been quietly looking around for a practical voltmeter, which would be low in price and thoraround for a practical coltmeter and ammeter, which would be low in price and thoroughly reliable, for operating room use. He has at last discovered what he was looking for. The Weston Electrical Instrument Company produces direct current ammeters, reading up to 50 amperes, which they sell from $10.00 to $12.00, and d. c. voltmeters reading up to 150 volts for $10.50. These instruments are compact, well made, and I am assured that they are thoroughly reliable. They can be attached by any operator of ordinary intelligence. The same company produces an a. c. ammeter, registering up to 100 amperes, for $13.75, and voltmeters registering up to 150 volts for $14.75. These latter instruments are round, and about eight inches in diameter. They are thoroughly reliable and guaranteed in every way.

Now, there is no question of a doubt but that every operating room should have an ammeter and a voltmeter, attached to the wall within full view of the operator. Not only would these instruments enable him to gauge his light handily and accurately, but they would undoubtedly save their own cost in a very few months. I most emphatically advise managers to install both a voltmeter and an ammeter, the latter of size sufficient to register all the current used in the operating room. I cannot be too emphatic in this recommendation. I am firmly convinced that the installation of a voltmeter and an ammeter will be in every way beneficial, and, where a thoroughly reliable instrument can be had at such a price, it is poor policy to do without them.

The Why and Wherefore of Motor Action.

Mr. J. E. Sineworth, of Chicago, Illinois, writes as follows:

> In your handbook a very simple explanation of the action of a generator is given. Anyone reading that description will readily understand how current is generated, but what I do not understand is what causes the armature of a motor to revolve when the current is turned on. Will you favor us with a simple, understandable explanation of that proposition?

I cannot better answer brother Sinworth's question than by quoting the explanation given by Mr. J. W. Barber, London, England, in the "Bioscope" sometime since. It seems to me his explanation is about as plain and concise as the matter could be set forth.

When a current of electricity flows through a wire we know that lines of force encircle the wire. If such a wire be placed in an ordinary magnetic field, as between the poles of a magnet, then on one side of the wire the lines of force, both of the magnet and the wire, will be in the same direction, whilst on the other side they will be in opposition. It will thus be clear that a strong magnetic field will be produced on one side of the wire, whilst on the other side, where the lines of force are in operation, there would be what one might term a magnetic vacuum. This would, if the wires were free to move, cause the wire to travel in the direction of the weak field. We have here the simple effect which is the basic principle of the electric motor. A number of wires may be introduced into a magnetic field, but the principle is, nevertheless, the same. When current is switched on an electric motor, the current flowing around the field coils produces a parallel magnetic field between the pole faces, whilst the current flowing through the armature coils produces circular fields around the wires, and so owing to the concentration of magnetic line of force to one side of an armature wire and the rarification of the lines of force on the other side, the armature coils are drawn across the face of the magnet. There is actually on the one side, say, facing the north pole of the field magnet of the armature, a pull in the downward direction, and on the other side one in an upward direction, and so rotation of the armatures takes place.

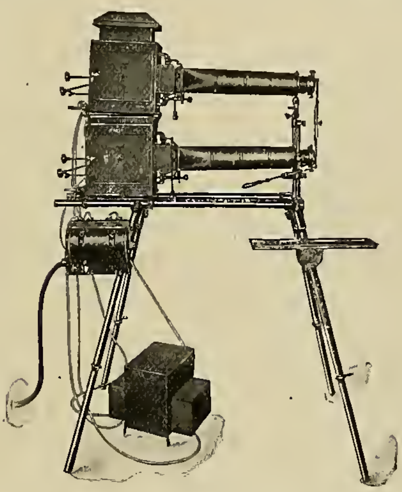
There is here an important point to remember when dealing with electric motors—current must never be directly or suddenly switched on at the motor terminals as it might be switched on to an electric lamp. The reason for this requires some explanation.

If an electric generator were supplying electric current to a number of lamps, and the driving belt removed with the machine running at full speed, one would hardly expect the dynamo to immediately stop generating. In fact we know that the machine would continue to generate—by the energy stored up in the machine—after the driving force had been removed. The pressure generated, however, would gradually diminish as the machine slackened. Bearing in mind that there is no difference except one of application, between an electric generator and an electric motor, consider such a machine receiving electricity from the supply mains running as an electric motor. If current were immediately switched off and a circuit of electric lamps or other apparatus immediately connected to the machine terminals, we should naturally expect that in this case the mechanical energy stored up in the machine would be converted into electricity, just as previously happened, when slowing up after running as a generator. Indeed, such would be the case, and the machine would act as a generator. We know, in fact, that whenever a coil of wire forming a part of a closed circuit cuts magnetic lines of force, an electric pressure is generated. It is clear that whenever an electric machine runs as a motor, coils of wire cut magnetic lines of force, and there is ever present a tendency for the machine to generate electricity. This action, known as dynamo action, is always present when an electric motor is running. A current of electricity is certainly not generated, but, nevertheless an electric pressure is in opposition to the pressure applied to the motor terminals. The effective pressure, therefore, on the motor winding is equal only to the applied pressure minus the back pressure or back electro motive force and the current flowing through the coils is equal not to the applied pressure divided by the resistance, as in other electric apparatus, but to the applied pressure less the back pressure, that is, the current consumed by an electric motor is equal to the difference of pressure divided by the resistance. When running at full speed, the back E. M. F. of an electric motor is almost equal to the applied E. M. F. so that, with a given armature resistance, a relatively small current would be consumed. It is clear, however, that when running at a slow speed fewer lines of force are cut per second, and the back E. M. F. is, therefore, considerably low. For this reason, owing to the increased difference in pressure there would be, when a motor is not running at full speed a considerable increase in current flow which would have a most harmful effect on the windings of the machine. We know that with ordinary electrical apparatus running on constant pressure, the resistance is the determining factor of current flow. When dealing with motors, however, we can afford almost to ignore resistance and consider the back E. M. F. in its place. When a motor is stationary there can be no back pressure, and so the windings of the armature, are, to all intents and purposes, a dead short circuit to the supply mains. Outside, resistance then, must always be introduced in circuit with the armature whilst a motor is running up to speed. In practice, a variable resistance is switched "all in" in series, with the motor, and gradually cut out step by step as the machine gains in speed and the back E. M. F. increases.

Take a concrete illustration: the resistance of the armature windings of a certain 100 volt motor may be ¼ ohm. What current would flow if full pressure were switched on? Obviously, by Ohm's Law, 400 amperes—a current sufficient to burn out and utterly destroy the windings of the machine. When rotating at full speed the back E. M. F. may be 97 volts, making the difference of pressure three volts only. In this case the current flow would be 3 divided by ¼ equal 12 amperes. Designers would naturally proportion the windings of the machine to carry this current, and, considering that anything much in excess would be extremely harmful to the motor, what external resistance would be necessary to limit the current to this figure when starting? The problem resolves itself into: What total resistance is necessary to limit a flow of current to 12 amperes under a pressure of 100 volts? By Ohm's Law 100 divided by 12 equals 8½ ohms. Therefore, if the winding were known to have a resistance of ¼ ohm, an extra and external resistance of just over 8 ohms, would necessarily have to be introduced to limit the current to 12 amperes at the moment of switching on. By using a variable resistance up to 8 ohms, all resistance can be switched on to start, and as the back E. M. F. increases, the external resistance can be reduced accordingly, until, with all resistance cut out, the machine runs at full speed, with the full generating back E. M. F. compensating for the resistance.

A New Dissolver.

The Nicholas Power Company has just placed on the market a new dissolver, illustrated herewith. This machine is all metal. Attached to one of the front legs is a metal table for holding the slide box. The arrangement for adjusting the lenses is new, original and unique. I might add that it is also very effective. The distance of the condenser from the lens is changed by shifting the whole lamp house base and rear legs along the side rods. The lamps are the regular No. 6, and amply heavy for the service. The rheostat consists of two adjustable units in one case, which is a very convenient arrangement indeed. The whole dissolver is compact, convenient and excellent. Heavy telescope legs are used, their lower end being embedded in a casting, so that the whole thing is firm and, particularly if anchored down to the floor, free from vibration.



Wanting to Join Both Organizations.

Brother C. Wallis, Hamilton, Ont., says:

> In reference to your answer to my letter of July 5th, I did misunderstand Brother Basson. The moving picture operators' local most emphatically should not be auxiliary to spot light men. I, for one, think Mr. Basson made a move in the right direction when he wrote that letter. With reference to my suggestion that operators join the T. M. A., I meant to suggest that they join both organizations.

As regards the T. M. A. suggestion, I cannot agree with Brother Wallis. In fact, I believe it would be impracticable for the operator to belong to both organizations, as there might, at any time, be a conflict of authority.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

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"THE TAMING OF TEXAS PETE" (Selig), July 30.—Texas Pete (William Duncan) is a troublesome drunkard. He is on a shootin' jamboree when he meets a child who insists on his carrying her home. He get's a job at the ranch of the child's father and then becomes the hero of a story. At the end there is a brisk muscular struggle. It is a commercial offering with the qualities that the people like and it moves along freely. The author is Joseph Poland, and it was produced by William Duncan. The photography is acceptable.

"THE HAUNTED HOUSE" (Patheplay), July 30.—The story, though thoroughly commercial, is fair, for it not only has something going on all the time, but it does, for a moment, make us feel something strange and wierd about that ramshackle place called the haunted house. Yet it is not deep or big in any way, for it takes a queer, not logical or convincing, way to work out its intention—to make friends of the two fuedists. In most pictures it is the children who bring about the reconciliation; but here it is the old people. It is fairly acted and clear in its photography.

"THE SIXTH COMMANDMENT" (Vitagraph), July 30.—A dance hall opening, with the usual Western atmosphere of such places which is neither new nor pleasant, doesn't help this picture with its spectators. It has a melodramatic ending with effective contrasts and enough of the unexpected that convinces to compel attention and even interest. The photography is only so so. Ned Finley is the author and W. J. Bauman the producer.

"A DASH FOR LIBERTY" (Lubin), July 30.—The only weakness in this picture as an offering of entertainment is its lack of a character to excite our sympathy. It's a detective and criminal story and its feature is an exciting chase by a girl detective of a bank thief, and this takes place on locomotives. It is unusual, carefully thought out, convincing, and as effective as can be. It shows Romaine Fielding at his best, as a producer, but as a writer, though very clever, not in his most human vein. Mary Ryan plays the girl thief-catcher—she deserved all the remuneration she got for the work. This offering ought to add to its producer's reputation and to its leading woman's popularity, as having grit, not because such a character is attractive. The photography, which was not easy to get, is of good quality.

"BIRDS OF PREY" (Kalem), July 30.—Of today's dramas the subject matter of this is the best, by all odds. Like all the others today, except the comedy, it is a bit distressing; but, unlike the others, it is instructive or, at least, substantial; it leaves an impression and gets somewhere. The birds of prey are the private detectives, dishonest lawyers and all who stoop to make profit of the trouble of others. In this case they prey upon an ex-crook who is "on the square" once more. As a whole, it is convincing and real, although there are one or two weaker spots. It would have been better to have had the shyster himself apply to the arrested man rather than expect the prisoner to take the advice of the crook detective who had, and he knew it, "planted a frame-up" on him. There are some good things in it, well-taken scenes, natural acting, etc., but its best is the shyster's wife, who is a truly emotional actress. A good offering.

"AS THE TOOTH CAME OUT" (Edison), July 30.—Mark Swan must have had to take gas at his dentist's recently—the quality of his picture shows it, suggests that he has inside information. It is an extravagant farce that the audience seemed to enjoy greatly and that is a worthy offering—a good specimen of Producer C. J. Williams's work. William Wadsworth plays Mr. Aik who is "annoyed by the nerve of his tooth" (an excellent sub-title). Said tooth after it is extracted follows him out of the office and chases him a mile then back. When anyone comes out of gas, the dentist looks like the devil, and in this comedy Dan Mason makes a very good Dr. Pullem, with horns. Mrs. C. J. Williams plays the attendant and Alice Washburn is another patient. The photography is perfect.

"THE GRAND CANYON OF ARIZONA" (Edison). July 30.—On the same reel with the foregoing this travel picture will be acceptable. It is impressive.

"BREAD UPON THE WATERS" (Essanay), July 30.—The general idea behind this offering is good, but the story is forced and not sincerely imagined. Mrs. Prestige's character sketch, though slight, is the most worthy thing in the whole picture; she plays the old nurse. That many people will like it for the sake of its idea and the fact that it shows how a weak man's kindness at one time is the means of his salvation when he has fallen is not improbable. But to make it a love story was a very bad mistake.

"THOSE LITTLE FLOWERS" (Biograph), July 31.—A very amusing farce comedy with quite some punch. It is well made and acted in a sprightly way. There was some hearty laughter and the audience very plainly liked it. Gus Pixley and Kate Tonquay play a comic couple.

"MR. SPRIGS BUYS A DOG" (Biograph), July 31).—This lively farce on the same reel made even more laughter than did the former one. It is good, too, but in a different way, and the two go very well together. This is clever and on the French type, with rough and tumble business. Together they make a first-class comic offering.

"TIT FOR TAT" (Essanay), July 31.—A commercial farce comedy offering; the audience laughed a little over it. We find some fun in the situation, but there is very little that is new and no humor that is spontaneous in it.

"THROUGH THE CUMBERLAND MOUNTAINS" (Essanay), July 31.—Clearly photographed scenes taken mostly from the front of a locomotive going through the mountains of Tennessee. There is a fine character study in the face of an old darkie man. It will interest.

"WHEN SOCIETY CALLS" (Vitagraph), July 31.—A picture of sentiment, written by Eugene Mullin, commercially, to sell. The author has cleverly chosen things that have pleased audiences many times before and has skilfully put them together to please again. It was dry to us, but not to all in the audience. In all these offerings there is a great sameness in the characters and in the feelings excited in us by what they do. It starts in with some views of sordid society life, then works up our pity for a neglected child and prepares us for its pathetic ending. Wilfred North produced it. Courtenay Foote has part as an old man; but the character adds nothing to the result.

"MAN AND HIS OTHER SELF" (Selig), July 31.—A country romance. The only thing new in it is the method in which the man's better self appears on the opposite side of the table to argue and plead with his lower self. It was written and produced by Lem Parker. Thomas Santschi plays a man who loves a country girl so well that he gives back to her father a mortgage he holds, but, in the city, enjoys the company of fast women. It does not strongly convince, because of little things. That was a poor kind of photograph for a simple farmer's daughter. The farmer himself is not like a real farmer. Mr. Santschi and the farmer's wife are the only well-cast figures.

"THE FATAL SCAR" (Lubin), July 31.—Romaine Fielding is one of the best and most original producers in the business, but this is not one of his best pictures. He doesn't appear in it himself nor has he succeeded in getting real life into it. It doesn't convince, and then we have little sympathy left for the hero, once a highwayman, now engaged to a rich girl and afraid of his former comrade.

"IT HAPPENED IN JAVA" (Melies), July 31.—A farce produced in one of the magnificent temples of Java. Some fine and deeply interesting views of the glorious edifice of Boro Boedeor are shown, but the farce seems more of an interruption than a help, at least to cultivated people. The trouble is with the players, who act the story in an almost silly way. The photography is clear and as there is much of very deep interest in the backgrounds we think it will go with most audiences strongly, in spite of all drawbacks. The temples are Boro Boedeor, a ruined wonder of the world, and a smaller temple, Mendoet.

"THE CALL OF THE BLOOD" (Patheplay), July 31.—A commercial offering dealing with a white girl stolen twenty years before the story opens by Indians and now a squaw. Her brother finds her with the help of a cowboy. She has blond hair like a white woman, and parts her hair on the side, hardly like an Indian. Then she can talk to her brother in some language, but, more wonderful still, she can write to him.

"PATHE'S WEEKLY NO. 37." (July 31).—There are some excellent items in this mid-week topical and they are clearer in photography than usual.

"THE LATE MR. JONES" (Vitagraph), August 6.—A sea-side farce of summer love-making by middle-aged folks. It is of such light stuff as commercially written farces usually are—just nonsense to make fun. There is no doubt that it amused the audience; it made some of them laugh. The players, Louise Beaudet and Sidney Drew, know how to be entertaining. It was produced by James Young, and George Cameron wrote the script. The photography is clear.

"THE STOLEN MOCCASINS" (Selig), August 6.—A typical Western offering by William Duncan and his usual company. The heroine (Myrtle Stedman) refuses the villain (Lester Cunio) who steals three moccasins from an Indian (Tom Mix). With two pals he abducts the girl and sets fire to the cabin (accidentally). The foot-tracks are seen and the Indians accused by the hero (William Duncan), but they prove themselves guiltless by finding the culprits and helping the hero save the girl. The cabin burns in a lively way and the action, not original, doesn't drag. It is clearly photographed in most scenes.

"THEIR PROMISE" (Essanay), August 6.—A picture by the Western company. The plot is weak and the action is not true to life. We are not sure that it was not intended to be a farce; what entertainment it affords is from the farcical quality in what it shows and from the players who are not without knowledge of how to please. The photography is clear.

"THE GRAND CANYON OF NEW YORK" (Patheplay), August 6.—We have had other glimpses of the Ausable Chasm in motion pictures, but we do not think it has been photographed so completely before. More than half a thousand feet has been given to views of the falls, rocks and rapids in the beautiful chasm of the Adirondack Mountains. The quality of the photographs is fair, sometimes being beautifully clear, sometimes rather obscure.

"IN SAMOA" (Patheplay), August 6.—Some well photographed and very interesting glimpses of native life in Samoa. It is a very good picture, much more interesting than the ordinary travel offering.

"SHIPWRECKED" (Kalem), August 6.—This two-reel special offering will prove a good number with audiences of all kinds and in all places, for it combines, with action and romance of a popular nature, a reflection on human life and fate that will give to the thoughtful spectator something to ponder on and consider. It uses the scenario of J. M. Barrie's, "The Admirable Crichton," but changes the last scene to be more applicable to American audiences. In fact, Barrie's fine sarcasm in making the Admirable Crichton go back to his valeting on his return to England was lost, thank heaven, on Americans. The backgrounds against which the action is set are such as have been used by another Association firm in recent pictures with Zulus in the casts. It is a truly tropical seashore, with palms and bananas growing. The sands, the clumps of rough palms, the rolling surf and the savages give the correct atmosphere of romance and Robinson Crusoe Land which gives the offering great merit as entertainment. The adapter of the picture keeps his story flowing smoothly and naturally. There is some padding, not a great deal. The players (Anna Nilson and Guy Coombs have the romantic roles) do very well indeed. A pleasing figure is the heroine's sister, but the sailors and all, even to the least, are natural. The photography is splendid in some scenes and clear in nearly all.

"THE ROMANCE OF ROWENA" (Edison), August 6.—A very pleasing little romantic comedy by Bannister Merwin. One finds from the very opening scene good atmosphere in the characters and especially in Frank Lyon and Mrs. Wallace Erskine. Mary Fuller is charming in her role of the romantic Rowena, in which she is perfectly at home. We haven't seen her do such lively work as this in months. The author doesn't deserve most credit for this offering; perhaps the producer (C. Jay Williams) does, although a good deal belongs to the players, among whom Edward O'Connor, as the footman, has his share. It is a merry picture to delight an audience.

"THE PENALTIES OF REPUTATION" (Vitagraph), August 7.—A love story, carefully written, except that the scene in the man's bedroom which closed the picture seemed an easy way out, rather than a very probable ending. The staging and the acting are artistic and graceful and also most convincing. It is filled with bits of real life and is sure to please those who like a picture that appeals to their intelligence as well as to their feelings. The story is slight. Two young people are invited to spend a few days at the home of mutual friends and fall in love with each other. The man has a reputation as a flirt and the girl mistrusts his attentions. Eliza Harrel is the writer and William Humphrey, the producer. He also plays the male lead opposite to Dorothy Kelly, the charming heroine. Charlotta de Felice and Rankin Drew play the friends.

"THE GALLOPING ROMEO" (Selig), August 7.—A great many in the audience got a good deal of fun from this farce produced by William Duncan and his usual company. There is nothing new in it and very little spontaneous humor. An audience that is particular will not care for it much, but, in some places, it will go strongly.

"THE GROCER'S REVENGE" (Selig), August 7.—Just a joke on a miser. The grocer catches him putting a pound of butter slyly in his hat and makes him sit near the hot fire till the melted grease runs down his face. We missed the point at first and were not sure the butter had been taken at all. It would have been better to have shown it clearer. It is short and made a laugh.

"THE INCRIMINATING LETTER" (Essanay), August 7.—The letter refers to a dog and when twice misunderstood nearly breaks up two happy homes. The situation, used twice in this one picture, is far from fresh, but it has been pretty well produced and there is a good touch of snappy action at the end. All the value the offering has comes from the players and the producer. It is clearly photographed.

"AN INTIMATE STUDY OF A MOLE" (Essanay), August 7.—This is a short offering with some photographs of a ground mole that are not at all intimate, although clear.

"UNDER THE SHADOW OF THE LAW" (Biograph), August 7.—A lurid melodrama full of action, but with the improbabilities usually found in such. In the first half there is suspense, but this evaporates in the second half through the unconvincing quality of the action which is also very conventional. There are many people who, before such an offering, will "eat it up with their eyes"; but it will hardly go strongly with spectators who are particular or very intelligent. The photography is clear through the greater portion of it.

"WHEN A WOMAN WASTES" (Patheplay), August 7.—A very lurid melodrama. It was doubtless made to suit a clearly defined type of audience. It is such a picture as might give an intelligent audience amusement, solely because it is a good specimen of what the other kind of audience likes. The photography is clear enough to keep the story plain, but not artistic or full of life. There are some extremely pretty backgrounds, but they are not brought out well by the camera. Such a story is not possible to act and the players were too intelligent to seem natural in their roles. For the right audience it will please because it has something going on all the time; the thousand feet are wonderfully packed with action.

"PATHE'S WEEKLY NO. 39" (August 7).—A good picture of Edward Payson Weston on the tramp and eating his lunch at the roadside, and a glimpse of Sing Sing prison with one of the "mutiny squads" on its way to Auburn Prison are among other items of passing interest in this midweek's topical. It is a good number.

"THE CAMERA'S TESTIMONY" (Lubin), August 7.—A cheap, commercial story by Wilbert Melville. It is an easy situation to arrange, the setting up of a camera in the woods so that the first thing that passes will spring the trap and have its photograph taken; for, when it is done, anything at all that goes on in the neighborhood is quite sure to be revealed and it is not hard to have any sort of crime committed, some innocent one accused and then have "the camera's testimony" clear him.

"SNAPSHOTS OF JAVA" (Melies), August 7.—There is an individuality behind these photographs. He is like other people, too; he is interested in the same things that we are, things that seem to us worth while seeing. The average spectator will be entertained and instructed by his offering. He is no dry-as-dust man, but a good representative of the spectator to choose for the spectator things out of Java that he wants to see. It is pretty clear in photography and makes an excellent travel offering.

"A GENTLEMAN OF FASHION" (Vitagraph), August 8.—John Bunny plays as a plumber who, once a week, goes forth as a "gentleman of fashion." Flora Finch plays as a very romantic spinster of great wealth. They meet. He thinks her a shop girl and she thinks that he is what he appears to be. The situation is cleverly carried on and makes a very amusing offering. Frances Cook is the authoress and George Baker, the producer. The audience seemed to enjoy it much and there was hearty laughter.

"HER HUSBAND'S WIFE" (Lubin), August 8.—A farce with a daring situation and not badly worked up; yet we can't call it a first-class offering. Perhaps the Producer, Arthur Johnson, wasn't in the mood for a farce. His work has some strangely weak points. That procession of the boarders into the hotel dining room wasn't good, nor was the jumping into the foreground of those two young people just after Johnson learns that his wife is at his aunt's, where he knows is his queer visitor whom he had been embarrassed into introducing as his wife. That "accident" is too thin (it might have been the fault of George Terwilliger, the author) and the secondary love story isn't farcical at all. One can imagine an ending in which Lottie Briscoe, after forcing Florence Hackett to listen to her explanation, would be seen with face desperate to get away from those queer people. The photography is clear.

"RESCUING DAVE" (Essanay), August 8.—A weak story; quite arbitrary in establishing its situation and not convincing. The players are not wholly natural and do not manage to get much atmosphere in their picture. There is some clear photography.

"MR. RYHE REFORMS" (Essanay), August 8.—On the same reel with the foregoing is this extravaganza farce in which Mr. Ryhe, a hard drinker, has the nightmare and swears off. The nightmare is the picture's feature and makes it a much better offering as entertainment than the other on this reel. We are shown the dreadful heads that appear to the sleeping drunkard. They are paper masks and cleverly changed to make the transformations.

"GENOA, PRINCIPAL PORT OF ITALY" (Patheplay), August 8.—A very interesting series of views of the famous city that is still the most important port in Italy. These pictures are clear and fresh. They are worth seeing, although the offering is rather scrappy. Genoa ought to have had a full reel.

"MOUNT ST. MICKEL" (Patheplay), August 8.—On the same reel is this beautiful picture of that wonderful island off the northern shore of France and of which so many post card pictures and the like have been printed. It is a curious and romantic looking place. The offering is valuable, for everyone should know something about Mount St. Mickel.

"HIS GREATEST VICTORY" (Edison), August 8.—One or two very pretty scenes help out this offering some, but there is very little first-class entertainment in it. The story, by Paul McAllister, depends upon the loss of memory of a Union officer during a battle in the Civil War. This officer is dressed so that when he, on coming to his senses, gives his coat away to another wounded comrade, he is taken for a private—he can't tell who or what he is. The producer, George Lessey, has not been careful to make many of his scenes natural. The opening scene is not strong. There are apt to be too many players in these war-time love scenes in all makes of pictures; it leaves them formal and artificial. Gertrude McCoy is the heroine and the picture's one effective character.

"HOBO AND HOBBLE SKIRT" (Kalem), August 8.—A light-hearted fun maker with Ruth Roland and John Brennan as a newly married couple. The hobo is not the one who wears the hobble skirt, but John. The hobo had taken his last suit, left out to dry—wifey had sent all the others to the cleaner's. There is going to be a surprise party at their house and many comical things are rung into the picture. The players are past masters at fun making and in their hands this offering is acceptable entertainment. The audience here seemed to enjoy it.

"CONEY ISLAND" (Kalem), August 8.—A very interesting picture. It is likely to make many people want to see Coney for themselves. As an offering, it has high merit on its own account; there are good laughs in it.

"MISS 'ARABIAN NIGHTS'" (Essanay), August 8.—A millionairess (May Buckley) weary of the stupid folk about her, slips away, Haroun Al Rachid wise, to a boarding house where ordinary people live between their struggles for a living. At the place she meets the poor inventor, the actor out of a job, the playwright, and the poor girl painter, and uses her wealth in making them all happy. Was it not "The Ladies Home Journal" that a few years ago ran a series from the diary of a girl of means who really did do something of the kind? The story isn't great, but there's a pleasing quality to it and it has a popular subject. Some of the sets are graceful. A fair offering Hattie Gray Baker is the author and the producer is Oscar Eagle. The sub-titles are carelessly done and have one or two glaring faults.

" HOUSE OF MYSTERY" (Cines), August 8.—A detective story in two parts. It gets the spectator interested in its situation and holds him pretty well to the end, with its climax effective in accumulated excitement. The average spectator in all kinds of audiences will probably count it a very satisfactory offering and be willing to pay to see more pictures like it. It ranks above the average of detective stories, its chief weakness being that it is just a bit too long. The "house of mystery" has trap doors, an underground banquet hall, as in Zigomar, dungeons, etc. There is a sense of mystery about it that is kept up well. The acting is acceptable at all times and the photography is clear.

"THE FLIGHT OF THE CROW" (Selig), August 11.—A very interesting two-reel special. The best about it is that it tells a fine story; one that will make it popular with all kinds of people. We dare commend it as a desirable special offering. The "Crow" is a tramp, son of a rich man. He had been disinherited for drunkenness, but his father, on his death bed, has relented and the sweetheart of the heroine, the "Crow's" foster sister, goes out as a hobo to find him, followed by a detective in the employ of the rich man's lawyer, who doesn't want the son forgiven. The love story here is secondary to the tramp story, which is a novel and pleasing bit of romance. Henry Otto plays the "Crow," H. A. Livingston, the man who goes out to find him; William Hutchinson, an engaging tramp who helps Livingston; Kathlyn Williams, the foster sister and heroine. All do creditable work. The photography is clear. The author is Arthur Preston Hankins whose script A. E. Martin produced.

"THE REFORMERS" (Biograph), August 9.—This satyre, in two parts, is aimed at busybodies, legitimate game; the satyrist who makes fun of them is sure to have the audience with him. This picture won many and many a good laugh. But the humor that made the laughter is never a part of the satyre itself, of the cutting edge. It never is of any satyre until it reaches a very high plane, like Cervantes's Don Quixote, for instance. A satyre is sanity looking at insanity, the former being the spectator and the latter the one whom the spectator knows is in the wrong. This picture is a close enough approximation to this condition to be a very profitable release from the exhibitor's viewpoint. The laughter is mostly due to William Murray, though Christy Miller tickled them too. Charles Mailes plays the mayor, leader of the busybodies. Mae March and Walter Harron play his two children. Miss March carries the tragic role with imagination and powerful effect. She is a fine actress in emotional work. The photography is clear.

"THE ALIBI" (Kalem), August 9.—Opens with a rough tussel in a Western eating house and its second scene is an argument in a saloon. These scenes provide the materials for a circumstantial evidence case, with the murderer accusing the hero. The alibi cannot be proved at once, so the man's sister, dressed as a man, holds off the sheriff, her husband, for several hours. There is the usual chase and pistol fight up in the hills. It makes a good commercial offering with action, but nothing new. The photography is only fair. Helen Holmes plays the heroine.

"FOR HER SISTER'S SAKE" (Kalem), August 11.—The story is weak; it is not convincing and not romantic, even unpleasant. A flirtatious man (Tom Moore) is engaged to a girl (Ethel Phillips), but encounters another girl (Alice Joyce) and flirts with her. He doesn't know that she is Ethel's sister. As this situation is developed we are left supposing that the elder sister has committed suicide to make room for Alice, but the end proves that she only pretended to. The interiors are clearly photographed, but the exteriors are not up to the Kalem standard.

"WHEN TONY PAWNED LOUISA" (Lubin), August 9.—There is a truly remarkable situation in this picture in which an Italian pawns his sweetheart. The situation "gets over" well enough, but the feature of the picture is the grace and prettiness of Louisa (Ethel Clayton) who is not dressed like a poor immigrant. It is a clean, not unpleasant, story, and the leading woman makes the offering commendable as entertainment. The photography is good.

"BRONCHO BILLY AND THE NAVAJO MAID" (Essanay), August 9.—This story has been told very often in pictures, each time with small differences. There is action and it is not slow. For those who have not seen too many pictures it will be a good offering; there were a number of such in the audience this morning.

"A WOMAN'S WAY" (Patheplay), August 9.—A picture of contemptable people and of colorless people; there is no one in the cast with whom it is easy to sympathize, and this is the picture's weak point. The story is interesting and has some freshness, but has not been made effective. The chief weakness is the lack of clear-cut coherence in the characters; we are not sure which are good and which are bad and don't like any of them.

"FATHER AND SON" (Vitagraph Special), August 9.—The title of this picture does not hit the mark as well as its secondary title, "The Curse of the Golden Land." It is an immigration story of how a poor Russian fellow left his wife and boy to seek a fortune in America. He succeeded, but neglected his family for society. The wife and boy came over in time to save him from committing bigamy. This is a story of a condition that is true in a great many cases and among our foreign population it will strike home with telling force. As a good piece of drama it will, no doubt, be relished by any class of society, because it has in it the touch of nature that makes the whole world kin. The photography is excellent and a number of the scenes were taken in the sweatshops of New York. The principal part, Wolf Salzman, is played by Mr. Courtenay Foote in artistic and convincing manner. One of those deep foreign street scenes, for which the Vitagraph is noted, is used in this picture. It is a good offering.

"BY FIRE AND WATER" (Edison), August 9.—A fair commercial offering by Ashley Miller, featuring a fire on a large naptha launch, which is well suggested, though we have seen even better ones. The story is melodramatic with a well-dressed man shown-up as a coward and a roughly-dressed man proving himself a hero indeed. Herbert Prior plays the hero, who runs a little lake launch for picnics. His wife (Mabel Trunnelle) notices a difference between the fine uniform of a competing captain (Richard Neill) and her husband's suit. Then we have the picnic and the fire with its rescue. The minister is, as often in Edison pictures, burlesqued and made unpleasant. The backgrounds are pretty lake scenes and the photography is fair.

"THE TREASURE OF CAPTAIN KIDD" (Edison), August 11.—The opening scene of this picture is a perfectly photographed and beautiful glimpse of the beach with billows rolling up. Gladys Hulette and Edwin Clark, as modern lovers, are discovered seated on a bit of drift-wood, recalling the romantic story of the notorious pirate. In perfect double exposure views, we see the ghost of the terrible man (Bigelow Cooper, who gesticulates too much to be very terrible) and his crew pass. Before we know it we are looking at Kidd's story. Some of the scenes are wonderfully effective (that in which the treasure is being carried up the beach is a perfectly arranged or composed scene), but some scenes are much weaker, mostly on account of melodramatic over-emphasis. Laura Sawyer plays the heroine of the captain's love story and does very well. The story is not dramatic enough to get us interested in the captain for more that a scene or two, but there is a good deal in it that will hold interest in the picture. Cromwell Childe is the author of the script, which was produced by Richard Ridgely.

"WHEN THE PRESS SPEAKS" (Vitagraph), August 11.—A farcical romance that made some laughter, yet is not quite up to the best Bunny-Finches. The trouble is that the characters lack atmosphere. Flora Finch, a newspaper woman who is bound to get an interview with the noted woman-hater, John Bunny, is the exception. Though, of course, Bunny is himself, his role gives him no good chance for humor. The rest of the figures are, without exception, insipid. That secret fraternity house was not very effective.

"EVERY DOUBLE CAUSES TROUBLE" (Patheplay), August 12.—A Whiffles picture in which the well-known comedian plays, as often, a double role. It made the audience laugh several times, but it seemed to us not quite up to the best Whiffles pictures. The photography is clear.

"THE BROKEN VASE" (Selig), August 12.—A picture without much substance. It is weekly acted and we do not dare commend it very highly as entertainment. The photography is clear. The author is Edward Hungerford and the producer is Hardee Kirkland.

"THE MAGICIAN FISHERMAN" (Selig), August 12.—A very slight offering on the same reel; it made no laughter that we heard.

"THE JOYS OF A JEALOUS WIFE" (Vitagraph), August 12.—A picture on shipboard in which Georgia Maurice plays very realistically and effectively a jealous wife. Maurice Costello plays her spouse and he will not be blamed for wanting to get a minute or so of freedom from her, though the friend (James Young) he persuaded to wear his hat and coat may question the means. It makes fun, but it comes too precious near being a tragedy to be wholly comic. The author is Georgia Maurice and the producer Maurice Costello. It is well photographed.

"BINGLES' NIGHTMARE" (Vitagraph), August 12.—James Lackaye, after a good dinner, dreams that the world is kind and considerate—it is only a dream as he finds when he awakes. To see a waiter refuse a tip, as in the dream, amuses, and to see a trolley car come back when it has gone past a would-be passenger makes the audience laugh. Flora Finch plays Bingles' wife in the dream. We are not shown what she does to Bingles when he is awake. It is clearly photographed and, with the other offering on the same reel, it seemed to please. Roy Hanaford is the author and Ralph Ince produced it.

"I WAS MEANT FOR YOU" (Biograph), August 11.—One sees construction in the scenario of this picture which is very melodramatic and not powerfully convincing. A close resemblance between the two leading men makes for confusion at one or two points. There is some fair acting. As an offering it is so so.

"PATHE'S WEEKLY NO. 40" (August 11).—This topical is always welcome to an audience.

"THE RIGHTFUL HEIR" (Edison), August 12.—A picture taken from Sir Gilbert Parker's story, "The Lane that has no Turning." There is much in the offering to commend it. Charles Sutton, as the hunchback seigneur, and more especially Laura Sawyer, as his wife, put color and imagination into their parts. Benjamin Wilson, as Fournel, and James Gordon, as Tardif, with the others who have small roles, do commendable work. The story is clear, except the cause of Fournel's burning of the will—the trouble lies in the man's acting in what immediately preceded it, The scenario, by the famous author, is weak and unconvincing. The producer is J. Searle Dawley. There is some excellent photography. A very fair offering.

"THE EDGE OF THINGS" (Essanay), August 12.—A story of a young ranchman and his wife. There is an Eastern partner who comes on a visit, and partner and wife are soon in each other's arms. The object is to make a sensational struggle between the two men over the edge of a cliff. The picture's backgrounds are fine. It includes some Wild West Show things and some good views of a herd of cattle. The photography is fair.

"INTO THE LIGHT" (Lubin), August 12.—A commercial melodrama very much like many others we have seen. It is very fairly acted and has some excellent photography. There is nothing else for which it can be especially commended; but it tells a story though an old one and will serve to entertain many people. The author is Mrs. Nicholls and the producer is George Nicholls. Ormi Hawley and Edwin Carewe have the romantic leads. Ernestine Morley is the poor sister, Irving White, the poor husband, and Earle Metcalf, the villain.

Independent

"THE MISSING WITNESS" (Thanhouser), August 12.—A two-part film story, in which the characters are all given special introduction, one at a time. There seemed a little too much preparation for this story, as the main incident did not occur till the second reel. The court room scenes were well handled and the observer has considerable sympathy for the widow of the ruined county treasurer, whose testimony alone can save the boss from conviction as a murderer. Her conscience finally leads her to clear him, in spite of the fact that he brought ruin and death to her husband. Some of the situations are a little weak from a dramatic standpoint, but it holds the interest.

"PEARL AND THE TRAMP" (Crystal), August 17.—A fairly interesting half reel, in which Chester appears as a tramp and invades the home of Pearl. He succeeds in quieting the baby for her.

"ONE WIFE TOO MUCH" (Crystal), August 17.—A once highly amusing plot in the days of "Jane" and other noted predecessors. There may be a new audience for this old story of the borrowed wife and child, but to most observers it is apt to lack novelty. On same reel with above.

"SUCCESS" (Reliance), August 23.—A two-reel story by Forrest Halsey, containing numerous strong points and some weak ones. The hero declares he would sell his soul for success and on this is based a modern version of the Faust episode. A character, representing the devil, pursues the hero all through the picture. Irving Cummings is at his best in this, and Irene Hunt gives a strong impersonation of the poor girl artist. The theater scenes are appealing and also the dinner scene, but the idea of toasting the great failures of the world seems to us a too decided jump from romance to realism, and rather upset the unfolding of the plot. The picture, however, has much to commend it in spite of its rather peculiar ending.

"WAITING FOR HUBBY" (Thaohouser), August 17.—A thoroughly amusing picture, in which Riley Chamberlin impersonates on old-style actor of the Shakesperian school. He marries a wealthy widow, but later pines for a night out with the boys. She sends him out to mail a letter and he comes back many hours later after some very laughable experiences. Mr. Chamberlin has the true comedy sense and succeeds in giving us a truly funny "jag" where many others have failed.

"THE DEVILISH DOCTOR" (Majestic), August 9.—In which Fred Mace, as the young doctor, dresses as the devil to attend a masquerade ball. There is a highly amusing chase scene in this.

"A FISH STORY" (Majestic), August 9.—The girl's father agrees to give her to the young man who catches the largest fish. During this contest one of the lovers falls in the water and the other pulls out a very large fish. Quite entertaining. On same reel with above.

"THE LIE THAT FAILED" (Thanhouser), August 15.—A falling meteor forms an interesting, though highly improbable, feature of this story. It falls upon a husband who had just decided to commit suicide and accuse his wife of poisoning him. The story is not of the strongest, but is quite novel and well pictured.

"THE GREATEST LOVE" (Majestic), August 10.—A rejected lover tries to break up the girl's engagement with a rival. He succeeds for a time through the aid of an adventuress, but later the adventuress accuses him of a crime she herself committed. The action is a little too hurried, but the scenes are attractive and the photography very good.

"THE SPIRIT OF ENVY" (Thanhouser), August 19.—A picture so thoroughly natural that its story will appeal to many people. The young clerk's wife is very envious of her former school chum, whose husband is a banker. At her friend's party the young wife is ashamed of her clothes and very miserable, until the young banker is accused of embezzlement. Then she thinks better of her own lot. The human touch gives it appeal.

"THE DOCTOR'S RUSE" (Majestic), August 12.—A Fred Mace picture, in which he invades Bunkville as a fledgling doctor. Lacking business, he proceeds to hire a tramp to act as a smallpox patient. In due time he is raking in unlimited sums of money in vaccination fees. All goes well 'till the girl's father, also a doctor, appears on the scene. Quite an amusing film.

"FLESH OF HIS FLESH" (American), August 23.—This story gets a good start, but ends rather weakly. The couple are granted a divorce in the beginning, the child going to the husband. Later the mother steals her boy. Years pass and the father, now sheriff, is called upon to arrest his own son, without knowing who he is. The final situation is carefully led up to, but lacked the necessary feeling to give it the strongest appeal.

"THE GOLDEN HEART" (American), August 21.—A Western offering in which the story is rather slow in starting, but quite entertaining when it comes. The young prospector and his girl join forces. Their claim is jumped, but they find their location notice in an old tomato can and thus regain possession.

"A CHIP OF THE OLD BLOCK" (Keystone), August 14.—This reel begins with a rather neat flirtation between a widow and a widower, and a separate flirtation between their two children. The four meet at the beach later and the children begin trying out the various "concessions." The Dippy Dip finally claims their attention and quite a novel comedy situation results. For light nonsense of an inoffensive sort this is quite enjoyable.

"THE HERITAGE OF EVE" (Broncho), August 20.—A two-reel war drama, in which a mother and son act as spies in the home of Southern friends. The acting in this is up to the standard, but the plot is rendered unpleasant by the lack of honor on the part of the spies. Even though the mother relents toward the close, when she desires to marry the colonel, the harm has been done and this change of heart does not get the obsrver's sympathy. The fighting scenes were brisk, but as a whole the production is not very appealing.

"HER TUTORS" (Eclair), August 17.—A rather old-fashioned plot, in which the lover disguises himself as a dancing teacher and again as a music teacher in order to win his sweetheart. There is hardly enough novelty in this to make it particularly interesting.

"THIRST FOR GOLD" (Eclair), August 13.—A two-reel offering of rather uncertain setting and costuming, but we think the story is intended to happen in Civil War days. The military surgeon mistakes a case of catalepsy for death. His supposed dead man rises up on the dissecting table and agrees to reveal the whereabouts of certain hidden money if the doctor allows him to escape from the military prison. To this the doctor agrees and numerous scenes of a rather grewsome character follow. Both the doctor and convict are blown up by the treasure box at the end and a young man and his sweetheart fall heir to the wealth. The photography lacks clearness in places.

"CAUGHT IN THE ACT" (Crystal), August 19.—Pearl captures Jim Slick, the expert safe opener, in the act of robbing her husband's safe. She chloroforms him in the dentist's chair. Belmont plays the double part of the dentist and his own patient. Fairly amusing.

"HYPNOTIZED" (Crystal), August 19.—In which one of the lovers hires a hypnotist to make his rivals act like a cat and dog. Some amusing nonsense.

"THE SUFFRAGETTE TAMES THE BANDIT" (Frontier), August 14.—A bright little comedy, containing a good humored satire on the suffrage movement. Lady Ethel is a militant suffragette from England. She converts everybody on the ranch and is stolen by bandits. She immediately goes to work on them and they offer to hand her back, without any ransom. One of the freshest comedies shown for some time and should not give offense to followers of the cause.

"THE GHOST" (Victor), August 22.—The old, familiar "haunted house" story, in a pleasing setting. Gertrude Robinson and James Kirkwood are the lovers. The latter makes a bet that he is not afraid to stay in the haunted dwelling over night. Of course, he discovers a den of thieves infesting the place, and there follows an exciting capture of the 'gang. Good photography and a brisk, stirring story.

"ANIMATED WEEKLY NO. 74" (Universal), August 6.—A number of usual interest containing scenes from the Mexican revolution, a glimpse of the navy aviation demonstration at Hempstead, the Larchmont Yacht Club races, horse show at Long Branch, and other features.

"THE BEATEN PATH" (Eclair), August 20.—This three-reel picture has many big situations in it. In the cast are some of the company's best players—Alec Francis, Julia Stuart, Barbara Tennaot, Will Sherer, O. A. C. Lund, Hector Dion, and others. The story is of a family feud between two families, the heads of which quarrel over a boundary line. The main scenes are laid about large mansions, but there are others in an atmosphere of the Northwest, in primitive surroundings. "The Beaten Path" is a real feature.

"A WOULD-BE DETECTIVE" (Gem), August 18.—A short picture of burlesque Sherlock comedy. The leading actor may have never seen Fred Mace in his old Biograph success, but his work is a most excellent imitation of the present Majestic comedian.

"THE HEART OF A JEWESS" (Victor), August 15.—A genuine story of Jewish life in two reels, enacted by Jewish characters. The character work is excellent and the production one that holds the interest throughout. The Schadchen, or match-maker, succeeds in mixing things up badly for Rebecca. Jake is lured away to get a $10,000 bribe, but when he reports for his bargain Rebecca quite properly repudiates him and ultimately finds happiness with David, foreman of the tailor shop. The atmosphere of this is perfect and the argument between the Jewish guests at the wedding quite amusing. An entertaining number.

"WHEN THE BLOOD CALLS" (Nestor), August 20.—Indians make an attack on a frontier cabin and burn it. A small boy, who happens to be absent at his father's mine, is left alone in the wilderness. The daughter of the chief finds him and he is adopted into the tribe. The story which follows (in later years), the capture of a white woman by his tribe, is queer and a bit obscure and, on that account, doesn't interest strongly, although many of the scenes are commendable.

"A MAID OF THE MOUNTAINS" (Nestor), August 18.—The old familiar story of the Southern mountains, in which the hero is suspected of being a revenue officer. He wins the girl in spite of obstacles, and induces her father to give up "moonshining." The dinner scene at the close, while perhaps characteristic, is too ridiculous to help the story much. The mother drinks out of her saucer and eats with her knife, and to cap the climax, the father removes his shoes at the table.

"WHEN CUPID WON" (Nestor), August 12.—A farce comedy along conventional lines, but lively and amusing. There are a number of characters that are well made up and act naturally. It is good natured; it doesn't drag and will make a fair offering.

"SOME RUNNER" (Nestor), August 22.—A farce, on same reel, depending on trick camera work to make it seem as though the hero of the story is "some runner." A friend has bet $10,000 on him and, to begin with, he over-sleeps. When he arrives at the start the others have gone. That doesn't bother him; he can even stop to fall in love and get married and still win the marathon. He does other moving picture stunts besides falling in love. The picture will surely make laughter.

"THE SEA URCHIN" (Powers), August 22.—One of the strongest seacoast stories we have seen. Jeanie MacPherson appears as the girl saved ten years before by the hunchback fisherman. He has grown to love her, and though her heart goes out to another, she considers herself bound to him. But later, after some powerful and stirring scenes in a boat, during which the girl falls overboard, the old man realizes that the girl is not for him. He saves her from drowning and gives her over to her lover. A memorable offering, with some vivid scenes along a picturesque coast.

"ASCENDING MOUNT BLANC" (Gaumont), August 7.—A marvelous picture of scenery and a very worth-while offering. The photographs of glacier and of cloudland are clear, sharp and beautiful and, somehow, the picture has contrived to give us a very vivid sense of reality, as though we were there ourselves. Among the special scenes are: The top of the mountain, the tossing and rolling of the clouds, as seen from a high point; the formation of a cloud behind an icy ridge, a blizzard on the heights, etc. It is no contemptible offering to the public; people will be likely to thank the exhibitor for it.

"SHOOING THE WOOER" (Gaumont), August 7.—A little flirtation comedy, very clever and pretty and full of good fun. Its quality comes mostly from the players who have been chosen with discretion and are pleasing. The lady of the General Post Office is, herself, lovely and will have a host of admirers. It was carefully made in every way and clearly photographed. A good offering.

"AN ORPHAN OF WAR" (Kaybee), August 22.—A two-reel war story. Tom's early experiences are stirring and hold the attention. His father is shot because of his sympathy for the North. The boy hides in the clothing of a scarecrow and thus escapes. Later he finds the girl and her negro mammy in the woods; good scenic effects here. Later Tom aids the girl's father on the battlefield and after the war he goes to live with them. A typical war drama with the leading parts in the hands of the Kaybee's well-known juveniles.

"A GREATER INFLUENCE" (Crystal), August 19.—The scenes in which Chester is injured while hunting are merely preliminary to the main story, and seemed too long, as it was later necessary for the story to get an entirely new start. Pearl becomes a servant girl and Chester rescues her from the unwelcome attentions of the son. The bribe of $100 per month was not very convincing, as the son's attentions were not shown to be very serious, at least from the standpoint of matrimony. A fair release.

"THE LITTLE SHIPPER" (Powers), August 20.—A film story filled with homely sentiment of an appealing sort. The old sea captain casts off his daughter because she marries without his consent. Later, after finding himself unwelcome in his son's home, he is glad when circumstances bring about a reconciliation with his daughter. He saves his grandson from drowning and leaves all his money to the boy. A good sea coast yarn.

"THE HARVEST OF FLAME" (Rex), August 21.—A two-reel offering. written and directed by Wallace Reid. He plays the role of inspector. The views of the overall factory are interesting and the story has many well-devised dramatic moments. Particularly good is the fire portion of the second film, in which the inspector rescues the heroine, Pauline Bush. We liked the roles of the father and the young cigarette-smoking employee very much. A good offering.

"IN SEARCH OF QUIET" (Imp), August 21.—A two-reel comedy drama, written by Fay Wallace. This type of story, in plot and handling, is one that is always successful with the average audience. It has tone and quality, the situations are fresh and original, and the characterizations good. Matt Moore and Jane Gail are pleasing in the leading roles. Miss Gail shows unusual animation and personal charm. The pursuit of the auto with a motorcycle was nicely done. An especially good comedy offering.

"THE RETRIBUTION OF YSOBEL" (Frontier), August 16.—The story of a disappointed lover who goes West and marries a Mexican girl. Later he accidentally meets his Eastern sweetheart in California. The jealousy of the two women brings on complications that result in the death of a greaser and the arrest of Ysobel for bigamy. There is a confusion of characters at the start and the rivalry scene is not well enough acted to get the idea over. It clears up in a little while and one is able to follow the story. The close-to-the-camera work is overdone to a frazzle. It is typical of those stories where the Eastern girl goes West, finds her former lover a cowboy, and the squaw or senorita loses out, as the case may be.

"A DROP OF BLOOD" (Solax), August 15.—A conscience play showing the torments of mind that come to those that shed human blood. A remarkably well-photographed picture of a rather conventional story, suggestive of "The Bells" and others. Some thanks should be given the producer, because the characters are not all shoved up in front of the camera all the time.

"FOUR FOOLS AND A MAID" (Solax), August 13.—An alleged comedy making use of some of the mirth provoking tricks employed many years ago in "afterpieces" at a variety show; such as, making a chair out of a man by putting a chair cover over him; making a hatrack out of another, etc., so that the next lover calling will not know they are there. Judging from Darwin Karr's dress suit, the four fools call on the girl in the evening. The clock must be going backwards, because it is afternoon when she slips out and marries another fellow. The picture ends with the four fools kicking each other in a circle. Not exactly a world-beater.

"THE GREATER LOVE" (Itala).—A picture occupying about a reel and a half and giving a clearly told and not very dramatic love story. We failed to get interested in any character in it, even the hero who commits suicide in the end. He had been shot in trying to protect his uncle (the girl's father). The doctor, loved by the girl, had pronounced him mortally wounded. The girl took pity on him (he was her cousin) and promised to marry him, if he got well. The doctor performs an operation and the youth is on the road to recovery. The ending is artificial and also unpleasant. Acted and photographed in good style, and with some beautiful scenes, the offering will be acceptable to a great many spectators.

"HIS STOMACH AND HIS HEART" (Gaumont), August 14.—If a man marries his cook in order to have her in his service for life, he may eat a hired girl's cooking. That is all the picture really shows, but in setting it forth, much that is true of human life and truly amusing is included. The bargaining with the cook to come, in the first place; the dinner table of the glutton, his wedding with the cook and many other scenes are well worth while. The photography is as usual with Gaumonts—very good. The players are clever people who know their business.

"MAGNETS" (Gaumont), August 14.—A lecture by pictures on physics. It very clearly shows the peculiarities of magnets and is very easily understood. As an offering to the public it has merit, but many people have read and know a good deal more about magnets than this shows.

"FALSELY ACCUSED" (Solax), August 8.—The story is weak, but the picture has been very well photographed and the work of the players is pleasing. It is a melodrama made up of old things that have pleased in other offerings and there will be a good many who will be entertained by it. It won't go strongly with the critical.

"THE HEAVENLY WIDOW" (Solax), August 6.—There is something in this offering that we haven't seen before nor is there much for which we can commend the author's critical taste from what he has selected. It is beautifully photographed, though, and the players deserve credit. Because of these two things, it is almost a good offering. The audience will not be dissatisfied with it, if there are one or two strong pictures on the bill. Fraunie Fraunholtz has a clever female impersonation which the story makes necessary in order to win Marian Swayne away from Darwin Karr.

"FIVE COPIES" (Great Northern), August 9.—A little office farce. The male clerk has arranged his typewriter for five copies and the female clerk types a love note at the bottom of the upper copy. Everybody in the office getting a copy thinks it is for him. The Great Northern actors have their own individuality in these comic films. We think this offering can be safely relied upon as a program lightener.

DEATH OF JOSEPH GRAYBILL.

Joseph Graybill, a well-known and popular young actor, died in New York City on Sunday, August 3, of acute spinal meningitis. He was stricken in his rooms at the Pierpont Hotel. It was a case of physical collapse accompanied by blindness, which, had he lived, would have been permanent. Funeral services were held according to the Christian Science ritual at Campbell's Chapel on West 23rd Street, on August 6, and the interment was at Greenwood Cemetery. The pallbearers were Louis Geleng, Frank A. Tichenor, Jacob Gerhardt and Arthur Leslie. The deceased leaves a mother and sister, Mrs. Chester B. Roberts, of Milwaukee. A large number of his friends attended the services, including as many of the Pathe players as could be spared.

Joe was born at Kansas City, Mo., in 1887. He was educated at St. John's Military Academy at Salina, Kan., and at the Milwaukee Academy. At the age of 18 he began his theatrical career with the Thanhouser Stock Company in Milwaukee. After one season there he came to New York and got an engagement with Henry Woodruff in "Brown of Harvard." After that he played juvenile leads and comedy parts with Henrietta Crossman and Henry E. Dixey. Later he played the part of Clay Whipple in a road production of "The Witching Hour." This part he always considered his best. Then followed a period of 44 weeks in vaudeville in support of Margaret Moffet in "Awake at the Switch." About three years ago he joined the Biograph Company and played with it in New York and California. He next joined the Lubin Company and from there went to the Imp Company. Leaving the Imp, he went South with Harold Shaw's company to play in the Jack Bonavita lion picture. On his return he played under James Kirkwood in the Victor Company.

The Late Joseph Graybill.

At the time of his being stricken he was with the Pathe Company in Jersey City. There were some scenes that had to be finished and, although nerve broken and blind, he insisted on going through the scenes, with only the director's voice to guide him. He collapsed at the end of the ordeal and died a few days later in Bellevue Hospital.

Motion Picture Exhibitors' League

SYRACUSE CONVENTION SUCCESSFUL.

Meeting to Reorganize New York State Branch of the League Perfects Organization—Another Meeting in October.

REPORTS from the meeting of motion picture exhibitors, held at Syracuse, N. Y., for the purpose of reorganizing the New York State Branch of the Motion Picture League of America, which was disrupted by the bolting of its delegates at the national convention in Grand Central Palace last July, indicates that a very successful convention was held and that a new branch of the league is in a fair way to be firmly established.

The meeting was held in the Yates Hotel on Monday, August 11th, and was called to order by National President M. A. Neff. About thirty exhibitors were in attendance, of whom twenty-two were entitled to vote. A delegation was expected from Binghamton, N. Y., but the Binghamton exhibitors missed their train and so sent a telegram instead, advising the convention that the Binghamton local was in full accord with the objects of the meeting and would endorse its action and support the Motion Picture Exhibitors' League of America and its officers.

Similar action was taken by the Rochester local and a telegram was received from Utica exhibitors assuring President Neff of their loyalty to the big league.

Officers of the new New York State branch were elected as follows: W. E. Wilkinson, of Syracuse, national vice-president; A. N. Wolff, of Rochester, president; Charles P. Smith, of Syracuse, first vice-president; F. C. Pierce, of Geneva, second vice-president; F. E. Samuels, of New York, secretary; W. C. Hubbard, of Rochester, treasurer; John Mullaney, of New York, sargeant-at-arms.

A legislative committee was elected consisting of Mr. Day, of Auburn; Mr. Lux, of Utica, and H. L. Fox, of Binghamton.

Chairmen of standing committees were appointed as follows: Committee on Laws—Tobias Keppler, of New York; Committee on Grievances—F. W. Esterheld, of Rochester; Membership—G. A. Langa, of Syracuse; Publicity—E. W. Logan, of Syracuse; Constitution and By-Laws—John Mullaney, of New York. Chairmen were authorized to select members of their respective committees.

On motion the following resolutions were adopted:

Resolved; That the New York State Branch No. 11, of the Motion Picture Exhibitors' League of America, does hereby endorse the actions and work of the National Motion Picture Exhibitors' League of America and its officers.

Resolved; That the New York State Branch No. 11 hereby recognizes the New York Local No. 1, of New York City as the legally affiliated local of New York City, designated as the Motion Picture Exhibitors Board of Trade, of New York City, Incorporated. Sidney Ascher, president; Frank E. Samuels, secretary.

After some discussion it was decided that the officers elected at this convention be considered as temporary officers and that another convention be called, to be held at Rochester, N. Y., on Wednesday and Thursday, October 15 and 16.

During the meeting an attempt was made by a number of exhibitors, headed by Samuel H. Trigger, president of the bolting state organization, to enter and take part in the proceedings, but President Neff made it plain that no exhibitor affiliated with the bolters would be permitted to attend the convention of the new branch. The insistence of the bolters became so great at one time that the hotel management was called upon to keep them out. Finding that they could do nothing toward breaking up the meeting, the bolters, numbering about thirty, of whom nineteen were from New York City, secured another room in the hotel and held a meeting of their own.

WISCONSIN BRANCH OF THE INTERNATIONAL MOTION PICTURE ASSOCIATION MEETS.

About fifty exhibitors of the state of Wisconsin met in the Colonial room of the Plankinton House in Milwaukee July 31st, for the purpose of receiving a report of its delegates to the New York convention. After hearing the report of Charles H. Phillips, national president of the International Motion Picture Association, corroborated by W. J. Sweeney, national director of the association, and other delegates to the New York convention, the action of the Wisconsin delegates was unanimously ratified, and the International Motion Picture Association of Wisconsin was immediately organized by the election of the following officers: Roy Cummings, of Madison, president; B. K. Fischer, of Milwaukee, national director; Henry Trinz, of Milwaukee, first vice-president; A. F. Baum, of Manitowoc, second vice-president; George Frellson, of Waukesha, secretary, and Frank Cooke, of Milwaukee, treasurer.

Resolutions were passed favoring a censor by the National Board of Censorship of all pictures displayed in the motion picture theaters in the state of Wisconsin; also favoring three reels for five cents. Many other important resolutions were adopted affecting the rights and interests of the motion picture exhibitors in the state of Wisconsin. A committee on constitution and by-laws was appointed for the purpose of drafting a constitution and by-laws for the Wisconsin association.

NEW EXHIBITORS' LOCAL IN NEW YORK CITY.

Under the name of the Motion Picture Exhibitors' Board of Trade, the exhibitors, of the city of New York, who do not approve of the action of the New York delegates in bolting the National Convention at Grand Central Palace last July, have organized and secured articles of incorporation with the following officers and charter members:

President, Sidney Ascher; first vice-president, John Mullaney; second vice-president, F. Goldfarb; treasurer, Mr. Herring; secretary, F. E. Samuels; financial secretary, Mr. A. Levine; chairman of board of directors, Harry Jacobs; vice-chairman, Jay L. Wolf; secretary of the board, Mr. Fleischman.

The incorporation papers were signed by the following exhibitors; Sidney Ascher, R. L. Macnab, John Mullaney, F. Goldfarb, A. Levine, Harry Jacobs, Herring & Blumenthal, Jay L. Wolf, F. & G. Amusement Co., F. E. Samuels, S. Marks, J. H. Lubin, Nathan Vinegrad, Gleich & Kronacher, Tobias, Keppler and Mr. Carlos.

President Ascher appointed chairman of standing committees as follows: Mr. Carlos, temporary chairman of by-laws and permanent chairman of laws and legislation; Mr. Marks, membership; Mr. Macnab, financial; Mr. Lubin, publicity. The chairmen were permitted to select the members of their respective committees.

Through the courtesy of the management of the Imperial Hotel, 31st Street and Broadway, New York, the New York Motion Picture Exhibitors' Board of Trade, Local No. 1 of the State Branch No. 11, have secured accommodations at that hotel, which has been officially designated as Local Headquarters, and where all monthly and other meetings of the league will be held. Special accommodations for the secretary of the league has also been secured at the Imperial.

The regular monthly meeting of the local will be held at the Imperial on Monday, August 18, at 11 o'clock a.m. Members are urged to be present as there are a great number of important matters to be discussed, together with the report of the meeting held at Syracuse on August 11.

CALIFORNIA CONVENTION.

The annual state convention of the Motion Picture Exhibitors' League of California will be held at San Diego, Cal., on September 9, 10, and 11. It is expected that there will be a large attendance.

CENSORSHIP CONFERENCE UNPRODUCTIVE.

President M. A. Neff, of the Motion Picture Exhibitors' League, held a conference, as previously announced, with the representatives of the General Film Company, the Mutual Film Corporation and the Universal Film Manufacturing Company on Thursday, August 7. The meeting took place at the Imperial Hotel, New York City, and was attended by President Neff, Attorney William Small for the General Film, and J. C. Graham for the Universal. Mutual was not represented. While the manufacturers representatives listened to Mr. Neff's explanation of the situation as he understood it, they did not consider that the problem concerned the manufacturers sufficiently to warrant them taking an active part in the proposed plans.

Attorney Small characterized the censorship proposition as un-American. Mr. Graham made some inquiries as to the status of the censorship question. No action was taken.

CALL FOR ILLINOIS CONVENTION.

A special state convention of the Motion Picture Exhibitors' League of Illinois has been called by National President M. A. Neff, to take place in Peoria, Ill., on Tuesday and Wednesday, September 16 and 17. Special organizer, Clem Kerr, will be in the state several days prior to the convention. A new set of state officers will be elected to take the place of those suspended.

CALL FOR INDIANA CONVENTION.

A special convention of the Motion Picture Exhibitors' League of Indiana has been called by National President M. A. Neff, to take place in Muncie, on Thursday and Friday, September 25 and 26. Special organizer, Clem Kerr, will be in the state several days prior to the convention. A new set of officers will be elected to take the place of those suspended.

KERRIGAN JOINS UNIVERSAL.

A telegram from Manager Bernstein at Los Angeles, Cal., just received, is to the effect that he has signed, J. Warren Kerrigan, formerly with the American company, for leading parts in Universal pictures. The change is to take effect immediately. Kerrigan is considered to be one of the best of players in western characters.

WELLS GETS KINEMACOLOR.

Jake Wells, the theatrical magnate of the South, has signed a contract with the Kinemacolor Company which practically gives him control of the pictures of that concern in all cities where his theaters are operated. Service will begin in Atlanta, Birmingham, Savannah, Norfolk and Richmond on August 25. Mr. Wells will open a distributing office in Atlanta to serve towns in the southeastern states.

GAUNTIER PLAYERS GO TO IRELAND.

The "Gee Gee's Will Become the "O'Gees" For a Short Season—Headquarters at Beaufort.

The Gauntier Players sailed Thursday, August 14, on the White Star Steamship Adriatic for Ireland where they will remain as long as the weather permits, making a series of three-reel Irish subjects. In the party were Miss Gene Gauntier, Mr. Jack Clark, Mr. Sidney Olcott, the director of the company, Allen Farnum, scenic artist and stage manager, Mrs. Frank T. Montgomery, wife of the Jacksonville picture magnate and three other players.

It is the intention of Mr. Olcott, Miss Gauntier and Mr. Clark to go direct to London, where additional players will be engaged, while the rest of the company will land at Queenstown and go direct to Beaufort. The scene of operations is the same occupied by Mr. Olcott's Kalem company three years ago and is familiar to most members of the Gauntier Players.

The exact nature of the subjects to be produced was not revealed but there is no doubt that a number of very interesting features will be secured. Owing to weather conditions in Ireland it is feared that the season suitable for picture making will be short, but the company will remain as long as working conditions are favorable.

Warner's Features will continue to market the product of the Gauntier Players, as in the past, for the American exhibitor. All other territory is controlled by B. Nicholls, of London, at present.

Bosworth, Incorporated

Famous Selig Player Becomes Interested in Company to Produce Jack London Pictures.

HOBART BOSWORTH, long known for the excellent work he has done with the Selig Company, has entered into a corporate agreement with H. T. Rudisill and Frank A. Garbutt for the purpose of producing pictures based upon the famous stories by Jack London. The name of the new company will be Bosworth, Incorporated, and the pictures will be marketed under the name "Bosworth." As a further identification of each London subject a twenty-foot view of Mr. London will be prefixed, typifying as nearly as possible the local color of the story.

Hobart Bosworth.

Work has already been commenced on the "Sea Wolf," one of Mr. London's best stories. Mr. Bosworth will play Wolf Larsen, that strange paradox of intellectual force and physical brutality. Mr. Herbert Rawlinson will take the part of Humphrey and Miss Viola Barry that of Maude, having been selected for their special fitness for those characters.

Mr. London's stories are favorably known all over the world and the writer needs no further introduction here. As much may be said for Mr. Bosworth, who has appeared in Selig productions for the past several years and is known in every country where American pictures are shown. Mr. Garbutt is a celebrated sportsman, popular in clubland as a yachtsman, autoist and aviator.

As a commercial proposition it is believed that the London stories in picture form will command almost instant success. As nearly as possible the pictures will be taken upon the locations of which Mr. London writes and to this and extensive preparations are being made for excursions far afield to scenes never before shown in motion pictures.

The officers of Bosworth, Incorporated, are Hobart Bosworth, president; H. T. Rudisill, secretary, and Frank A. Garbutt, treasurer.

VITAGRAPH NOTES.

The Paris branch of the Vitagraph Company is following the example of the main branch in America, by erecting one of the largest plants in Europe. It will be up-to-date in every respect with every modern improvement and every department in full relation to the other. Mr. R. A. Reader, business manager of the Vitagraph's interests in Europe, says the building of the factory will cost at least half a million; possibly more, before it is completed. His report of European conditions generally, and the extreme popularity of the Vitagraph Life Portrayals, has prompted the erection of larger facilities to meet the increasing demand for their productions.

* * *

The Vitagraph player, George Cooper, who will be remembered in "The Mills of the Gods," "The Drop of Blood," and some of the Lambert Chase Series, produced at the Eastern Vitagraph studio, recently went to Santa Monica to join the Vitagraph Western Company. On his way he stopped at a hotel in Los Angeles, for a day or two. While there, some professional gentleman alert for business opportunities, entered his room and pried open his trunk, helping himself to George's gold watch and still further pursued his investigation into the possessions of another guest, from whom he stole several stick pins, and a watch fob. The professional prowler took his departure without leaving his name and address; therefore, his whereabouts is still a mystery. George reached his destination on time and is now working hard in western productions with the determination to secure another watch with a burglar-proof attachment.

Manufacturers Advance Notes

"THE HARVEST OF FLAMES" (Rex).

This subject is one that will be most favorably received in view of the present investigation of safety appliances in factories and the proposed legislation to remedy hazardous conditions.

The factory owner is given notice that his premises will be inspected as to safety appliances and compliance with the fire regulations. Knowing that his factory is painfully deficient, he endeavors to bribe the young inspector when he calls upon his daughter Pauline.

The inspector refuses the bribe and the next day advises the factory owner that his factory is being operated in violation to the city fire laws and demands that hazardous conditions be remedied. The factory owner incensed at his action forces his daughter to return her engagement ring to the inspector. He accepts the ultimatum and leaves.

Scene from "The Harvest of Flames" (Rex).

The foreman of the factory is an inveterate cigarette smoker. As the owner passes through the finishing room the foreman tosses a lit match aside and conceals the cigarette. The factory owner leaves Pauline in tears in his office and goes to his bank. In the meantime the match has started a fire amongst the scraps of inflamable material on the floor. The foreman attempts to crush out the blaze but it has gained too much headway.

Returning to the factory the owner sees the building in flames and the foreman rushing toward the fire alarm box. The owner is horror stricken for his daughter is not among those who have escaped. She is trapped in his office behind a wall of flames. The inspector arrives upon the scene and learning of Pauline's danger rushes toward the building. The flames drive him back. Rushing to a rear exit he looks up and sees Pauline silhouetted in the window against the roaring flames. She has managed to throw out a rope but is too frightened to attempt the descent. The inspector saves her and her father consents to their marriage. The foreman realizing the enormity of his act eschews the further use of cigarettes and the factory owner has learned a lesson in the fruitlessness of greed for gold.

DECLARES REGULAR DIVIDEND.

The New York Motion Picture Company has declared a third monthly dividend of one per cent. upon its capital stock, payable on August 15, 1913, to all stockholders of record on August 11, 1913.

"MISTAKEN IDENTITY" (Great Northern).

There is much genuine amusement incorporated in this comedy and at the same time it teaches a lesson calculated to drive away suspicion from the minds of doubting wives. Mr. Smith is a sedate lawyer and at the urging of three of his friends goes out on a little bathing expedition and Smith fails to notify his wife. She is suspicious of him and engages the services of a woman detective to trail him and report his movements. Smith and his pals are having the time of their lives and, in the meantime, the detective in petticoats is on his trail. The latter has been furnished with an accurate description of his wearing apparel and this fact leads to many strange and amusing adventures. While Smith is enjoying a dip in the ocean, a seedy and hardup individual enters the dressing room and appropriates the raiment of the young lawyer. Incidentally there is a considerable sum of money in the coat and this proves a great temptation to the intruder. He rushes to his best girl, clad in his new raiment and invites her out to a swell cafe, where he proceeds to spend the money that he has found in Smith's pocketbook. All the while the female detective is on the trail of the man who is wearing the latter's clothes and she becomes convinced that he is Smith. When the interloper is sufficiently intoxicated, the lady detective piles him into a taxi and carries him to Smith's home. Smith in the meantime has borrowed new clothes and when he arrives at his domicile he is surprised to find there a stranger clad in the suit that had been stolen from the bathing pavilion. There is an exciting scene between husband and wife and the former leads the intruder to the garden gate, where he forgives him for having appropriated his clothing and returns to the family home to hear his wife vow that never again will she become suspicious of her husband's fidelity. The comedy is acted in spirited fashion.

Scene from "Mistaken Identity" (Great Northern).

WONDER CLOCK—NEW WRINKLE.

The General Sales Company of America, located at Pittsburgh, Pa., is offering a new device for picture theaters in what is called the Wonder Clock. The purpose of this clock is to acquaint the patrons of your theater of the time of day, or night. Every manager knows how difficult it is to place an ordinary clock, so that it can be plainly seen from all parts of the auditorium. By attaching the Wonder Clock to any lighting fixture a stereopticon effect is obtained at a point plainly visible to any one in the audience and it does not interfere with the picture. See the advertisement on another page and write to the agents for particulars, not forgetting to mention the Moving Picture World.

"THE REFORMED OUTLAW" (Lubin).

This is a Lubin melodrama of the western type, and a veritable love romance. The locale is picturesque and the story extremely clean and exciting. The picture was taken in New Mexico and the characters true types of border life. The stellar role is played by Romaine Fielding and worthy of the best efforts of that very intense actor.

Gentlemen Jack, an outlaw, with a big heart, but for years buried in his trade, holding up a stage, meets "the girl." He deserts his fellow bandits and becomes a hermit. Ten years later accidentally he again meets the girl of his dreams in the city. An unknown power draws them together, despite the fact that Mary is married. A traitor tries to deliver Jack to the hands of justice, but he escapes and returns to the life of a wood chopper. Later, one day, he sees his sweetheart and her husband riding through the woods. As a joke he determines to hold them up as of yore. Mary recognizes him and introduces him to her husband. It breaks Jack's heart and he determines to again become a "Knight of the Road," but as he is buckling on his guns the vision of Mary appears to him, he drops his irons on the ground, takes up his axe and, muttering to himself, "Gee that was a close shave, God bless her," goes to the woods and a labor of love.

Scene from "The Reformed Outlaw" (Lubin).

AMERICAN ACTOR VICTIM OF BOY BANDITS.

It was no make-believe hold-up that was experienced last night by L. J. Marcet, an actor with the American Film Company's "Flying A" troupe. Marcet, who had been seeing a lady friend home, was returning about 11:30 o'clock, when he was accosted by two boys, one of whom held a revolver while the other went through his pockets.

Marcet, it seems, had left his purse at home, and had just one stray dime in his clothes. This the juvenile bandits found and then permitted their victim to go on, with the usual instruction about looking back.

Railroad Policeman, Wm. Beck, seeing the boys as they ran along the track, took them in custody when he found they were armed. At that time it was not known at the station that the boys had just conducted a hold-up, but later on, when confronted by Marcet, they admitted their connection with the robbery. Their only excuse was, "we needed the money."

They also said that they are runaways from the George Junior Republic near Los Angeles. They gave the names of Raymond and Harry Brown, but are not brothers. Their revolver was a 32 calibre cheap affair.

MUTUAL GETS "SAPHO" AND "MOTHS."

The Mutual Film Corporation announce their first special release features to succeed "The Battle of Gettysburg." One is "Sapho," on which Florence Roberts has been working at the Brooklyn Heights (Los Angeles), studio of the Majestic. It is in five reels. The other is "Moths," which Maude Fealy produced in the Thanhouser plant at New Rochelle. This is in four reels. In the case of both features the particular studio making it merely acted for the Mutual in the production of the film. First in Miss Roberts' support is Shelly Hull, a Broadway favorite, and first in Miss Fealy's is William Russell of Thanhouser fame.

MISS ELLEN AGGERHOLM.

One of the latest additions to the Great Northern acting forces is Ellen Aggerholm, a talented young actress who has won fame for herself along the lines of versatility. She has played many important parts in her profession and is regarded in Europe as one of the most winsome, as well as the most talented young women graduated from the stage to the realm of moving pictures. Her father is a prominent artist in Norway and the Great Northern Company is having prepared a splendid one sheet poster of the young woman in a characteristic pose. To see it will be to admire it and patrons of the Great Northern are assured that it will prove an innovation along the lines of lobby display.

UNIVERSAL GLOBE TROTTERS.

Equipped with letters of introduction from William Jennings Bryan, Secretary of State, addressed to all the diplomatic and consular officers throughout the world, and a personal letter from Mayor William J. Gaynor, Carl Von Hoffman, the Universal cameraman, accompanied by Mr. and Mrs. Frederick Lee, left for England on the Steamer Minnetonka, August 2nd.

Von Hoffman and his party, who will be known as the Universal Travelers, will circle the globe in an automobile which has been especially equipped for the purpose. Many important cities will be visited by the Universal travelers and they will take scenic views of especial splendor and interesting close-up studies of civic conditions in every metropolitan city visited.

The contemplated tour includes a visit to London and the British Isles, France, Germany, Switzerland, The Balkans, Italy, Spain, Africa and Australia. Von Hoffman does not expect to return to the home of the Universal for two and a half years. During this period, all pictures taken en route will be released through the Universal programme.

"LES MISERABLES" OPENS IN FRISCO.

On Sunday afternoon, August 10, an invitation exhibition of the great "Les Miserables" marked the opening of its run at the Cort Theater, San Francisco. Expensive engraved invitations were sent by Manager W. W. Hodkinson to a select list of citizens, including ministers, teachers, public officials, journalists and moving picture enthusiasts. Every preparation had been made to make the opening an auspicious event for the elite of the city. By a liberal use of the excellent line of special lithographs and scholarly heralds, the interest of the San Francisco public has been worked to a high pitch, and news is expected soon of the triumph there of this great film masterpiece which surely deserves all the good things that have been said about it.

"THE WAR CORRESPONDENTS" (Itala—Danmark).

Here are some of the many big scenes in the Itala-Danmark four-reeler, "The War Correspondents." They are sufficient in themselves to emphatically herald its worth. A railroad bridge is blown up by one of the contending forces in the Balkans and a railroad train plunges through the orifice and down into the river beneath. An aeroplane, scouting near the enemy's camps, is destroyed by a well directed shot from a high-power field gun. A theater is demolished and set on fire by a shell fired from a high powered gun shot from a distance of a mile. The hero foils his rival and prevents him from sending his story of the battle to the rival's paper by setting fire to a telegraph pole and putting the wires out of order when the pole crashes earthward. A dance in the Sultan's harem is disturbed by the attack of the invading armies. The hero slips over a precipice and is rescued at a great risk by the heroine. An automobile runs the gauntlet of a heavy cannonading and is finally struck and smashed by a shell, its occupants fleeing for their lives. A gigantic battleship is sunk by a submerged mine. The heroine jumps off a fast moving train and rolls down a steep embankment.

Scene from "The War Correspondents" (Itala).

Here are a succession of events, interspersed between exciting happenings of major and minor importance that combine to make a feature of incessant action. It is conjectural whether so much action was ever compressed into four reels of film.

ECLAIR HAPPENINGS OF THE LAST WEEK.

Jack Johnston returned from his flying trip to "Old Ireland" and got back into harness at the studio by smashing $300 worth of fixtures in a realistic saloon brawl. If you want to see how artistically he did the job, put "one of the Rabble" in your notebook—it's a September release.

* * *

Little Clara Horton, the Eclair Kid, is mighty glad she has but one birthday to celebrate in a year. The "Happy Family" gave Clara a really-truly party last week at the studio, with nine bright pink candles on a bright pink cake. Nine plates were laid, for nine happy kiddies, who played nine bully games that the "Happy Family" had arranged beforehand. Then Clara took her nine little presents, and heaps of big presents home, and—sad to relate—at nine o'clock that night, she had—well, ice cream and water melon don't always agree. Clara had an unexpected vacation for several days.

* * *

Helen Marten and Milly Bright are spending all their spare time in practicing swimming stunts, for a thriller that will be filmed shortly, in which the girls will have to put over business that would be worthy of the lissome Annette Kellerman and sinuous Odiva combined. Helen and Milly approve of the Ostend one-piece style bathing suits, but refuse to say whether they will wear that kind in the picture.

* * *

Alec B. Francis hunted all over Jersey and then invaded New York the other day, to find six brand new kittens to feature in a coming Eclair picture. Finally he got them, from an accommodating woman, but he had to take the mother cat back to the studio with the kittens. Imagine dignified Alec's trip across the ferry and out to Fort Lee.

Miss Julia Stuart is a 33d degree "fan." The only way to get her to work during baseball season, is to keep an up-to-the-minute score card posted in the studio for her benefit.

* * *

In "The Thirst for Gold," Will E. Sheerer was Convict 220, who is pronounced dead by the military surgeon, otherwise kindly Fred Truesdell. But Fred is strong for realism in the film. After he pronounces Convict 220 dead, he is carried into another room for dissection, but comes out of a coma and makes his escape with the greedy surgeon's connivance, on promise of sharing the stolen gold he had hidden. Well, things went all right during rehearsals, but Bill did not like the looks of Doc Fred Truesdell's shiny dissecting knives. When the crank began to turn, Fred sprang forward to carve him up so earnestly, that as the cold steel tickled Bill's ribs, he jumped up with a suddenness that threw the surprised Fred entirely out of the picture. After explanations, and a mutual understanding between the supposed corpse and carver, the picture went on. Bill only wanted to make sure that Fred was not nursing a slight grudge against him.

EXCLUSIVE MAKING DEALS.

Contract for the handling of the feature product of the Itala, Solax, Great Northern and Gaumont companies has been arranged between Mr. Joseph R. Miles representing the Exclusive Supply Corporation and J. C. Corwin, acting for the newly organized Big Four Film Co., of Dallas, Texas. The Headquarters of the Big Four Company will be in the Praetorian Building. The contract will cover a period of sixteen weeks.

Mr. Corwin who is a capitalist and the possessor of large commercial interests in the Southwest purposes putting "big business" methods into operation. His theories and practices of efficiency in the feature renting operations are expected to stimulate business. The best experienced feature men have been engaged. When this Dallas office is firmly established, Mr. Corwin expects to open branch offices in other territories.

Klondike gold in big nuggets brought by new exchange blood will probably enter the film industry. Sidney Firestone, of New York City, representing a syndicate of men who struck ore is in negotiation with Joseph Miles, manager of the Exclusive Supply Corporation, for the handling of its feature program in the south. Widely known managers of exchanges have been asked to join the new company and are reported to be optimistic about the prospects of the Exclusive program there. Simultaneously with the opening of this office, another would be opened in New York.

Herman Rifkin, representing the Eastern Feature Film Company, of Boston, is, with his associates, considering the Exclusive proposal for New England. W. E. Greene, of Boston, with whom a number of the Exclusive's companies are now doing business, was also in New York last week. His presence indicates Yankee shrewdness in not wanting to be missing when the plums begin to fall.

Lawrence Smith, of Chattanooga, Tenn., also contemplates opening southern offices. H. Schwalbe, of Philadelphia, G. A. Edwards, president of the Electric Theater Advertising Company, of Dayton, Ohio and W. H. Rudolph, of the same city, both have designs on Exclusive rights in their home state.

WARREN, TAYLOR AND LEONARD WITH WARNERS.

Giles R. Warren, widely known as a writer and editor of motion picture scenarios; S. E. V. Taylor, equally well known as a director, and Miss Marion Leonard, most favorably known as a picture star, have joined the producing forces now being assembled by the Warners Features, Inc. Mr. Taylor and Miss Leonard will operate in studio in Brooklyn and will make three reel features. Mr. Warren, in conjunction with J. A. Whitman, will operate at a studio at Cliffeside, N. J., assembling a new company for the production of three reel feature subjects.

DR. PRENTICE BUILDING ANOTHER THEATER.

The second moving picture theater to be opened by Dr. W. V. Prentice, of Toledo, Ohio, within the past three years, will be known as the Lyric, and will be situated on Broadway. Dr. Prentice expects to have the house ready for business on or about September 1. When finished it will have involved an expenditure of $25,000. It will accommodate seven hundred people and will have all the latest improvements. The dimensions are 40 feet by 150 feet. A large stage will be provided for, although the Broadway Amusement Company, operators of the theater, do not intend to feature stage productions of any kind.

"JACK MEETS HIS WATERLOO" (American).

A novel farce drama written by J. Warren Kerrigan, in which the author plays the leading role as a western favorite in a ranch town. A bevy of country maidens vie with one another for favors with the handsome young deputy sheriff, which appointment he received shortly after his arrival as a guest of his father's friend, the local sheriff. Sallie Newman, a ranchman's daughter, returns from school and holds herself aloof from any attentions. Bill Acres, her old sweetheart, receives but scant courtesies and he taunts handsome deputy sheriff about the one girl in town he dare not kiss. Jack goes after the game in a manner that arouses the animosity of Bill and lays the foundation for a feud that bids fair to result fatally to a number of participants. By the shrewdness of jack, the plot is thwarted and the perpetrator landed in the toils. Some excellent comedy touches are added in the evolution of the story and the whole presents a very pleasing offering.

Scene from "Jack Meets His Waterloo" (American).

FRESH AIR ON TAP.

New Electrical Device Purifies Stuffy Air and Makes It Fresh.

Duplicating nature's processes on a large scale for human comfort is the dream of scientific men. Their latest accomplishment is an electrical machine for purifying the air by producing ozone.

Everyone is familiar with the peculiar freshness of the air after a thunderstorm. This was found to be due to the ozone produced by the lightning flash. Wherever the air is fresh and exhilarating it is found that there is free ozone present, in the open country, near large waterfalls and forests. The reason is that ozone is a very active, concentrated form of oxygen, so active that it virtually burns up organic impurities and germs, removes odors by oxidizing the substances that cause them, and revitalizes the air with fresh oxygen.

In crowded places there is seldom any ozone in the air, because any produced by the lightning or wafted in from the open country is immediately used up in destroying all it can of the emanations from the crowd, not to speak of the smoke, and other impurities in the air. That is why air in a crowded place seems lifeless and stuffy.

The Westinghouse electrical ozonizer produces ozone in the same way that lightning produces it naturally, but the static discharges are invisible and not noisy because they are small and entirely within a protecting case. Besides, it produces it in such quantity that even the air in a crowded hall can be kept fresh and pure by just connecting the machine to the electric light socket. These machines are in use in many moving picture theaters, and their effect is really remarkable. Patrons of such places say that the air inside the theaters is really fresher than the air outside.

To just look at these remarkable machines no one would believe they could produce the effect they do. Each is a small cylindrical affair less than eighteen inches high. Inside are the transformer and the specially prepared tubes that cause the electric current to change a part of the air into ozone. They make no noise and there is no moving machinery in them, just a constant brush discharge similar to the discharge of a static machine.

These ozonizers are built by the Westinghouse Electric and Mfg. Co., East Pittsburgh, Pa.

EDMONDSON ESTABLISHES AMERICAN BRANCH.

Richard Edmondson, after completing arrangements with the Exclusive Supply Corporation for the handling of the products of the Film Releases of America, the company of which Mr. Edmondson is the active head, sailed on the steamship Imperator for Europe on August 9th.

While in America, Mr. Edmondson established an office on the 6th floor of the Candler Building in which his special representative, Albert B. Ladick will be in charge. The first release of the new company will be "Doctor Nicholson and the Blue Diamond." As soon as this is well launched many more features will follow.

Mr. Richard Edmondson.

Mr. Edmondson is widely known in England and on the continent as well as in America. He began his experience in the film business in California about nine years ago as an exhibitor, since which time he has operated a chain of theaters and exchanges. He is now going in heavily for the exclusive handling of manufacturers' features. He controls a number of brands made in Germany, France, Italy, Austria and Scandinavia. His London office is No. 19 Cecil Court. The company's title is the American Film Releases. Special representative Ladick has for the past fifteen years been in the cotton business. He is an alumnus of Williams College.

MOVING PICTURE FANS FORM AMERICAN CLUB.

In a personal letter, addressed to Miss Vivian Rich, leading lady of the "Flying A" Stock Company, is contained the advise that the enthusiastic girls of Frankfort, Indiana, have organized a social club known as the "American Club." The writer of the letter, Miss Pauline E. Shaffer, adds "and never a play is featured by the American Film Mfg. Co. that we do not see."

The crystalized enthusiasm of these ardent American fans will undoubtedly yield incalculable good by the wholesome stimulation rendered the natural development of the mental faculties.

ANOTHER "ONE ROUND" COMING.

Although twice knocked out, One Round O'Brien has not yet ended his ring career. Fred Mace wires a friend that he has finished another One Round O'Brien story that is one of the best things he has done for Majestic. It is called "One Round O'Brien's Flirtation" and introduces Mrs. O'Brien, who has not figured in the earlier plays.

CORRESPONDENCE

LOUISVILLE.

THE Louisville Photo-Play Association, comprising a membership which controls about thirty-five of the leading picture-play houses in Louisville, has passed a resolution making a very generous offer to the Made-in-Louisville Association, which is preparing to stage a display of Louisville products in the shop windows in the central part of the city during the last week in August. The exhibitors have tendered, free of charge, the use of slides to advertise the exposition in their theaters, the space being valued at about $750 for the period for which it will be used. The resolution to this effect was passed by the Association at its recent meeting, just two minutes after a letter had been read from the Made-in-Louisville Association asking its support, which, doubtless, was hardly expected to take such substantial form. Another interesting feature of the Made-in-Louisville Exposition, from the standpoint of the moving picture men, will be the recording in films of a parade which will close the display. It is also proposed to take moving pictures of several representative manufacturing plants in the city, and to exhibit these films all over the country, thus giving the city some splendid advertising.

Local films have become very popular in Louisville during the past few months, B. F. Keith's Theater featuring them regularly. Ernest Carpenter, manager of the Novelty, recently took a trick picture on Fourth avenue, which proved very popular, as most people pass along that busy thoroughfare frequently, and it is well known that people like to see in pictures what they have seen in actuality The picture showed two well-known citizens passing along the street, while other pedestrians, automobiles and other vehicles dashed past them at a tremendous speed. Another local film recently shown, depicted the fire department making a run.

A Louisville photographer, Kerwin Caufield by name, has started a very nice little business, which, incidentally, is of considerable value to local exhibitors in advertising coming features. He takes photographs of the posters illustrating the films, and makes slides from his photographs, coloring them appropriately. These slides are used by exhibitors at the moderate charge of 25 cents each, and are passed from house to house in exactly the same manner as the film.

M. Swito, of the Crystal Theater, in Louisville, is one of the three stockholders of the recently-organized Swito Amusement Company, which is busily engaged in acquiring a string of moving picture houses extending from Indianapolis to Louisville. The company recently completed a beautiful little house in French Lick, Ind., which has already been found too small, seating only 300 people. It is also building a house at Martinsville, Ind., and has an option on property at Mt. Vernon, Ind., where a theater will probably be built. Two operating houses have been acquired in Indianapolis, Ind., and the company is considering the purchase, at Shelbyville, Ind., of the house now owned by F. J. Rembush, the mirror screen man, in that territory. One of the largest purchases was that of the opera house at Madison, Ind., which will be converted into a moving picture theater and vaudeville house. The company is now building a $50,000 house in New Albany, Ind., which will be the third in the Swito string in that city. The building will contain a number of office rooms, and a feature which is sure to be popular will be the roof garden.

Daniel Fuller, of Salem, Ind., is one of the latest additions to the ranks of the exhibitors in the Hoosier State. He has purchased the opera house in that city, and will operate it as a combination vaudeville and photoplay house. Three reels and two vaudeville acts will constitute the program, which will be shown only at night, at ten cents.

The formal opening of the Gem Theater, the Simmons house, at Monticello, Ky., held recently, was highly successful, several leading citizens making addresses and commending the show to the audience as clean and moral, and in every way entitled to their support. The talk of Rev. M. D. Early, the Baptist minister at Monticello, was to this effect, and was especially noteworthy, coming from that source.

The Clifton, the East End photoplay house operated in Louisville by Robert H. Lucas and J. Johnson Mussleman, is one of the best and most prosperous of the suburban houses, due largely to the energy and advertising ability of the owners. Special advertising stunts, such as wagons plastered with bills, and driven by uniformed Boy Scouts, band concerts, and the like, have served to keep attendance at the Clifton good all through the hot weather. The house maintains its own billing plant, and covers that end of the city pretty thoroughly, using the paper which comes with the films as well as a considerable amount of stock paper. Mr. Musselman is himself a vaudeville actor of considerable ability, and puts on an act at the Clifton every three weeks, showing at other houses in the interim.

The Lawrenceburg Opera House, of Lawrenceburg, Ky., has become the Pastime Theater, Manager Preston Grubbs considering that name somewhat more appropriate since he converted the house into a high class photoplay theater. The house is receiving good patronage, and Manager Grubbs intends to keep his attendance increasing by a careful selection of his pictures.

The New Hippodrome Theater, at Lexington, Ky., is well under construction on the site of the old house, which was for so long known to the Lexington public as the Hippodrome, and the proprietors hope to be able to have the opening during the latter part of September, if everything goes well. The house will be one of the handsomest in the Bluegrass, and will seat over a thousand persons. The upholstering will be in russet leather, and the decoration scheme will be in red and white, shading from the crushed raspberry of the carpets into the white and gold finish of the dome. An indirect lighting system will be used, as in most modern theater buildings. The house will show the best of vaudeville and moving picture attractions.

A string of 60 and 100-watt Tungstens, running from the Hotel Madison, the leading hostelry of Madisonville, Ky., to the Garrick Theater, the leading photoplay house in that city, brilliantly illuminates the street at night, and serves to point the way unmistakeably to the popular playhouse, thereby stimulating attendance to a marked degree. This plan was the idea of Manager Bleich, of the Garrick, and he is getting gratifying results from it.

The Lillian, a new moving picture house, was opened recently in Clarksville, Tenn., under the ownership of Joe Goldberg. The building is a new one, constructed for the purpose, and cost about $30,000. It has a marble front, and is provided with a splendid hydraulic pipe organ. The theater is said to be one of the handsomest and most up-to-date in the State.

A prominent organ manufacturing concern of Louisville is building up a rather impressive business in pipe organs for moving picture houses, although, of course, its original business was principally with churches and religious institutions generally. Recent sales to photoplay houses were to the Odeon, of Birmingham, Ala.; the Queen Theater, of Galveston, Tex.; the Tivoli, of Beaumont, Tex., and the Hippodrome, of Dallas Tex. Many other instruments have been sold to moving picture theaters, those enumerated being recent sales.

The new Princess Theater, at Owensboro, Ky., has opened for business, with a full four-reel daily program. It is provided with an orchestrion equal to an orchestra of fourteen pieces, playing all the latest music, and with complete new equipment in a new building, the new enterprise starts off under very favorable auspices. The Owensboro papers gave the Princess a very good send-off, and as it pays to advertise, this undoubtedly helped a good deal.

At Paducah, Ky., Manager Desberger, of the Gem, the Arcade and the Star, his trio of live picture show houses, has offered to his patrons a proposition which is taking remarkably well, in the shape of a "three-in-one" offer, selling admission to all three houses under one ticket, at a reduced price. With a ticket to these three houses, Paducah people find that they can spend an entire evening at the picture theater at the minimum of expense, and many of them are taking advantage of the innovation.

Another highly successful house at Paducah, Ky., is the Arcade, whose roof garden show is making a hit with those whose principal concern is to get where they can court the night breezes. The plan is to run the reels in the theater during the afternoons, with shade and fans to make it as cool as possible, and at night the show is given on the roof, where, elevated above the sidewalks, the utmost possible degree of comfort can be had. With this innovation, and the triple attraction referred to above, Paducah people are well provided with entertainment for the summer.

G. D. CRAIN, JR.

IN THE NORTHWEST.

THE park board in Minneapolis may permit a moving picture show at the Lake Harriet roof garden beginning after the close of the regular concert season, on August 16, and to continue until after the state fair.

Joseph Sharpney and Emmet Race, of Missoula, Mont., have purchased the Lyric moving picture show in Lewiston, Idaho, and have taken possession. The house will use Mutual service. Race will have charge of the orchestra.

Assistant State Fire Marshal Samuel Robinson ordered five moving picture managers in Albion, Mich., to make repairs or close their houses.

The Saxe Brothers, of Milwaukee, Wis., donated 10,000 tickets to the Saxe Kinemacolor Theater for the benefit of the Milwaukee Journal's Free-Ice-for-Babies' fund, which meant a contribution of $1,000 to the fund. Large blocks of the tickets were sold to stores, which permitted their employees to attend the treat.

The theater license commission of LaCrosse, Wis., has issued an order, requiring patent door fasteners on every theater door exit in the city. These fasteners are so arranged that any force against the door from within will release the lock and throw the exit open. The commission has been formally organized, with Chief of Police J. B. Webber as chairman. The other members of the commission are the fire chief and health commissioner. The body passes upon all applications for theater licenses and regulates the sanitary and safety feature of the houses.

The moving picture men of Lansing, Mich., have announced that they will appeal to the common council for a vote by the people upon the subject of closing the theaters on Sunday. They say that a few years ago they decided to close, but remained open upon protests from the working people.

The International Bible Students Association, which closed its convention at Madison, Wis., July 6, passed a resolution endorsing the use of motion pictures as a means of Bible instruction for all classes of people. The adoption was unanimous. Announcement was made that "the association has prepared motion picture films costing thousands of dollars from Genesis to Revelations, making a connected story so that persons not able to read or write may get a working knowledge of the Bible. It is said by those who have seen the pictures that the whole performance of six hours will give every man more knowledge of the Bible in six hours than he could get with twenty-five years of the average man's study of the Bible. All of the pictures from Creations to Restitutions are arranged in consecutive order. It is the purpose of the association to give the public an opportunity of viewing these pictures without any cost in the various cities of Europe, Africa and North and South America. This association has representatives in every country in the world and as the organization is already established, the work of showing these pictures is greatly facilitated."

The Union Pacific Railroad is using 15,000 feet of "safety first" motion pictures, which were recently taken at Cheyenne, Wyo. The pictures show how railroad accidents occur and how they can be prevented.

Moving picture men of Missoula, Mont., appeared before the city council and protested against a carnival company which made serious inroads upon their business. They charge that the carnival company, which had about forty shows, paid only regular theater license and that the company permitted gambling and indecent attractions.

The new Colonial Theater at Fourth avenue and Pike street, Seattle, Wash., was opened July 16. The house will play pictures.

Moving picture theaters of Madison, Wis., may remain open on Sunday without fear of arrest if pictures are of a religious or moral uplift nature are shown, and a percentage of the receipts given to a charitable organization. This was the opinion of Judge John C. Fehland of the Municipal Court.

David A. Wright, a traveling salesman of St. Louis, is suing William Saxe, owner of the Lyric Theater, S. L. Rothapfel, manager, and Harry M. Safford, a policeman, for $5,000 damages in the United States District Court. Wright charges he bought a seat in the Lyric March 17, 1913, and when he desired to sit downstairs, where there were vacant seats, he was ordered upstairs by the manager. He refused to go and the policeman was called and removed him. Wright alleges this false imprisonment. Manager Rothapfel asserts that there were no seats downstairs and that Wright refused to go to the balcony and insisted on standing in the aisle downstairs.

According to the building inspector at Milwaukee, Wis., only five moving picture shows will be refused a license August 1, under the new ordinance recently passed.

Somers & Pacius, owners of the Princess Theater at Prosser, Wash., have leased the old State Bank Building in that city, and will remodel it into a picture show.

Business men of Medford, Oregon, contemplate having the Chief John Indian wars of Southern Oregon filmed. Two militia companies have volunteered their services.

The work of the Parents' Educational Bureau, which was originated and developed by the mothers of Oregon, will be filmed. This was decided at a luncheon given by the Oregon Congress of Mothers and Parent Teacher Associations to the delegates attending the World's Christian Citizenship Conference in Portland, Ore. The pictures will show physical examinations of babies.

The editor of the "Democrat," at Madison, Wis., has taken up the cudgel for the Sunday picture show. He says: "Mighty little worth while is gained by applying Sunday closing to moving picture shows. It is a radical and intemperate proceeding and a community as enlightened as this should be ashamed of its course. The whole Sunday closing movement is being carried to an absurd length. It is a movement that will not stand the test of public judgment. The playhouses are as legitimate a recourse of a Sunday as swimming in the lakes, motoring in the country, picnicking on the back lawn, or as any other diversion of entire purity and innocence."

The exhibition of the "James Boys in Missouri" at the Princess Theater, at Helena, Mont., was stopped by the chief of police.

MIDWEST SPECIAL SERVICE.

(Continued on page 862)

30 FAMOUS FEATURES A YEAR

DANIEL FROHMAN

Presents

AMERICA'S MOST DISTINGUISHED ARTISTE

MRS. FISKE

in her foremost success

"TESS OF THE D'URBERVILLES"

the tender portrayal of a woman's sorrows,

IN MOTION PICTURES.

Mrs. Fiske's glory ennobles the traditions of the American stage. She is the artistic materialization of the dramatic soul of America.

The subject selected for Mrs. Fiske's appearance in motion pictures is the play in which she attained the loftiest heights of dramatic power and the greatest measure of public approval, Thomas Hardy's sublime masterpiece, "Tess of the D'Urbervilles."

This production is the first to be issued on our augmented programme,

RELEASED SEPTEMBER 1st

FAMOUS PLAYERS

Executive Offices,

ADOLPH ZUKOR, *President*

30 FAMOUS FEATURES A YEAR

30 FAMOUS FEATURES A YEAR

EXHIBITORS!

In accordance with our extended purpose to produce

"30 FAMOUS FEATURES A YEAR"

the following list of progressive exchanges have contracted for our entire annual output. For bookings, terms and particulars in your territory for Mrs. Fiske in "Tess of the D'Urbervilles," and all following releases, apply to.

Famous Players Film Co.
of New England
Hiram Abrams, Gen'l Mgr.
100 Boylston St., Boston, Mass.
MAINE, NEW HAMPSHIRE, VERMONT, MASSACHUSETTS, CONNECTICUT, RHODE ISLAND

Wm. L. Sherry
Feature Film Co.
Wm. L. Sherry, Pres.
Times Bldg., New York City
ENTIRE STATE OF NEW YORK

Famous Players Exchange, Wm. E. Smith, Gen'l Mgr.
Masonic Temple Bldg., 23d St. cor. 6th Ave., New York City
NEW JERSEY AND EASTERN PENNSYLVANIA

Famous Players Film Service, James Steele, Gen'l Mgr.
125 Fourth Ave., Pittsburgh, Pa.
WESTERN PENNSYLVANIA, WEST VIRGINIA, OHIO, KENTUCKY

The Casino Co., Dimes Bank Bldg., Detroit, Mich.
MICHIGAN

New Grand Central Theatre Co.,
Grand & Lucas Ave., St. Louis, Mo.
MISSOURI

Famous Players Film Service Co.
Chattanooga, Tenn.
NORTH CAROLINA, SOUTH CAROLINA, TENNESSEE, GEORGIA, FLORIDA, MISSISSIPPI, LOUISIANA, ALABAMA

Southern Feature Film Programme Assn.
Royal Theatre Bldg., San Antonio, Texas
ARKANSAS, OKLAHOMA, TEXAS

Progressive Motion Picture Co.
774 Market Street, San Francisco, Cal.
CALIFORNIA, NEW MEXICO, ARIZONA, NEVADA

Famous Players Film Service
Bert Barnett, Gen'l Mgr., Minneapolis, Minn.
MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA

Kansas City Feature Film Co.
A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.
IOWA, KANSAS, NEBRASKA

EXCHANGE MEN:

Only the following territory open.
Apply for terms and particulars.

DELAWARE
MARYLAND
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OREGON
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DOMINION OF CANADA

FILM COMPANY

Times Bldg., N. Y.

DANIEL FROHMAN, *Managing Director*

30 FAMOUS FEATURES A YEAR

GET SOME CLASS ON YOUR SCREEN

You are looking for a picture that you can brag about, and we have a picture that is worth bragging about. The logical conclusion then is for you to investigate it and find out if we are telling the truth. We invite your inspection of the greatest motor racing picture ever made. Also the fine publicity matter that goes with it. 1, 3 and 6 sheets; heralds; lobby photos; cuts.

NOW SELLING ON THE STATE RIGHT PLAN

THE WHEEL OF DESTRUCTION

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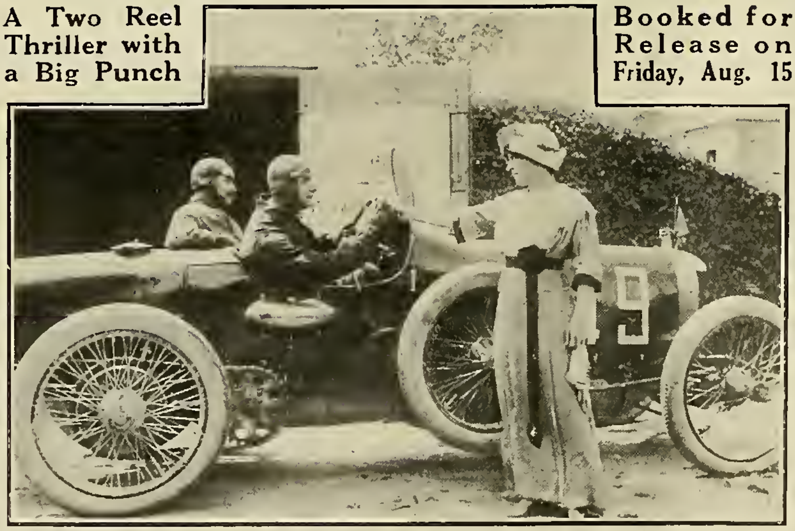
A Two Reel Thriller with a Big Punch

Booked for Release on Friday, Aug. 15



DID YOU READ THE CRITICAL REVIEW ON PAGE 727 OF LAST WEEK'S MOVING PICTURE WORLD? IF NOT, BE SURE AND DO SO. IT COULDN'T BE STRONGER IF WE WROTE IT OURSELVES

ECLECTIC FILM CO.

110 West 40th St. New York City

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"

We Are The Biggest Feature Film Factor In The Business Today

NOTICE TO THE TRADE:

We are prepared to open negotiations with good and substantial people to grant exclusive territory for all our Features in such states as have not already been contracted for. Don't miss this Opportunity. Take action before your competitor wakes up.

A glance at our list of successful productions will be sufficient to convince anyone that we are marketing the largest number of sure fire successes of any firm in the field.

Watch For Our Hand-Colored Multiple Reel Features

Our features are in a class by themselves, and may be seen any time at our private theatre on the premises. The following list speaks for itself:

LES MISERABLES

MYSTERIES OF PARIS NERO AND BRITANNICUS

THE WHEEL OF DESTRUCTION

For the Present—Two Features Regularly Every Month

ECLECTIC FILM CO.

110 West 40th St.
New York City

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"

CURRENT RELEASES.

MONDAY, AUGUST 18th, 1913.

BIOGRAPH—The Suffragette Minstrels (Comedy)....
BIOGRAPH—Father's Chicken Dinner (Comedy)......
EDISON—Starved Out (Comedy) 1000
KALEM—The Substitute Engineer (Drama)..........1000
LUBIN—Mary's Temptation (Drama) 1000
PATHEPLAY—Pathe's Weekly No. 42 (News) ....
SELIG—The Child of the Sea (Special—2 parts—Dr.)..2000
VITAGRAPH—Slim Driscoll, Samaritan (Drama).....1000

TUESDAY, AUGUST 19th, 1913.

EDISON—Flood Tide (Drama) 1000
ESSANAY—The Whip Hand (Drama)..................1000
LUBIN—Black Beauty (Drama)......................1000
PATHEPLAY—Napoleon Whiffles, Esq. (Comedy)....
ECLIPSE—The Clown's Revenge (Spec.—2 parts—Dr.)2000
SELIG—Tobias Turns the Tables (Comedy-Drama)...1000
VITAGRAPH—Those Troublesome Tresses (Comedy).

WEDNESDAY, AUGUST 20th, 1913.

EDISON—First Aid to the Injured by the Police Force of Berkeley, Cal. (Topical)........................ 425
EDISON—Bobbie's Long Trousers (Comedy)......... 575
ESSANAY—The Accidental Bandit (Comedy)........
ESSANAY—Making Hay With Modern Machinery (Industrial) ....
KALEM—Breaking Into the Big League (Special—2 parts—Drama) 2000
PATHEPLAY—Strange Traits of Serpents (Zoology)..
PATHEPLAY—Auto Polo—The New Thriller (Sports)
SELIG—The Ten Thousand Dollar Toe (Comedy)....
SELIG—Scenes in Moroland (Scenic)................
VITAGRAPH—Better Days (Drama) ....
VITAGRAPH—In and About Calcutta (Travel).......

THURSDAY, AUGUST 21st, 1913.

BIOGRAPH—The Work Habit (Comedy-Drama)......
ESSANAY—The Sheriff of Cochise (Drama)..........1000
LUBIN—The Burning Rivet (Special—2 parts—Drama).2000
MELIES—In the Land of Fire (Travel)..............1000
PATHEPLAY—Pathe's Weekly No. 43 (News)........
PATHEPLAY—Stung (Comedy) ....
SELIG—Fate Fashions a Letter (Drama).............1000
VITAGRAPH—A Maid of Mandalay (Drama).........1000

FRIDAY, AUGUST 22nd, 1913.

EDISON—The Mystery of West Sedgwick (Special—2 parts—Drama) 2000
ESSANAY—The Power of Conscience (Special—2 parts—Drama) 2000
KALEM—Fool Luck (Comedy) ....
KALEM—Deceiving Uncle Asa (Comedy)............
LUBIN—The Rag Bag (Comedy)..................... 400
LUBIN—Smashing Time (Comedy) 600
PATHEPLAY—The Lizard (Zoology) ....
PATHEPLAY—A Visit to the Ruins of Pompeii (Trav.)
SELIG—The Good Indian (Drama)...................1000
VITAGRAPH—Playing the Pipers (Drama)..........1000

SATURDAY, AUGUST 23rd, 1913.

BIOGRAPH—Two Men of the Desert (Drama)........
EDISON—A Proposal from the Spanish Don—Being the second story of "Who Will Marry Mary" (Drama)..1000
ESSANAY—Broncho Billy's Mistake (Drama)........1000
KALEM—The Smuggler's Last Deal (Drama).........1000
LUBIN—The Tenderfoot Hero (Drama).............1000
PATHEPLAY—The Mexican Gambler (Drama).......
VITAGRAPH—The Feudists (Special—2 parts—Dr.)..2000

ADVANCE RELEASES.

MONDAY, AUGUST 25th, 1913.

BIOGRAPH—The Crook and the Girl (Drama) ....
EDISON—A Mutual Understanding (Drama)..........1000
KALEM—The Blind Basket Weaver (Drama).........1000
LUBIN—On the Dumbwaiter (Comedy)...............
LUBIN—Her Wooden Leg (Comedy).................
PATHEPLAY—Pathe's Weekly No. 44 (News)........
SELIG—The Water Rat (Special—2 parts—Drama)....2000
VITAGRAPH—When Glasses Are Not Glasses (Com.)1000

TUESDAY, AUGUST 26th, 1913.

EDISON—A Mistake in Judgment (Comedy-Drama)..1000
ESSANAY—The Love Theft (Drama).................1000
LUBIN—The Reformed Outlaw (Drama).............1000
PATHEPLAY—The Hostess (Drama) ....
CINES—The Human Bridge (Special—2 parts—Drama)
SELIG—The Adventures of a Watch (Drama).........
SELIG—They Were On Their Honeymoon (Comedy)..
VITAGRAPH—A Doll for the Baby (Drama).........1000

WEDNESDAY, AUGUST 27th, 1913.

EDISON—Quaint Spots in Cairo, Egypt (Travel)..... 400
EDISON—Zeb's Musical Career (Comedy)........... 600
ESSANAY—His Athletic Wife (Comedy) ....
ESSANAY—What Cupid Did (Comedy)...............
KALEM—The Invaders (Special—2 parts—Drama).....2000
PATHEPLAY—$1,000 Reward (Comedy) ....
SELIG—How Betty Made Good (Drama)..............1000
VITAGRAPH—Which Way Did He Go (Comedy)....1000

THURSDAY, AUGUST 28th, 1913.

BIOGRAPH—Black and White (Comedy).............
BIOGRAPH—Objections Overruled (Comedy) ....
ESSANAY—The Episode at Cloudy Canyon (Drama)..1000
LUBIN—The Gangster (Special—2 parts—Drama).....2000
MELIES—Title not reported.
PATHEPLAY—Pathe's Weekly No. 45 (News).......
PATHEPLAY—The Crook's Revenge (Comedy) ......
SELIG—The Man in the Street (Drama)..............1000
VITAGRAPH—He Fell in Love With His Mother-in-Law (Comedy) ....
VITAGRAPH—Sights in Singapore (Travel) ....

FRIDAY, AUGUST 29th, 1913.

EDISON—Joyce of the North Woods (Special—2 parts—Drama) 2000
ESSANAY—Broken Threads United (Special—2 parts—Drama) 2000
KALEM—The Captivating Widow (Comedy).........
KALEM—Mike, the Timid Cop (Comedy).............
LUBIN—His Conscience (Drama) 1000
PATHEPLAY—The Road to Morey, France (Travel)..
PATHEPLAY—The Valley of the Bourne, France (Sc.)
PATHEPLAY—A Day With a Hindoo Family (Manners and Customs) ....
SELIG—The Price of the Free (Drama)...............1000
VITAGRAPH—The Clown and the Prima Donna (Dr.)..2000

SATURDAY, AUGUST 30th, 1913.

BIOGRAPH—The Adopted Brother (Drama) ....
EDISON—The Ghost of Granleigh (Drama) 1000
ESSANAY—A Western Sister's Devotion (Drama)....1000
KALEM—A Railroad Conspiracy (Drama)...........1000
LUBIN—The Last Crooked Deal (Drama)...........
PATHEPLAY—The Blind Girl of Castle Guille (Drama)
VITAGRAPH—The Call (Special—2 parts—Drama)...2000

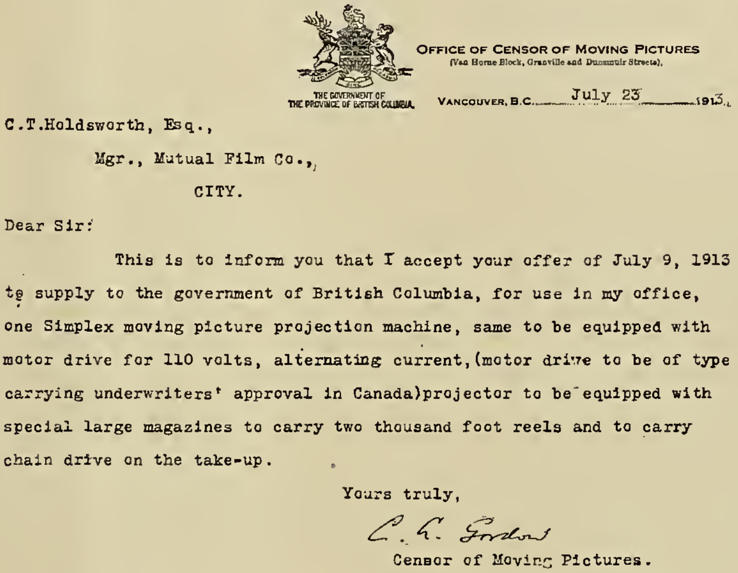
DEMAND NEW CLEAN POSTERS WE SUPPLY THEM

One, Three and Six Sheets for Licensed Releases and all Special Features at lowest obtainable prices. Photoplayers' Posters, Photos and Postcards (all manufactures). Strips of all kinds for one and three sheets. Souvenir Fans and Sanitary Drinking Cups with your advertisement. Photos for Special Features. Send for Free Advertising Matter.

EXHIBITORS' ADVERTISING & SPECIALTY CO.
Arthur D. Jacobs, Pres.
30 Union Square, New York.

Simplex Is Demanded

By those who must have perfect screen results



THE GOVERNMENT OF THE PROVINCE OF BRITISH COLUMBIA

OFFICE OF CENSOR OF MOVING PICTURES
(Van Horne Block, Granville and Dunsmuir Streets),

VANCOUVER, B.C. July 23 1913.

C.T.Holdsworth, Esq.,
Mgr., Mutual Film Co.,
CITY.

Dear Sir:

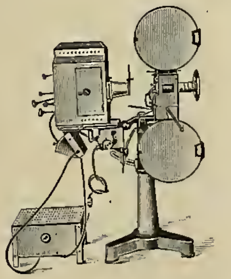
This is to inform you that I accept your offer of July 9, 1913 to supply to the government of British Columbia, for use in my office, one Simplex moving picture projection machine, same to be equipped with motor drive for 110 volts, alternating current,(motor drive to be of type carrying underwriters' approval in Canada)projector to be equipped with special large magazines to carry two thousand foot reels and to carry chain drive on the take-up.

Yours truly,

C. E. Gordon

Censor of Moving Pictures.

The Simplex is used in 91% of all the film manufacturers' Studios and the main offices of the General, Mutual and Universal Film companies, thereby showing the Board of Censors perfect projection.



The above is positive proof, Mr. Exhibitor, that the Simplex is the last word in Motion Picture Machine construction and is the machine for you to use.

Catalogue A fully describes it

MADE AND GUARANTEED BY

PRECISION MACHINE CO.

317 East 34th Street, New York City, N. Y.

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, AUGUST 17th, 1913.

CRYSTAL—Pearl and the Tramp (Comedy)
CRYSTAL—One Wife Too Much (Comedy)
ECLAIR—Her Tutors (Comedy)
REX—The Animal (Drama)

MONDAY, AUGUST 18th, 1913.

IMP—The Flower Girl and the Counterfeiter (Drama).
NESTOR—The Maid of the Mountains (Drama)
GEM—The Would-Be Detective (Comedy)
GEM—The Elks at Rochester (Topical)

TUESDAY, AUGUST 19th, 1913.

101 BISON—The Iron Trial (2 parts—Drama)
CRYSTAL—A Greater Influence (Drama)

WEDNESDAY, AUGUST 20th, 1913.

NESTOR—When the Blood Calls (Drama)
POWERS—The Little Skipper (Drama)
ECLAIR—The Beaten Path (3 parts—Drama)
UNIVERSAL—Animated Weekly No. 76 (News)

THURSDAY, AUGUST 21st, 1913.

IMP—In Search of Quiet (Comedy)
REX—The Harvest of Flame (2 parts—Drama)
FRONTIER—Sailing Under False Colors (Comedy)

FRIDAY, AUGUST 22nd, 1913.

NESTOR—When Cupid Won (Comedy)
NESTOR—Some Runner (Comedy)
POWERS—The Sea Urchin (Drama)
VICTOR—The Ghost (Drama)

SATURDAY, AUGUST 23rd, 1913.

IMP—The Statue (Comedy)
IMP—Pen Laughs by Hy. Mayer (Comedy)
GREAT NORTHERN—The Great Circus Catastrophe (3 parts—Drama)
FRONTIER—The Eyes of the God of Friendship (Dr.)

ADVANCE RELEASES.

SUNDAY, AUGUST 24th, 1913.

CRYSTAL—Caught In the Act (Comedy)
CRYSTAL—Hypnotised (Comedy)
ECLAIR—Thirteen at Table (Comedy)
ECLAIR—Sea Worms (Zoology)
REX—Just In Time (Drama)

MONDAY, AUGUST 25th, 1913.

IMP—Uncle Tom's Cabin (3 part-Drama)
NESTOR—Weighed in the Balance (Drama)
GEM—What Girls Will Do (Comedy)

TUESDAY, AUGUST 26th, 1913.

BISON—The Mystery of Yellow Aster Mine (2 part Drama)
CRYSTAL—His Aunt Emma (Comedy)
CRYSTAL—That Crying Baby (Comedy)

WEDNESDAY, AUGUST 27th, 1913.

NESTOR—The Renunciation (Drama)
POWERS—Everybody's Wearing Them (Comedy)
ECLAIR—The Better Father (2 part-Drama)
UNIVERSAL—Animated Weekly No. 77 (News)

THURSDAY, AUGUST 28th, 1913.

IMP—His Mother's Song (Drama)
REX—A Woman's Stratagem (Drama)
FRONTIER—A Much Wanted Baby (Comedy)

FRIDAY, AUGUST 29th, 1913.

NESTOR—Two Hearts and a Thief (Comedy)
NESTOR—Cupid's Bad Aim (Comedy)
POWERS—The Folly of It All (Drama)
VICTOR—His Vacation (Comedy-Drama)

SATURDAY, AUGUST 30th, 1913.

IMP—Binks Advertises For a Wife (Comedy)
IMP—Hy. Mayer—His Merry Pen. (Novelty)
BISON—The Gratitude of Wanda (2 part-Drama)
FRONTIER—Maya—Just An Indian (Drama)

Mutual Film Corporation Current Releases

SUNDAY, AUGUST 17th, 1913.

MAJESTIC—House Hunting (Drama)
THANHOUSER—Waiting for Hubby (Comedy)

MONDAY, AUGUST 18th, 1913.

AMERICAN—A Tide In the Affairs of Men (Drama) 1000
KEYSTONE—(No Release This Date)
RELIANCE—The Smuggler's Sister (Drama)

TUESDAY, AUGUST 19th, 1913.

MAJESTIC—The Other Side of the Fence (Comedy)
THANHOUSER—The Spirit of Envy (Drama)

WEDNESDAY, AUGUST 20th, 1913.

BRONCHO—The Heritage of Eve (2-part Drama)
MUTUAL—Mutual Weekly No. 34 (News)
RAMO—(Title Not Reported)
RELIANCE—The Counsel for the Defense (Drama)

THURSDAY, AUGUST 21st, 1913.

AMERICAN—The Golden Heart (Drama) 1000
KEYSTONE—The Firebugs (Comedy)
MUTUAL—(Title Not Reported)
PILOT—(Title Not Reported)

FRIDAY, AUGUST 22nd, 1913.

KAY BEE—An Orphan of War (2-part Drama)
THANHOUSER—The Medium's Nemesis (Drama)

SATURDAY, AUGUST 23rd, 1913.

AMERICAN—Flesh of His Flesh (Drama) 1000
MAJESTIC—Bashful Bachelor Bill (Comedy-Drama)
RELIANCE—Success (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 24th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—An Unromantic Maiden (Drama)

MONDAY, AUGUST 25th, 1913.

AMERICAN—For the Flag (Drama)
KEYSTONE—(Title Not Reported)
RELIANCE—(Title Not Reported)

TUESDAY, AUGUST 26th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—The Ward of the King (2 part-Drama)

WEDNESDAY, AUGUST 27th, 1913.

BRONCHO—The Madcap (2 part-Drama)
MUTUAL—Mutual Weekly No. 35 (News)
RAMO—(Title Not Reported)
RELIANCE—(Title Not Reported)

THURSDAY, AUGUST 28th, 1913.

AMERICAN—From the Portals of Despair (Drama) 1000
KEYSTONE—(Title Not Reported)
MUTUAL—(Title Not Reported)
PILOT—(Title Not Reported)

FRIDAY, AUGUST 29th, 1913.

KAY-BEE—The Green Shadow (2 part-Drama)
THANHOUSER—A Spartan Father (Drama)

SATURDAY, AUGUST 30th, 1913.

AMERICAN—Jack Meets His Waterloo (Drama) 1000
MAJESTIC—(Title Not Reported)
RELIANCE—(Title Not Reported)

Exclusive Supply Corporation Current Releases

MONDAY, AUGUST 18th, 1913.

DRAGON—Title not reported.
SOLAX—The Pit and the Pendulum (Feature Subject-Drama)

TUESDAY, AUGUST 19th, 1913.

GAUMONT—An Explorer's Tragedy (Drama)

WEDNESDAY, AUGUST 20th, 1913.

SOLAX—(No Release This Date)
GAUMONT—Gaumont's Weekly No. 76 (News)
G. N. FEATURE FILM—The Steel King's Last Wish (Feature Subject-Drama)

THURSDAY, AUGUST 21st, 1913.

F. R. A.—Dr. Nicholson and the Blue Diamond (Dr.)
GAUMONT—A Tree-Mendous Proposition (Comedy)
SOLAX—Brennon of the Moor (Special—Drama)

FRIDAY, AUGUST 22nd, 1913.

SOLAX—The Smuggler's Child (2 part-Drama)
LUX—Over the Garden Wall (Comedy)
LUX—The Registered Letter (Drama)

SATURDAY, AUGUST 23rd, 1913.

GREAT NORTHERN—Title not reported.

ADVANCE RELEASES.

MONDAY, AUGUST 25th, 1913.

DRAGON—(Title Not Reported)

TUESDAY, AUGUST 26th, 1913.

GAUMONT—Saved By His Child (Drama)

WEDNESDAY, AUGUST 27th, 1913.

SOLAX—A Terrible Night (Comedy)
GAUMONT—Gaumont's Weekly No. 77 (News)

THURSDAY, AUGUST 28th, 1913.

GAUMONT—Two Jilted Lovers (Comedy)

FRIDAY, AUGUST 29th, 1913.

LUX—His Chance (Drama)
SOLAX—A Child's Intuition (Drama)

SATURDAY, AUGUST 30th, 1913.

GREAT NORTHERN—(Title Not Reported)

Mutual Film Corporation

Executive Offices: 71 West 23rd St., New York City

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KAY-BEE	"The Green Shadow"	Aug. 29
BRONCHO	"The Madcap"	Aug. 27
THANHOUSER	"The Ward of the King"	Aug. 26
AMERICAN	"For the Flag"	Aug. 25
RELIANCE	"Success"	Aug. 23
KAYBEE	"An Orphan of War"	Aug. 22
KEYSTONE	"The Firebug"	Aug. 21
BRONCHO	"The Heritage of Eve"	Aug. 20
KAY-BEE	"The Flame in the Ashes"	Aug. 15
BRONCHO	"The Quakeress"	Aug. 13
THANHOUSER	"The Missing Witness"	Aug. 12
AMERICAN	"The Adventures of Jacques"	Aug. 11
RELIANCE	"The Fight for Right"	Aug. 9
KAY-BEE	"The House of Bondage" (3)	Aug. 8
DRAGON	"The Blindness of Courage"	Aug. 4
KAY-BEE	"Banzai"	Aug. 1
BRONCHO	"A War Time Mother's Sacrifice"	July 30
THANHOUSER	"Little Dorritt"	July 29
AMERICAN	"The Scapegoat"	July 28
RELIANCE	"The Higher Justice"	July 26
AMBROSIO	"The Missionary's Sister"	July 26
KAY-BEE	"Flotsam"	July 25
BRONCHO	"Granddad"	July 23
RAMO	"Man and Woman"	July 23
BRONCHO	"Old Mammy's Secret Code" (3)	July 16
THANHOUSER	"Tannhauser" (3)	July 15
GAUMONT	"With Honor at Stake"	July 15
AMERICAN	"Truth in the Wilderness"	July 14
RELIANCE	"Ashes"	July 12
KAY-BEE	"The Banshee"	July 11
BRONCHO	"Heart Throbs"	July 9
KAY-BEE	"The Crimson Stain" (3)	July 4
THANHOUSER	"King Rene's Daughter" (3)	July 1
AMERICAN	"Quicksands"	June 30
RELIANCE	"The Tangled Web" (3)	June 28
KAY-BEE	"The Seal of Silence"	June 27
BRONCHO	"The Transgressor"	June 25
GAUMONT	"The Demon of Destruction"	June 24
KAY-BEE	"The Failure of Success"	June 20
BRONCHO	"From the Shadows"	June 18
THANHOUSER	"The Snare of Fate"	June 17
AMERICAN	"The Soul of a Thief"	June 16
RELIANCE	"Half a Chance" (3)	June 14
KAY-BEE	"The Boomerang" (3)	June 13
KAY-BEE	"A True Believer"	June 6
BRONCHO	"A Dixie Mother"	June 4
RELIANCE	"The Master Cracksman"	May 31
KAY-BEE	"A Child of War"	May 30
BRONCHO	"Drummer of the 8th"	May 28
THANHOUSER	"Carmen" (3)	May 27
AMERICAN	"Ashes of Three"	May 26
KAY-BEE	"The Miser"	May 23
BRONCHO	"The Sea Dog"	May 21
KAY-BEE	"For Love of the Flag"	May 16
BRONCHO	"A Slave's Devotion"	May 14
RELIANCE	"The Big Boss"	May 14
THANHOUSER	"The Marble Heart"	May 13
MAJESTIC	"Children of St. Anne"	May 6
KAY-BEE	"A Black Conspiracy"	May 2
RELIANCE	"The Bawler Out" (3)	Apr. 30
BRONCHO	"Bread Cast Upon the Waters"	Apr. 30
AMERICAN	"Oil Upon Troubled Waters"	Apr. 28
KAY-BEE	"Will o' the Wisp"	Apr. 25
BRONCHO	"Retrogression"	Apr. 23
BRONCHO	"A Southern Cinderella" (3)	Apr. 16
RELIANCE	"Held for Ransom"	Apr. 16
KAY-BEE	"On Fortune's Wheel"	Apr. 11
BRONCHO	"The Grey Sentinel"	Apr. 9
KAY-BEE	"With Lee in Virginia"	Apr. 4
BRONCHO	"The Sinews of War"	Apr. 2
RELIANCE	"The Judge's Vindication"	Apr. 2
THANHOUSER	"Cymbeline"	Mar. 28
BRONCHO	"The Iconoclast" (3)	Mar. 26

Correspondence

(Continued from page 853.)

ILLINOIS.

FRANK ETHRIDGE and D. J. Kimmel, of Decatur, have leased the Otloe Theater at Pana, and assumed charge. Ethridge has had experience in the moving picture business.

Scott's Theater, at Jacksonville, gave a free exhibition of an anti-tuberculosis film when Miss Harriet Fulmer, secretary of the state extension work, told of the efforts being made to interest the public in the prevention of the spread of the white plague. A number of moving picture men in the state have been co-operated with the anti-tuberculosis society, and are enabling it to do more efficient work.

The village of Hume is without a band, so the merchants have united, and each Saturday evening during the months of July and August, give three reels of pictures free on the streets. It is said this form of entertainment has attracted larger crowds than the band concerts.

John H. McNamara, of St. Paul, Minn., who owns the Majestic Theater, at Freeport, is having the building enlarged and remodeled.

The new Crescent Theater in the 1400 block, East William Street, was opened July 23. All children under 14 years old, who live in a given territory, were admitted free to the production of "Beauty and the Beast."

Six & Yockey have sold their moving picture show at Perry, to Guy Dorbin and Herman Thiele.

When the citizens of DeKalb gave a big picnic, the Star Theater and the Haish Auditorium threw their doors wide open and no admission was charged to the many visitors in town.

D. Udell, of Paxton, has leased the Smith Opera House at Fisher for six months, and will give shows every Thursday and Saturday night. Udell owns and operates the Crystal Theater at Paxton and the Nell Theater at Campaign.

An airdome has been opened in Princeton.

Glenn Reynolds is opening a new moving picture show in DeKalb.

The city council of LaHarpe has taken a step toward regulating the picture—not the class of pictures but the length of shows. For the first four reels a night a license of $25 a year must be paid and each additional reel a license of $25 is asked. Such municipal interference would be welcome to a number of the larger cities, where six and seven-reel shows are being given for five cents.

Articles of incorporation have been filed with the County Recorder at Quincy for a new theater at Liberty. The incorporators are: T. Leslie Brasbory, W. W. Feilds and George W. Wilson, all of Springfield.

Winfred W. Van Osdel, of Aurora, has secured a camera and will take films in the vicinity of Aurora.

Free moving pictures were among the attractions for the two booster days conducted by the business men of Atlanta, August 5 and 6.

Merchants of Atkinson are using free moving pictures to attract the farmers to town on Saturday nights.

Louis Frick, of Albion, has purchased a moving picture show at Newton.

Gene Dagle has purchased the Star Theater at Murphysboro.

The W. R. Markle Floating Theater, which travels the Illinois, Mississippi, Ohio Monongahela and tributary rivers, has added the talking pictures to its program. The showboats of the western rivers, which at first used the photoplays merely as "chasers," are giving films a more prominent place on their programs.

C. M. Young, of Chicago, has taken charge of the Coliseum, at Paxton, which will be operated as a moving picture house. R. B. Coddington is the owner.

The Muncie Amusement Company is being formed by business men of Muncie. They will erect a new business block and theater building.

M. A. Leary has purchased the half interest of Miss Dora Kelly, of Dreamland Theater, on N. Main Street, in Carlinville. His partner is A. E. Oswald. Leary is truant officer, and has an opportunity to solve the problem of pupils playing "hookey," in order to attend moving picture shows.

Tampico business men have combined photoplays in their Wednesday night entertainment to the people of the surrounding territory.

J. H. Petrea, of Watseka, has opened the Gem Theater, at Milford.

An example of consistency was shown at Zion City, when Wilbur Glenn Voliva, whose force raided Burt M. Rice's picture show on Saturday, not only allowed moving pictures to be taken of a procession of his tabernacle on Sunday, but directed the work of the cameramen. The Zion city council passed an ordinance prohibiting the conduct of picture shows in the city, and in addition adopted a resolution revoking Rice's license. The fight was rather strenuous. In defiance of the mayor's actions, Rice opened his theater. The local police appeared and arrested Rice. Jesse Owen, son of Alderman Owen, assumed charge of the theater and began to show pictures. The policemen returned and arrested him. No sooner had Owen left, than E. R. Christianson, until recently city clerk, went into the operating room, and after friends had locked the door, began showing more pictures. The policemen secured an axe and broke in the door and Christianson was taken to the station.

The May Amusement Company, of Chicago, has been incorporated, with a capital stock of $5,000. The incorporators are: T. W. May, Paul O'Donnell and Charles Weinfeld.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

MOVING pictures that can be viewed by the swimmers at the bathing beach is one of the attractions recently installed in Walnut Grove Park, Wichita, Kan., by Manager O. A. Boyle. Three reels are given nightly.

D. A. White has purchased the Cozy Theater at Hobart, Okla., from J. L. Ransom.

The Waco Hippodrome Company, of Waco, Tex., has been incorporated, with a capital stock of $70,000, to erect a large moving picture house. T. P. Finnegan, of Dallas, is president; D. M. Wood, of Waco, president, and E. Rotan, treasurer. I. L. Sanger and C. H. Lang, of Dallas, are directors.

T. C. Macty will build a new moving picture theater in Dewitt, Ark.

The Elk Photoplay Company, of San Antonio, Tex., has been incorporated, with a capital stock of $20,000. The incorporators are: T. E. Whaley, C. H. Bodeker and S. Daube.

The Board of Censorship of Fort Worth, Tex., plans to co-operate with the exhibitors of that city in doing away with the standing in aisles, and with obstructing the sidewalks with sign boards and displays. This action is merely advisory upon the part of the board, but they believe that there will be no friction with the photoplay managers.

An enterprising drug company in Fort Worth, Tex., is boosting the picture game by announcing in its advertisements that "All moving picture shows, etc., are subject to insects and germs. Use 'Kill 'em Quick.' "

The Southern Traction Company has proposed to install in Cameron Park, at Waco, Tex., a moving picture machine, and will furnish pictures free to the children who visit the pleasure resort.

Dallas, Tex., moving picture show men are having trouble as the result of an order by Commissioner Baylock, to eliminate electric pianos from the theaters. The Dallas News does not think that enough business is attracted by the music to justify the cost of the player.

Albert Warren is preparing to erect a new opera house in Aransas Pass, Tex.

The St. Louis Motion Picture Company took 2,000 feet of film of the Albuquerque-Santa Fe road race at Santa Fe, New Mex. One of the pictures show the cars climbing four switchbacks without a change of scene.

The Baptist assembly of Arkansas is taking kindly to the moving pictures. W. P. Wilson, host of the assembly, which was held at Arkadelphia, Ark., July 17 to 23, has a camera and planned to make films of the boat races, swimming races, tennis matches, etc.; and also to use a number of the Baptist notables in pictures with semi-plots. These pictures will be shown throughout the state among members of the Baptist denomination and will also go with the next special train sent out to adverise the products of Arkansas.

The Texas National Guard was recently filmed at Camp Mabry, near Austin, and will prove a good attraction throughout the state.

The Nevada National Feature Film Company has been incorporated at Reno, Nev., for the purpose of taking pictures in that state of historical events. Among the subjects which will be handled are: The Mountain Meadow massacre, the Donner party, Horace Greeley's stage coach ride, General Fremont's pioneer trail and also typical pictures of farming and mining in Nevada.

The Attorney General of Oklahoma has decided that there is no state or county license tax against moving picture shows. This is located by municipal ordinance.

The Men's Club of the Euclid Avenue Methodist Church of Topeka, Kan., has found the moving picture machine a good substitute for ice cream at the lawn socials. The first entertainment drew 1,000 persons to the church lawn.

A delegation of merchants appeared before Mayor Jost and Superintendent of Buildings Hamilton, of Kansas City, Mo., to protest against picture shows between Eighth and Twelfth, and from Main to McGee streets. They contended the photoplay houses promote high and unreasonable rents and an impairment to trade. The mayor advised them that nothing could be done unless a new ordinance is drafted.

Rev. Kennet Brown, pastor of the Presbyterian church of El Paso, Tex., has secured a moving picture machine and photoplays will be featured at each Sunday evening service.

The Alamo Motion Picture Company, of San Antonio, Tex., has been incorporated with a capital stock of $50,000. The incorporators are: S. C. Christal, W. A. Bunnell, Dick Collins, A. D. Rogers, all of Decatur.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

DEPUTY STATE FIRE INSPECTOR A. E. MAYNARD, declared, "Kalamazoo moving picture houses are in the best condition of any in the state."

The state of Michigan and the city of Grand Rapids have clashed in their regulation of picture shows. The Grand Rapids city ordinance provides that exit lights shall be with red letters on a black ground, while the state law provides for white letters on a red ground. Deputy State Fire Marshal Shafer, on his inspection, ordered this change at the Apollo. The local authorities did not believe it was necessary, and proprietor F. D. Nichols was advised that if the theater was satisfactory to the local fire department, the changes need not be made. It is probable that the matter will be carried into the courts.

Insurance Commissioner John T. Winship, of Michigan, who is also ex-fire marshal, is urging theater managers to study the new state law. He says that any opera house, regular theater or academy of music that books, or contemplate making bookings of pictures as a part or whole of a program, comes under the Vaudette law. This law requires the inspection and licensing of the operating room and a certain standard of seating arrangement. This hits many societies which give travelogues.

MIDWEST SPECIAL SERVICE.

IOWA.

MANAGER G. E. HIGHTOWER, of the Royal moving picture theater, in Des Moines, has had a little trouble with the negro question. E. H. London, a negro justice of the peace, is said to have entered the Royal, but refused to sit in the section allotted to colored persons. After he had been asked to change his seat and repeatedly refused, he was ejected. He alleged he was kicked, and had Hightower arrested, charged with assault. The jury was out two minutes and returned a verdict of "not guilty."

Frank Dutton will open a picture show at Blanchard.

W. H. Englert, manager of the Englert Theater, at Iowa City, which was run as a vaudeville house last year, is reported to be considering a plan to switch over to pictures. The last year was not a good one, it is reported, and bookings will be doubly hard for the smaller houses this season.

Some Iowa towns appreciate moving pictures. Elrod Dayton, who is traveling with a tent show, ran up against a case of this kind at Delta. They not only gave him a free license, but a bonus of $25 for his week's performance.

Paul Hart is building a new moving picture theater at DeWitt.

H. Meple is building a new moving picture theater on Sycamore street, in Davenport.

Mens Peterson, former proprietor of the Casino, has purchased the Colonial from Paul D. Hart at Clinton.

Ed Prall has sold his picture show at Lennox.

Brown & Anderson, managers of the Princess Theater at Boone, have dispensed with vaudeville for the rest of the summer and are playing feature pictures.

MIDWEST SPECIAL SERVICE.

PHILADELPHIA.

ALBERT M. GREENFIELD has sold to a syndicate, headed by James J. Springer, the Imperial Theater, now in course of construction on the East Side of Sixtieth street South of Walnut. The property was sold for a nominal consideration, with mortgages of $72,500. The theater occupies a lot 76 x 180 feet, and has a lobby 32 x 75 feet. With its seating capacity of 2,000, it is one of the largest one-floor theaters in the city.

W. T. Jones recently returned from an extended tour, making industrial films for several of the large manufacturers in the East. The pictures are being finished by the Independent Film Company of No. 233 North Eighth street.

The Pierce Poster Company has in contemplation the erection of a large building, to be used by film exchange and allied trade members only. This building is to be situated on Vine street, between Broad and Thirteenth streets, and will be of the modern concrete fireproof style, with floors 54 by 85 feet. Feature and other film exchanges will now have an opportunity of being housed under one roof, for the convenience of the exhibitors.

Ben Seligman, formerly of the Caniso Theater, on Market street, is now manager of Lubin's Auditorium, Eighth street, above Race.

The North American Film Corporation, of New York, will open a Philadelphia branch office about September 1, and expects to release four three-reel features and four commercials every week. J. Madison, of the International Film Company, will be the manager of the new office.

The office of the Jumbo Amusement Company, located at Girard avenue and Front street, was robbed of $100, the days' receipts, by an employe, who, up to the present time, has evaded arrest.

Commissioner Jackson, of the State Department of Labor, has been given an opinion by Deputy Attorney general Hargest, that he has the right to prohibit the employment of children under fourteen years of age in moving picture establishments. The question arose when a deputy factory inspector dismissed a number of children employed in such places in Philadelphia.

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BUFFALO.

JOHN R. OISHEI, manager of the Teck Theater and the Shubert interests in Buffalo, will build a modern fireproof brick building for a moving-picture theater at 418 Auburn avenue, North of Baynes street, this city.

Michael Shea, who has featured moving pictures at his Buffalo vaudeville theater for many years, has been spending a six weeks' vacation at his summer home at Manhattan Beach. He visited New York City occasionally during that period to book acts for his Buffalo house.

Police Superintendent Michael Regan, of Buffalo, is suggesting to the managers of the moving picture theaters here, the separation of the men and the women in the audience as a means of checking flirtations. According to printed reports, some of the managers are said to be in accord with the idea and intend to see that it is carried into effect. Men accompanied by their wives, or young men escorts of girls, would not be subject to the rule.

Manager Laughlin, of the Majestic Theater, Buffalo, is offering "Quo Vadis?" in moving pictures during August. This is billed extensively as "The New York City Astor Theater success in eight reels, with pipe organ accompaniment." The performance lasts two and a half hours.

Manager Harold Edell has installed a beautiful foundation in the lobby of the Strand moving picture theater.

Manager Marcus, of the Academy Theater, has been featuring "Quo Vadis?" in moving pictures, with a ten-act vaudeville bill.

The members of the Bible Students' Conference, in Toronto, Ont., recently considered the advissbility of moving pictures as a maens of heralding the Gospel and imparting religious instruction.

It is reported here that the U. S. Army recruiting office in Buffalo, may use moving pictures as a means of obtaining new men for the army. Major Richard C. Croxton, commander of recruiting in the Hudson Valley District and New York City, is the originator of the idea of using the moving picture. Should his plan be adopted, he intends taking the pictures at the different posts throughout the country and not from scenes and troops picked especially for the occasion. In this way it is believed, a great many desertions will be prevented, for the men will not be enlisted under false impressions.

George W. Verbeck is president and general manager of the Buffalo Feature Film Corporation, which has just opened an office at 17 West Swan Street. The concern was formerly located in the Mutual Life Building. Mr. Verbeck went into the moving picture business last year. As head of the Independent Vaudeville Co., he has conducted the Verbeck Circuit for six years. He formerly built and managed the Oil City, Pa., Opera House.

D. J. Savage, assistant manager of the Buffalo branch of the General Film Co., has returned from him vacation at Detroit and Mt. Clemens. J. A. Schuchert is manager of the branch, which is one of the best equipped film exchanges in New York State. The films are kept in metal boxes enclosed in steel cabinets. The examining room is strictly fireproof and is equipped with ten individual booths. Each booth has a marble slab for a rewind table. The floors are of concrete.

Fred Ullman & Co., have broken ground for a large moving picture house at Elmwood avenue and Utica street. The theater will have a capacity of 1,200. The General Film Company's service will be used.

S. Jacobson will open a moving picture theater at Abbott road and Bailey avenue about September 1st.

Max L. Levine has been issued a permit to operate a moving picture theater at 345 Elk street, Buffalo. He had to resort to the courts and secure a peremptory writ of mandamus to get the permit.

The Buffalo Councilman have voted to permit the building of a moving picture house at 1437 Jefferson street. The petition, which was put in by Gottfried Strasser, was favored by Sheriff Becker and City Treasurer John Reimann, who said the people in the district wanted the theater. The plan was opposed by Attorney E. W. McIntyre.

Buffalonians have been informed that if the underwriters do not veto the project, twelve of the biggest trans-Atlantic liners may soon provide their passengers with the moving pictures.

Manager A. R. Sherry is using a beautiful white taxicab to advertise the New Lyric Theater, which features vaudeville and moving pictures. The chauffeur wears a white uniform, in keeping with those of the New Lyric ushers. Attractive advertising of the house and performances appears on the car, which makes frequent trips about town. Hundreds of Buffalonians have expressed the opinion that the auto is an effective, dignified way to draw customers to the theater.

John E. Roth, of Buffalo, is having a good trade in his moving picture house at Niagara Falls.

Mme. Marie von Unschuld, court pianist to her majesty, the Queen of Roumania, is spending the summer at Chautauqua. She believes moving pictures are very effective for the teaching of music. She said: "Children, and in fact anyone, can be taught music right at home, and they do not need to have a private instructor. The moving picture has been used for most everything, and it is finding a new field as a music teacher. The day is not far distant when every home will have a screen to teach the children music. We can educate people in music by mail as well as we can teach them French or any other subject, and perhaps even better, because we will be aided by the moving picture machine.

George Kleine's production of "Quo Vadis?" is attracting great crowds daily to the Majestic Theater. Pipe organ music, provided by Manager Laughlin adds to the impressiveness of the shows.

BILLY BISON.

IN THE MIDDLE WEST.

THE St. Louis "Times" is publishing a coupon, which, with fifty cents, entitles the holder to a book containing nine ten-cent admission tickets, good at the following theaters: The Aubert, Bonits, California, Penrose and Princess.

City Attorney Len Walker, of Springfield, Mo., has prepared an ordinance which provides a board of censorship with police power and authority to suppress any moving picture film or vaudeville show that is subversive of public morals. The board is to be composed of five men and five women, a majority of whom shall view, each day, every film to be shown in the city. A small fee is levied upon each theater.

Health Officer Schwartz, of Salem, Ohio, has announced that managers of moving picture theaters will be required to burn disinfectants at the close of each evening performance, and to scrub the floors with a sterilizing liquid.

The Phoenix, at LaPorte, Ind., has discontinued vaudeville three days a week and substituted Kinemacolor pictures. The Princess has also changed its program and devotes three days a week to vaudeville and three to pictures.

The Municipal & Commercial Film Company, of Indianapolis, recently took twelve hundred feet of films at New Castle. They were exhibited at the Grand in New Castle.

Manager Tritch, of Alhambra Theater, at Canton, Ohio, recently admitted to the Saturday matinee all children with clean faces and hands at a bargain price of three cents.

The Union Pacific Railroad Moving Picture Car recently left Council Bluffs, Iowa, for a tour over the entire system. Pictures taken recently at Omaha, by the bureau of safety, will be featured. Employes at all the principal towns, cities and division points, will be instructed by means of educational reels, a stop of a week made at each point.

In an advance notice of his report, Building Inspector Allen, of Cleveland, Ohio, says that the moving picture theaters of that city are in better shape than ever in their history. Investigations made a few mooths ago, showed 2,300 violations of city ordinances.

George Lowe has sold the Arc moving picture show at Monticello, Ind., to L. G. Gustavel.

Lou Mayor and W. J. Eastin have opened an airdome at Kearney, Mo.

MIDWEST SPECIAL SERVICE.

CINCINNATI.

THE introduction of moving pictures into the amusements at the Cincinnati Zoological Gardens has met with much success. The screen is so arranged that persons on the clubhouse veranda have an unobstructed view of the pictures, which are shown each evening, previous to the band concert.

The new plan adopted by the Grand Opera House has met with much success. Previously the charge of admission was five and ten cents, and pictures changed every other day. The change has been to a price of admission to five cents for any seat in the house and pictures changed every day.

Even though this city is in the throes of a campaign for a new city charter and ways and means are being sought by political parties toward bringing forth candidates at the coming fall municipal election, the editor of the "Times-Star," an afternoon publication, found time to pound out a double column editorial, lauding the moving picture theaters for their latest innovation, that of attempting to find a girl, who, it is believed, has been kidnapped.

The Auditorium in the Odd Fellow's Temple, which for the past few years has been given over to moving pictures, is to be abandoned as a playhouse. The space formerly set aside for "the silent players" is to be made into a dance hall.

The Brown Amusement Company opened its latest addition in the local picture field in the new Norland Theater, situated on North Vine Street, and pronounced by critics as being the most complete and latest endeavor along moving picture theater lines in the Middle West. Every known convenience and safety appliance for the benefit of the public has been installed, including waiting and reception rooms for the ladies. A $10,000 one-man orchestra, the latest type of this wonderful musical appliance, has also been installed. Hundreds of persons are being turned away daily.

"Moving picture machines and stereopticons used in moving picture houses will be classified as power, placed on a separate meter, and billed as per power schedules," was the gist of an advertisement in Cincinnati newspapers last week. The advertisement was addressed to moving picture operators, and stated that at the request of the Electric Company, the Public Service Commission of Ohio has approved the change.

Cincinnatians read with much delight an occurrence which took place in Huntington, W. Va. The story has to deal with a public wedding, held in a moving picture show in that city. M. M. Thornburg, 50, has taken unto himself a third wife, namely Miss Minnie Moreland. Upon the conclusion of the ceremony, Thornburg was bustled into a waiting pushcart. "Which do you choose, beer or water?" he was asked. "I'll take the water," responded the groom. The crowd, 200 strong, rushed the cart to the Ohio River and plunged him into a deep hole. Taking him from the river, they led him back to the streets and were prepared to administer further punishment when the police interfered. The story met with much enthusiasm here because of the fact that Cincinnatians had stormed a bride and groom with rice recently at Coney Island, where they were publicly wedded in an aeroplane, while they were being pictured on film, which was exhibited at a local house.

The movement started in this city by the local branch of the Central W. C. T. U. looking toward a censorship of songs in moving picture shows and elsewhere, took on a national aspect when the complaining committee composed of Mrs. Alma K. Wilson and Miss Susan Rennick, called on M. A. Neff, president of the Moving Picture Exhibitors' League of America. Their visit to the offices of Mr. Neff were not without avail. Mr. Neff listened attentively to their argument and was greatly interested, going into the details with the women callers on more than one occasion and seeking to learn more about the move they have made along censorship lines. He told the visitors that he was heartily in sympathy with the movement and that the public was more to blame than the owners of such picture houses where suggestive songs are sung. He based this opinion on the fact that in the majority of cases, where such songs are sung, the patrons have requested of the managements that they be sung. The women again made a determined effort to get to Mayor Hunt for his opinion on the subject, but were again disappointed at the Mayor's absence from the city. They have been promised that the city's chief executive will undoubtedly see them the first week in August.

"FOXIE."

NEW ENGLAND.

SINCE Gordon's Family Theater, at Worcester, Mass., has reopened, it presents an appearance that is distinctly better than of old. In the rebuilding of this house, no expense has been spared, and the many improvements that have been added make it one of the finest places of amusement in New England, offering motion pictures. The management has contracted for Universal Film Service, through the Boston offices, and the theater opened with "Robinson Crusoe" as its feature, to really capacity trade. Gordon's Theater is now in a position to compete for the Worcester business, and there is every reason to expect it will do very well indeed.

Mr. P. J. Enright, the popular and able owner of the Oriental Theater, Roxbury, Mass., is just now without a theater, as he was forced to close his house on account of the expiration of his lease. Mr. Enright tells us, however, that he has no idea of leaving this business, but is now searching for a suitable location to open a new Oriental. Mr. Enright always gave good programs, which resulted in good trade, summer and winter.

Clinton, Mass., is soon to have a first class theater, to be devoted to exhibitions of photoplays, as Mr. Jasper has secured a lease on a building there, where a theater is being erected. The new house will be modern and up-to-date in every way, with a seating capacity of about 500. The house is now well along, and should have its opening on August 15. There is plenty of room in Clinton for an electric theater, and Mr. Jasper feels very sure that he has a really good proposition.

Mr. "Mike" R. Sheedy and Mr. John Cooney, who opened the new Union Square Theater, Pittsfield, Mass., recently, report that their programs are evidently just what Pittsfield people were looking for, and that business has plenty of "punch." The Union Square is devoted to the policy of motion pictures and vaudeville. Due to the fact that Mr. Sheedy has extensive vaudeville connections, the acts at the Union Square are much better than is the usual thing at combination houses. The house is a first class one in every way, and all indications point to success. Mr. Sheedy is one of the best known of New England's moving picture and vaudeville men, having been identified with this business for years.

The New England Universal Film Exchange, of which Mr. J. A. Eslow is the highly efficient manager, has leased the entire premises at 1100 Boylston street, Boston, and will move its business offices, repair and supply departments from 228 Tremont street, to this new location, as soon as alterations can be made, which will be quite extensive, as the property is now a private house. This building adjoins, on the East, the Walker-Gordon Building, which is already occupied by the film department of the Universal. This new move will again put all departments practically under one roof, and will be of the greatest convenience to the host of New England exhibitors who swear by the Universal program. Mr. Eslow has only recently taken over the management of the Universal's New England business, but "J. A." is one of those men with real executive ability. No sooner is anything decided upon that will make for a more smoothly running machine (which means

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Another like THE GOLDEN WEDDING but BETTER.

See review in this issue. Approximate length 3,000 feet

It will be sold in your territory. Who gets it YOU or YOUR COMPETITOR?

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NEW YORK

increased satisfaction to exhibitors), than Mr. Eslow has the proposed improvements installed. Mr. Eslow knows his business with thoroughness.

On July 12, Waterbury, Conn., became the proud possessor of a really high class theater, devoted to the policy of motion pictures. Mr. Benjamin Hansdorf, owner of this house, called the Star, tells us that his business is all that could be really expected, and that capacity houses are by no means unusual. The Star seats about 1,000 people, and has all modern improvements, including a mirror-screen. Mr. Hansdorf built the Star to last for years, and no expense was spared. The house is fireproof, and has a very good location on Baldwin street. Mr. Hansdorf will not use vaudeville, at least for the present, but the highest quality of motion pictures and illustrated songs seems to turn the trick.

Inspector Cobb, of moving picture theaters situated in the vicinity of Boston, has just been selected to fill another and more prominent position for the city. This news came as a welcome, and at the same time, regrettable fact, as Mr. Cobb was a great favorite with motion picture folks, due to the utterly impartial and courteous way he treated everyone. Mighty few men in Mr. Cobb's position are so fair and above-board, and he has the sincere good wishes of all the trade in his new position. The man to succeed Mr. Cobb has not yet been selected.

Mr. Hugh O'Neill, the well known manager of the Star Theater, Boston, has a story to tell about projection in his house. It seems that for quite a long period of time, the light on the Star's pictures was rather poor. The proprietors grumbled to Mr. O'Nell, who, in turn, talked with the operators. The latter could find nothing wrong, even after a thorough search. The machines—Power's—were in good shape. Last week, Mr. O'Nelll had the light cut off from eleven P. M. to 4 A. M., and during this period the feed wires outside in the street, were repaired. These wires, it was discovered, were literally falling to pieces, but after the repairs the light was found to be increased at least twenty per cent

Mr. Crosby Thompson, manager of the Premier Theater, Boston, owned by the Automatic Vaudeville Company, of New York, has resigned, but is still directing that house. It seems that Mr. N. N. Brooks, a member of the Automatic Company, and in charge of its Boston houses, thought much of Mr. Thompson's ability, and simply refused to consider the resignation, except as a joke. Mr. Brooks' attitude proves him a clever business man, as Mr. Thompson is not only able and efficient, but also a prince of good fellows.

Mr. "Mike" O'Brien, of the Scenic Temple Theater, Boston, and his associates, are fast making a name for themselves in this section. The Scenco Film Company, is the idea of Mr. O'Brien's, and makes a specialty of filming local events of general interest. Mr. O'Brien now tells us that Watertown, Mass., looks very hungry to him for really good photoplays, and on the 20th of August will open a theater there. Mr. O'Brien is level-headed and it is believed that this new proposition of his will prove itself to be a winner.

Exhibitors in the smaller New England towns, are trying a new advertising stunt, and with considerable success, if reports are to be believed. Slides are made, from the photographs of steady patrons, and thrown on the screen, while the music plays "Lest Old Acquaintance Be Forgot." This idea seems to promote a personal, friendly feeling between the exhibitor and his trade, which, of course, is extremely satisfactory, from a box-office standpoint.

They say that Boston is the only city in the world, where the authorities demand all films to be passed by the National Board of Censorship. Chief License Clerk Casey is a man of decided convictions on this point, and is insistent that every film be "passed."

The New Milford Opera House, Milford, Mass., is now completed and will be open the latter part of August. The new house is modern and fireproof in every respect. It has a seating capacity of well over 1,000, and every modern convenience for the comfort of its patrons, has been arranged. The Milford Opera House cost at least $75,000, and probably a little more than this figure. Milford, which is a live manufacturing town, has been without a good theater since the Music Hall was destroyed by fire, almost two years ago. The city has a population of about 50,000 people from which to draw. Manager C. W. Currier has been placed in charge of the new house, which will run vaudeville and pictures, and also some road shows.

Allston, Mass., is having a new theater being built, to seat 800 persons. Having proven to Manager Walsh, who now operates a small moving picture theater in Allston, that they will support a good show, the people of Allston will reap the benefit in the shape of a modern photoplay house, built in the best manner. Mr. Walsh, for a number of years, was publicity man for the Boston Theater, Boston, where he "made good."

Mr. J. H. Kimball, who recently contracted for five reels of Mutual service, with three changes each week, for the Art Theater of Orange, Mass., states that he is greatly pleased with his service, which suits his patrons well. The Art Theater is owned by the Eastern Theaters Company, whose main offices are at 18 Tremont street, Boston. All houses owned by this corporation are doing fairly well, the season of the year considered.

Is Kinemacolor popular at Greenfield, Mass.? Ask that question of Lawler Brothers, and you will receive a most emphatic, "Yes."

At Lakewood Park, Milford, Conn., Mr. J. J. O'Neill, the manager, is having a very busy season. Moving pictures form a most prominent part of the entertainment, and are doing their share to make things move.

On August 25, Mr. J. F. Clancy, of the Dominion Theater, Ottawa, Canada, will open his house for the season, but not with stock company attractions. This type of entertainment had been in force this spring, but the results did not justify its continuance. Moving pictures and vaudeville are to be offered hereafter. Just now a few needed alterations and general improvements are being made.

The New Portland Theater, Portland, Me., is doing a good business these hot days with its programs of feature pictures. Mr. J. A. McConville, the manager, is constantly on the job to keep things moving over the summer.

HENRY.

AMONG THE EXHIBITORS.

State College, Pa.—Robert Foster will build a two-story theater and store building, 48 by 125 feet, to cost $8,000.

Washington, Ind.—Palmer Amusement Company, L. H. O'Donnel, manager, will build a one-story theater with balcony, to cost $25,000. It will have a seating capacity of 900.

Akron, O.—Imperial Amusement Company will remodel the first floor of a commercial building into a moving picture theater, to seat 300 persons and cost $10,000.

Tarentum, Pa.—J. Scholnick will put up a three-story theater and office building, 40 by 132 feet, to cost $25,000.

Detroit, Mich.—Kahn Realty Company, 58 La Fayette avenue, are to build two theaters in this city. The one at Mack and East Grand boulevard will be two-story, 51 by 92 feet, and beside the theater portion, part of the building will be devoted to offices and several apartments. It will be constructed of press and stock brick, Bedford stone, composition roof and concrete floors. The other will be a one-story structure, 31 by 99 feet, and located at Woodward and Calvert avenues. It will have seating capacity of 400.

Philadelphia, Pa.—Stickert & Sloan are preparing plans for a moving picture theater to be erected at 2204 North Broad Street, for Murray White.

Ft. Wayne, Ind.—J. P. Mollet, formerly manager and owner of the Fairy Theater, has assumed the management of the Pearl, located at the corner of Calhoun and Jefferson Streets.

Boston, Mass.—The Salem Square Congregational Church property in Worcester, has been acquired by theatrical people. It is believed that B. F. Shea, lessee of the Worcester Theater, has secured the property, and has plans for a theater.

Calvert, Tex.—Lewis Bros., who have been managing the Superior Theater, are building an Airdome on the Mercer lot, on Hanna Avenue.

Philadelphia, Pa.—Lam Building Co. has been awarded the contract for the moving picture theater to be erected at Broad and Reed Streets, for Margolin & Block.

Philadelphia, Pa.—Wm. H. Hoffman is preparing plans for a theater to be erected on Main and Carson Streets, Manayunk, for J. S. Springer & Co.

Los Angelea, Cal.—J. H. Parker, manager of the lease department of the California Realty Corp., has just completed negotiations for the erection of a moving picture theater. Cost, $32,000.

Oshkosh, Wis.—A. M. Grey, manager of the Rex and Lyric, has leased the store on the North and will remodel it into a large theater building.

Waco, Tex.—Announcement is made of the organization of the Waco Hippodrome Co., capital $70,000. A building will be erected on Austin, near 8th Street, which will be used for moving pictures. T. P. Finnegan, of Dallas, is president of the company.

Philadelphia, Pa.—Jas. G. Doak & Co., and the Smith-Hardican Co., are figuring on a theater at No. 1622 Market Street, and for the remodeling of No. 1324 Arch St., into a photoplay house.

Norfolk, Va.—Extensive improvements are to be made to the Colonial Theater.

Detroit, Mich.—A new theater is to be erected at the corner of Washington Boulevard and Grand River Avenue. Cost, $2,000,000.

Philadelphia, Pa.—A contract has been let for the erection of a moving picture theater at the corner of Belgrade and Auburn Streets. Jas. W. Owens, owner.

Lincoln, Neb.—A new moving picture theater is to be located at 1511 O Street. The building is to be remodeled and enlarged. M. Polsky and N. H. Cinberg are the two men interested. Cost, about $10,000, and the owner of the building will spend about $5,000 to enlarge and remodel it.

Murray, Ia.—The Gem Theater will open for business at once. Manager, R. S. Lower.

Washington, D. C.—That the Lyceum Theater may ultimately be turned into a motion picture house de luxe, and a new and larger theater be built farther east, was the statement of C. A. Marshall, proprietor of the Lyceum.

Prairie de Chien, Wis.—Manager McWilliams, of the Liberty Theater, will build extensive improvements to his playhouse.

Sioux Falls, S. D.—The Olympia Theater has been sold to S. J. Smith, who also owns the Princess Theater.

Lewisburg, Pa.—L. J. Chamberlain has purchased ground here and will erect a picture theater.

Toledo, O.—The Toledo Hippodrome Co. was organized for the purpose of operating a new moving picture theater at 224 Summit Street.

Franklin, Pa.—Edwin Osborn will erect a picture theater on the site of the old Pastime Theater.

Rochester, N. Y.—Geo. D. Curtis filed an application for a building permit to erect a new moving picture theater in St. Paul Street, on the site of the old St. Paul's church. Cost, $50,000.

Fresno, Cal.—The Empire Theater will soon be remodeled.

Superior, Wis.—The Interstate Theater Co. will erect a $25,000 theater building. Location, 1310 Tower Avenue.

Dallas, Tex.—Dalton Bros. awarded the contract to Hardman & Belcher, Dallas, to erect a theater at 1525 Elm Street. Cost, $45,000.

Elkhart, Ind.—Geo. J. Hoffman, of So. Bend, was awarded the contract for building a new Orpheum Theater at this place.

Melvin, Ill.—M. Hess and Chas. Underwood will operate a moving picture theater this summer.

Freeport, Ill.—Carl Rademacher, owner of the Orpheum Theater, will establish an airdome theater.

Temple, Tex.—J. H. Sparks & Son have purchased the Grand Theater in First Street.

Valley City, N. D.—Chas. Loe has decided to rebuild the buildings destroyed by fire, and the place will be used as a motion picture theater.

Dayton, O.—A new theater will be erected on Jefferson Street by Harry and Chas. Gross.

Philadelphia, Pa.—Wm. P. Huster has been awarded the contract for moving picture theater to be erected on York road, below Luzerne Street, for S. Allinger. Cost, $30,000.

Philadelphia, Pa.—T. W. Lamb is preparing plans for alterations to theater at 8th and Vine Streets, for J. G. Jermon.

Philadelphia, Pa.—J. Rose & Son, contractors, will build for Freedman & Rose, a theater building at the corner of 25th St. and Ridge Avenue. Cost, $12,000.

Wichita, Kans.—C. C. McCollister, manager of the Star Theater, has purchased the Marple Theater from Wm. Barrie, and will remodel it.

Philadelphia, Pa.—Alexander Rosenblum will erect a moving picture theater at 4028 Poplar Street. Cost, $12,000.

Freano, Cal.—A contract was let to the firm of Brinkmeyer & Glahn, for the erection of the Whittemore Theater, at the corner of K Street and Kern. Cost, about $90,000. J. B. Whittemore will have the lease of the theater.

Bloomsburg, Pa.—Architect Stevens, of Philadelphia, submitted some plans to W. W. Fagley for the alterations to the New Lyric Theater.

Phoenix, Ariz.—Lamara Theater, on Washington Street, has been opened for business.

Bloomfield, N. J.—A $50,000 theater is to be erected in Bloomfield Avenue, Bloomfield, N. J., for Jno. C. Eisele, of Newark, N. J., from plans by Nathan Myers, architect.

Philadelphia, Pa.—Samuel Schultz is estimating on plans for a picture theater to be erected at 1903 Columbia Avenue, for Margolin & Block.

Peoria, Ill.—A contract has been let for the erection of the new playhouse for the Seaver Amusement Co.

St. Charles, Ill.—It is said that Jno. Gartner will remodel and enlarge the Star Theater.

Bloomington, Ind.—Chas. Bivins and A. H. Pauley sold the Crescent Theater, on North College Avenue, to the Switow Amusement Co., of Louisville. Logan Coombs is active manager.

Brooklyn, N. Y.—B. F. Keith will erect a moving picture theater on 9th Street near 5th Avenue, which will be ready January 1, 1914.

Buffalo, N. Y.—Chas. Farrell has prepared plans for a motion picture theater to be built at the corner of Broadway and Michigan Street. Cost, $20,000.

Philadelphia, Pa.—B. Ketcham's Sons are estimating on plans for the new Jefferson Theater, to be erected at 29th and Jefferson Streets.

Jackson, Tenn.—A new $50,000 theater is to be erected in Jackson in the near future. McKnight and Merz have been awarded the contract.

Lansing, Mich.—D. J. Swanson, of Muskegon, obtained a moving picture license.

Philadelphia, Pa.—The contract for a new picture theater at Chester, will be given out this week by L. A. Conness, of Wilmington, who recently purchased a tract of land on East 7th Street.

Binghamton, N. Y.—Permission has been granted to Martin Polak, to remodel the church at 284 Clinton Street, for a moving picture theater. Cost, $650.

Philadelphia, Pa.—Borzner & Wood are preparing plans for a moving picture theater building.

Philadelphia, Pa.—Henon & Boyle are designing a moving picture theater at No. 1632 Market Street for Daniel Dever.

Stop the Leakage
Use Corcoran Tanks.
No. 6 price list is a money saver.
A. J. CORCORAN, INC.
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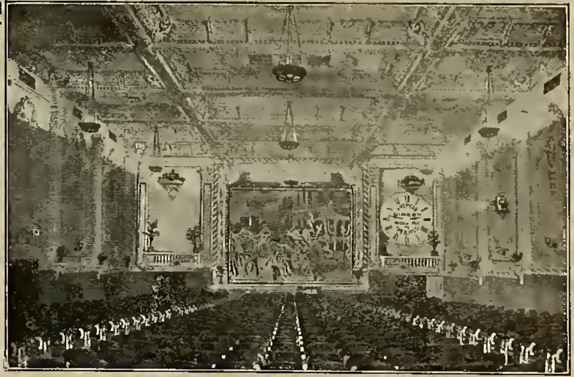

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Harness the clock! Add a new, absolutely unique and startling money-maker, and a sure-as-fate crowd-puller. Imagine a tremendous clock on your wall or ceiling, with hands seemingly suspended in air, keeping absolutely correct time all the time, while an announcement flares forth from the dial's center.

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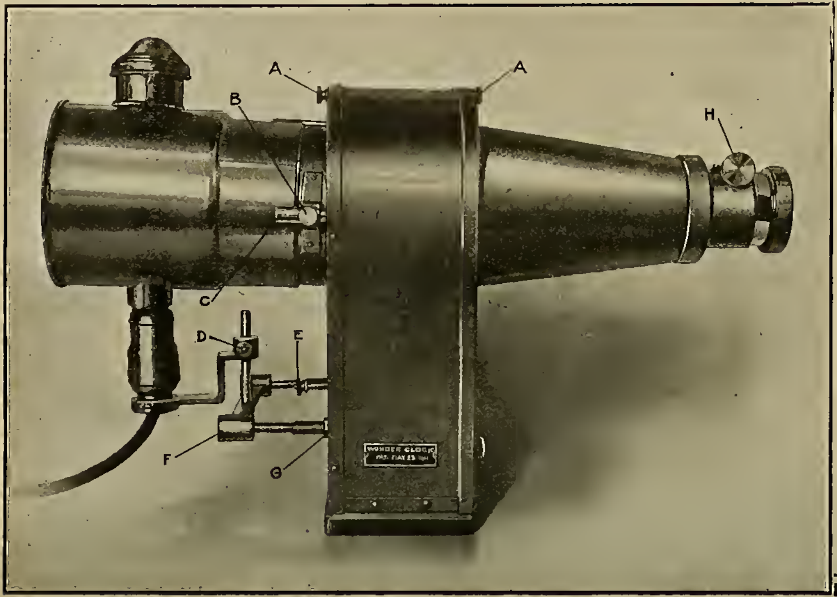

Use the space on the dial for announcing features, or sell it to local advertisers and make a handsome profit

Many theatres make the Wonder Clock their best advertising novelty, while others make it bring a rich profit. Doesn't interfere with pictures; spreads no light over house and only illuminates exact space occupied by the phantom time-piece.

Write at once for special confidential rate, which is so low that no photoplay proprietor can afford to let it slip by.

General Sales Co. of America
Cameraphone Building, Pittsburgh, Pa.

LICENSED FILM STORIES

VITAGRAPH.

WHEN GLASSES ARE NOT GLASSES (August 25).—An amusing story of the manner in which a bilious suitor tries to deceive his future wife as to his habits is told. Some glasses of whiskey are left on his bureau before he goes to call on the widow, with whom he is having dinner. He sends a boy to fetch his eyeglasses, which he has forgotten, but tells him just "glasses." The youngster comes back with the whiskey glasses, getting the poor man into sad trouble. His engagement ring is returned to him and he is told several original and surprising facts about himself. Everybody has a good laugh at the undoing of Thompson, who gets no more than he deserves.

WHICH WAY DID HE GO! (August 27).—Pa is henpecked. Ma domineers over her daughter, Betty, and scorns Jim, Betty's choice, but approves of Paul, a fat, sporty individual. Pa promises to help Jim elope with Betty. The elopement comes off all right, but pa gets caught on a nail while going down the ladder with his daughter's suitcase. With ma at the window above and Paul's vicious bulldogs waiting for him at the foot of the ladder, pa is in a quandary. The interesting problem, the solution of which is left to the imagination, is, "Which way will he go?"

HE FELL IN LOVE WITH HIS MOTHER-IN-LAW (August 28).—That the way to a man's heart is by means of his appetite, is strikingly shown. Mother-in-law comes to visit the newly wedded couple and finds the young man somewhat discontented. It is no wonder, for his wife is so engrossed in her "art," although only an amateur, that she forgets all about cooking dinner and such like trivialities. Her mother shows her the error of her ways and son-in-law becomes very fond of her. Wifey's jealousy is aroused and she shows that she can cook just as well. Having restored harmony to the household, mother-in-law returns home, leaving nothing but happy memories behind her.

QUAINT SINGAPORE (August 28).—An unusually interesting travelogues, showing the peculiar buildings of this wonderful city, and the strange manners and customs of the multitude of Malays, Hindus and Chinese that form its population.

THE CLOWN AND THE PRIMA DONNA (August 29).—The story is told of a beautiful Italian singer in a wandering troupe in Italy. A too persistent lover kills her father, who quarrels with him when he forces his embraces on his daughter. Afterwards the girl becomes famous and goes to America, where she becomes the leading singer of an opera company. There she meets her former suitor, who again conspires against her, this time aiding a rival prima donna who is jealous of the new favorite. He tries to poison her in a cup of wine which she drinks during the performance, but her life is saved by a former clown with the wandering players, who has acted as her guardian during the many trials of her life.

THE CALL (Special—2 parts—August 30).—Lucile has married Ed Wilson, but still continues to receive visits from Tom Hughes, a former suitor and friend of her husband, who works in the same office with him. Tom generally announces his arrival by a yodeling call outside the house, and is always given an enthusiastic welcome by both husband and wife.

Estrangement results between Ed and Lucile when she sees Tom getting along in the office better than her husband. Ed becomes discouraged and takes to drink, and is finally discharged from the office. Tom suggests to him that the right thing to do would be for him to drop out of Lucile's life and give her a chance for happiness with another man.

Late one night, Ed leaves the house and starts for the West. Chance, in the form of a railroad accident, favors him, and he is able to lose his identity by changing clothes and papers with an unrecognizable victim. Tom identifies the papers and the dead man is buried as Ed Wilson.

Two years later Lucile marries Tom. Ed, meanwhile, has assumed the name of "Bill Stanton," and is making good as a forester in the great Northwest. Within a few years he becomes enormously wealthy, and one day, by chance, he meets a clerk from his former office. He hears of Lucile's marriage to Tom and is told also that Tom had so neglected and ill-treated her that she had died, suspicion pointing to Tom as her murderer, though nothing could be proven against him.

Ed resolves to be revenged on Tom and starts toward the city, sending word that he is coming. His letters become more and more frequent until the thirteenth announces that he is in the city. By means of the call which Tom has formerly used when calling at his house, Ed reduces Tom to a state of absolute terror. He finally enters Tom's house and the final act of his vengeance is accomplished. In the struggle between the two men Ed is shot and dies a few moments after his victim.

EDISON.

A MUTUAL UNDERSTANDING (August 25).—John Smith, while leaving his club, carelessly jostles a table at which two men are playing cards for high stakes. As he leaves the club, a bill, blown from the same table, falls at his feet. The bill is instantly missed and the man who jostled the table immediately suspected. Smith is found with the money in his hands and immediately rushed to the police station. He is tried and convicted.

To Henry Langdon, a clergyman, who visits him in his cell, Smith protests his innocence. He gives Langdon a written statement of the true facts and begs him to help him in getting a new trial. Langdon, on the point of going West, is unable to help him, but wishes Smith every success in his attempt and leaves, profoundly struck by the prisoner's odd handwriting.

A little later Smith is given a new trial and exonerated. Wishing to avoid the notoriety attached to his arrest and imprisonment, he changes his name to Ward, and going West, becomes cashier of a bank in a growing Western city. Soon after his arrival he discovers that Langdon is rector of a church in his new home. To Langdon, Smith seems vaguely familiar, but he is unable to place him. Admiring Smith immensely, the clergyman welcomes his attentions to the beautiful Miss Langdon, his sister, and finally marries the couple himself.

When his new brother-in-law signs the marriage registery. Langdon immediately recognizes the peculiar handwriting. He is horrified for a moment, and then realizing that Smith has started life anew, decides to keep his discovery a secret. A few days afterwards the niece of the president visits the bank and hangs her parasol beside Smith as he is counting a number of bills. One of the bills falls from the desk into the parasol. The balance is taken to the bank, the loss is discovered, and once again Smith falls under grave suspicion. To Langdon, who enters at this time, there seems to be no doubt that the man must be guilty, but he keeps silent for his sister's sake. Just as he is about to be dragged off to jail, the president's niece opens her parasol and the mystery is explained. The happy Smith gives his no less joyful brother-in-law the printed record of his acquittal on the former charge, and everything ends as it should.

A MISTAKE IN JUDGMENT (August 26).—Bobbie played with his little sister and she began to cry, nobody would believe it wasn't his fault; if he played ball in the yard, his mother said he was a nuisance and made him stop; when he wanted to go fishing they made him stay home and meet fussy old people he didn't like; and when he acted sullenly and broke things because of his great shyness before those same fussy old people, they sent him out of the room in disgrace. Bobbie stood the nagging and scolding as long as he could, and then ran away. He did not run very far because he found what he was looking for within a couple of miles of his home. A tired farmer's wife was only too glad to humor the lad with wistful eyes who wanted to play with her children. So Bobbie played with them to his heart's content, and had a glorious time.

Bobbie's mother and father, off on an automobile ride, were greatly touched by the sight of a lad playing with a number of smaller children. "Why can't our Bobbie be like that?" they asked each other sorrowfully, and then—then these blind parents saw—not that it was Bobbie, but that it was another boy they had never suspected was their son. To their credit, be it said, that they realized how wrong their attitude had been, and that they made a fervent resolution to enter into a more sympathetic understanding with their son.

QUAINT SPOTS IN CAIRO, EGYPT (August 7).—Cairo is essentially a Mohammedan city. The majority of the inhabitants live and dress after the traditional manner of the followers of the prophet. Side by side with them, however, live thousands who have adopted the customs of the modern European. The resultant contrast is very curious. The pictures of Mohammedan city life are most interesting. Suggestive views are shown of the commercial life of the city.

The oddities of native life are emphasized by pictures of their wedding and funeral processions. For the bride and groom a perilous affair slung between two camels seems to be the accepted mode of conveyance, whereas the dead man, encased in a rough box, is carried through the streets by his friends on a litter. Typically Oriental are the pictures of the pilgrims returning from Mecca, each one wearing the green hat and rejoicing in the title Hajji, which denotes that they have obeyed Mohamet's command. Then there is the Muezzin, who twice daily comes forth on the balcony above the mosque and reminds the faithful in a high, quavering voice, that prayer is better than sleep, and that Mohamet is the only prophet of Allah.

ZEB'S MUSICAL CAREER (August 27).—Zeb had lived all his life in Sprucetown, and was utterly untainted by any knowledge of the rest of this wicked world. But Zeb's wild, untramelled soul sought utterance in the divine realm of music. Zeb practiced on the trombone. When a billposter came to town and began posting announcements of the coming visit of an "Uncle Tom's Cabin" company, Zeb hailed him as a fellow servitor of the arts. With a descriptive announcement sheet of the "glittering galaxy of talent," soon to "grace the boards" of his native town firmly clenched in his hand, Zeb reclined against a hay-stack and mused on the future glories he would win with his trombone. In a short time he fell asleep.

It seemed to Zeb that in some unexplicable manner he had become a member of the "glittering galaxy of talent." Up the street came the stately parade with Zeb at its head, blowing fiery music on his instrument. And after that there was the exhilarating scene in the village Opera House, wherein the world's greatest trombone player played a thrilling solo to the accompaniment of tremendous applause on the part of the entire audience. But alas for mortal greatness! At the very climax of Zeb's success, when he was playing sad, symbolic music to heighten the dramatic pitch of the exciting play, the stage caught fire. Water was hastily thrown on the blazing boards and Zeb awoke to find himself soaked through by a gentle summer shower which had come up unexpectedly as he slept.

JOYCE OF THE NORTH WOODS (Special—2 parts—August 29).—John Dale sacrificed his good name, his liberty and the girl he loved to save his younger brother Philip from disgrace. Philip not man enough to refuse the noble sacrifice, married Ruth Cranston the girl his brother had loved, and became a wealthy and respectable citizen during the five years John was in state prison. John released from jail, assumed the name of Gaston and plunging into the Maine woods began his life anew. With illusions, faith, love—everything, shattered and ruined, the friendship which he formed with Joyce Birkdale was far removed from anything approaching the sentimental. His feeling for her was rather that of a father than a lover. He worshipped her glowing youth and innocence with the same abstraction of motive with which he worshipped the spring winds or the rising sun. To Jude Lazoon, Joyce's accepted suitor, however, the platonic nature of Gaston's attitude was by no means apparent. He fiercely resented Gaston's familiarity with his affianced bride, and bitterly upbraided Joyce for allowing it.

After their marriage the situation did not improve. Gaston, accompanying Jude to his home one day, grew a little too warm in his sympathy for Joyce while the husband supposedly slept. Jude waited until Gaston left and then fiercely charged his wife with infidelity, and striking her across the face, drove her from his door. Joyce fled to Gaston for protection, while Jude attempted to arouse the resentment of the woodsmen against the man he claimed had ruined his home. Realizing that his affection had changed to love, Gaston left Joyce and plunged into the woods. Gaston's old sweetheart, Ruth, widowed by Philip Dale's death, coming into the woods with her aunt and brother, met Joyce. Joyce, recognizing her place in Gaston's life from a photograph she had found, and thinking that Gaston must still love Ruth, prepared to leave them together. At this point she received a letter telling her that Gaston was seriously hurt, actually a trick on the part of Jude to lure her into the woods. Jude's stratagem was foiled by the death of its instigator, and the widowed Joyce, meeting Gaston in the woods, learned that she was the only girl he had ever really loved. This was splendid news to Jock Filmer, Gaston's friend, who adored Ruth, and things ended in a very satisfactory manner for everybody concerned.

THE GHOST OF GRANLEIGH (August 30).—Once upon a time, a man married a beautiful woman, and then neglected her. Beautiful women cannot live without attention, and the Other Man came into the story. When the beautiful woman tried to run away with the Other Man, her husband killed her; whereupon the Other Man killed the husband, then the Other Man entered a convent—to forget.

When, four hundred years later, John Newcomb began to neglect his wife for the sake of his chemical experiments, the ghost of the Other Man who became a monk could no longer be quiet in his grave. John Newcomb loved his wife, but he was so busy with his experiments that he sometimes forgot her for considerable periods of time. Amy, the wife, did all she could to please him, but he paid so little attention to her that she at last was glad to accept the attentions of Arnold. At this point the phantom monk appeared on the scene, but his mysterious influence seemed to be of slight avail. Momentarily he could make Amy shrink from Arnold's embrace, or make Arnold cease to tempt her, but he knew that the bonds of love were knitting the two ever closer together and would soon be too strong for his unaided force to break. And Newcomb would not be aroused! Try as he might, the monk could not draw that massive brain away from its abstract reasoning. Even when the monk caused the vision of his own fatal experience to appear to the sleeping chemist, the awakened Newcomb failed to place any significance in the fanciful dream. At last the night came when Arnold in his automobile drew up at the front of the house, and Amy stole down and entered the machine. All the time Newcomb worked unconcernedly in his laboratory, while the monk, in a frenzy of despair, used his powers of influence against him in vain. As a final resort, he caused the great crucible over which Newcomb was working, to explode. Just as the machine was starting Amy heard the report, and insisted on returning. She nursed her husband back to health, and whether it was the old monk's magic, the shock of the explosion, or the tender look in Amy's eyes, it is quite certain John Newcomb was a changed man.

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SELIG.

THE ADVENTURES OF A WATCH (August 26).—Hal Collins has just presented his fiancee, Marion Franks, with an engagement ring. Her mother gives her a watch to match the ring. In an engagement party that follows she loses the watch, which is picked up by Homer Wilson, a dissipated young man, who recognizes it as belonging to Marion. She is alone in the sitting room when he approaches her and presents the watch. She is more than delighted and gives him a rose from her hair. Coincident with this, Hal comes in, and his jealousy turns love to hatred. He demands his ring back; and, although Marion tries to explain, he refuses to listen. A few days later, Marion, out shopping, again loses her watch. This time it is picked up by a little boy, the son of a drunkard—Tom Babbitt. He shows the watch to his father, who immediately confiscates it and then sells it to a pawnbroker. Old Mr. Morton, the uncle of the dissipated young man, disinherits him. Previously he has visited the pawnbroker's and purchased Marion's watch. He concludes it would be a nice present for her, little knowing that she was the original owner. He is taken suddenly and seriously ill, but, admiring the girl, makes her the sole beneficiary under his will, and additionally sends her the watch. Just about this time Hal Collins finds out he has been very much mistaken about Marion; they are reunited, and all goes well.

THEY WERE ON THEIR HONEYMOON (August 26).—The sporty best-man, as the bride and groom are about to depart on a trip, lays a wager that the couple cannot remain incognito a week, or, if they do, that their guests will completely furnish their new home. The bride and groom make a good "get-away," and, picking up the "want ads" in the paper, observe that a hotel demands "a live bellhop" and "a neat-appearing chambermaid." They disguise themselves and secure the situations.

The new servants prove so popular with the guests that their tips are enormous, and the couple reap quite a harvest from their practical joke. At the end of the week's engagement they return to the room they rented, and, arraying themselves in all their bridal finery, go back to meet the guests of their wedding face to face, and receive the useful wager they have so ingeniously earned.

HOW BETTY MADE GOOD (August 27).—Blithesome Betty concludes that farming is pretty hard work for a girl all alone in the world and rides to town on a fine Kentucky thoroughbred to look up employment. The proprietor of the "General Store" is in bad health and desires to live in the country. He meets Betty and offers to trade his store for her horse—and she accepts his proposition.

The next day a bunch of drunken cattle punchers are "irrigating" at the saloon next door, when one of them carelessly lets off his gun at a card on the wall, and the bullet passes through, barely missing Betty. She goes immediately into the saloon to remonstrate. Some of the drunkards insult her; but Jim, the one who fired the shot, protects her and promptly falls in love with her. Later she tells him that if he will stop drinking, she will give him a job. He accepts and she puts him in charge of her quarter section. After a year of good behavior, Jim prevails upon Betty to marry him. His old friends prepare a surprise feast for the happy couple when they return from the minister's house and so the dinner is ready and all hands are in for a good time. As they are lifting their glasses of "Ohio champagne" to drink to the bride, Jim says oracularly: "Boys, if you want to drink to the health of Mrs. Jim, you'll shore have to drink water." Later, Jim buys back the horse that was the means of bringing about their happiness. So Bettie made good, likewise Jim.

THE MAN IN THE STREET (August 28).—John Street is the man on the outside, looking in at the more favored man of fortune in the Croesus Club. The rich man on the inside, looking out, is Jim Bent, who hears the stock-ticker at his elbow threatening to ruin him. The scene shifts and shows pandemonium on the Stock Exchange, as the clock strikes "one." Bent's fortunes are imperiled if he cannot secure ready money by 3 o'clock. He has a buyer for his palatial home, but the question is how to get his wife's signature to the deed, as she is in a distant city. At this point Street butts into the game and offers to get his wife's signature within an hour if Bent will make him a member of the Croesus Club. Street is familiar with the new secrets of the Telegraph Writing and Receiving Co. and manages to get Mrs. Bent on the wire and her signature to the document that will relieve the financial stringency of the Bent family, although she is a thousand miles away. Street, empty in pocket, has achieved his ambition to a membership in the Croesus Club.

In the meantime, however, the end of the month comes and Street's expense account has rolled up in lively fashion. Bent's daughter, however, has grown quite curious concerning the man who was able to secure her mother's signature in New York, so he has been invited to the house to dinner. Although he is a member of the club, he is still seeking a job on the outside, and regards a detective office as very likely. While he is there she is entertaining a wealthy friend who has a necklace of curious design, and he observes the nervous air of the Bent girl contemplating this jewelry. When he reads the following morning of a midnight robbery at the Bent mansion, he, by putting two and two together, figures out that the young heiress must in reality be a kleptomaniac. On the strength of his clews he ingeniously secures the necklace without incriminating anyone and then restores it to Mr. Bent at the club. The cleverness of the whole transaction impresses the man of wealth, and Street eventually gets a prize position in the detective agency.

THE PRICE OF THE FREE (August 29).—Three swells desert their automobile to drink the merry hours away at a road house. Looking through the window they discover a frowsy tramp asleep against a tree. They are very much amused over the hobo, and the waiter beckons him to come in. They give a toast: "it must be great to be a tramp and enjoy the life of the free." The tramp strangely enough fails to see the humor of the toast, and in response to their queries tells them his life story. He was once rich, bright and gay, and in the series of describing scenes that follow, shows how he became a wastrel and into his present sad estate. He wooed and won fair Nellie Winston. Eventually a little boy came to bless their home, fate was fair and fortune smiled upon them. Then came a dark day; death laid hand upon the child; then claimed the mother. Stunned and disheartened by the bitterness of the double blow he takes to drink and rapidly degradates. He took to the road and it was the wrong road. Without friends, without money, he fell ill by the wayside to die; but, was eventually taken to a camp of tramps who ministered to him in their rough way and brought him back to life. After a year's strolling, he was on his way back to visit the grave of his wife and child. This series of scenes depicting the adventures of the tramp moved the thoughtless drinkers so mightily that they not only do not insist upon his drinking, but are soberly impressed by the force of his example.

THE CHILD OF THE SEA (Special—2 parts—August 18).—A terrible storm at sea so badly damages the vessel under the command of Captain Warren that the crew deserts the ship in all the lifeboats available. The captain then binds his little daughter, Nellie, and wife to a spar and sets them adrift. When they are picked up by a lighthouse keeper, it is discovered that the mother has died. The little girl is cared for by the keeper. Fifteen years later Nellie, who has now grown into a beautiful woman, is the adored of Bill Jackson, the stalwart assistant keeper, which fact falls so upon the nerves of Jim Arnold, of the coast patrol, that he writes an anonymous letter to Warren, who had been rescued from the wreck, and who has become a government inspector of lighthouses, telling him that the keeper of Far Point light is so old that he is incapacitated from doing his work and that the assistant is a drunkard.

One night, sometime later, as Jackson is going to attend to the light he is felled by a hard blow on the head by Arnold. This is seen by Nellie, who, while wanting to go to the aid of her lover, sees the greater necessity of attending to the light. She is followed by Arnold after he has deposited the body on the rocks where the rising tide would get him and thereby give the impression that he had been drowned. Nellie has no sooner started the flaring light revolving in its orbit when she notices the trap door being raised and the head of Arnold protruding. She jumps on the trap door and holds the wood-be assassin in that position until she receives aid from the lighthouse keeper and the government inspector, who had decided to investigate the truth of the anonymous letter he had received and who, upon learning the true state of affairs from the keeper, went with him to the assistance of Nellie. There is mutual recognition between father and daughter. Instead of being drowned by the rising tide, Jackson is revived and in his company Nellie finds comfort and happiness.

LUBIN.

ON THE DUMBWAITER (August 25).—Pat Flynn, after a night at the club, refuses to respond to his wife's entreaties to rise. She leaves him and goes to the grocery store. Across the hall from Flynn lives John Falls and his wife. John is very jealous and has left for his office, after having a quarrel. Mrs. Flynn goes to the grocery store and leaves an order with instructions to have the things sent at once. Falls discovers the loss of some papers and decides to go home. The grocery boy in going to deliver the Flynn order rings the dumbwaiter bell. Flynn hears the bell ringing and rises; he is in his night shirt. He goes into the hall to the dumbwaiter, gets the groceries, but is unable to get into his flat, the door having closed upon him, for it has a Yale lock. He decides to ask the Falls if he can go through their flat on the fire-escape and into his room. As he is going along the fire-escape he is seen by Mr. Falls, who, thinking he is his wife's lover, rushes into the house. Flynn, discovering that he has left the groceries in Falls' flat and noting his scanty attire, puts on his trousers and again knocks on Mrs. Falls' door, explaining his forgetfulness, when his door slams shut again. One more he asks permission to cross the balcony to his own flat. Mrs. Falls grants his request and in shutting the door, shuts it in her husband's face. He peeps through the keyhole, sees Flynn and his wife laughing, flies, and putting his shoulder to the door, forces the lock off, rushes in, refuses to listen to wife's explanation, draws a gun and fires out of the window. A policeman hears the shot and arrives in time to prevent Falls from doing bodily harm to Flynn. An explanation is given and all ends well.

HER WOODEN LEG (August 25).—Alice, a dashing widow, takes up a collection for a wooden leg. She doesn't look as though she needed one, but most of the men fall for her plea and contribute. Seeing her continue the collection for some time and getting together and comparing notes, they decide that she is a swindler. They seek the constable to have her arrested, but as Alice has passed the constable many times and given him very sweet smiles in her good-humored way the constable argues the question with them. At length he is persuaded that it is his duty to carry out the law. The constable and the angry crowd come upon the widow just as she is coming from the express office. She has a large box in her arms and they are all anxious to know what it contains. Upon the officer's demand for an explanation of affairs, she leads the crowd to the poorer quarter of the town to a dilapidated dwelling and there sitting on the steps is a poor man with only one leg. This is the man that she was taking up the collection for.

THE REFORMED OUTLAW (August 26).—An outlaw in holding up a stage meets "the girl"; he leaves his trace of felony, deserts his fellow bandits and becomes a hermit and an honest man. Ten years later he returns to the city and there, through an accident, meets "the girl" of his dreams. An unknown power draws them together in spite of the fact that she is married. A jealous and impotent traitor tries to deliver him to the hands of justice, but his attempts are frustrated by Gentleman Jack and he leaves and returns to the humble life of a wood chopper, only later to see his sweetheart riding along with her husband. He determines to play a joke on them. He holds up the girl and her husband, but she recognizes him and introduces him to her husband. It breaks Jack's heart and he determines to again become a knight of the road, but as he is buckling on his guns, the vision of Mary, his sweetheart, appears to him and he removes his belt, drops his irons on the ground and takes up his axe.

THE GANGSTER (Special—2 parts—August 28).—Tom Neil and Edith Baker, mission workers, one night happen upon a raid the strong arm squad is making of a crook retreat. The policemen have been frisking the men of their weapons and Phil Tannen, the leader of the gang, is being roughly handled when Edith interferes. She gets the police to let him go, thinking she sees an opportunity for reform. He accepts her mission leaflet and promises to attend the services. He attends the mission and is welcomed by Edith. He becomes deeply infatuated with her and when she and Tom leave, he follows. Tom leaves her at the door, but Phil detains her until she agrees to allow him to call. He calls, but his chance of telling Edith that he loves her is spoiled by Tom. Phil is angered and leaves, vowing that he will win her. A few drinks that evening makes him desperate and he goes to the mission at closing time. Tom and Edith are alone; Tom enters the adjoining room and Phil again pleads his love. Edith repulses him in fear. His gangster blood is aroused and he threatens to shoot Tom unless she agrees to marry him at once. To save her sweetheart's life she submits and they leave cautiously before Tom comes out from the other room.

Tom finds out where they are living. He seeks Edith, but his visit is anticipated by Phil and he admonishes Edith to tell Tom that she married for love. Edith knows that to disobey would mean Tom's death and she does as directed. Later, about the time the baby comes, evidence is furnished the police by Tom that results in the overthrow of the gang. They are arrested and taken to jail. Edith is dying and sends for Tom. The letter tells him to take the child, for she wants her to grow up good, which would be impossible under the father's influence. Tom takes the child and the maid sends a letter to Phil, telling him that the child died with his wife. The gang swear vengeance on Tom, and when they get out proceed to entrap him. When Phil returns to the rendezvous he receives word that Tom will be enticed to a deserted building where a time bomb will blow him up on the hour of four. A broken down woman confronts him and he recognized his old maid. She tells him that his child lives and gives him the address. He hurries there and finds the child. Tom is just leaving to go unknowingly to his death. Phil sees the love of the child for Tom. He enters; the child repulses his caresses and kisses. He finds the letter from Edith to Tom and his mind reverts to the impending disaster. He hurries away to save him. The gang has already bound Tom and placed him in front of a bomb built upon the back of an alarm clock. It is within a few moments of the hour and the gang is waiting for the explosion. Phil goes to the window, but it is barred. He, reaching through the bars with a pole, catches the end of it through the top ring of the clock and pulls it through the window. As he backs away with it there is an explosion, the full force of which he receives. The gang goes to the shack. There they find Phil dying. He insists that they bring Tom to him. Phil begs Tom's forgiveness, which is granted. He then makes the gang promise to leave Tom alone, for the sake of his child and tells Tom he must carry out Edith's dying wish.

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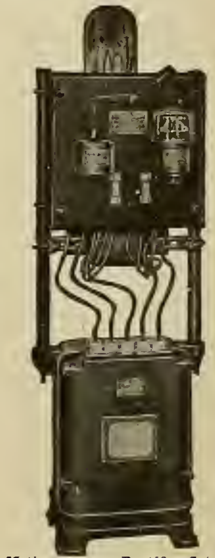

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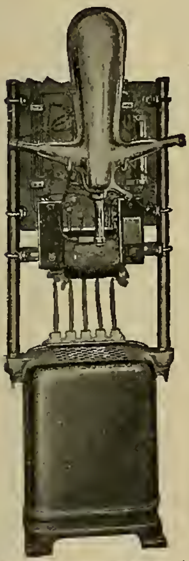

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HIS LAST CROOKED DEAL (August 30).—He is the noted gambler of the county and the most disliked, because of his habit of invariably winning. One day a pretty little woman arrives and is announced as the new postmistress. The male population is all in love with her, but she is partial to none, until she meets Dawson, who impresses her as being different from the rest. He proposes, but she tells him she cannot marry a gambler. He finally wins her by making a promise to reform. When he seeks work everyone refuses him because of his former profession. He pawns all of his personal effects, piece by piece, telling his wife that the money is wages. One day he is given a real job as laborer at a rock crusher, but he is unequal to the task and is discharged. He returns home to find he has been ejected for failure to pay rent. In cheaper quarters his wife falls ill. The doctor says it is due to impoverishment and prescribes wholesome food. Dawson is in despair. His wife forces him to take her wedding ring to obtain money. On his way home with the money obtained by pawning the ring he passes the gambling hall. He tries to resist, but the desire to play and win overcomes him. He wins and wins honestly. One by one the players drop out until only Dawson and one opponent remain. The cards are dealt. The stakes are high. The opponent "stands pat." Dawson is afraid to take any chances. To play straight might mean no food and death for her; to play crooked is safe and sure. He plays it crooked and fools them all but one. This one tells the loser how it happened, the deck is inspected and an extra queen is discovered. Dawson has fed his wife a bowl of hot broth and she falls into a peaceful sleep. He hears a sound at the door and opens it when he finds himself looking down the muzzle of the loser's six-shooter. He is about to be handled roughly by the crowd when the loser sees the sick wife, surmises what the situation is and asks Dawson if that was the reason he did it. Dawson says it was. The loser's attitude changes. He tears up the queen and throws it out of the window. The crowd starts to leave when Dawson calls them back and swears to them that he has played his last crooked deal.

HIS CONSCIENCE (August 29).—Robert Harwood, who has been a successful "Raffles" in England, succeeds after making a big haul in making his escape to America. On the voyage over he makes the acquaintance of several influential people, and upon his arrival in America he is taken into society. There he meets and falls in love with a lovely girl. He resolves to marry her and becomes an honorable member of society. With the beginning of the new and honorable life his conscience begins to trouble him. He meets one man and conceives a dread of him, his conscience making him cowardly. Finally on the night of the announcement of his engagement he realizes he is being shadowed. He loves Alice Martin truly and decides he will not link her life with his crime-stained one. He breaks off their engagement, gives himself up to the detective and so secures peace of mind and conscience.

ESSANAY.

THE LOVE THEFT (August 26).—"Old Tom," a clerk for many years in the employ of Mr. Frank Berresford, is very fond of his employer's little daughter, Grace. Grace presents her father with a birthday gift—a picture of herself in an expensive frame. "Old Tom" naturally becomes impressed with it, and while clearing up his employer's desk, absent-minderly puts the picture in his pocket and takes it home. This act causes poor "Old Tom" so much trouble that everyone is happy when things are straightened out.

HIS ATHLETIC WIFE (August 27).—Mrs. Strong, by reason of a good right arm, is absolute manager of her husband and his finances. While on a shopping expedition she collides with a passer-by, spilling the contents of her purse. After they are restored to her, she misses her husband's pocketbook, and thinking the gentleman who bumped into her took it, she gives chase and succeeds in taking a pocketbook away from him. She relates the incident to her husband. He discovers his purse on the dresser. The restoration of the pocketbook to its rightful owner is very amusing.

WHAT CUPID DID (August 27).—Miss Hight, very much in love with her elderly sweetheart, refuses the attentions of a nice young chap, thereby displeasing her mother. Grandmother takes the young girl's part. In confidence, grandmother and granddaughter show each other their fiancees pictures. They are both surprised, as Miss Hight finds grandmother's lover is very young. Imagine the consternation of Mr. and Mrs. Hight when they discover grandmother has married Mr. King, Jr., and daughter presents her husband as Mr. King Sr.

THE EPISODE AT CLOUDY CANYON (August 28).—Fred Harris, a young Westerner, seeing a half-breed Mexican beating a horse, reprimands him. The half-breed draws a gun on Harris, but he quickly subdues the brute. Unknowingly, he has made an enemy of the half-breed, who decides to "get him." During the day, Harris has an argument with a drunken cowpuncher, and when Harris is found shot, the cowpuncher is naturally thought to be the guilty one. Charles Harris, Fred's brother, is the sheriff, and when the cowpuncher is left alone with him, he cannot control his angry passions, and attempts to kill him. He is saved from the terrible crime, however, by the timely arrival of the posse, who inform him that they have found the real desperado. The rejoicing is genuine.

A WESTERN SISTER'S DEVOTION (August 30).—Evelyn Hicks, a beautiful daughter of the West, becomes engaged to Broncho Billy, while at an informal dance. Sheriff Hardley, laid up with an injured ankle, sends for Broncho Billy, swears him in as sheriff, and instructs him to capture the two horse thieves that were causing considerable disturbance in the surrounding territory. Imagine the surprise, humiliation and pain Broncho Billy suffers when he discovers that one of the bandits is the brother of the girl he loves. A chase follows, which results in the new sheriff capturing the outlaw—but not the real one, for the real one had escaped and Broncho Billy captures the girl he loves. Just see how the rest of this excellent Western subject turns out.

BROKEN THREADS UNITED (Special—2 parts—August 29).—Hiram Daniels lives in the country with his daughter, Chloe, a winsome little lass who is very fond of her dad. The father, a kindly, simple-hearted old man, is called away to the city on business, and he and Chloe reluctantly bid each other good-bye.

Daniels, while walking down one of the city's fashionable streets, sees a woman drop her purse as she is about to step into an automobile. He gallantly rescues it from the sidewalk and returns it to her. She smiles and graciously thanks him as she hands him her card. Daniels is struck with the beauty of the woman and gives her his card in return.

Ann Taylor, on arriving at her apartment, tells her companions of the incident, which amuses them immensely. Ann tells the others that he is an easy mark and that if they will help her she will "work" him for all he is worth. At Anne's invitation Daniels calls on her several times. He becomes infatuated with the woman and proposes marriage. He secures a license, and one of Ann's companions, disguised as a minister, goes through the form of marrying the pair. Daniels brings his supposed wife to his home in the country and introduces her to his daughter. Chloe is brokenhearted, and after denouncing the woman and reproaching her father she leaves home with the determination of earning her own living. When Daniels discovers that his daughter is gone he goes for consolation and advice to Jim Halliday, Chloe's sweetheart. Daniels and Jim leave to search for Chloe.

Chloe goes to the city and through an accident gets a position with a motion picture company. Daniels and Jim obtain the service of a detective to help them in their search for Chloe, and when showing him a picture of his daughter also shows him one of his wife. The detective recognizes her as one of a band of notorious crooks. Ann writes her friends that "the old fool has gone to the city, and if anything should happen to him I can let you have that $5,000." Her "tools" waylay the old man and entice him into a closed room of a "shady" cafe, where they try to poison him. The detective has followed them and reaches the cafe just in time to save the old man's life. The two criminals are arrested. In the meantime, Jim Halliday finds Chloe and takes her to the hotel where she is overjoyed to see her father again. The three, along with the detective, take the next train home where they discover Ann and her real husband, who has come to warn her, ready to make their escape. They are taken to police headquarters. Father and daughter are together again, "Broken Threads United," and the little romance that started in the cornfields is ended with the father's blessing as Jim claims Chloe for his own.

KALEM.

—**THE INVADERS** (Special—2 parts—August 27).—Not being successful in his suit for the hand of Helen Sawyer, and to show the father of the young lady that he is made of the same material as he is, John Thrope, a wealthy New Yorker, leaves for the West, but without any predetermined destination. While traveling, however, he meets an old man called Uncle Billy, and upon this man's advice, Thrope purchases a ranch in Buffalo, Wyo. Not long afterwards, the homesteaders are accused by the large cattle owners of stealing their cattle, and they give Tom Horn, commonly known as "The Killer," a list of those they desire to get rid of. Thrope's name heads the list, but The Killer finds that Thrope is his match and is thrown down. For this Thrope wins the admiration of Cora Sands, the sweetheart of The Killer. As they are walking along the road, they are seen by Helen and her father, he having been summoned there to look after his ranch near Buffalo.

Upon the suggestion of Sawyer, the large cattle owners formulate a plan to annihilate the homesteaders, and The Killer goes to Buffalo to get help and warns Cora Sands that he is going to kill Thrope. Acting upon his threat Cora goes to advise Thrope of his impending death, but finds that he had left. Fearing for his safety, she dresses as a boy and follows him. She is mistaken for Thrope by The Killer and is shot. In the melee between the homesteaders and the

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bad men, Thorpe is wounded. He manages to reach Sawyer's house, where he is rescued from the clutches of The Killer by the timely arrival of the troops. Later, realizing that she does really care for Thrope, Helen gains her father's consent to be his wife.

FOOL LUCK (August 22).—Mr. and Mrs. Jinks have an apartment on the floor above Mr. and Mrs. Bangs. On Saturday morning as each husband leaves for work his wife impresses upon him the importance of bringing home the pay envelope.

On the way home Bangs tarries at a tavern with some of his cronies and the pay envelope is soon emptied. Jinks attends a sales of unclaimed baggage and purchases a grip. He finds that it contains a suit of clothes, a dress and a statue.

When Bangs arrives home with no money his wife upbraids him and drives him into the street. Upstairs Mrs. Jinks is disgusted because the dress does not fit her and throws it out the window. It strikes Bangs on the head. He picks it up and hastens to his wife, telling her he purchased it with his wages. The same thing happens to the suit of clothes, but unexpected complications arise when the statue is thrown out.

DECEIVING UNCLE ASA (August 22).—Uncle Asa is distressed over the reports which he hears concerning his nephew, Bill, and informs the young man by a letter that if he marries at once he will present him with $10,000. Uncle also asks that he be chosen as best man.

Bill has no desire to get married, but concocts a scheme with the assistance of his roommate, Bob. Bob masquerades as a girl and Bill, a friend, pretends to be a minister. It looks as if Bill has completely deceived his uncle until a most unfortunate incident exposes the plot.

THE SMUGGLER'S LAST DEAL (August 23).—As Tom Hardy, a Customs officer, sits on the beach with his sweetheart, Jennie Morgan, he spies a vessel and levelling his telescope he is surprised to discover that the ship bears no name. The incident arouses his suspicions as he has spent no little time in an investigation of the smuggling operations in that vicinity. Later he recognizes the captain as Pete Hefton, a notorious smuggler, and trails him to the "Black Crow Inn."

Jennie's uncle is the proprietor of the little hotel and she suggests to Tom a plan whereby he may overhear a conference which Hefton is to hold with some of his fellows. Tom creeps into the old fireplace and ascends the chimney, suspending himself with a rope.

The girl is not aware that her uncle is implicated with the smugglers and is startled to discover him taking part in the quiet conversation. One of the smugglers declares that the room is cold and lights a fire. The girl sees that her sweetheart is in imminent peril, but does not dare to disclose his presence. Through a subterfuge she decoys the men from the room and liberates Tom.

As Tom slips away to secure assistance of the coast guards in rounding up the smugglers, Jennie realizes that she has nothing in common with her unscrupulous uncle and succeeds in keeping the band together until Tom arrives. A desperate struggle takes place and again the girl's resourcefulness is brought into play. When quiet is restored Tom gains a double reward.

THE BLIND BASKET WEAVER (August 25).—Paul, a blind basket weaver, plies his trade at a small seaside village. Anna, a cripple, is madly in love with the handsome young man. He does not know of her deformity and Dolly, who also loves him, is too tender-hearted to tell.

Dr. Arnold and his bride visit the village on their honeymoon. The doctor finds that he can restore Paul's sight by a simple operation, and gives Anna his card. Paul and Dolly are overjoyed, but Anna fears he will have nothing to do with her should he recover his sight and discover her deformity. Dolly determines to have the operation. She goes to the hotel and finds to her dismay that the doctor has been called back to the city by an urgent telegram. She regains her good spirits when she remembers that Anna has the doctor's card, bearing his address. Anna is tempted and says that she has lost the card. When she sees Paul's grief she cannot bear to deceive him, and pretends to find the card. Together they write a pathetic little note to Dr. Arnold requesting him to return.

He does return and performs the operation. Several weeks later, when the bandages are to be removed from Paul's eyes, Dolly and Anna wait anxiously outside the door. Paul wishes to have Anna by his side. The girl enters the house and sits beside him, holding his hand. As the doctor starts to remove the bandages she can stand it no longer, and has him send for Dolly. Dolly substitutes her hand for Anna's. Anna rushes blindly from the house and towards the cliffs. Paul sees the beauties of the world for the first time by Dolly's side, while at the foot of the cliffs Anna's poor little body is found, bruised and broken.

THE CAPTIVATING WIDOW (August 29).—Because they never miss a meal or pay a cent, Bill and Jim consider themselves "star boarders," but the widow thinks otherwise and takes them to task. They see the cordial manner in which she receives Joe, her sweetheart, but when they attempt to win her heart they are spurned. A great scheme occurs to them. Bill tosses a bucket of water over Jim and drags him into the house, announcing that he tried to end his life because of the widow's cruelty. The widow's heart is touched and it looks as if the schemers will carry their point until the infuriated lover steps into the stream and shows that it is scarcely knee-deep.

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MIKE, THE TIMID COP (August 29).—Nora, the cook, is charmed by the uniform and frequently entertains the roundsman in the kitchen. This is quite distressing to Mike, the iceman, and when he complains Nora tells him he will have to join the force before she will consider him.

Determined to make good, Mike joins the force. His attention is called to a reward which is offered for Slippery Pete, a noted burglar.

A butcher is killing some chickens when one escapes him and he chases it down the alley with his cleaver. Mike mistakes the butcher's purpose and flees in terror. His flight carries him right into the arms of the burglar. When he has secured the reward, Mike resigns from the force, declaring that he will not be able to risk his life after he is married.

A RAILROAD CONSPIRACY (August 30).—Jorans, a railroad engineer, is over fond of liquor. His wife's warnings are to no avail. One morning the yard-master finds him drinking and immediately discharges the man. The Jorans have always lived beyond their income and consequently have very little money saved. Several weeks later they are dispossessed and their furniture thrown out in the yard. Mabel, a neighbor, offers them a temporary home in a small shanty adjoining her house. They gratefully accept her offer.

A number of crooks conspire to rob a freight car of a valuable shipment of silk. They wish to get the car out of the yards and persuade Jorans to help them. The large sum of money they offer dazzles him and when his wife overhears the plot and threatens to inform the authorities, she is bound and locked up in the shanty. Mabel discovers the woman's predicament accidentally and frees her. As soon as Mrs. Jorans revives they hasten to the railroad station and give the alarm. The thieves have stolen an engine and with Jorans as engineer, have pulled the car out of the yard. A telegraph operator at a distant station is notified and receives instructions to stop the train if he has to wreck it. A number of laborers are working nearby. They tear up the tracks. The train approaches and is derailed as a pursuing engine bearing Mrs. Jorans and Mabel pulls up behind it.

Jorans, through his own action and guilty conscience, loses his life, while his two accomplices are secured by the authorities.

MELIES.

IN THE LAND OF FIRE (August 21).—A highly interesting and educational full reel of the geysers, mud volcanoes and boiling springs of New Zealand. The steaming valley of Tikitere and close views of the boiling mud and its various ways of eruption. The great Wairakei geyser, whose plays of boiling sulphurous water occur at intervals of about nine minutes to a height of from 10 to 40 feet, lasting two minutes. The Dragon's Mouth; the Prince of Wales' Feathers; the Black Geyser, whose water is made black by the presence of manganese; the red Coral Geyser and the "Nga Mahanga" (the Twins), all beautiful spurting springs wonderful to behold. Geysers at Whakawarewa include "Pohutu" (the Splasher), "Papakura" (the Giant's Cauldron), and "Keru" (the Pigeon) in whose waters lime, ever present, has, after years, created a wonderful apron-like formation. And others.

BIOGRAPH.

BLACK AND WHITE (August 28).—They were two hobos, black and white, master and man, a regular slave driver white, while black went off for the eats. But Cleopatra and her sweet-potato pies ended the despotism. She saved the "lovin' man" of her race. Tabasco and an officer of the law did it, while white made a fast retreating speck up the track.

OBJECTIONS OVERRULED (August 28).—The chief objection was that he could not pay his board bill—that was why father said "No," but being a far-sighted parent, all was forgotten when the lawyer found the heir.

Picture Theaters Projected.

Lewisburg, Pa.—R. Koser has awarded the contract to F. P. Catherton for the erection of a one-story moving picture theater, 50 by 150 feet, to cost $10,000.

Springfield, Mass.—Hampden Realty Trust, 23 Elm street have awarded the contract to Fred T. Ley & Co., 499 Main street, for the erection of a one-story moving picture theater, 37 by 36 feet, to cost $12,000.

San Diego, Cal.—Quayle Bros. & Cressy, Savoy Theater Building, have completed plans for an open air theater and stadium, to cost $150,000.

Detroit, Mich.—B. C. Wetzel & Co., 405 Hammond Building, are preparing plans for a one-story moving picture theater, 25 by 100 feet, to seat 400 persons.

Oshkosh, Wis.—A. H. Grey, 303 Main street, has awarded the contract to Flour Brothers, 54 State street, for the remodeling of his theater building.

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POWERS.

EVERYBODY'S WEARING THEM (August 27).—Sally, who loves Willie, is partial to whiskers; the grocery boy, having a sprouting beard, she momentarily transfers her affections to him. Willie, who has seen his new rival embrace Sally, drives him away from the house. He finds the circular which the latter has left, lauding the virtues of a hair producer and determines to buy some of the nostrum. More especially since Sally tells him that the man she marries must have a beard.

Willie finds the demonstrator of the fluid, and takes his turn in the line of young men who are anxious to grow beards. The mothers of the youths angrily drag their respective offspring away. Willie, however, has succeeded in purchasing a bottle of hair grower and conceals it under his coat as his mother leads him away, and succeeds in surreptitiously applying some of the fluid before reaching home. Willie is sent to work at the wood pile, and Sally teases him about his lack of hirsuit charms.

Left alone, Willie uses more of the liquid, and just then his mother again appears for wood. He hides the bottle in a hollow log. The mother gathers the log, along with several others, and carries it into the house. Willie follows her in suspense, and as she is about to put the log containing the bottle into the stove, he pretends to have a toothache. He goes to the cupboard and taking the label from the bottle of linament there, secures the hair grower during his mother's absence and substitutes the linament label for the tonic label, secreting the hair grower bottle in the cupboard. Willie's mother returns, and getting the supposed "linament" bottle from the cupboard, she vigorously applies same to Willie's face and bandages up his jaw.

He resists his mother's attempts to remove the bandage later, fearing the whiskers may have appeared. He secures a hand mirror, and going out to the wood pile, takes a look at his face and sees the whiskers sprouting. Sally, on her way to join the grocery boy in a buggy ride, refuses to notice Willie. As she is about to start off, Willie undoes the bandage about his face, disclosing a full beard. Sally sees this, and jumping from the buggy, embraces Willie, leaving the grocery boy to drive away alone.

Sally and Willie enter the yard, when the mother, not recognizing her son, tries to drive them away. Finally she sees who it is and scolds him. She discovers the supposed bottle of hair grower and throws it from the window. A number of children find it and proceed to rub it on their faces. Sally comes on and takes the bottle from the children. She is about to enter the house, when she sees his mother desecrating Willie's pet whiskers with a pair of scissors.

Entering the house, the mother complains of toothache and takes the supposed bottle of linament from the cupboard and rubs it on her face. Soon the whiskers sprout on her face. She looks in the glass and is horror-struck at the sight of a beard appearing. She throws the bottle out of the window.

In the meantime, the demonstrator, Mlle. Spinach, has ceased selling hair restorer and now sells hair remover. The parents of the children eagerly purchase the latter, and Sally also secures a bottle to remove her mother's whiskers. She returns to the house to find that Willie's whiskers have again grown, and together they go to the mother and promise to give her the hair remover if she will allow them to marry. The mother consents.

THE FOLLY OF IT ALL (August 29).—The Rev. Edwin August and Frank Ward are intimate friends from boyhood. Finally, falling in love with Jane Armstrong, they both propose at the same time and she accepts Edwin. Despite his disappointment, Frang remains Edwin's friend, is a frequent caller at Edwin's home, a friend of his wife, and later of his little daughter. Edwin is planning a great surprise for his wife—a new home in the country. His supervision of the building necessitates many absences from home, and as he does not account for these satisfactorily, Jane becomes uneasy and later suspicious. Frank comforts her for a time until finally he, too, becomes suspicious. Meantime, Edwin has become the intended victim of a band of thieves and they trail him from his country place back to his home and plan to rob the house.

The night of the burglary is the night that Jane decides she cannot stand Edwin's absence any longer. She breaks down and asks Frank for his advice. He suggests a plan to waken Edwin's love, which both believe he still holds for her, but which has simply become dormant. They write a letter and place it in Edwin's hands with the instructions that it remains unopened until he is instructed. Edwin is puzzled, but accedes to their request. He places the letter in his strong box and continues with his work.

Later that evening Edwin finds that he needs Jane's signature to some papers. He rises and is about to enter the adjoining room when he sees Jane in Frank's arms. Thunderstruck, his first thought is revenge. He hurries to his desk and searches fruitlessly for a revolver and then rushes up the stairs to his room. The thieves, watching on the outside, take this opportunity to enter. As they start their work at his desk he returns. The watcher conceals himself behind the curtain while his female accomplice enters the adjoining room.

Imagining Iva has been captured, the accomplice fires blindly through the portierres, killing her. Edwin hears the shot and comes upon Dick as he is about to commit suicide. Dick frantic through realizing that he has accidently shot his pal. It is then that Jane and the friend come on and make explanations.

Jane begs him to open the envelope in the box. He does so, and realizes the awful mistake he barely escaped making. The letter explains that the love making between Jane and Frank was but a subterfuge. It was intended that he should see it and they thought that through that means his love would be awakened. The picture ends with a view of Edwin, Jane and Frank overlooking the new country home.

REX.

A WOMAN'S STRATAGEM (August 28).—Margarita Radcliff loves Bob Asquith, her father's confidential secretary. Radcliff & Company, brokers, have battled for control of the L. M. & O. with Schwartz, another broker, for years, and although Schwartz has resorted to underhand means, he has so far been worsted. Frank Harvey, old Radcliff's partner, through speculation loses his private fortune completely. Schwartz, knowing this, bribes him to tip him on the Radcliff inside policy. Harvey, to recoup his private losses, agrees to this and the next day he tells Schwartz the details of the Radcliffe closed meeting, at which only directors and Bob were present. Schwartz takes advantage of this information and taunts Radcliff in the exchange, falsely laying the blame on Bob. Radcliffe, in a fury, hastens to his office and discharges Bob without a hearing. Harvey tells this to Schwartz, who is duly pleased at the success of his plan. Bob hastens to Margarita with the news of his dismissal, and she vainly entreats her father to investigate and reinstate Bob. The old man refuses and Bob is ignored as a traitor in the exchange.

Schwartz & Co. advertise for a new stenographer a few days later, and Margarita determines to apply for the position and learn, if possible, who is the real traitor. She gets the position (being unknown to Schwartz), and at the next closed meeting of the Radcliff Co., she learns that their decision is to reach Schwartz. She watches anxiously at the given time and sees the decision "Sell L. M. & O." flashed by means of a mirror, from the Radcliff office to the Schwartz office wall. Hurrying out as soon as she can get away, she telegraphs Bob to meet her at her father's office next morning.

The next morning Margarite and Bob appear, denounce Harvey as the traitor and Bob is welcomed back. Meanwhile, Bob turns the markets and Schwartz's plans are frustrated and himself ruined. His revenge falls on his tool, Harvey, and he chokes him into insensibility.

THE CALL (August 31).—Allan Dawn, the son of a millionaire, whose penchant for tramping incurs the displeasure of his father, receives a letter threatening to discontinue further remittances until the practice is abandoned. Having complete faith in his ability to take care of himself, he lingers in a particular neighborhood because of the influence of a girl's face, the girl being the daughter of a mother whose financial condition necessitates the taking in of laundry. To rob idleness of its sting he starts a small department store, a move which attracts the attention of the village flirt, whose favors are directed to those whose financial condition might mean her betterment. Her attitude, however, is easily fathomed by Allan, who respects her accordingly.

Then comes the day of the village lawn fete when every self-believed belle is bedecked her best. Flo, she who impressed Allan from the first, attends, but with an aching heart—her clothes are shabby in comparison with the others. The flirt adds to her pain by comment on her appearance, and Flo's mother, having heard and realized the pang caused to her daughter, sacrifices her honor later in stealing from Allan's store goods with which to make Flo a more dainty dress for the future. Later Allan identifies the stolen goods on Flo, and, although hurt by his suspicions, he refrains from revealing his thoughts. As time went by the father, whose age and love called for his only son, writes and asks forgiveness, begging that he return to the lonesome dad.

Meanwhile, the feeling of sympathy between Flo and Allan developed into sentiment that compelled. The mother again added to the stain of theft that her daughter's happiness might continue unblighted. The identification was revealed to Allan, whose better nature and belief in Flo's innocence again prompted silence.

The press, meanwhile, has discovered the masquerading of the well known millionaire, and the papers vaunted the news accordingly. Coming to the eyes of the flirt, who had long past discarded Allen for a more gullible subject, she realizes the fallacy of her misdirected efforts and promptly tries to make amends by gushing sentiment of affection—chaff that disgusted with its utterance. He sought seclusion in his little store with its tender association, intending to await the time for meeting with Flo. In the store, compelled to hide in an effort to escape, was the mother, whose errand was a renewal of theft. He listened to her tearful confession and forgiveness came easily. He leaves her, stunned and unbelieving, for in her hands he left papers making her the owner of the store, and telling her of his intention to return home—with the girl for whom she had stolen that her dream of happiness might be complete.

NESTOR.

WEIGHED IN THE BALANCE (August 25).—Young John Burton, a successful broker, loves Ramona McCullon, daughter of a king of finance. Howard McCullom, seeing a chance to add millions to his already overflowing coffers, reckons not on the downfall of others, and "bears" the markets until hundreds of smaller brokers are caught in the whirlpool and ruined. John Burton is among them. As he sees his fortune evaporating, he rushes to McCullom and begs him to desist. Old McCullom tells him the policy which has made the McCullom name a power is to crush everything which proved an obstacle to success. Burton, heartsick, turns to leave, when he meets Ramona. The sight of her causes his just anger to rise, and he tells McCullom that the time will come when he may find that policy turned against himself. McCullom orders him from the house and his engagement to Ramona broken.

Ruined and hopeless, Burton returns to his office and decides to venture his last $500 in an effort to recoup his losses. He does so; his fortunes rise, and ere many months John Burton is a power in Wall Street. Ramona's love is still steadfast and she seeks reconciliation, but the gold lust in Burton's heart kills all other love. As fate turns Burton's balance high, McCullom's goes lower, until by the end of a year, he is powerless and Burton ruins him completely in the open market. Crushed by age and misfortune, McCullom is now the suppliant to Burton, and is met with the same cutting words which he formerly had addressed to Burton. Home and money lost, Ramona bravely tries to help her father and earns a meager pay as a stenographer. Late one day in returning from lunch, she is first upbraided and then insulted by her employer. Resenting the latter, she is dismissed and returns to her humble room. Old McCullom makes a final appeal to the brokers for credit, and being denied, he invests his last few dollars for a gun. Ramona, hearing of her father's death after a sleepless night, is crushed with sorrow. A few weeks later she meets Burton on the street. He, touched by the tragedy, offers her his hand. She scorns him and refuses the money his secretary takes to her. She writes Burton a note and dispatches it by the secretary. Burton, in his magnificent dining room, receives the note and reads: "I could never accept money gained by crushing human hearts. I trust the lonely after years will bring you light." As he reads the note he takes the ring she had returned to him, and in his mind's eye sees himself a lonely old man, seated at a lonely table, and his head sinks with sorrow on his breast.

THE RENUNCIATION (August 27).—Jack Burns, who has left city life to establish a position and home in Slate Rock, Cal., a mining town, where he can eventually bring Clara as his bride, is elected sheriff of the town. He receives a letter from her telling him that, because of his fondness for gambling and drinking, her father has cast off her brother, Fred, and that she is sending Fred out to Slate Rock. She asks Jack to make a man of Fred, for her sake, and to keep him from gambling.

Fred is not pleased with his poor surroundings, and finds time hanging heavy on his hands, as he has no inclination to work. While Jack is attending to his duties, Fred goes to the saloon and makes the acquaintance of its frequenters. There he imbibes freely and joins in a game, losing heavily. Jack, returning to the cabin after his day's work, becomes worried at Fred's continued absence, and starts out in search of him. He finds him in the saloon. Jack reprimands him and takes Fred back to the cabin. The next morning, while at breakfast, Jack is called away to quell a fight among some prospectors. Left alone Fred becomes restless and seeks diversion in a ride. He rides along the river bed where some of the prospectors are panning for gold. One of them has succeeded in obtaining a sack full of fine specimens, which Fred comes upon while the man has gone to the next claim to borrow some tobacco. Temptation proves too strong for Fred, and he takes the sack of nuggets. The prospectors see him in the act, and fire after him, but Fred manages to make his escape.

Jack comes upon the scene and the prospectors tell him of the theft, not knowing the identity of the man. Jack gives chase and sees the culprit

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running into a tunnel to hide. Jack follows, and in the struggle which ensues, the timbers in the tunnel give way. Fred is knocked unconscious, but Jack, groping around by the light of matches, manages to dig a hole large enough to crawl through. He drags the culprit with him through the opening, and upon reaching daylight, is horrified to recognize Fred as the guilty man. When Fred regains consciousness, he protests his innocence, but a search of his person reveals the stolen nuggets. Jack recognizes his duty and performs it, knowing it means the renunciation of his love. He puts Fred in jail, and then going to his cabin, with his heart full of grief, he takes the photographs of Clara and burns them, together with all his hopes of happiness.

CUPID'S BAD AIM (August 29).—Bay Center grows too monotonous for Jack Armstrong, and when the offer comes from a city firm, he accepts the position and leaves. His little sweetheart, Nellie, is heartbroken at his departure. Arriving in the city he is placed in his new position by old Stuyvesant, and finds the Great White Way much to his liking. Laura Stuyvesant, the pampered daughter of the millionaire, visits his office, and during her stay sees Jack and at once falls in love with him. Used to having her own way, she demands that Jack be allowed to accompany her for a ride in her new car. Father expostulates in vain and Jack is taken off for a ride. Time passes and Jack is invited to dinner by the boss—wined and dined until in a champagne inspired moment, he makes violent love to Miss Laura in the conservatory. Father appears, and taking in the situation at a glance, pronounces his blessing on their engagement. A letter reaches the little Bay Centre sweetheart from Jack, that their engagement is off and she promptly turns her attention to a dashing young captain. Father, with the prospect of a son-in-law, now departs on a vacation, and by chance selects Bay Centre as his destination. Here he gets board with Jack's former sweetheart's family.

Wilful Miss Laura takes advantage of father's absence to give an engagement dinner, and at its close the guests, warmed with the Stuyvesant champaign, dare the bride and groom to marry there and then. The dare is accepted, and Jack wakes to find lacy lingerie in his room, and is told of his marriage by his bride. Jack's note announcing his engagement and ending with: "I shall never see you again," reaches Nellie. Meanwhile, father has not been quite out of the running and now gains the consent of the village belle to share his lot with him. Jack scarcely recovers from the shock of his wedding when Laura receives the wire to prepare the house for dad's return, accompanied by his bride. Little dreaming of the surprise in store for him, Jack comes downstaids to meet his new mother, and beholds his old sweetheart. As the fact of Nellie's being his mother-in-law dawns on him, he faints in his wife's arms.

TWO HEARTS AND A THIEF (August 29).—The affectionate courtship of Eddie and Daisey is suddenly interrupted by the return of Daisy's father, who, without recemony, invites the youthful lover to depart. This, however, is not the end of their wooing. Eddie resolves to make a grand rush for the hand of his heart's desire with all the romance befitting to an elopement. He advises Daisy of his purpose to call for her that evening. The romantic and adventurous tendencies of the young girl's heart are naturally attracted by her lover's plan of action, and prepares to immediately execute in preparation.

That evening, father, while busily engaged with his cash box, attracts the attention of a second-story man, who registers a resolve to secure the valuables. As the hour for Eddie's visit draws near, Daisy becomes nervous at her father's presence. She is, however, suddenly relieved by her father's preparation of leave for a nearby cigar stand, and accepts his habitual smoke as a decree of fate. Taking hurried advantage of his absence, the burglar, upon noting the father's leave, also decides to make the best of his absence and promptly enters the house.

Eddie arrives in accordance with schedule, and hurriedly enters the house, joining Daisy in her preparation to leave. The untimely arrival of her father drives the burglar into the seclusion of a closet, also awkwardly interferes with the elopers' plan. Pressed by time and space, Eddie enters the closet where the burglar is concealed. Two unusual situations are shown between the lover and the burglar, who find themselves unexpectedly closeted together and Daisy, her father, and others in the room. The tensity of the situation is suddenly relieved by Eddie and the burglar rolling from the closet into the midst of the surprised occupants of the room. The burglar, upon recovering his feet, hurriedly bolts, followed in mad pursuit by all but Eddie and Daisy, who gather their trappings and hurriedly leave for the waiting motor. The pursuers, upon overtaking the burglar, pause to gather their breath, as Eddie and Daisy motor past, waving in congratulation to their bewildered father, who swoons at the sight. In the excitement the burglar escapes.

GEM.

WHAT GIRLS WILL DO (August 25).—Stopping at a fashionable hotel at the seashore are a number of beautiful girls. They have exhausted their fund and are just longing for a man to turn up, each vowing to herself to capture him. At last the man arrives in the person of Harry Morgan, a wealthy young man who is an habitual flirt, and who sought this particular hotel when he learned of conditions there. The girls make desperate love to him and he flirts with them all. But at every turn he is circumvented from making any real headway with one alone—for the other girls always appear upon the scene.

The landlady has a charming daughter, demure, shy and sweet, utterly unlike the society girls—and Harry, instead of flirting, falls head over heels in love with her. He outwits the girls and asks Mary to be his wife. They are married, and the girls, angry and disappointed over their failure to capture him, write a letter purporting to come from Harry's wife in New York. Mary reads the letter, thinks she has been deceived, and gives way to grief. The girls, frightened, confess to the writing of the letter, beg forgiveness, which is granted, and go to their rooms, sadder but wiser.

UNIVERSAL.

ANIMATED WEEKLY NO. 75 (August 13).—**Minneapolis Welcomes Weston.**—The aged pedestrian is hailed by thousands upon his arrival in the Twin City.

Fandom Honors Johnson.—Walter Johnson, "The World's Greatest Pitcher," is presented with a magnificent silver loving cup, a gift of the Washington fans. Sub-title, "Ty Cobb."

Kiddies at Ranelagh.—The little visitors enjoy themselves at the Children's Day Gardens Party, Ranelagh, England.

Wrecking of Brick Stack.—Lowering of one of the largest brick stacks in the world, Coram, Cal.

Wild West Up-to-date.—The members of the Atlantic Yacht Club hold their annual carnival of fun and frolic at Sea Gate, N. Y.

Prince Louis and the Warspite Boys.—The first sea lord and his daughter, Princess Louise, inspect the training ship at Swienmoende, Germany.

Season's Fashions.—Fashionable fall dresses will show many combinations of materials, often of contrasting materials. Posed and shown by courtesy of the Ladies' Home Journal Pattern Company.

Queen Mary of England opens the new building of the New Bedford College for Women, Regents Park, London, England.

Life Saver's Water Meet.—Many remarkable swimming stunts are introduced at the Ninth Annual Aquatic Meet of the United States Volunteer Life Saving Corps, New York, N. Y.

Royalty at Leipzig.—The King of Saxony and Count Zeppelin inspect the Zeppelin airships at Leipzig, Germany.

A Day at the Country Fair.—A little bit of everything seen at the Greater New York Fair and Exposition, Empire City, New York.

Who's Who in Pictures.—Glenn White (Universal).

CRYSTAL.

HIS AUNT EMMA (August 26).—Barnett and Belmont make a date to play poker that night. Knowing that it will be impossible to get away from his wife, Barnett has Belmont send him a telegram that his wealthy old Aunt Emma is dangerously ill and about to die, and asking him to come and see her. Belmont sends the telegram. Barnett goes home and Pearl, having bought tickets for the theatre, wants him to take her, as planned. He pleads a headache, and they call it off. She makes him go to bed. He goes, expecting every minute to get the telegram. Meanwhile the messenger boy meets another who invites him to a moving picture show. They go, the first youngster forgetting all about the message. Later, after the show, he remembers the telegram and delivers it. Barnett meanwhile had fallen asleep and when Pearl wakes him up he pretends that he does not want to go. She compels him to. He arrives at the poker game just as it is breaking up in a row, and all the men are thrown out into the street. There they fight and are arrested. Barnett is lodged in a cell, with the rest. The next morning Aunt Emma, who suddenly decided to pay her nephew and niece a visit, arrives at the house, and Pearl inquires of her health. She shows her the telegram. Barnett arrives home, much the worse for wear, and Pearl asks him how he left his aunt. He tells her in a bad way, but the old lady confronts him and roundly berates him for his perfidy. She leaves, threatening to cut him off in her will, while Pearl sympathizes with him upon his promise to be good.

THAT CRYING BABY (August 26).—Brooks is a crusty old bachelor who hates children. He is annoyed by the crying of a baby in the flat directly opposite his apartments. He shouts at the child's mother to have her child keep quiet and threatens all sorts of dire things, but to no avail. The following day the mother takes her child and an older out out for a walk in the park. The older one runs away and she goes after it, leaving the baby with a strange young man. The baby again starts crying, and he determines to get rid of it. He walks out of the park, not being able to find the mother, and comes across Brooks' automobile standing unattended. He places the child in the back seat and walks away. Brooks' chauffeur returns with Brooks and they are at a loss as to what to do. Brooks takes the child home with him. Meanwhile the mother, almost frantic, keeps up her search for her baby, but at last goes home. There she sees Brooks holding her child and trying to keep it quiet. Remembering all his threats of the day previous, she rushes out, gets a policeman, and goes up to Brooks' room. Brooks is almost arrested before he can explain how it all happened, and the child being restored to its mother, she withdrew her complaint, saving Brooks from arrest, but curing him in a day of his crustiness.

THE RED HEART (August 31).—Judge Larned, having tried Michael Filippi, a member of the Red Heart Society, a desperate band of murderers, is threatened by the Society with death, unless he liberates the prisoner. The judge ignores the letter. Meanwhile the son, Frank, goes out for an auto ride. A girl, a member of the band, sees him. The auto breaks down and she informs her confederates of the presence of the judge's son near their rendezvous. They pounce upon him and make him a prisoner. They compel him to write a letter telling his father that unless the judge brings about the release of Filippi they will kill him. One of their band is sent with the letter. He calls and finds only the judge's daughter at home. He gives her the note. She goes out, gets a revolver and imprisons him in a clothes closet. Meanwhile the gang, anxious because of his absence, send one of their women to the judge's home. Miss Larned gives her a note saying that she will keep the Italian prisoner as long as they hold her brother. Upon receipt of this note they release Frank and he leaves the place, but drops playing cards as he walks along as a means of identifying the rendezvous of the gang. On the way he telephones to his father's office to bring a squad of police and later finds the meeting place through the medium of the playing cards. The gang is arrested. Meanwhile the Italian imprisoned in the closet has succeeded in breaking the lock and overpowering Miss Larned, whom he is trying to choke when the judge and his son enter in time to save her life and have the brigand arrested.

FRONTIER.

A MUCH WANTED BABY (August 28).—Harry's parents were comfortably well off, and when he married a girl whom they considered beneath them in station, he was promptly disinherited. He and Betty loved each other, however, and they set up a modest little home. But married life is expensive and in the course of time Harry's small store of savings was well-nigh exhausted. One day, as he was thinking what he had best do, he saw an article in a newspaper that told of the discovery of gold near Cabeny. Eventually he arrived at the gold field. He bought an outfit and horses. Harry exercised poor judgment in his purchase of horses and the one he was riding stumbled at the top of a hill. Harry fell and hurt himself badly. Far off in the rocks a rough old miner was working. He took the injured gold seeker to his own cabin in the hills and there after a time he convalesced, but his memory was gone. His outfit gave no clue to his identity, and perforce the miner had to keep him with him.

In the meantime a baby has come to Betty and himself, of whose existence Harry was ignorant, and poverty has attacked both his wife and son. To insure the proper provisions for the baby, she left it one night on her father-in-law's doorstep. But mother-in-law had gone away, and father-in-law did not know anything about babies, so he left the youngster with some neighbors.

The miner and Harry were working every day at the mine and had great hopes from it when, one day an extra large blast caused Harry to be struck and injured with falling rock. When he had recovered from the effects of this it was found that he had regained his memory. Of course, his first thought then was of the little wife whom he had neglected for a year. Back home he hurried.

While all this was happening, mother-in-law had returned home and she and her husband had gone to the neighbor's to reclaim the baby. But the winning ways of the little fellow had captivated the neighbors and they would not give him up. An argument ensued, and a policeman was called in to settle it. He confiscated the baby and took it to the police station. The hard-hearted chief of police ordered the baby turned over to the matron at the station and had a policeman eject the noisy quartet from his office.

About the time the quarrel was taking place Harry had returned to his home and found his wife in very poor circumstances. But he had with him a little gold from his efforts and felt able to make her comfortable. Besides, he had learned the great lesson of work and felt competent to care for a wife and child. Together he and Betty set out to regain their son. After calling at his father's house and at the neighbor's house in a frantic search, they found that the baby had been taken to the station. There they hurried and Betty made an appeal to the chief of police that convinced him of her sincerity. He had the little fellow turned over to her and she and Harry left the place happy.

MAYA—JUST AN INDIAN (August 30).—Her teachers at Carlisle had great hopes for Maya. They thought she might carry the message of civilization to her tribe, because she became so thoroughly Americanized. But it was not many months after she returned to them before she had gone back to the life of her ancestors. Yellow Horse, her Indian suitor, was glad to see this. Bill West, returning empty-handed from a prospecting trip, heard from the old trader that True Eagle, Maya's father,

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knew where there was gold. He attempted to learn the secret of his tribe from the aged chieftian, but failed. In Maya, however, yearning to be wooed as the white man would, he found an easy tool. Telling her he loved her, he induced her to learn the secret, which she obtained from her father, only upon a pledge never to see Bill again. But evening found her with him and True Eagle grew nervous when he found she was absent from the village. He went in search of them and found Maya and Bill at the site of the gold. He expelled her from the tribe and would have driven Bill away from the place, but the prospector told him Maya was his wife.

Unmolested by the Indians, Bill panned his gold. Finally he made preparations to leave and Maya, resigned now to his brutality and loving him in spite of it, opposed his plans as soon as she discovered it. But he paid no attention to her and left after denouncing her.

Two years passed and True Eagle learned from the trader that Bill was near at hand in a little settlement on the railroad. Imparting the news to Yellow Horse he planned revenge for Bill's treachery, but Maya was before him. She had overheard the tale, and hate grew within her. She thought she saw a way to win Bill back, to wrest from him the wife he had taken from the white people, and to live again with the man she left to be hers.

She got the gold from its hiding place and went to the little settlement. An hour's wait at the post-office brought Bill in search of the letter and money he had asked the trader to lend him. Maya followed him home. Soon he left to call a doctor, for his wife was very ill with consumption. This indeed was the cause of his return to the mountain country. Into the house went Maya, and there she found the woman. She thought she was sleeping, but soon discovered that her stillness was that of illness. There, too, was the baby that had been born to them. Maya's heart, warmed by hate, grew cold again. She laid the gold down, renouncing with it all hope of winning back her man again, laid upon it the knife she had brought for his wife and went away.

Bill returned to his home, found the gold and the knife and understood. It was the other side of the page he had read two years before, when he opened the gold bag and found worthless rocks and sand. Now he again had the precious metal he had digged from the Indian stream, the value he had filched from their secret hiding place. And Maya, he didn't bother about her, she was "just an injun" anyway.

IMP.

UNCLE TOM'S CABIN (3 parts—August 25).—George Harris determines to escape from his cruel master. One day while he is working with other slaves hauling logs out of a swamp he sneaks away, making his way to the house of George Shelby, Sr., who owns his wife, Eliza, and their child. He bids Eliza good-bye, and leaving, meets his owner, who strikes him with a whip and has him branded. Shelby is in his library when he receives a letter telling him certain notes are due and offering to accept slaves in liquidation. Uncle Tom is working in his yard as Shelby and the lawyer enter. Shelby is compelled to sell Tom and Eliza's child. Eliza, who has overheard the conversation, determines to take her child and escape. She begs Uncle Tom to go with her, but he refuses, telling her he always will be faithful. Next day Eliza's escape is known, and Haley, who has bought her, gets a posse of men and starts to hunt for her. Harris offers a reward for George. George Harris, disguised as a Spaniard, escapes to Ohio, and is recognized by Phineas Fletcher in a bar. He promises to keep his secret. Meanwhile, Eliza is being hunted by men and dogs. George has told Phineas of his wife and child, and he promises to go to her rescue. Reaching a tavern near the river, he sees Eliza running, and hides her in a room while her pursuers are drinking. She gets away with the help of Phineas and joines her husband. Meanwhile Uncle Tom is sold and placed on board a steamer, where he meets Eva. Eva falls overboard and Tom jumps in and saves her. He is thanked by St. Clair, who buys him from Haley. At the St. Clair home Aunt Ophelia arrives and Topsy plays all kinds of tricks on her. St. Clair gives Topsy to Aunt Ophelia, and Tom to Eva. Later Eva falls sick and is dying. She gives a curl of her hair, and he kneels by her bedside. She dies and Tom comforts himself with his Bible. In a saloon Legree argues with another man and is going to shoot him. St. Clair tries to prevent this and is shot himself. Carried to his home, he dies. After his death all the slaves are sold, including Tom, who is brought along with Emeline and others by Legree. Legree finds Tom reading his Bible and sneers. Meanwhile, a warrant is issued for the arrest of Legree for the murder of St. Clair. At Legree's plantation Legree pesters Emmeline with his attentions. She rejects him and he has her tied to a post and whipped, to the horror of Uncle Tom, who is told to do the whipping. Tom refuses and is tied up and beaten by Legree himself to such an extent that he is taken away dying. Legree is arrested for the murder of St. Clair, and as Tom dies he sees a vision of Eva holding out her hands.

VICTOR.

HIS VACATION (August 29).—Howard, a wealthy business man, has a number of clerks, among them Jim, and as it is vacation time, all are thinking of how they will spend their holidays. Howard's daughter, Gertrude, comes to see him and excites Jim's admiration, but to which she pays no attention, being a supercilious young woman. At the noon hour, when the other clerks have gone to luncheon, Jim falls asleep.

In his dream Jim finds himself at a beautiful spot in the country. Gertrude and Howard come in an automobile and are very friendly. Afterwards Jim takes Gertrude for a walk, Howard approving. They climb a rock to get a better view; Gertrude slips and injures her ankle. Jim goes for help. Some Italians, who are lurking in the neighborhood, see Gertrude and join her, and the idea of abducting her occurs to their wicked minds.

Returning with help, Jim meets a girl and a farmer who have seen Gertrude with the Italians, and hastens to rescue her. The Italians become aware of the pursuit. They bind Gertrude and place her in a boat. They also light a bomb, but in their hurry to escape, inadvertently put it in the boat with Gertrude. Jim finds Gertrude afloat in the boat and in deadly peril.

Jim dives from a bridge and swims after the boat; he reaches it in time to hurl the bomb into the water and rescues Gertrude. For this he receives the heartfelt gratitude of Howard, and needless to say, Jim's union with Gertrude is assured, and then—the clerks return from luncheon and waken him. At this happy moment Howard sends his secretary, with a notice that owing to the pressure of business, no vacations will be allowed to the clerks. Jim thinks sadly that only in the illusion of sleep he has had his vacation.

BISON.

THE MYSTERY OF YELLOW ASTER MINE (2 parts—August 26).—Reed and Rosson are owners of the Yellow Sister mine. They have taken out enough gold to make the final payment, which is due. Both brothers love the same girl, Pauline, but she prefers Reed. Reed saves an Indian, Eagle Eye, from the drunken taunts of a half-breed, and the latter swears vengeance. The half-breed knows that the gold is ready for the final payment and decides to steal it. With the aid of his pal, a rustler, he kills the watchman and escapes with the gold. Then he kills Eagle Eye and puts the gold-sacks near him. The Indians, thinking the white men have murdered their brother, plan an attack on the mine. Pauline's faithful Indian girl servant learns of the proposed attack and warns the miner. The attack is made and Rosson rides for help. He returns with the cavalry as the miners are making their last stand, and, after a hot fight, the Indians are driven away. The halfbreed and his pal in the meantime, have camped in the desert. When the halfbreed is asleep his pal steals the gold and rides away. He is bitten by a rattlesnake and decides to risk discovery as a thief and rides to town for aid. A miner meets him and the rustler, now delirious from the poison, confesses the murder of the watchman and the theft of the gold. The miner is honest, and, after the rustler dies of the bite, carries the gold back to the mine just in time for the final payment to be made.

ECLAIR.

THE BETTER FATHER (2 parts—August 27).—Edward Curzon labors under the false impression that his wife has a strong affection for other men. One night Eleanor, the wife, receives a letter from her dissolute brother telling her that if he does not receive money from her that evening he will expose himself to her husband. Fearing nothing she goes into the garden, the suggested meeting place, and gives him the money. He is so pleased that he kisses her. This is seen by the husband. When he asks her for an explanation, she sternly refuses. The husband perceives a plan of revenge when he catches Al Bender, a burglar, in the library. For a large sum of money he has the burglar take away his little boy, Joe. When the wife observes the loss of Joe, she falls into a faint and the husband tells her that she will never see him again.

Bender begins to gamble with the money he received from Curzon and when the poolroom is raided Bender escapes, but his runner, Frank Morton, is captured. Morton is later released and is trailed to the rendezvous of Bender, who is captured by the police. Before Bender is taken away he manages to give Morton a stunning blow on the head, knocking him unconscious. Coming to his senses he finds little Joe; he decides to adopt him and act as his father.

Years later we find Joe a blossoming young schoolboy and his "father" a worthy quarryman. The father is badly injured by an untimely explosion and taken to a hospital. In order to support himself Joe sells newspapers.

Back in the home of Edward Curzon, a young baby girl clung to her mother's skirts as she looked at the photograph of her long lost son. A telegram to his wife announcing the death of her brother revealed to Curzon the true state of affairs and he tried hard to make restitution. Shortly afterward Curzon, acting upon the confession made by Bender to a clergyman that his son could be found with a man named Morton, inserted an advertisement to the effect that information was wanted concerning Frank Morton. The ad. caught the eye of Joe who, upon calling at the house given, found himself in the loving embraces of his real mother and father. When his other "daddy" was well again, he was taken into the Curzon household, and the little boy then had two fathers. Which was the better?

MUTUAL FILM CORPORATION.

AMERICAN.

FOR THE FLAG (August 25).—Lieutenant Jack Bronson is partaking of a private dinner he is giving to his classmates when Captain Williams enters and addresses himself to the young lieutenant. It is quite evident from the way the captain is received and dismissed that the best of feeling does not exist between the two men. To the west where the troop of cavalry has been ordered, of which both men are officers, Captain Williams finds time to direct his anger at the lieutenant to the detriment of that young man. On one occasion when the wife of Colonel Graham succumbs to the charms of the lieutenant, much against the former's will, the captain, in telling the colonel of his wife's actions, makes it appear that the lieutenant ensnared her. Going to ascertain the truth of the captain's assertion, the colonel catches his wife in a very compromising attitude with the lieutenant, but for which the wife was responsible. The consequent effect of this incident is court-martial for the lieutenant and he is dishonorably discharged.

Sometime later Jack, who had gone to America and enlisted as a private in the Philippines, comes face to face with Captain Williams, who had been ordered there with his company. The captain recognizes Jack, but he denies his identity. A ball is given at the governor's home, where Jack has been assigned as an orderly to Captain Williams. The captain assaults a Spanish girl. Jack knocks him down and escapes. He and another soldier put out to sea. Several days later they are washed ashore in an emaciated condition. Jack proves his mettle when, in a skirmish with bolo men, he brings the captain and his company to victory.

FROM THE PORTALS OF DESPAIR (August 28).—John is of a jealous nature. One day he finds the neighboring Mexican half-breed, who is very fond of their child, talking to his wife and child and becomes very angry. He sends the Mexican away and warns his wife to have nothing further to do with the half-breed. A few days later John goes on a prospecting trip. His baby is taken very sick and dies. The shock turns the mother's mind and she leaves the baby in a box at the Mexican's cottage. She then wanders away to a camp where, after fondling the camper's baby, her senses return and she remembers that she left the baby at the Mexican's hut. She arrives there just in time to prevent her husband, who had returned home and intuitively went to the home of the Mexican to learn of the whereabouts of his missing wife, from doing bodily harm to the Mexican. Her explanation straightens the matter out and the husband and the Mexican become friendly with each other over the grave of the child.

JACK MEETS HIS WATERLOO (August 30).—Jack Kirken, a handsome young chap, visits his father's friend on a cattle ranch. His genial disposition makes him very popular with the girls of the little town and, when after a three months' sojourn he is appointed deputy sheriff, he is in the height of favor. Sallie Newman, the village belle, returns home from school in a distant city and learns all about the sheriff from the girls. Bill Acres, Sallie's old sweetheart, endeavors to renew his attentions and meeting with little success, of course, holds Jack's charms responsible.

Jack chided Bill about his jealousy and elicited a wager that he would not dare to kiss Sallie. Jack won his bet, but also secured a slap in the face and a reprimand on the head of it. Sallie regrets her fit of temper and so expresses herself to Bill. This further arouses the animosity of Bill and he plots against Jack. His plan is to place strange cattle in the corral of James Newman, Sallie's father, which would cause a breach between Newman and the sheriff and in this manner put Jack in disfavor with Sallie. The plot seems to work out to Bill's great delight, and he magnanimously offers to stand by Newman in an attack by the sheriff's forces, but the shrewdness of the deputy sheriff discloses the facts and Bill is taken into custody. Jack and Sallie become warmer friends than ever. Sallie offers to take back the slap, which Jack promptly agrees to return, but in a decidedly more pleasing manner.

THANHOUSER.

WAITING FOR HUBBY (August 17).—He was a "distinguished tragedian" and was never weary of telling of the famous theatrical family, from which he was descended. As a matter of fact, his people were everyday farming folk, and heartily ashamed of their actor relatives. A wealthy aunt died and left her fortune to the thespian, but provided that to secure the legacy he must give up the stage for-

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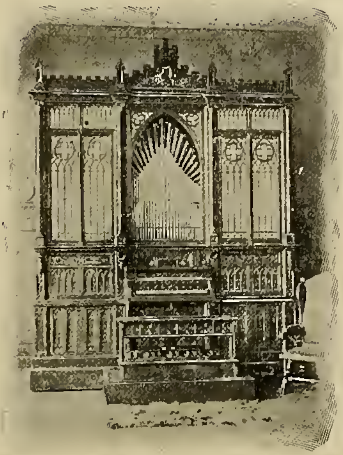

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ever and live in her old home. His career had consisted mainly of "one night stands," so the actor gladly withdrew from the footlights. In the small town the natives looked with awe upon the former actor. He appeared at numerous entertainments in classic roles and many maids, matrimonially inclined, set their caps for him. He married and his wife was fully aware of the treasure she had won.

He was a model husband until one eventful evening, he left the house to post a letter, telling his devoted wife that he would return in a moment. Hour after hour passed away and he did not return. His wife thought of terrible mishaps which might have befallen him and was in deep anguish. The husband really meant to mail the letter and return home at once, but a hospitable looking saloon caught his eye and he entered to have "just one good drink." He was soon very unsteady on his feet, but very happy and at peace with the world. He decided to have the time of his life, and he did, but a bitter awakening awaited him when he reached home and his disillusioned sponse beheld his condition.

THE SPIRIT OF ENVY (August 19).—The wife of the clerk was very happy with her husband and their child, although his earnings were small. But the wife's content with her surroundings was soon severely tested. An old schoolmate, who had married an officer in a large bank, called upon her, and, without intending it, aroused the envy of the woman less fortunately situated. The wealthy woman took her old friend to her rich home and treated her with every consideration, but every evidence of wealth which met her eyes made her guest envy her more and more, and aroused a spirit of resentment towards her husband.

The clerk was a subordinate in the office where he was employed, while the other woman's husband was one of the guiding hands of a large bank. The clerk's wife knew these conditions, and bitterly reviled her husband because he had not achieved success. The wealthy couple gave an elaborate reception at their home, and the clerk and his wife were invited. The woman did not want to go, but, urged by her husband, she accepted. They both felt very much out of place in the handsomely dressed throng, and wished themselves back in their home. The clerk's wife gazed at the commanding figure of the bank officer and wished that her husband was in his place. Suddenly loud voices were heard at the door, servants were brushed aside and policemen in uniform entered, followed by several men in civilian clothes. They surrounded the host, handcuffs were placed on his wrists and he was led off. He had betrayed his trust and the hand of law had seized him. The wife looked at her husband, slow and unsuccessful, but an honest man, realized that he would never do anything to bring shame upon her, and the spirit of envy passed away forever.

THE MEDIUM'S NEMESIS (August 22).—A wealthy widower, whose life had been placid and uneventful, suddenly found himself involved in a sea of trouble. While walking along a lonely street one day, a stranger bumped into him, then abused and struck him. The widower struck back, and was horrified when his assailant fell to the ground, apparently lifeless. A doctor who came running up, pronounced the man dead and the unfortunate slayer fled in terror. For several days he remained trembling in his home, fearing that the police were on his track, but seemingly he was not suspected. Then one day the blow fell. A letter was handed to him signed by "the Princess Ozeb," a spiritualistic medium, who occupied a house not far from his. In this missive he was told that "a terrifying message concerning you comes from the spirit land." The medium wound up by commanding his presence at her circle and in fear and trembling he obeyed. While there the spirit of his victim appeared and accused him of his crime. When he returned to his home he was on the verge of prostration and ready to obey any and all commands that might come from the spirit land.

Strange to say, the spirit did not call upon him to deliver himself to justice. The spirit, it seems, had dear ones still upon the earth and if their needs were supplied, justice would be satisfied. Finally a demand was made for $10,000, the money to be given the kindly Princess Ozeb, who would see that it reached its destination. This "the slayer" agreed to do, and on a certain evening appeared with the cash and handed it over, per instructions, while the spirit told him that all would be well. To soothe him, the medium summoned "the spirit of mercy and justice," but somehow her signals got crossed, for what really came out of the cabinet was a husky policeman. The widower's little son, it seems, did not believe in spirits, and aided by his friend, "the cop," had investigated with satisfactory results. The widower had not killed anybody, he had simply been the victim of a cunning plot. The swindlers were punished, while the big policeman, in addition to a reward, acquired the nickname of "the medium's nemesis."

MAJESTIC.

HOUSE HUNTING (August 17).—It is not the safest thing in the world for a woman to go house hunting alone. Pansy thoughtlessly takes this risk. She calls at a real estate office, gets addresses and keys of furnished houses for rent, one of which is in the suburbs. Rob, an employee of the office, is very much taken by Pansy, and she by him; he follows her out with admiring eyes. It is part of his duties in the renting department to go about putting up "for rent" signs on the houses. He reaches the house in the suburbs before Pansy does, places "for rent" signs in the yard and drawing room windows and goes on to the next house, where he finds that he has lost his hammer and remembers that he left it in the room at the last house. He starts back.

Meanwhile three tramps alighting from a passing freight have stolen some food and taken possession of the vacant house. Pansy when she arrives walks into their arms. They take her money and jewels and then match for her. One man wins and relinquishes the money and jewels to his partners. He lifts her into his arms, she fighting and struggling at this horrifying situation, and is just about to carry her into an adjoining room when Bob enters. A fight ensues. At his request Pansy leaves him in the room alone with the three tramps and he undertakes single-handed to keep them there while she summons the police. By the time they arrive, the windows are smashed and the room pretty well torn up. Bob is badly battered, but not defeated. The money is restored and the jewels. Pansy tries to thank Bob for her deliverance, and suddenly throws her arms round his neck—an act which he, needless to say, heartily subscribes to.

THE OTHER SIDE OF THE FENCE (August 19).—Eddie Foy, the famous comedian, has a son, Charlie, who is a second edition of his famous father. In this picture young Foy plays the part of a boy who, to gratify his curiosity, bores holes in various fences, to see what is on the other side. By doing so he becomes involved in a number of adventures. Furthermore, he kills time by giving an imitation of his famous father.

BASHFUL BACHELOR BILL (August 24).—Billy Garside was a young, good looking bachelor, adored by the fair sex. To escape their attentions he fled to the seashore, but the summer girls there, yearning for the society of eligible young men, pursued him, and in desperation he decided to make them think he was a married man. He purchased the photograph of a well-known actress, suitably inscribed it, and left it in a prominent position on his bureau.

A pretty chambermaid saw the photograph, and the news soon spread through the hotel that the supposed bachelor was really a married man. The girls gave Billy a cold reception, and he was really very glad that they thought he was married, except that the pretty chambermaid (who was really a college girl, working on her vacation) was greatly incensed at his apparent deception. Billy liked her and wished he could assure her that he was just a mere bachelor, but when he thought of the other girls he decided not to speak.

His deception was soon exposed. The original of the photograph arrived at the hotel with her husband on their honeymoon. The husband blundered into Billy's room and discovered the picture of his wife. Wrathfully he sought out the bachelor and demanded an explanation. Billy explained and the husband's sense of humor saved the situation. The feminine guests, furious at being fooled, snubbed Billy unmercifully, but the pretty college girl, when she learned the truth, forgave Billy, and soon another bachelor joined the ranks of the benedicts.

RELIANCE.

THE SMUGGLER'S SISTER (August 18).—Jim Stewart, a North West mounted policeman, is stationed on the Canadian border to stop whiskey smuggling going on in that vicinity. He is deeply in love with Bessie Dean, who returns his love. Bessie has a brother, Jack, who, unknown to her, is the leader of a band of whiskey smugglers that hide whiskey in bales of hay and in that way carry it over the border undetected. Jim and Jack become great friends. Jim receives a letter from headquarters that if he does not locate the smugglers, his position will be filled by another. The following day, Bessie, while out for a walk, is caught in a sudden shower and is forced to retreat into a deserted barn. Upon entering, she hears voices in the cellar and quickly pushing aside the hay she looks through a small hole and sees the smugglers at work, but Jack is not among them. She is overjoyed at her discovery and hastens away

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to tell Jim of the good news. Together they go to the barn. Meanwhile Jack has joined the men. Bessie goes to the hole and sees that her brother is one of the smugglers. She tries to prevent Jim's seeing, but he gently pushes her aside. The men are startled by the noise above, draw their guns and come up through the trap door. They get the "drop" on Jim. Jack, recognizing Jim, demands of the men that he be freed; the girl also offers her plea. They refuse and Jack and one of the men fight, Jack being overcome. Then the men bind Jim and Jack while the girl rushes out for help. The Smugglers make their get-away. In the meantime a lighted pipe that has been left in the cellar starts fire to the hay and the flames soon creep up to where the two men lie bound. Jack manages to free his hands, crawls to Jim, unties him, picks him up and staggers to the door with him. Bess and the men arrive, open the barn door as Jack staggers out carrying Jim. Jim is revived while Jack, severely burned, dies of his wounds.

COUNSEL FOR THE DEFENSE (August 20).—Hugh, a gay young man from college, is given a place in his father's law office in the hope that he will settle down and make something of himself. But one night, while at a roof garden with some friends, he meets Eloise Grizell, a singer. It is love at first sight. They marry and telegraph to his father. Furious at his son's marrying a cafe singer, the proud old attorney promptly disowns him, although it almost breaks his heart. For a time the couple are extremely happy and then their funds run low. Hugh becomes worried. Eloise tries to cheer him. She offers to go back on the stage, but he will not allow this. As weeks go by, his passion wanes, and, taking to drink and associating with evil companions, he soon loses every vestige of manhood. He is not even uplifted by the birth of his child. He soon deserts them and Eloise, ill and starving, is forced to get a position in a third-rate music hall, leaving the baby with a kind person. One night Hugh happens in to the music hall and, attracted by her grace, attempts to embrace her. She resists and a mutual recognition follows. He taunts her before all and she in fury stabs him with the stiletto she is using in the dance. She is placed on trial for crime, but withholds the name of her victim for the sake of his family. Her case attracts the attention of Lawyer Barrington, the great criminal lawyer, and he offers his services for the defense. As they have never met she does not ask his name and there is no recognition. He wins her case and she is acquitted. Getting her babe, she goes to the lawyer's home to thank him. Their identity is then discovered and he, furious at her confession, snatches the child from her and turns her out of the house. Eloise decides to end it all and goes to the park. She is about to end her misery when Barrington, repentant, restrains her. He tells her the babe needs a mother's love and that they will go far away from the scene of their common sorrow and start anew.

SUCCESS (2 parts—August 23).—Allan Brooks receives back his play from the managers. He returns to his studio convinced that life is a failure and that he will end it. Edith Mason, the girl who loves him, is an artist of no talent, but a strong and brave girl. While consoling him, her hand touches the pistol in his pocket and she gets it away from him. She tells him that success is not in money, but in a man's heart and soul. He does not agree and declares he would sell his soul for success. She is horrified. Then a letter is brought in stating that his manuscript had been returned by mistake and he should call at once. Bert, a young doctor, is in love with Edith, but she prefers Allan. The opening night of Allan's play arrives and the three attend the performance, which is a great success. Allan is called upon to make a speech and behind the scenes meets the beautiful leading lady. The manager and she try to urge him to go to supper with them, but he refuses, remembering the girl he left in the box. He returns to Bert and Edith and, getting an idea, he asks Bert to see Edith home as he has to see the manager. Edith is disappointed. The two go to a cafe and there see Allan in company of the leading lady and the manager. He merely nods to them. Bert sees Edith's distress and offers to take her home, where she sobs out her grief. Later, Allan decides to give a dinner in honor of all the successes of the town. Edith, unable to sell her pictures, obtains work in an art shop painting dinner cards, etc. Allan sends in an order for cards, which Edith is told by the manager to deliver to his house. She is forced to do so. She arrives at Allan's home and feeling faint is told by his secretary to sit down and rest. Meanwhile, the dinner is taking place in the next room. Allan then suggests that a failure be brought in to them as a contrast. The secretary, at a loss for a moment, remembers the girl outside and drags her into the dining room against her will. They all drink to the failure while visions of such successes as Edgar Allan Poe, Nathan Hale, Robert E. Lee and others appear on the wall. As the great cross of Calvary appears, one by one the guests steal out realizing that failure is not lack of gold and that these great men were once called failures. Allan looks at Edith, then falls across the table. Edith quickly summons Bert, who arrives almost immediately. They look at Allan; he is dead. Bert then leads her out and Allan lies alone in his deserted banquet hall.

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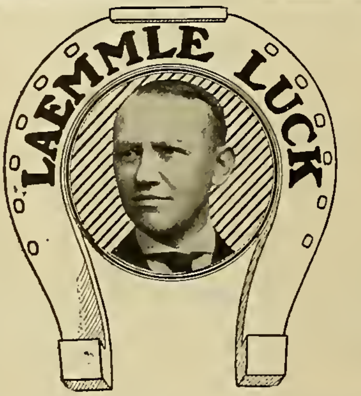

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MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 32 (August 6).—Seattle, Wash.—Secretary of the Navy Josephus Daniels and Rear Admiral Alfred Reynolds review the military parade of Potlach. Riotous scenes occur the following day.

Paris, France.—Funeral of Henri Rochefort, the most famous journalist of France.

Yosemite, Cal.—A family of bears make a call upon visitors' camp.

Paris, France.—The two big races of the year are run at Auteuil and Longchamp.

Portland, Ore.—Rex Oregonus VII enters the town as record crowds attend opening of Rose festival.

Fashion in New York.

Leipzig, Germany—The King of Saxony on board of Count Zeppelin's new dirigible.

Annapolis, Md.—Strange birds that have never been seen before, are found in the clay banks of the shores of the Severn River.

Palermo, Italy.—All classes of the town join in a huge procession.

Garden City, L. I.—Aviation is the crowning feature of the "Navy Day." Andre Houpert, the French aviator, fell with his machine. Miss Provost took her first ride in an aero car.

MUTUAL WEEKLY, NO. 33 (August 13).—Sacramento, Cal.—Verbeck wins the 444-mile Panama-Pacific road race.

Rfiedrischagan, Germany.—Emperor William offers to Norway, the colossal statue of Frishjaf.

Fashion in New York.

Baltimore, Md.—A number of newly invented high pressure machines are tested by the Fire Department.

Paris, France.—Reviewing the troops on the 14th of July. Taken from a dirigible.

Washington, D. C.—While steeple-jacks are cleaning the "Goddess of Liberty" and repainting the capitor dome. Mr. Anderson's mule, Jasper, having taken too many liberties on the Capitol lawns, is arrested while going up the Capitol steps. Terrific wind storm, worst in the Capital's history, demolishes houses, tears down trees and causes damage of over $1,000,000.

Bristol, England.—The King visits the Royal Agricultural Show, and sails from Eaton to Windsor on the Thames.

Mt. Talampias, Cal.—2,000 troops, 1,900 national guardsmen and 1,000 private citizens engage in strenuous battle with big conflagration.

Amiens, France.—Auto race. The Picardie circuit triumphant.

Washington, D. C.—Henry Lane Wilson, Ambassador to Mexico, leaving the White House after an interview with President Wilson.

Minneapolis, Minn.—Arrival of Edward Payson Weston. Laying of cornerstone of the new Minneapolis Athletic Building.

KAY-BEE.

THE GREEN SHADOW (2 parts—August 29).—Nell, the sister of Colonel Wilson's wife, is in love with Private Walsh, one of the post telegraphers. The colonel is fond of Nell, and his wife, being of a jealous disposition, is uneasy. The colonel discovers Nell's love affair, and takes from Walsh's desk Nell's photograph autographed, "Lovingly, Nell." Mrs. Wilson sews a button on her husband's coat and finds the photograph. She overhears snatches of conversation in which the colonel is trying to persuade Nell to give up Walsh and misconstrues them, and in a fit of temper accuses the colonel of being in love with her sister. The colonel is too hurt to give her an answer, and Nell is indignant. Nell and Walsh elope, Nell writing a note to her sister. Mrs. Wilson finds out for the first time the true circumstances, and begs her husband's forgiveness. The colonel goes in pursuit of the elopers with a squad of soldiers, and is surrounded by hostile Indians. A desperate fight takes place, and Walsh sees that the soldiers are being hard pressed. He climbs a telegraph post, taps the wire, and sends in a call for help. His figure on the top of the post makes an excellent target for the Indians, and he falls, badly wounded. Nell picks up his gun and holds off the Indians, who attack her, until the arrival of the troops. The Indians are badly defeated, though many of the soldiers are shot, and the horses tumbled to the ground. Walsh is tenderly carried to the fort and nursed back to health. For his bravery he receives a lieutenant's commission, which removes the social barrier between him and his wife.

BRONCHO.

THE MADCAP (2 parts—August 27).—James Brandon, sexton of Grace Church, and his daughter, Ethel, live together, the daughter being the organist of the church. The congregation, in appreciation of her services, offer to send her away to Boston to complete her musical education. She goes with a letter of introduction to Bishop Neal. The bishop asks her to stay in his home until she can be located in a boarding school. She accepts the invitation and meets his son, also John's college chum, Aaron Bront. At a fraternity gathering Bront insults Ethel, and John fights with him. As the result of this all dances are forbidden.

John and Ethel are married secretly. The college boys attempt to give a Halloween dance in

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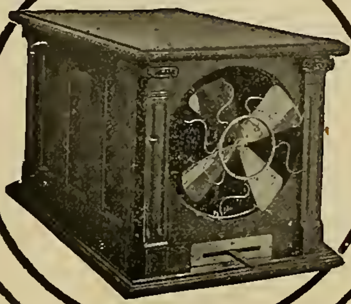

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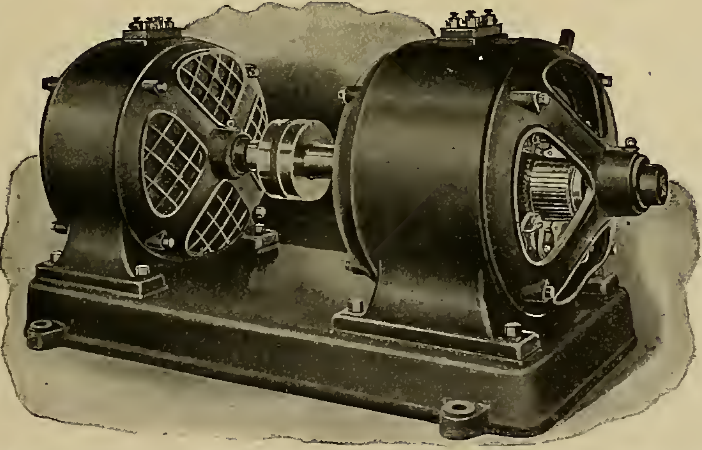

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the dormitory, but are discovered on account of Bront sending a letter to the president of the college. Ethel, the only one of the girls who succeeds in gaining the dormitory, is disgraced and expelled from the school. The bishop and John, who is studying for the ministry, refuse to hear explanation and she returns home.

The war breaks out and John joins the Northern army and is sent as a spy into the enemy's country. He is discovered and wounded. He finds his way to Grace Church, where he hides. Ethel discovers him, is touched by the remorse of his treatment of her and his present plight and gives him a horse and assists him to escape.

EXCLUSIVE FILM CORPORATION

GAUMONT.

A HONEYMOON HOAX (August 5).—Leonard Smith and his bride set out for their honeymoon, Nancy's mother and father attending their departure by automobile for the ancient city of Tours. Just before the start Nancy's mother states that she will call up the couple at 10 that evening, by which time they should have arrived at the Grand Hotel, Tours.

On the road an unfortunate break-down occurs, and by courtesy of a passing motorist the loving couple are carried back a short distance to the nearby town of Blois. They decide to stay at the Blois Hotel until their car shall be repaired and Leonard Smith telegraphs to his bride's parents announcing the fact, and also to the Grand Hotel, Tours, informing the manager that he may let Room 16 for that night.

Meanwhile, things have been happening in Tours. Just previous to receipt of Smith's wire, a saucy looking drummer has asked for a room, only to be informed that all rooms are engaged. Smith's telegram, however, releases Room 16, and our commercial friend is duly ushered into the bridal chamber. He quickly orders the room cleared of all wedding knick-knacks, and prepares for slumber. At 10 o'clock he is aroused by a terrific ring on the telephone, and on answering same, learns that the parents of the bridal couple are calling from Paris. What an opportunity for some fun! An opportunity not to be missed. Therefore, he first imitates the bride's voice when talking to her mother, and afterwards the bridegroom's, when conversing with the father. His replies scandalize the doting parents and they are in a terrible fright until the receipt of Leonard's telegram puts them at their ease, and later we see the dear old folks lying in bed dreaming lovely dreams of their grandchildren-to-be.

SHOOING THE WOOER . (August 7).—Gerald King, a "masher" of advancing years, rides on the platform of a street car one morning and insists upon talking to pretty little Suzanne, a post office clerk. He follows her to the Martinville post office and discovers in what department she is engaged, and also finds out her name. Gerald then asked at the General Delivery window for letters which he knows cannot be waiting him, but whilst he excites the admiration of an elderly lady customer, his efforts at enchanting the lovely Suzanne meet with scant success, in fact he becomes such a nuisance that Suzanne only rids herself of him by slamming the window upon his fingers.

Gerald, however, is pachydermous as an elephant, and will not accept rebuff. He goes home and calls up on the phone in order to renew his protestations of eternal affection, but is again frustrated in his amorous intentions. Yet another idea occurs to the wily one, and he mails a blank sheet of paper addressed to himself at the Martinville general delivery. Gerald's valet has been awaiting an opportunity to "put one over" on his employer, and here occurs his chance. The valet calls at the post office an hour before the impressionable Gerald and fixes up a fine "josh" with Suzanne, whereby Gerald will be made to appear even more foolish than nature made him.

So when Gerald again calls for his mail, he finds Suzanne's face wreathed in smiles. She reaches for his letter, drops it, leaves her lily-white hand on the counter, which, when Gerald proceeds to stroke it fondly is quickly changed for that of a burly mail-carrier, who demands in fierce accents an explanation of Gerald's motive in placing a bunch of violets in the aforementioned burly fist. Gerald retires, disgusted, but is recalled by the smiling Suzanne, who hands him the forgotten letter. Seeing that his letter has been opened, he hopes to find a loving note therein from Suzanne. He gets, however, this message: "There is no fool like an old fool." And looking up from the reading of this proverb, he espies Suzanne and her fellow clerks derisively laughing at him through the post office window.

ASCENDING MOUNT BLANC (August 7).—Views of a party making the actual ascent of this famous mountain have a much greater interest than the usual scenic film. Commencing with the departure of the party from Pierre Pointue, at the altitude of 5,750 feet, chasms and glaciers interrupt a slow progress until a blizzard enforces a halt. At the Vallot Observatory, 14,000 feet above the sea level, the formation of clouds is wonderful to behold. Beautiful photographic effects are obtained, and the final snow-clad peak stands out in grandeur. The view of the cloud-banks drifting through the defiles and the pictures taken from above the clouds are full of beauty and interest.

TINY TIM AND THE ADVENTURES OF HIS ELEPHANT (August 12).—"Boys will be boys," runs the old saw, but to very few boys does the opportunity occur of separating an elephant from its owners and "painting the town red" in company with the pachydermous quadruped. The audacity of such a course appeals to Tiny Tim, who, in the course of his wanderings discovers an elephant of about his own tender years. Both are in the mischievous period of life, and what follows is typical of irresponsible youth.

Tracking down the encampment when night falls, Tiny Tim persuades the animal to join him, and, with the aid of a ladder, mounts his steed. Tiny Tim christens his new-found friend "John Willy," and together they set off on a voyage of discovery. Feeling rather hungry, they find the contents of a street vendor's stall an irresistible temptation. Over it goes, and the apples and pears disappear with unwonted celerity. A minute later the sentry at the armory gets a shock as the elephant romps past and Mr. Sentry goes through a great gymnastic stunt before calling out the guard.

At the corner of the next block, a "blind" man, comfortably ensconced in a push-cart, views their approach with great distress, and makes a prompt get-away. Tim takes the vacant chair and sticks the "blind" sign onto the ear of his companion. The sympathy they arouse brings in a shower of money, and presently they move along further. And now John Willy gets it into his head to "start something." Tim's motto is "Plenty of Push," and their progress through the busy streets is full of alarms and hairbreadth escapes.

During a breathing spell, hunger once more assails John Willy, and this time he seeks a lunch in a restaurant, with dire results to the fixtures and fittings and the well-laden tables. But an end must come to such capers as these, and it would seem that John Willy and his self-appointed keeper must suffer the humiliation of abject capture, when the appearance of a lady, who is a prominent member of the S. P. C. A., brings peace, food, and happiness to our duo of wanderers. The lady takes both of them home, where they are treated like millionaires, and they enjoy the good things of life to the very full.

THE LAKES OF SALZBURG, AUSTRIA (August 12).—Salzburg, a crown-land of Austria, lies on the northern face of the Eastern Alps. The southern portion of the country and its lakes form the subject of this film. Starting from the picturesque village of Ebensee, at the lower extremity of Lake Gmunden, one of the most beautiful lakes in Europe, we make our way by boat to the Chateau of Ort, which is built on an island.

Quite a different type of natural beauty is presented by the Lake of Hallstadt, which, lost in the mountains, presents a wild and melancholy aspect. The little town of Hallstadt is as curious to the tourist as it is pleasing, and the film as a whole is admirable.

HIS STOMACH AND HIS HEART (August 14).—Mr. Weighty is an epicure whose tastes are somewhat difficult to please. An excellent cook is the apple of his eye. Having been invited to dinner at the Graysons, he does ample justice to an excellent repast—and forms such a high opinion of the cooking that he actually desires to thank the cook. This worthy dame, gratified by the unusual compliment, then shows him a certificate which she, Mary Sauce, had received with the first prize in a competition. To the intense disgust of his host, he is afterwards discovered in the kitchen bribing the worthy Mary to resign her post with the Graysons and enter his service at an increased salary. The perfidious cook subsequently does so, and Weighty gets all manner of dainty dishes concocted for him. It seems, however, that she is not destined to remain in his service long, for her fame as a culinary artist has spread about, and the manager of an important restaurant writes to offer her the post of first cook at a salary of $2,000 per annum. The news comes as a shock to Weighty, who, for the first time in his life, does some hard thinking. He racks his brain to find some means of retaining her services, and comes to the conclusion that by marrying her, he would effect a permanent solution. Alas, "the best laid schemes of mice and men gang aft agley," as Mr. Weighty finds out the day after his marriage. His wife, in her newly established position, has come to look down on the profession of a cook, and has engaged an elementary amateur, whose products turn out to be as gall and wormwood to the superfine tastes of Mr. Weighty.

SOLAX.

A TERRIBLE NIGHT (August 27).—Mr. and Mrs. Brown, going out for the evening, leave their daughter, Vinnie, alone in the house. Later, her brother, Darwin, comes home unexpectedly. Having no door key, and ringing in vain (as Vinnie is afraid to answer the bell), he climbs in the window. Hearing noises downstairs, Mary thinks it is a burglar. Very much frightened, she locks her door and prepares to let herself down out of the window on bedclothes tied together. Tom comes upstairs and finds the door locked. Then, hearing her open the window, he in turn thinks her a burglar, and goes out of another window in pursuit. Mr. and Mrs. Brown return, and all kind of complications ensue, and they all finish up in the prison cell, charged with being burglars.

A CHILD'S INTUITION (August 29).—In a spirit of anger, Albert Wade leaves his parents, goes to New York and secures a good position. Years after, unknown to him, his father dies and his aged mother seeks the best means of subsistence. He later marries Helen Hoskins, whose mother makes her home with them. In later years Albert and his wife become society birds and Grandmother Hoskins has to mind their children. One day grandmother is taken suddenly sick and dies. The younger of the two children, who has always entertained a deep affection for grandmother, becomes very sick through her longing for the old lady. The doctor is unable to diagnose the case, but Louise, the older sister, intuitively perceives the cause of her sister's ailment, and, surprising the doctor and the nurse, she runs out into the street where she encounters an old woman selling shoestrings and matches. Telling the old woman her trouble and asking her to come home, dress in her dead grandmother's clothes and pose as her, the old woman agrees, and it is not long after that Louise has her at the bedside of her sick sister. The child at once becomes brighter and a decided improvement is noticed by the doctor who orders everyone out of the room, with the exception of the woman dressed as grandmother. Just then the parents arrive and are greatly surprised at the scene before them. When the doctor deems it pertinent for the parents and the nurse to enter the room, Albert recognizes in the old woman his aged mother. Joy and happiness with Louise is supreme, for she realizes that she has another real grandmother.

GREAT NORTHERN.

MISTAKEN IDENTITY (August 16).—Smith is a lawyer and at an invitation of several of his male friends takes a trip to the seashore to enjoy an outing for a day. Smith's wife is possessed of a jealous disposition and when he fails to show up at home at the regular hour the sleuth is given a description of his clothing and sets out to trail him. In the meantime, an intoxicated and seedy person has entered Smith's dressing room at the seashore and dons all his wearing apparel, as well as appropriating his wallet. The intruder then proceeds to have a good time with the money and is followed by the female detective, who mistakes him for Smith. Cafes and dance halls are visited and in the end the detective bundles the supposed Smith into a taxi and delivers him to Mrs. Smith. There is a scene of consternation and Smith unexpectedly appears upon the scene and demands explanations. These are forthcoming and Mrs. Smith promises to banish jealousy, while Smith quietly permits the bibulous person who had stolen his clothes to regain them as a souvenir and, in addition, hands him a little cash gift in consideration of the part he had played in bringing about more pleasant domestic relations.

LUX.

HIS CHANCE (Apgust 29).—John Malcomb has received a good education and has good prospects of becoming a very efficient draughtsman. Misfortune befalls his mother, who is entirely ruined by the failure of the Douth Western Mutual Supply Company, in which the whole of her funds are invested. The news of this calamity causes Mrs. Malcomb to become so ill that she is sent to the hospital, and thus John is left to struggle on alone. All his fine prospects are entirely ruined and he finds it impossible to obtain employment. He is obliged to sell the old home and take to the streets, so close does poverty dog his footsteps. After picking up a stray copper or so earned in the streets, John decides to become a servant. He enters the house of Mr. Dury, an engineer, and is soon engaged upon the most menial tasks. He falls in love with his master's daughter, but keeps his secret to himself. Dury has invested all his fortune upon an invention of his own. The idea is quite a good one, but there are in it several imperfections which require a more highly skilled man than himself to perceive. John becomes interested in the work, and his natural genius shows itself at last and paves the way to happier days.

FEATURES

ECLECTIC.

NERO AND BRITANNICUS (3 parts—State Rights).—In the opening scene, Britannicus is seen wooing Junia, to whom he is betrothed. He is the rightful heir to the throne of Rome. The emperor having died, Nero, assisted by his scheming mother, is proclaimed emperor instead of Britannicus, who is informed by his friends that the throne has been usurped by his treacherous stepbrother. Britannicus, alarmed by these tidings, hastens to Rome to claim the throne, and is met by Nero, who cunningly offers to let the people decide. Nero is hailed by the people as their ruler to the disgust of Britannicus, who informs his betrothed of Nero's treachery, and enlists her influence to recover the throne. He entrusts this

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letter for delivery to a supposedly loyal friend named Narcissus, who, instead of delivering the message to Junia, hands it over to Nero. Narcissus returns to Britannicus, and makes him believe that Junia has spurned his love message and no longer cares for him. Britannicus, terrified by this second misfortune, can hardly believe his senses, and is for the moment crushed. So as to separate the lovers forever, Narcissus now counsels Nero to have Junia abducted, and the fair woman in the dark of night is made a prisoner by Roman soldiers, and carried to the emperor's palace, where Nero is waiting. He gloats over the lovely form cringing before him in deadly fear, and a violent passion is aroused in the tyrant. Nero, enraptured by the charms of this virgin, decides to make her empress and thereby remove her forever from the influence of Britannicus, his hated rival. He writes Junia to this effect, warning her not to show any further affections to Britannicus, whose life is threatened in that case. Britannicus, after the first shock, begins to hope again, and is seen entering Junia's home to satisfy himself of the true state of affairs. To his dismay, he finds his beloved gone and her attendants unable to inform him of her whereabouts. Immediately he sees the hand of Nero, on whom he calls to demand for information about the woman that is dearer to him than his life. Nero receives Britannicus, and makes him believe that he is his true friend by introducing him into the presence of Junia, who occupies an adjoining room. Britannicus bursts out in a passionate appeal to Junia, while Nero is seen crouching in the background observing the two. Junia has noticed Nero hiding behind a curtain, and therefore dares not confess her love to Britannicus. She treats him coldly, causing her unfortunate lover to rush in dispair from the room. Nero, stepping out of his hiding place, again proposes to Junia, who spurns the tyrant, and in her extremity, whips out a dagger with which she threatens to end her life. Nero becomes frightened, desists and infuriated, leaves the room.

We now see Nero shaking off the influence of his mother so as to better pursue his career of crime. His mother's armchair thus far was placed next to his throne. He orders the same removed as an outward sign of his future independence. His mother just then enters and a quarrel ensues between the two. She denounces her son before the people as a usurper to the throne, and leaves the palace vowing vengeance. Outside she comes upon Britannicus, and immediately conceives the idea of using her son's hated rival as an instrument in her revenge. She informs Britannicus by letter that Junia still loves him, and offers her assistance in his fight to recover the throne. Narcissus, the spy, is present when Britannicus receives this note. He manages to obtain possession of it, and hastens to Nero to inform him of the impending danger. Meanwhile, Agrippina has introduced Britannicus into the palace, and brought the lovers together. Nero suddenly enters, and beholding the situation, his anger knows no bounds. But before the strong will of his mother, he cowers and slinks from the room. He begins to realize that more desperate means must be employed to destroy his enemy. In such a moment, Narcissus suggests to him the use of poison, and Locusta, the official poisoner, is called in and consulted. She concocts a powerful poison which is tried upon a slave who quickly dies, convincing Nero that this is the quickest way to rid himself once and for all of his enemies. Nero addresses a letter to Britannicus, giving his consent to his marriage with Junia, and fixing a day for the wedding, which is to be celebrated in his palace. We see next the wedding procession and Nero plighting the troth between the lovers. The wedding feast follows, at which the court is sitting around the tables with Nero and his mother upon a raised platform in the center. Nero rises and drinks the health of the newly wedded couple. He bestows a signal honor upon Britannicus by sending him a cup of wine to reply to the emperor's toast. Britannicus rises, and unsuspectingly drinks from the faithful cup. He has hardly touched a few drops when he falls down in great agony. A general commotion begins, during which Nero leaves his table and comes rushing to Britannicus, who is writhing on the floor dying. Agrippina, in a moment sizing up the true situation, accuses her son of the crime amidst the consternation of the wedding party. Junia, seeing Britannicus about to die, has quietly seized the poisonous cup and drinks the rest of the contents. She falls to the floor over the prostrate form of Britannicus, and the two, in a last embrace, die amidst the pandemonium around them. Unable to be together in life, they are joined in death, never to be parted again.

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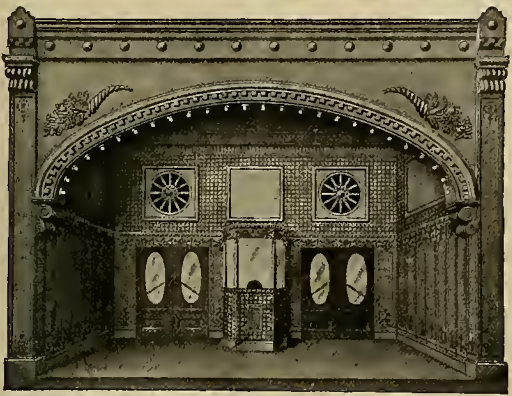

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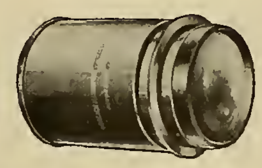

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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS ... 835
ANOTHER EXHIBITORS' PROBLEM ... 820

"BLACK SHEEP, THE" (Union Feature) ... 828
"BLACK SNAKE, THE" (Apex) ... 823
BRABIN, CHARLES J. ... 826
BOSWORTH, INC. ... 848
BUCHANAN, CLAUDE E. ... 830
BUFFALO ... 864

CALENDAR OF INDEPENDENT RELEASES ... 860
CALENDAR OF LICENSED RELEASES ... 858
CHICAGO LETTER ... 829
CINCINNATI ... 864
COMMENTS ON THE FILMS (Licensed) ... 842
COMMENTS ON THE FILMS (Independent) ... 844
CORRESPONDENCE ... 853

"EVERYMAN" (Kinemacolor) ... 823

FACTS AND COMMENTS ... 819
FILM WAR SCENE ON LUBIN ESTATE ... 825

GEZABO, THE ... 821
"GRANDMOTHER'S LAMP" (Ambrosio) ... 824

ILLINOIS ... 862
IN THE NORTHWEST ... 853
IN THE SOUTHWEST ... 862
IN THE MIDDLE WEST ... 864
INDEPENDENT FILM STORIES ... 876
INDEPENDENT RELEASE DATES ... 892
"IN THE COILS OF THE PYTHON" ("101" Bison) ... 828
"INVADERS, THE" (Kalem) ... 827
INQUIRIES ... 838
IOWA ... 862

LICENSED FILM STORIES ... 868

LICENSED RELEASE DATES ... 894
LOUISVILLE ... 853

MANUFACTURERS' ADVANCE NOTES ... 849
MICHIGAN ... 862
MOTION PICTURE EXHIBITORS' LEAGUE ... 847
MOVING PICTURE EDUCATOR, THE ... 831
MUSIC FOR THE PICTURE ... 833

NEW ENGLAND ... 864

OBSERVATIONS BY MAN ABOUT TOWN ... 834

PHILADELPHIA ... 862
PHOTOPLAYWRIGHT, THE ... 837
"POWER OF CONSCIENCE, THE" (Essanay) 822
PROJECTION DEPARTMENT ... 839

STORIES OF THE FILMS (Licensed) ... 868
STORIES OF THE FILMS (Independent) ... 876
SYRACUSE CONVENTION SUCCESSFUL ... 847

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E. ... 897
KIEWERT, L. C. ... 907
REISINGER, HUGO ... 907

ELECTRICAL AND MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO. ... 882
BELL & HOWELL ... 906
CANTON METAL CEILING CO. ... 889
CALEHUFF SUPPLY CO. ... 897
CHICAGO M. P. SUPPLY CO. ... 888
DETROIT MOTOR CAR CO. ... 909
FORT WAYNE ELECTRIC CO. ... 882
GENERAL ELECTRIC CO. ... 871
GENERAL SALES CO. ... 867
HALLBERG, J. H. ... 885
HOKE, GEO. M. ... 872
KLEINE OPTICAL CO. ... 811
PICTURE THEATRE EQUIPMENT CO. ... 900
SCHNEIDER, E. ... 872
SMITH, L. C., & CO. ... 906
STRELINGER, CHARLES A. ... 888
WESTINGHOUSE ELECT. MFG. CO. ... 888

MISCELLANEOUS FEATURES.
A. K. C. CO. ... 901
ALL-STAR FEATURE CORP. ... 863
ALMO F. F. CO. ... 872
AMBROSIO FILM CO. ... 865
APEX FILM CO. ... 898-9
BLACHE FEATURES ... 802-3
ECLECTIC FILM CO. ... 856-7
FAMOUS PLAYERS ... 854-5
FEATURE FILM CO. ... 874
FILM D'ART ... 904-5
FULLER'S, CHAS. L., DISTRIBUTING CO. ... 902-3
GENERAL FILM CO. ... 808-9
GREAT NORTHERN SPECIAL F. F. CO. ... 806
KINEMACOLOR CO. ... 891
KLEINE, GEO. ... 813
LIFE OF ST. PATRICK FILM CO. ... 907
MOORE, F. E. ... 904
NEW YORK FILM CO. ... 896
POPULAR PLAYS FILM CO. ... 906
SUPREME F. F. CO. ... 896
TRUE FEATURES ... 877
UNION FEATURES ... 879
VIVAPHONE CO. ... 906

FILM BROKERS.
INTERNATIONAL FILM TRADERS ... 872

FIREPROOF APPARATUS.
TRAINER, C. W. ... 872

FILM EXCHANGES.
BRADENBURG, G. W. ... 897
EXCLUSIVE FILM SUPPLY CORP. ... 883-893
GOLDEN GATE FILM EXCHANGE ... 875
GUNBY BROS. ... 888
HETZ, L. ... 888
LAEMMLE FILM CO. ... 884
M. & F. FILM SERVICE ... 909
MUTUAL FILM CORPORATION ... 861
NORTHERN FEATURE FILM EXCHANGE ... 872
NORTHWESTERN F. F. EXCHANGE ... 873

INDEPENDENT FILM MANUFACTURERS.
AMERICAN ... 805
BRONCHO FILM CO. ... 801
ECLAIR FILM CO. ... 879
GAUMONT CO. ... 879-900
KAY-BEE ... 801
KEYSTONE ... 801
MAJESTIC ... 910
N. Y. MOTION PICTURE CO. ... 881
RYNO FILM CO. ... 869
SOLAX ... 804
THANHOUSER ... 798
UNIVERSAL FILM MANUFACTURERS ... 800

LICENSED FILM MANUFACTURERS.
EDISON ... 815
ESSANAY ... 799
KALEM ... 807-18
KLEINE, GEO. ... 812
LUBIN ... 816
MELIES ... 911
PATHE FRERES ... 814
SELIG ... 810
VITAGRAPH ... 817

LENS MANUFACTURERS.
GUNDLACH MANHATTAN CO. ... 889

MISCELLANEOUS.
AMERICAN CINEMATOGRAPH CO. ... 884
BUSHMAN, FRANCIS X. ... 887
CLASSIFIED ADVERTISEMENTS ... 887
CLEVELAND, W. S. ... 906
COMMERCIAL M. P. CO. ... 901-9
CORCORAN, A. J. ... 866
EASTMAN KODAK CO. ... 907
GENERAL FILM CO. ... 883
GUNBY BROS. ...
HAEUSSER, CHAS. ... 888
KEYSTONE PRESS ... 888
KRAUSE MFG. CO. ... 884
LINICK, F., THEATRICAL AGENCY ... 891
MARION, LOUISE ... 906
MOTION PICTURE APPARATUS CO. ... 897
MOTION PICTURE CAMERA CO. ... 888
NATIONAL M. P. CO. ... 896
NATIONAL TICKET CO. ... 892
NATIONAL X-RAY REFLECTOR CO. ... 897
NESTRUM, H. ... 906
ONE DROP OIL CO. ... 888
OZONE PURE AIRIFIER CO. ... 885
PARISIAN MFG. & FILM RENOVATING CO. ... 872
PUBLICITY MANAGER ... 882
RAW FILM SUPPLY CO. ... 897
SARGENT, E. W. ... 902
STEBBINS, C. M. ... 872
THEATRE BROKERAGE CO. ... 896
TUTTLE, HOWARD ... 909

MOVING PICTURE MACHINE MANUFACTURERS.
EDISON ... 815
MOTIOGRAPH ... 908
POWERS ... 912
SIMPLEX ... 859

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO. ... 882
DEAGAN, J. C. ... 904
GENTEL, ALBERT ... 904
SINN, C. E. ... 909
WURLITZER, RUDOLPH ... 889
WELTE, M., & SON ... 881

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO. ... 908
ANDREWS, A. H. ... 908
BENNETT SEATING CO. ... 908
HARDESTY ... 908
STAFFORD, E. H. ... 908
STEEL FURNITURE CO. ... 908
WISCONSIN SEATING CO. ... 908

POSTERS AND FRAMES.
A. B. C. ... 890
AMERICAN SLIDE & POSTER CO. ... 894
EXHIBITORS' ADV. & SPECIALTY CO. ... 858
GENERAL FILM CO. ... 895
McKENNA BROS. BRASS CO. ... 888
NEWMAN ... 909
THEATRE SPECIALTY MFG. CO. ... 882

PROJECTION SCREENS.
AMERICAN THEATRE CURTAIN CO. ... 896
GENTER, J. H. ... 889
MIRROR SCREEN CO. ... 897
SIMPSON SOLAR SCREENS ... 909

SONG AND ADVERTISING SLIDES.
ERKER BROS. ... 872-897
NIAGARA SLIDE CO. ... 906

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO. ... 909

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Aug. 14—The Mystery of Tusa (Drama).......1000
Aug. 16—An Even Exchange (Drama)........1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Drama)..........1000
Aug. 23—Flesh of His Flesh (Drama)........1000
Aug. 25—For the Flag (Drama)..............1000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Drama)..1000

AMBROSIO.

June 28—The Exploits of the Randin Gang (2 Parts—Drama) ....
July 5—The Little Puppet Seller (2 Parts—Drama) ....
July 12—In the Hands of Conspirators (2 Parts Drama) ....
July 19—The Triumph of Strength (2 Parts—Drama) ....
July 26—The Missionary's Sister (2 Parts—Dr.)

BISON.

Aug. 6—The Death Stone of India (3 Parts—Drama) ....
Aug. 9—The Snake (2 Parts—Drama).........
Aug. 12—Campaigning with Custer (2 Parts—Drama) ....
Aug. 16—Soldiers Three (2 Parts—Drama)....
Aug. 19—The Iron Trail (2 parts—Drama)..
Aug. 26—The Mystery of Yellow Aster Mine (2 parts—Drama) ....
Aug. 30—The Gratitude of Wanda (2 parts—Drama)..............................

BRONCHO.

July 23—Grand-Dad (2 parts—Drama).........
July 30—A Wartime Mother's Sacrifice (2 Parts—Drama) ....
Aug. 6—Jo Hibbard's Claim (Drama).........
Aug. 13—The Quakeress (2 parts—Drama)....
Aug. 20—The Heritage of Eve (2 parts—Drama)
Aug. 27—The Madcap (2 parts—Drama)......

CRYSTAL.

Aug. 12—How Women Love (Drama)..........
Aug. 17—Pearl and the Tramp (Comedy)......
Aug. 17—One Wife Too Much (Comedy)........
Aug. 19—A Greater Influence (Drama).........
Aug. 24—Caught in the Act (Comedy)........
Aug. 24—Hypnotized (Comedy) ....
Aug. 26—His Aunt Emma (Comedy)..........
Aug. 26—That Crying Baby (Comedy)........
Aug. 31—The Red Heart (Drama)............

DRAGON.

June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama)..........1000
June 30—Our Future Heroes (Topical)..........1000
July 7—The Ticket of Leave Man (2 parts—Drama)..............................
July 14—The Organist (Drama)..............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

ECLAIR.

July 30—Soul to Soul (2 parts—Drama).......
Aug. 3—Grease Paint Indians (Comedy)......
Aug. 3—Holy Cities in Japan (Educational)..
Aug. 6—The Honor of Lady Beaumont (2 Parts—Drama) ....
Aug. 10—Clara and Her Mysterious Toys (Com.)
Aug. 10—A Woman's Trick (Comedy)..........
Aug. 13—The Thirst for Gold (2 Parts—Drama)
Aug. 17—Her Tutors (Comedy)................
Aug. 20—The Beaten Path (3 parts—Drama)..
Aug. 24—Thirteen at Table (Comedy)..........
Aug. 24—Sea Worms (Scientific)..............
Aug. 27—The Better Father (2 parts—Drama)
Aug. 31—The Runaway Uncle (Comedy)......

FRONTIER.

July 19—The Half-Breed Sheriff (Drama)......
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Drama)......
July 31—A Hasty Jilting (Comedy)...........

Aug. 2—A Brand from the Burning (Drama)
Aug. 7—Masquerading In Bear Canyon (Comedy-Drama) ....
Aug. 9—On the Ranger's Roll of Honor (Dr.)
Aug. 14—The Suffragette Tames the Bandit (Comedy) ....
Aug. 16—The Retribution of Ysobel (Drama)...
Aug. 21—Sailing Under False Colors (Comedy)
Aug. 23—The Eyes of the God of Friendship (Drama) ....
Aug. 28—A Much Wanted Baby (Comedy)....
Aug. 30—Maya—Just An Indian (Drama)....

GAUMONT.

Aug. 5—A Honeymoon Hoax (Comedy)......
Aug. 6—Gaumont's Weekly, No. 74 (News)..
Aug. 7—Shooing the Wooer (Comedy).......
Aug. 7—Up Mt. Blanc (Travel).............
Aug. 12—Tiny Tim and the Adventures of His Elephant (Comedy)...............
Aug. 12—The Lakes of Salzburg (Travel)....
Aug. 13—Gaumont's Weekly, No. 75 (News)
Aug. 14—His Stomach and His Heart........
Aug. 14—Magnets (Scientific) ....
Aug. 19—An Explorer's Tragedy (Drama)....
Aug. 20—Gaumont's Weekly, No. 76 (News)..
Aug. 21—A Tree Mendous Proposition (Com.)

GEM.

July 14—Little Buster (Comedy).............
July 21—The Life Savers (Comedy-Drama)....
July 28—Stars In My Crown (Drama).........
Aug. 4—Bob's Baby (Comedy)................
Aug. 11—A New Way to Win a Girl (Comedy).
Aug. 18—The Would-be Detective (Comedy)...
Aug. 18—The Elks at Rochester (Topical).....
Aug. 25—What Girls Will Do (Comedy)......

GREAT NORTHERN.

July 12—The Jolly Recruit (Comedy).........
July 19—A Country Cousin (Comedy).........
July 26—(No release this date.)
Aug. 2—A Shot in the Dark (Drama).........
Aug. 9—The Five Copies (Comedy)...........
Aug. 16—A Mistaken Identity.................

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)..............................
Aug. 23—The Great Circus Catastrophe (3 parts—Drama) ....

IMP.

Aug. 11—Mating (2 Parts—Drama)............
Aug. 14—Lizbeth (Drama)......................
Aug. 16—Poor Jake's Demise (Comedy).......
Aug. 16—In Laughland with Hy Mayer (Com.)
Aug. 18—The Flower Girl and the Counterfeiter (Drama) ....
Aug. 21—In Search of Quiet (Comedy).........
Aug. 23—The Statue (Comedy)...............
Aug. 23—Pen Talks by Hy Mayer (Novelty)..
Aug. 25—Uncle Tom's Cabin (3 parts—Drama)
Aug. 28—His Mother's Song (Drama)........
Aug. 30—Binks Advertises for a Wife (Com.)..
Aug. 30—Hy Mayer, His Merry Pen (Novelty)

KAY-BEE.

July 18—The Red Mask (2 parts—Drama).....
July 25—Flotsam (2 parts—Drama)...........
Aug. 1—Banzai (2 parts—Drama).............
Aug. 8—The House of Bondage (3 Parts—Dr.)
Aug. 15—The Flame in the Ashes (2 parts—Drama) ....
Aug. 22—An Orphan of War (2 parts—Drama)
Aug. 29—The Green Shadow (2 parts—Drama)

KEYSTONE.

July 31—Prof. Bean's Removal (Comedy)......
Aug. 4—Cohen's Outing (Comedy).............
Aug. 7—The Riot (Comedy)..................
Aug. 7—A Game of Pool (Comedy)...........
Aug. 7—The Latest in Life Saving (Comedy)..
Aug. 11—The Riot (Comedy) ....
Aug. 14—A Chip of the Old Block (Comedy).
Aug. 18—(No Release this date).
Aug. 21—The Firebugs (Comedy)............

LUX.

Aug. 1—Oh! Wat'er Wet Day (Comedy)..... 535
Aug. 1—The Girl I Left Behind Me (Comedy) 436
Aug. 8—The Triumph of Love (Drama)....... 535
Aug. 8—Should Women Work (Comedy)........ 390
Aug. 15—The Poisoned Dagger (Drama)........
Aug. 22—Over the Garden Wall (Comedy)....
Aug. 22—The Registered Letter (Comedy).....
Aug. 29—His Chance (Drama)............... 950

MAJESTIC.

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Aug. 9—A Devilish Doctor (Comedy-Drama)....
Aug. 10—The Greatest Love (Drama)..........
Aug. 12—The Doctor's Ruse (Comedy-Drama).
Aug. 16—The Fickle Tramp (Comedy)........
Aug. 16—A Horse Unfed.......................
Aug. 17—House Hunting (Drama)...........
Aug. 19—The Other Side of the Fence (Com.)
Aug. 23—Bashful Bachelor Bill (Com.-Dr.)..

MUTUAL WEEKLY.

July 16—Mutual Weekly, No. 29 (News)......
July 23—Mutual Weekly, No. 30 (News)......
July 30—Mutual Weekly, No. 31 (News).....
Aug. 6—Mutual Weekly, No. 32 (News)......
Aug. 13—Mutual Weekly, No. 33 (News).....

MUTUAL EDUCATIONAL.

July 17—Funnicus at Luna Park (Comedy)....
July 17—Echinoderma (The Starfish) (Zoology)
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....
July 31—Funnicus Wins the Race (Comedy)...
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific).......

NESTOR.

Aug. 11—Darkfeather's Sacrifice (Drama)......
Aug. 13—Juanita (Drama).....................
Aug. 15—Hawkeye to the Rescue (Comedy)....
Aug. 18—The Maid of the Mountains (Drama).
Aug. 20—When the Blood Calls (Drama)......
Aug. 22—Some Runner (Comedy).............
Aug. 22—When Cupid Won (Comedy).........
Aug. 25—Weighed in the Balance (Drama)..
Aug. 27—The Renunciation (Drama).........
Aug. 29—Cupid's Bad Aim (Comedy)........
Aug. 29—Two Hearts and a Thief (Comedy)

POWERS.

Aug. 8—The Heart of a Heathen (2 Parts—Drama) ....
Aug. 13—The Great Towel Robbery (Comedy)..
Aug. 15—Fate's Vengeance (Drama)..........
Aug. 20—The Little Skipper (Drama)..........
Aug. 22—The Sea Urchin (Drama)............
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Drama).......

PILOT.

July 10—Sanitary Gulch (Comedy)...........1000
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July 24—The Bug Professor (Comedy)........ 500
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Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 14—Getting the Evidence (Drama)....1000

RAMO.

July 9—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Comedy)..........
July 23—The Silent House (Drama)...........

RELIANCE.

Aug. 9—The Fight for Right (2 Parts—Drama)
Aug. 11—Kentucky Foes (Drama)..............
Aug. 13—Runa Plays Cupid (Drama)..........
Aug. 16—Of Such is the Kingdom (Drama)....
Aug. 18—The Smuggler's Sister (Drama)....
Aug. 20—The Counsel for the Defense (Dr.)
Aug. 23—Success (2 parts—Drama)..........

REX.

Aug. 7—When the Prince Arrived (Drama)...
Aug. 10—Man's Duty (Drama).................
Aug. 14—Sally Scragge, Housemaid (Com.-Dr.)
Aug. 17—The Animal (Drama)................
Aug. 21—The Harvest of Flame (2 parts—Dr.).
Aug. 24—Just in Time (Drama)..............
Aug. 28—A Woman's Stratagem (Drama)......
Aug. 31—The Call (Drama).................

SOLAX.

Aug. 1—When the Tide Turns (Drama).......
Aug. 6—The Heavenly Widow (Comedy)......
Aug. 8—Falsely Accused (Drama)............
Aug. 13—Four Fools and a Maid (Comedy)....
Aug. 15—A Drop of Blood (Drama)...........
Aug. 20—(No Release this date).
Aug. 22—The Smuggler's Child (2 parts—Dr.)
Aug. 27—A Terrible Night (Comedy)..........
Aug. 29—A Child's Institution (Drama)......

THANHOUSER.

Aug. 5—The Protectory's Oldest Boy (Drama).
Aug. 8—The Girl of the Cabaret (Drama).....
Aug. 10—Oh! Such a Beautiful Ocean (Comedy)
Aug. 12—The Missing Witness (2 parts—Dr.)..
Aug. 15—The Lie That Failed (Drama)......
Aug. 17—Waiting for Hubby (Comedy)......
Aug. 19—The Spirit of Envy (Drama)........
Aug. 22—The Medium's Nemesis (Drama)...:

VICTOR.

Aug. 1—On After Years (Drama)............
Aug. 8—Nature's Vengeance (Drama).........
Aug. 15—The Heart of a Jewess (2 Parts-Dr.)
Aug. 22—The Ghost (Drama)................1000
Aug. 29—His Vacation (Comedy-Drama)......

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Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Aug. 2—When Love Forgives (Drama)........
Aug. 2—The Monument (Drama)............
Aug. 4—The Widow's Kids (Comedy)........
Aug. 4—Cupid and the Cook (Comedy)......
Aug. 7—Under the Shadow of the Law (Dr.).
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Drama) ....
Aug. 11—I Was Meant For You (Drama)......
Aug. 14—Come Seben, Leben (Comedy)........
A 14—Papa's Baby (Comedy)..............
Aug. 16—An Indian's Loyalty (Drama)........
Aug. 18—The Suffragette Minstrels (Comedy)..
Aug. 18—Father's Chicken Dinner (Comedy)..
Aug. 21—The Work Habit (Comedy-Drama)....
Aug. 23—Two Men of the Desert (Drama)....

EDISON.

Aug. 5—Dolly Varden (Drama)..............1000
Aug. 6—The Romance of Rowena (Comedy)..1000
Aug. 8—His Greatest Victory (Drama)......1000
Aug. 9—By Fire and Water (Drama)........1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Drama)..........1000
Aug. 13—Battle Fields Around Chattanooga (Scenic) 300
Aug. 13—The Right Number, But the Wrong House (Comedy)..................... 700
Aug. 15—The Coast Guard's Sister (Drama)...1000
Aug. 16—The Pied Piper of Hamelin (Dr.)....1000
Aug. 18—Starved Out (Comedy)..............1000
Aug. 19—Flood Tide (Drama)................1000
Aug. 20—First Aid to the Injured by the Police Force of Berkeley, Cal. (Top.). 425
Aug. 20—Bobbie's Long Trousers (Comedy).... 575
Aug. 22—The Mystery of West Sedgwick (Special—2 parts—Drama)..............2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of 'Who Will Marry Mary"—Drama).......1000
Aug. 25—A Mutual Understanding (Drama)....1000
Aug. 26—A Mistake in Judgment (Com.-Dr.)...1000
Aug. 27—Quaint Spots in Cairo, Egypt (Travel) 400
Aug. 27—Zeb's Musical Career (Comedy)...... 600
Aug. 29—Joyce of the North Woods (Special—2 parts—Drama)...................2000
Aug. 30—The Ghost of Granleigh (Drama)....1000

ESSANAY.

Aug. 5.—Homespun (Drama) 1000
Aug. 6—Their Promise (Comedy-Drama).....1000
Aug. 7—The Incriminating Letter (Comedy)..
Aug. 7—An Intimate Study of a Mole (Edu.)
Aug. 8.—Rescuing Dave (Comedy)...........
Aug. 8—Mr. Ryhe Reforms (Comedy)........
Aug. 9—Broncho Billy and the Navajo Maid (Drama) ....
Aug. 12—The Edge of Things (Drama)........1000
Aug. 13—Good Night, Nurse (Comedy)........
Aug. 13—Up Lookout Mountain on the Electric Incline (Scenic) ....
Aug. 14—The World Above (Drama)..........1000
Aug. 15—Alkali Ike's Gal (Special—2 Parts—Comedy) 2000
Aug. 16—The Man in the Cabin (Drama)......1000
Aug. 19—The Whip Hand (Drama)...........1000
Aug. 20—The Accidental Bandit (Comedy)....
Aug. 20—Making Hay with Modern Machinery (Industrial)...................
Aug. 21—The Sheriff of Cochise (Drama)....1000
Aug. 22—The Power of Conscience (Special—2 parts—Drama).:..................2000
Aug. 23—Broncho Billy's Mistake (Drama)..1000
Aug. 26—The Love Theft (Drama)............1000
Aug. 27—His Athletic Wife (Comedy).........
Aug. 27—What Cupid Did (Comedy)..........
Aug. 28—The Episode at Cloudy Canyon (Dr.)..1000
Aug. 29—Broken Threads United (Special—2 parts—Drama) 2000
Aug. 30—A Western Sister's Devotion (Drama)1000

KALEM.

Aug. 2—A Virginia Feud (Drama)............1000
Aug. 4—Intemperance (Drama) 1000
Aug. 6—Shipwrecked (Special—2 parts—Dr.).2000
Aug. 8—The Hobo and the Hobble Skirt (Comedy) ....
Aug. 8—Coney Island (Scenic)................
Aug. 9—The Alibi (Drama)...................1000
Aug. 11—For Her Sister's Sake (Drama)......1000
Aug. 13—The Skeleton in the Closet (Special—2 Parts—Drama)...................2000
Aug. 15—The Millionaire and the Goose (Com.)
Aug. 15—The Amateur Burglar (Comedy)......
Aug. 16—The Escape (Drama)................1000
Aug. 18—The Substitute Engineer (Drama)..1000
Aug. 20—Breaking Into the Big League (Special—2 parts—Drama).............2000
Aug. 22—Fool Luck (Comedy)................
Aug. 22—Deceiving Uncle Asa (Comedy)......
Aug. 23—The Smuggler's Last Deal (Drama).
Aug. 25—The Blind Basket Weaver (Drama)..1000
Aug. 27—The Invaders (Special—2 parts—Dr.)2000
Aug. 29—The Captivating Widow (Comedy)...
Aug. 29—Mike, the Timid Cop (Comedy)......
Aug. 30—A Railroad Conspiracy (Drama)......1000

GEORGE KLEINE.

June 16—The Rival Engineers (Cines—Spec.—2 parts—Drama) ....
June 27—A Villain Unmasked (Eclipse Spec.—2 parts—Drama) ....
July 11—The Statue of Fright (Eclipse Spec.—2 parts—Drama ....
July 25—Honor Thy Father (Cines special—2 parts Drama)........................
Aug. 8—By Unseen Hands (Special—2 parts —Drama—Cines) ....
Aug. 12—The Mong-Fu-Tong (Eclipse—Special—2 Parts—Comedy-Drama)..........
Aug. 19—The Clown's Revenge (Eclipse—Special—2 parts—Drama) 2000
Aug. 26—The Human Bridge (Cines Special—2 parts—Drama) ....

LUBIN.

Aug. 8—Her Husband's Wife (Comedy-Drama).1000
Aug. 9—When Tony Pawned Louisa (Drama).1000
Aug. 11—The Outlaw's Gratitude (Drama)....1000
Aug. 12—Into the Light (Drama).............1000
Aug. 14—Good for Evil (Special—2 Parts—Dr.).2000
Aug. 15—Over the Crib (Drama).............1000
Aug. 16—Dregs (Drama)...................... 400
Aug. 16—Surprise for Four (Comedy)......... 600
Aug. 18—Mary's Temptation (Drama).........1000
Aug. 19—Black Beauty (Drama).............1000
Aug. 21—The Burning Rivet (Special—2 parts—Drama) 2000
Aug. 22—The Rag Bag (Comedy) 400
Aug. 22—Smashing Time (Comedy)........... 600
Aug. 23—The Tenderfoot Hero (Drama)......1000
Aug. 25—On the Dumb Waiter (Comedy)......
Aug. 25—Her Wooden Leg (Comedy)..........
Aug. 26—The Reformed Outlaw (Drama).......1000
Aug. 28—The Gangster (Special—2 parts—Dr.)1000
Aug. 29—His Conscience (Drama).............1000
Aug. 30—The Last Crooked Deal (Drama)......1000

MELIES.

June 19—The Lure of the Sacred Pearl (Drama)
June 19—Diving for Pearl Oysters at Thursday Island (Educational) ....
June 26—The Sultan's Dagger (Drama)......1000
July 3—The Rice Industry in Japan (Industrial) 1000
July 10—His Chinese Friend (Drama)..........1000
July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)............................1000
July 31—It Happened in Java (Comedy-Drama) 1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000

PATHEPLAY.

July 19—The Friendless Indian (Drama).......
July 21—Pathe's Weekly, No. 34 (News)......
July 22—In and Around Scutari After Its Capture (Scenic) ....
July 22—In Weird Crimea (Scenic)............
July 23—A False Accusation (Drama).........
July 24—Pathe's Weekly, No. 35 (News).......
July 24—Opportunity and a Million Acres (Industrial)...........................
July 24—The Island of Tonga (Scenic)........
July 25—Vipers at Home (Zoology)...........
July 25—A Trip to the Grottos of Baume (Sc.)
July 26—The Mad Sculptor (Drama)...........
July 28—Pathe's Weekly, No. 36 (News).....
July 29—Curious Sea Creatures (Zoology).....
July 29—Daily Doings in Manila (Educational)
July 30—The Haunted House (Drama)........
July 31—Pathe's Weekly, No. 37 (News).....
July 31—The Call of the Blood (Drama)......
Aug. 1—A Study of Bird Life (Zoology)......
Aug. 1—Monte Carlo (Monaco) (Travel)......
Aug. 1—The Springtime of Life (Special—3 parts—Drama) ....
Aug. 2—Where Clouds and Mountains Meet (Travel) ....
Aug. 2—Colombo, Capital of the Island of Ceylon (Travel) ....
Aug. 4—Pathe's Weekly, No. 38 (News)......
Aug. 5—The Love Letter (Comedy)..........
Aug. 6—Grand Canyon of New York (Ausable Canyon) (Scenic) ....
Aug. 6—With the Natives of New Zealand (Manners and Customs)............
Aug. 7—Pathe's Weekly, No. 39 (News)......
Aug. 7—When a Woman Wastes (Drama)...
Aug. 8—Genoa, Principal Port of Italy (Travel) ....
Aug. 8—Mount St. Michel (Architecture).....
Aug. 9—A Woman's Way (Drama)...........
Aug. 11—Pathe's Weekly, No. 40 (News)......
Aug. 12—Every Double Causes Trouble (Com.)
Aug. 13—The Erring Brother (Drama).........
Aug. 14—Pathe's Weekly, No. 41 (News)......
Aug. 14—The House Divided (Drama).........
Aug. 15—Cosmopolitan Life in Cairo, Egypt (Manners and Customs)............
Aug. 15—On the Lakes of Bayrisch, Bavaria (Travel) ....
Aug. 15—Picturesque Jura, France (Travel)...
Aug. 16—The Turning Point (Drama).........
Aug. 18—Pathe's Weekly No. 42 (News).....
Aug. 19—Napoleon Whiffles, Esq. (Comedy)...
Aug. 20—Strange Traits of Serpents (Zoology).
Aug. 20—Auto Polo—The New Thriller (Sports)
Aug. 21—Pathe's Weekly No. 43 (News)......
Aug. 21—Stung! (Comedy) ....
Aug. 22—The Lizard (Zoology)...............
Aug. 22—A Visit to the Ruins of Pompeii (Travel) ....
Aug. 23—The Mexican Gambler (Drama)......

SELIG.

Aug. 1—Through Another Man's Eyes (Drama).1000
Aug. 4—The Garnite Dells, Prescott, Ariz. (Travel) 500
Aug. 4—The Devil and Tom Walker (Drama). 500
Aug. 5—The Mansion of Misery (Drama)...1000
Aug. 6—The Stolen Moccasins (Drama)......1000
Aug. 7—The Galloping Romeo (Comedy).... 500
Aug. 7—The Grocer's Revenge (Comedy).... 500
Aug. 8—Miss "Arabian Nights" (Comedy)...1000
Aug. 11—The Flight of the Crow. (Special—2 Parts—Drama) 2000
Aug. 12—The Broken Vase (Drama)..........
Aug. 12—The Magician Fisherman (Comedy)..
Aug. 13—The Coast of Chance (Drama).......1000
Aug. 14—An Apache's Gratitude (Drama)......1000
Aug. 15—Brown's New Monetary Standard (Comedy) ....
Aug. 15—Moro Pastimes (Educational).........
Aug. 18—The Child of the Sea (Special—2 parts —Drama) 2000
Aug. 19—Tobias Turns the Tables (Comedy-Drama) 1000
Aug. 20—The Ten Thousand Dollar Toe (Com.)
Aug. 20—Scenes in Moroland (Scenic)..........
Aug. 21—Fate Fashions a Letter (Drama)....1000
Aug. 20—The Good Indian (Drama)............1000
Aug. 25—The Water Rat (Special—2 parts—Drama) 2000
Aug. 26—The Adventures of a Watch (Drama)
Aug. 26—They Were on their Honeymoon (Com.)
Aug. 27—How Betty Made Good (Drama)......1000
Aug. 28—The Man in the Street (Drama)......1000
Aug. 29—The Price of the Free (Drama)......1000

VITAGRAPH.

Aug. 1—Courage of the Commonplace (Drama).1000
Aug. 2—The Intruder (Special — 2 parts — Drama) 2000
Aug. 4—The Fortune Hunter of Hicksville—(Comedy) ....
Aug. 4—The Celestial Republic (Travel.....
Aug. 5—A Faithful Servant (Drama).........1000
Aug. 6—The Late Mr. Jones (Comedy)......1000
Aug. 7—The Penalties of Reputation (Comedy-Drama) 1000
Aug. 8—A Gentleman of Fashion (Comedy).1000
Aug. 9—Father and Son; or, The Curse of the Golden Land (Special—2 Parts—Drama) 2000
Aug. 11—When the Press Speaks (Drama).....1000
Aug. 12—Bingle's Nightmare (Comedy).......
Aug. 12—The Joys of a Jealous Wife (Com.)..
Aug. 13—The Flirt (Drama)...................1000
Aug. 14—Keeping Husbands Home (Comedy)..1000
Aug. 15—The Lady and the Glove (Drama)...1000
Aug. 16—The Line-Up (Special—2 Parts—Dr.).2000
Aug. 18—Slim Driscoll, Samaritan (Drama)...1000
Aug. 19—Those Troublesome Tresses (Com.)..1000
Aug. 20—Better Days (Drama)................
Aug. 20—In and About Calcutta (Travel).....
Aug. 21—A Maid of Mandalay (Drama)....1000
Aug. 22—Playing the Pipers (Drama)........1000
Aug. 23—The Feudists (Special—2 parts—Comedy) 2000
Aug. 25—When Glasses Are Not Glasses (Com.)1000
Aug. 26—A Doll for the Baby (Drama)........1000
Aug. 27—Which Way Did He Go? (Comedy)...1000
Aug. 28—He Fell In Love With His Mother-In-Law (Comedy-Drama)..............
Aug. 28—Quaint Singapore (Travel)..........
Aug. 29—The Clown and the Prima Donna (Dr.)1000
Aug. 30—The Call (Special—2 parts—Drama)..2000

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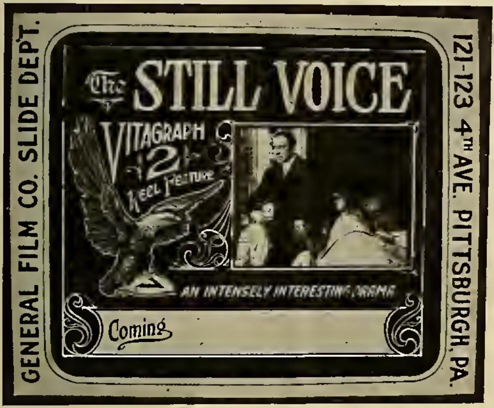
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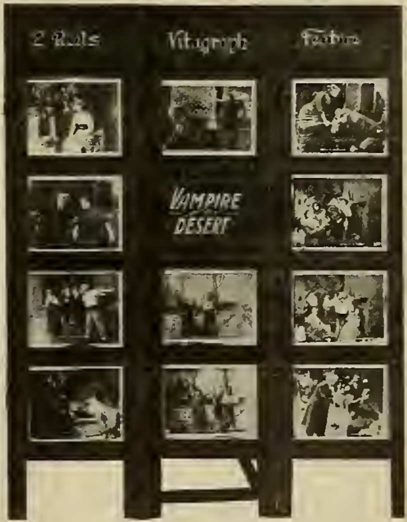
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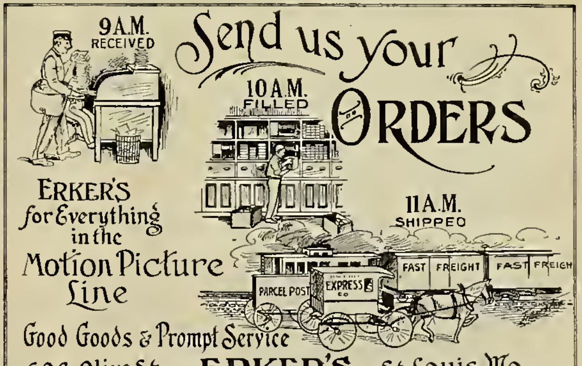

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Frontier Child	2000	K-B	80
Child of War	2000	Broncho	100
Altar of Death	2000	K-B	100
The Fire Bug	8000	Dausk	100
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Kings of the Forest	1800	Selig	80
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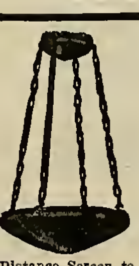

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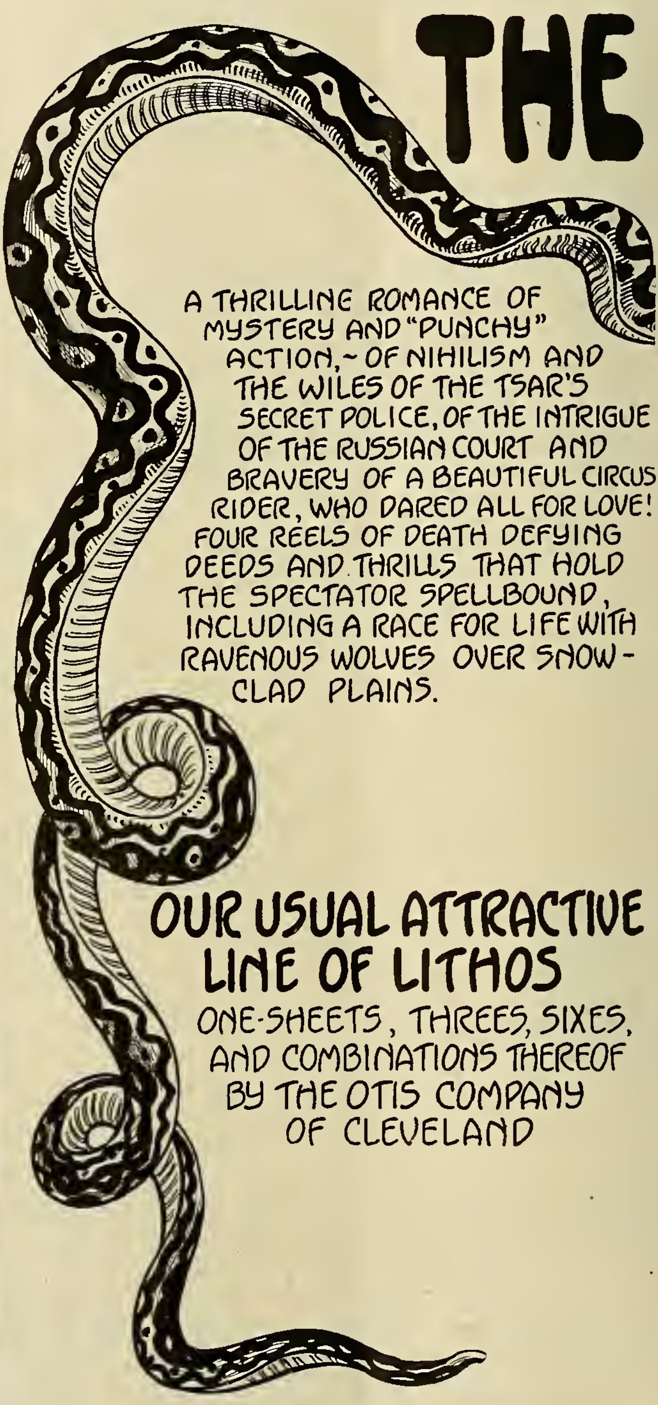

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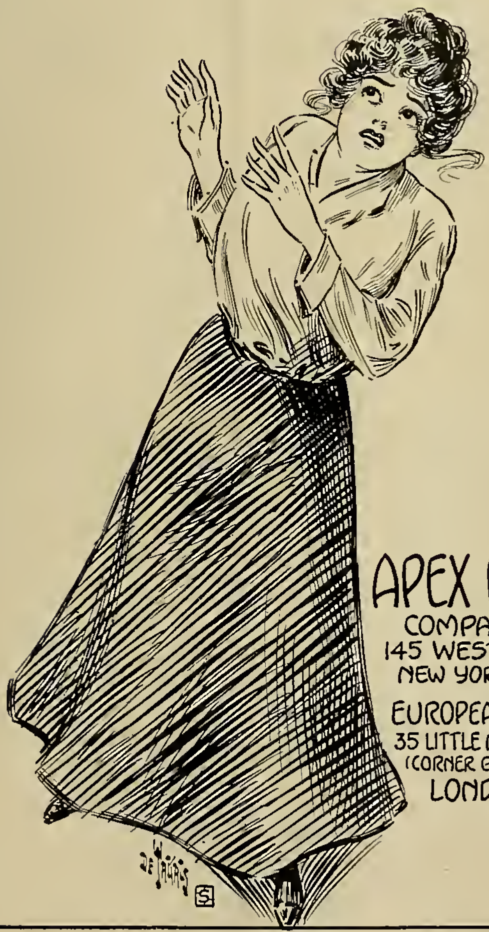

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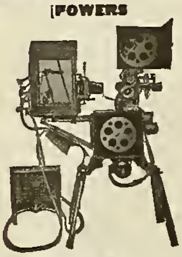

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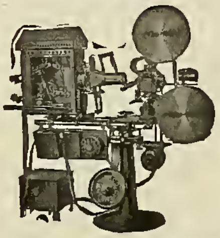

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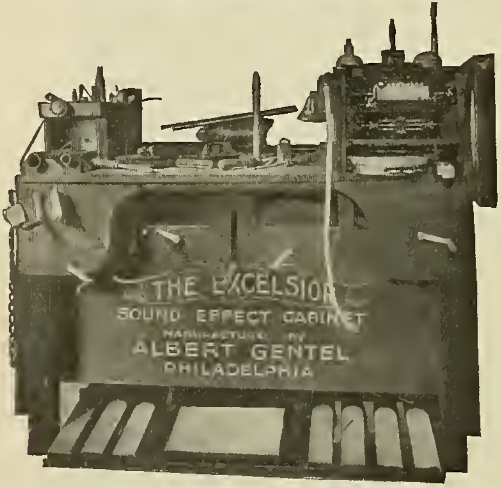

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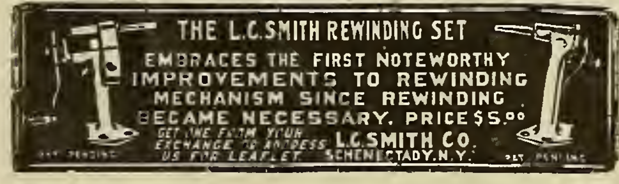

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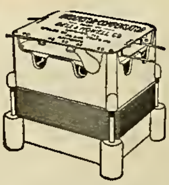

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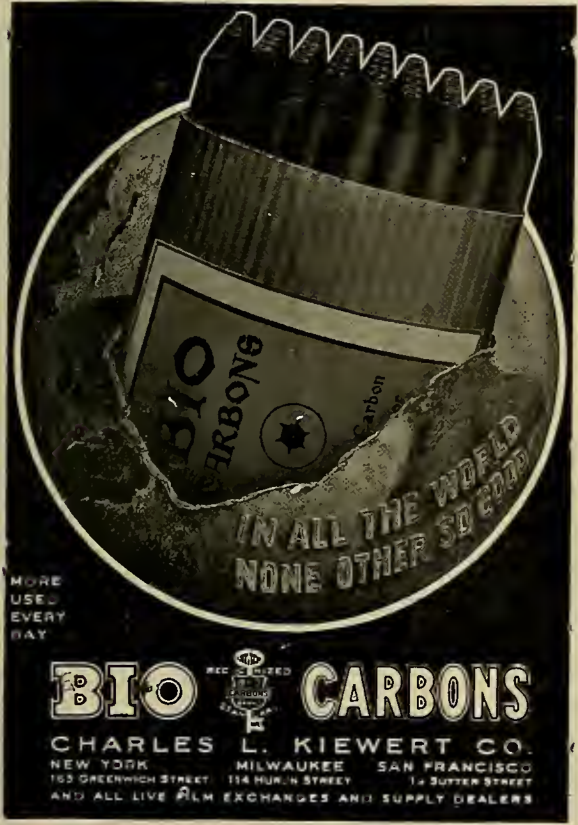

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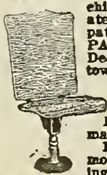

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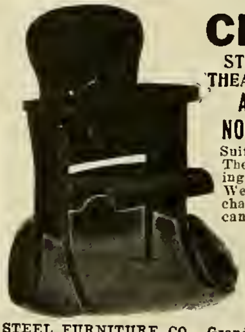

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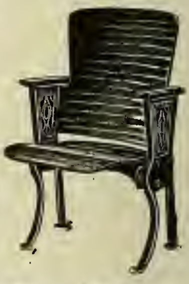

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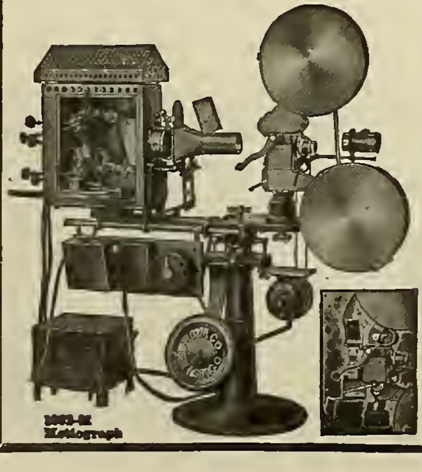

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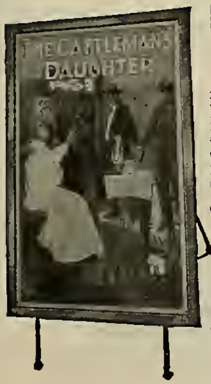

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because of its purpose, strength and length. "One Round O'Brien," funny as he is, wouldn't do. Author Daudet's creation would be in call, whereas Arthur Mace's couldn't. One reel comedies aren't wanted for an entire evening's entertainment. They are in demand, though, on the usual diversified program. Where the show is of single reels, *you can't get enough one reel comedies, and*

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This first film of the new O'Brien series will make you idolize Fred Mace where you loved him before. We can't say the exact release date now, but just watch our ads a little while longer. Here are the exact dates of the New Majestics, though. SUNDAY, AUG. 17, "HOUSE HUNTING," a drama featuring Francelia Billington, the girl-the-critic-discovered. TUESDAY, AUG. 19, "THE OTHER SIDE OF THE FENCE," a comedy featuring little Charley Foy, true-son-of-his-father. SATURDAY, AUG. 23, "BASHFUL BACHELOR BILLY," a persecution film featuring Billy Garwood, young-man-afraid-of-girls.

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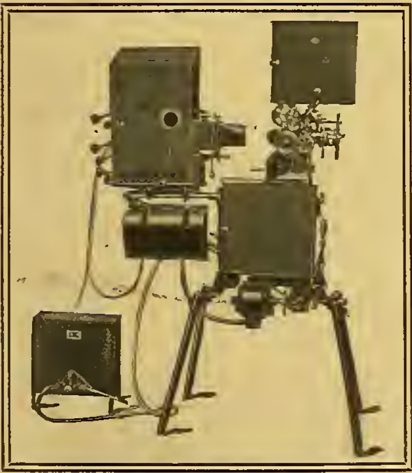

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THE FILM INDEX

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THE NEW AUGUST FEATURES

Flo La Badie and James Cruze in	William Russell and Carey Hastings in
THE WARD OF THE KING.	**THE MISSING WITNESS.**
An Historical Play. Tuesday, Aug. 26th. 2 reels.	**A Mystery Drama. Tuesday, Aug. 12th. 2 reels.**

For September

THE VETERAN POLICE HORSE, 2 reels.
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The new millionaire wanted to break into society; in his daughter he saw the way. He found a romantic count who needed the money, and arranged to bring a title into the family. But the daughter was unromantic and the match didn't go through.

Tuesday, Aug. 25. THE WARD OF THE KING.

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Friday, Aug. 29. A SPARTAN FATHER.

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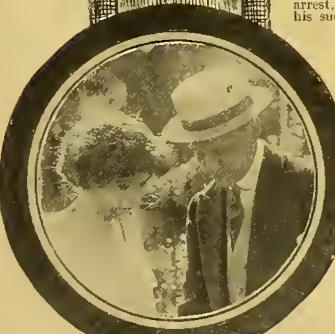

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COMING! The Thanhouser Twins (Triumphant Return) in "Life's Pathway" (date soon).

COMING! A staggering list of THANHOUSER CLASSICS in two and three reels and featuring such stars as Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson, William Russell, Harry Benham, David Thompson, Riley Chamberlin, the Kid and the Kidlet.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Thanhouser Stars! Thanhouser Features!
Thanhouser Quality!

FIVE-A-WEEK
Essanay
W. M. YOUNG

A MULTIPLE REEL ATTRACTION EVERY FRIDAY. REELS THAT ARE REAL BOX-OFFICE ATTRACTIONS.

Released Friday, August 29th.

"Broken Threads United"

(In Two Parts)

If your audiences like photoplays filled with thrills, unique situations, gorgeous scenic settings, splendid photography and excellent dramatic portrayal—book "BROKEN THREADS UNITED," they will be given a treat heretofore unknown. IT'S A REAL DRAMA IN TWO REELS THAT WILL BRING REAL MONEY. SEE THAT YOU GET IT. Special heralds now ready. Order your one, three and six sheet posters from your exchange or direct from us.

Released Tuesday, August 26th.

"THE LOVE THEFT"

This is absolutely a heart-interest drama, the kind that will hold any audience. A few tears guaranteed.

Released Wednesday, August 27th.

"WHAT CUPID DID"
"HIS ATHLETIC WIFE"

Two side-splitting, hilarious comedies that will keep your audiences in a continual uproar. Book these for results.

Released Thursday, August 28th.

"THE EPISODE AT CLOUDY CANYON"

An unusual and interesting Western drama filled with thrills.

Released Saturday, August 30th.

"A WESTERN SISTER'S DEVOTION"

A thrilling and sensational Western drama with the world's most popular photoplayer, G. M. Anderson.

Coming September 5th. *Coming September 5th.*

"While The Starlight Travels"

(In Two Parts)

"WHILE THE STARLIGHT TRAVELS" is a genuine motion picture masterpiece—a thrilling and sensational photoplay that throbs with strong sentiment—excellent portrayal and unusual situations. It tells a story of a young warrior who lived during the Stone Age and later reincarnated into a dashing, young lieutenant of the Union forces during the Civil War period. Richard C. Travers, Doris Mitchell, Chas. Hitchcock and others featured. Special heralds now ready. Order your one, three and six sheet posters from your exchange or direct from us.

THE PUBLIC ARE WISE—DEMAND NEW CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

Another Universal Knockout!

WARREN KERRIGAN

is now a member of the

UNIVERSAL PRODUCING STAFF

Watch for this favorite in

"A RESTLESS SPIRIT"

His first release under the Universal Banner

WE HAVE RELEASED IT!
THE MOST GORGEOUS INTERPRETATION OF
MAURICE MAETERLINCK'S WORLD-FAMOUS DRAMA

"PELLEAS AND MELISANDE"

No production so elaborate and so thrillingly exciting has ever been released on a regular program

IT'S A THREE REEL 101 BISON DE LUXE FEATURE
and has been set for release September 2d

DON'T STOP HOLLERING FOR

"IN THE COILS OF THE PYTHON"

That 101 Bison two reel animal thriller.
This world-beater will be released Sept. 16

The Biggest Features That Money and Brains Can Produce Are Now in Course of Preparation

---

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
Mecca Building, Broadway and 48th Street, NEW YORK CITY

A
A
THE POISONED CHOP

Today "Flying A" productions are a means to exhibitors' success more potent than the protection of the Sun Disk Fetish of the Egyptians and more certain than the security of the castle walls of Medieval Europe ever were to the peoples of those ages.

While There's Life

How a woman's selfish ambition brings about a tragedy.

Handsome One and Three Sheet Posters.

Release Monday, Sept. 1, 1913

The Poisoned Chop

A dog, a chop and a tramp cause quick transitions from fear and misgiving to joy and contentment.

Handsome One and Three Sheet Posters.

Release Thursday, Sept. 4, 1913

Mysterious Eyes

An innkeeper's duplicity exposed and his scheme frustrated.

Handsome One and Three Sheet Posters.

Release, Saturday, Sept. 6, 1913

AMERICAN FILM MFG. COMPANY

6227-6235 EVANSTON AVENUE CHICAGO, ILLINOIS

COMING "A FIGHT for MILLIONS"

ANOTHER BIG AMERICAN MANUFACTURED FEATURE ON THE EXCLUSIVE PROGRAM

BLACHE AMERICAN FEATURES

3-4-5 REEL SUBJECTS

Under the Personal Direction of
HERBERT BLACHÉ

COMING—FIRST RELEASE

"A FIGHT FOR MILLIONS"

FOUR REELS—ALL-STAR
"BIG-TIME" MELODRAMA

Blaché Features
INCORPORATED

Fort Lee, New Jersey

EXCLUSIVE SUPPLY CORPORATION PROGRAM

CORRESPONDENCE OF EXHIBITORS SOLICITED

FIRST RELEASE "A FIGHT FOR MILLIONS"

STATE RIGHTS SPECIAL

BRENNAN OF THE MOOR

Three Reels

(He Stole from the Rich to Give to the Poor)

ADAPTED FROM THE WELL-KNOWN IRISH LEGEND

ADVERTISING MATTER includes four kinds of one-sheets, two kinds of three-sheets, a six-sheet, announcement slides, heralds and other miscellaneous material.

GOOD TERRITORY STILL OPEN!

A masterful story of adventure, romance and realism—fights in the dark—stage coach holdups—secret passages—flooded cells—duels and narrow escapes, such as one across a human bridge over a deep and dangerous chasm—all scenes full of excitement and interest. Featuring

BARNEY GILMORE

with an all-star cast.

Solax Company

Fort Lee, New Jersey

Exclusive Supply Feature Program

NOTE—The Pit and Pendulum is still open for Missouri, Kansas, Colorado and Michigan, Northern Oklahoma, Arkansas and Minnesota

A THRILLER

THREE REELS OF MYSTERY

(*RELEASED AUGUST 31st*)

"WHO KILLED GEORGE LAMBERT?"

? ? ?

"The Robbery at the Inn"
"Murder Most Foul"

"A Mysterious Message"
"Who Killed the Bank Clerk?"

FEATURE MEN: YOU NEED LOOK NO FURTHER

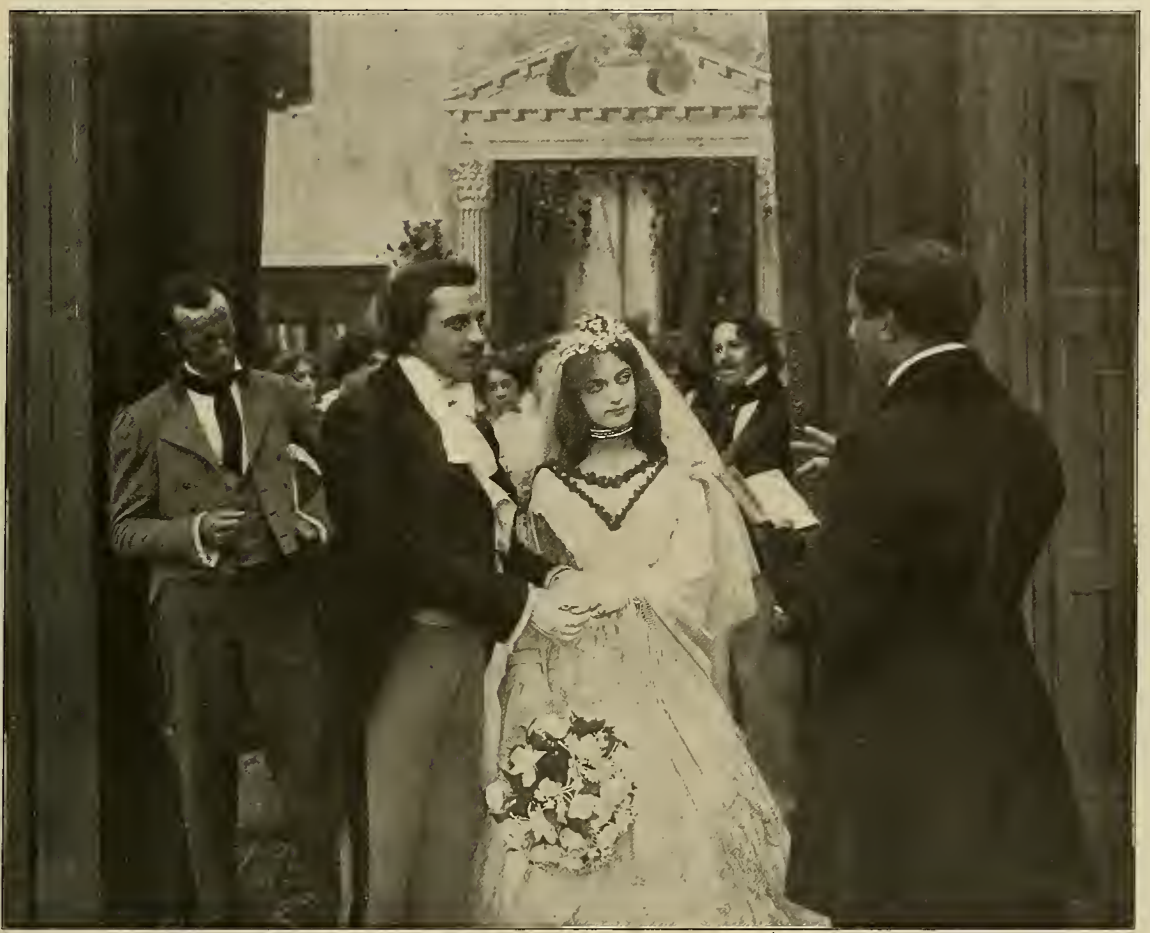
HERE IT IS! Just What You've Been Searching For,
and—IT'S GAUMONT'S!!

WIRE—RIGHT NOW

OR YOU WILL LOSE *YOUR* TERRITORY

GAUMONT CO.
Flushing

New York
City



The Fatal Legacy

A Superb Feature in Two Parts

The stirring story of a contest for the hand of a girl, in which Fate, in the guise of a family curse—lust for drink—defeats the winner, whose victory was due to a contemptible trick.

A thrilling fox-hunt, produced down in "Old Virginia," is one of the striking features of this great headline attraction.

Released Wednesday, September 10th

The Two Attractive Special One-Sheet Posters and the Special Three and Six-Sheet Posters are Sure Business-Getters—Don't Fail to Get Them.

Watch for the Kalem Two-Part Feature Every Wednesday

Coming Wednesday, September 17th

Trooper Billy

A Two-Part Headline Feature Adapted from Frederick Paulding's Great Drama.

TRADE KALEM MARK

KALEM COMPANY
235-239 West 23d Street New York

30 FAMOUS FEATURES A YEAR

STEP BY STEP

The motion picture industry has advanced until now it is even possible to produce such a film masterpiece as

MRS. FISKE

in THOMAS HARDY'S Sublime Story

"Tess of the D'Urbervilles"

Published by Harper Bros.

The pathetic record of a woman's pitiful career

Evil may flourish anywhere, but when it comes into conflict with inherited pride and passionate love, the outcome is eternal tragedy. Such is the bitter story of Tess, the tender chronicle of a great misfortune.

This production is the first to be issued on our augmented programme.

A moment before it happened

Preceding one of the numerous thrills

RELEASED SEPTEMBER 1st

FAMOUS PLAYERS

30 FAMOUS FEATURES A YEAR

Executive Offices,

ADOLPH ZUKOR *President*

ALERT EXHIBITORS

30 FAMOUS FEATURES A YEAR

can procure bookings, terms and particulars in their respective territories for our extended programme of

"30 FAMOUS FEATURES A YEAR"

including Mrs. Fiske in "Tess of the D'Urbervilles," from the following progressive exchanges:

Famous Players Film Co. of New England **Hiram Abrams, Gen'l Mgr.** **100 Boylston St., Boston, Mass.**	MAINE NEW HAMPSHIRE VERMONT MASSACHUSETTS CONNECTICUT RHODE ISLAND
Famous Players Exchange, Wm. E. Smith, Gen'l Mgr. Masonic Temple Bldg., 23d St. cor. 6th Ave., New York City	NEW JERSEY AND EASTERN PENNSYLVANIA
The Casino Co., Dimes Bank Bldg., Detroit, Mich.	MICHIGAN
Famous Players Film Service Co. **Chattanooga, Tenn.**	NORTH CAROLINA SOUTH CAROLINA GEORGIA FLORIDA ALABAMA TENNESSEE MISSISSIPPI LOUISIANA
Progressive Motion Picture Co. **Pacific Bldg.** **San Francisco, Calif.**	CALIFORNIA NEW MEXICO NEVADA ARIZONA
Wm. L. Sherry Feature Film Co. **Wm. L. Sherry, Pres.** **Times Bldg., New York City**	ENTIRE STATE OF NEW YORK
Famous Players Film Service, Jas. Steele, Gen'l Mgr. **125 Fourth Ave., Pittsburgh, Pa.**	WESTERN PENNSYLVANIA WEST VIRGINIA OHIO KENTUCKY
New Grand Central Theatre Co., **Grand & Lucas Ave., St. Louis, Mo.**	MISSOURI
Southern Feature Film Programme Assn. **Royal Theatre Bldg., San Antonio, Texas**	ARKANSAS OKLAHOMA TEXAS
Famous Players Film Service **Bert Barnett, Gen'l Mgr.,** **Temple Court Bldg., Minneapolis, Minn.**	MINNESOTA NORTH DAKOTA SOUTH DAKOTA
Kansas City Feature Film Co. **A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.**	IOWA KANSAS NEBRASKA

ALERT EXCHANGE MEN!

Glance above at the list of progressive exchanges that have contracted for our entire annual output; glance below at the limited number of states open; then glance ahead—and get into communication:

DELAWARE
MARYLAND
DIST. OF COL.
VIRGINIA.

OREGON
WASHINGTON

ILLINOIS
WISCONSIN
INDIANA

DOMINION OF CANADA

FILM COMPANY

Times Bldg., N. Y.

DANIEL FROHMAN, *Managing Director*

30 FAMOUS FEATURES A YEAR

General Film Company's Exclusive Service

Are you interested in an exclusive service of single and multiple reels of exceptional merit that will give you absolute protection in your territory?

The makes include all those handled by the General Film Company, Biograph, Cines, Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.

Protection is guaranteed! The price depends on the extent of territory secured.

The Exclusive Service Department

is in charge of a competent theatrical man whose long experience in the Theatrical and Motion Picture business amply qualifies him to take good care of you and see that you get a strong, well balanced program.

If this interests you, get in touch immediately with Exclusive Service Department.

General Film Company, Inc.
71 West 23d Street, NEW YORK CITY

Broad as it is Long--and Deep Too!

That's one way to describe a week's output of General Film Service. Broad, because it covers the whole field of clever, imaginative drama. Long, because it offers splendid satisfying stretches of genuine enjoyment. Deep, because it contains the real depth of understanding and resource that builds up pictures of more than superficial interest.

Read over the stories listed here---seven of them! A service like this puts a different aspect on the whole moving picture situation in this country. Use it.

"The Jeweled Slippers"

Selig—Two Reels *Released September 1st*

A smuggling case that centers about two dainty slippers with a quantity of diamonds in the heels. An organ grinder's monkey scales to an upper window, snatches a slipper and widens the mystery.

"The Sign of the Black Lily"

Kleine-Cines—Two Reels *Released September 2nd*

The "Black Lily" gang of Paris is finally run to ground in spite of moving walls, disappearing floors and concealed hiding places in its den. The leader is surprised in the midst of one of his brilliant functions. Action? Well!

"The Sacrifice at the Spillway"

Kalem—Two Reels *Released September 3rd*

Suspense is carried through this story of a devoted woman's unselfishness. The turn of a lever in the spillway decides between happiness and misery for these two. It turns—the right way. A human story with a rattling climax.

"The Road to the Dawn"

Lubin—Two Reels *Released September 4th*

The town drunkard gets a surprise. Instead of his weekly jug from the city he receives a little girl, who has been sent away by her desperate mother. A mistake in the tags did it. A wonderful little story of marvelous human appeal.

"The Awakening of a Man"

Edison—Two Reels *Released September 5th*

A weak young man, beset with worries and determined to end his life, sees the portraits of his ancestors come to life. One by one he sees them perform braver deeds than he had ever dreamed. He stands up, an awakened man. An inspiration ingeniously conceived.

"While the Starlight Travels"

Essanay—Two Reels *Released September 5th*

An absorbing presentation of the theory that people may have more than one existence. Two lovers of the Cliff-Dwellers' age are reunited in Civil War time. A prophecy is fulfilled after the lapse of centuries. A story of unusual merit, staged with wonderful adroitness of detail.

"Women on the Warpath"

Vitagraph—Two Reels *Released September 6th*

A new and amusing phase of the "Votes for Women" agitation. The women of Jonesville, determined that the town shall go dry, bring about "a corner in trousers." Election morning finds the male voters without the wherewithal to appear in public. A few of them do—with dire results. It's a scream.

General Film Company, Inc.

200 Fifth Avenue, NEW YORK

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

"THE JEWELED SLIPPERS"

In Two Reels

The second of "The Man in the Street" series deals with that shrewd detective, together with diamond-decked footgear and the daring of a band of smugglers trying to outwit the custom officials. The man with the monkey almost gets the best of it by accident. This two-reel pictureplay will be

Released September 1st

Sterling Releases

September 2nd **"The Lonely Heart"**

A touching story of a dear old maid in a prim New England town.

September 3rd **"The Way of Life"**

A temperamental young artist forgets his obligations for easy money ---leaving the country lass lonely.

September 4th **"Howlin' Jones"**

"An annuity man" from England picturesquely and practically makes good on a western ranch.

September 5th **"Nan of the Woods"**

A charming idyl, with a strong sentimental instinct.

On the Way

"THE SPOILERS"---in 8 reels---Selig's Supreme Masterpiece.

"IN THE MIDST OF THE JUNGLE"---in 3 reels---Selig's Jungle Masterpiece.

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES : 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

(Copyright 1913, by George Kleine)

(Copyright 1913, by George Kleine)

AN UNUSUALLY STRONG, PRETTILY TOLD KLEINE-CINES FEATURE
(In Two Acts) (For Release Tuesday, Sept. 9, 1913)

"The Mysterious Man"

One of those delightful mystery tales for which the House of Cines is Famous. You do not know until the last scene who is "The Mysterious Man"---and then to your amazement he proves the Father of The Girl the Detective Expects to Marry.

The situations are unique and extremely clever---the photography is par excellence, the acting right up to Cines' standards. There's a distinct "punch" in the story, carrying an air of mystery through a series of intensely interesting, baffling situations to a splendid climax!

How the "Mysterious Man" drove the resorters home in panic---how the Count Greville met his tragic end---how Maud's sweetheart-detective noted that the "Mysterious Man" never crossed his "T's" and how he finally ran down the Criminal only to find himself with the evidence against his would-be Father-in-law---all combine to make a genuinely sensational story well calculated to win the admiration of the most blase and tired picture-goers.

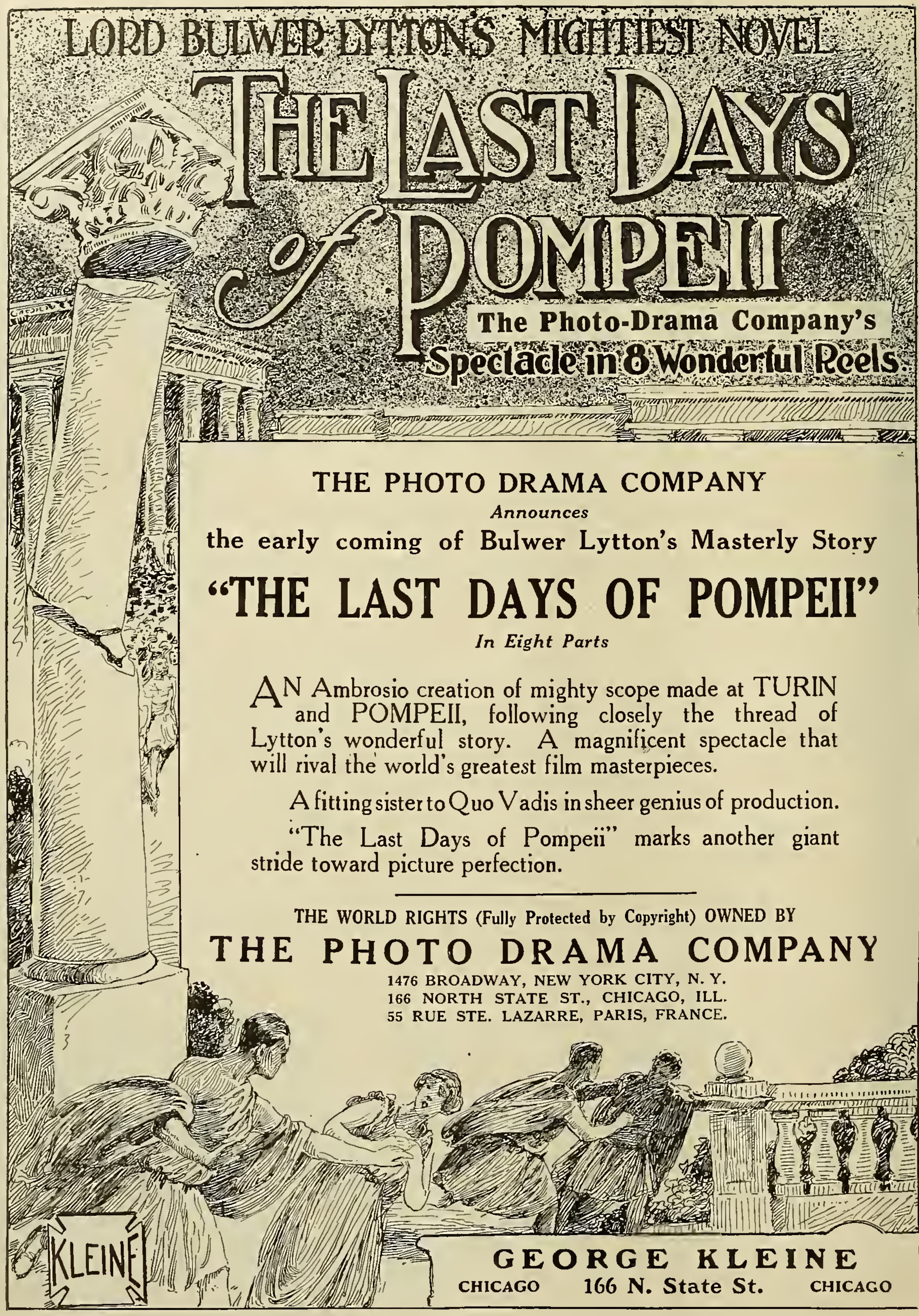
(Copyright, 1913, by George Kleine)

Remember, the Date is Tuesday, September 9, 1913

1, 3 and 6 sheets with all Kleine pictures. Also Heralds, bulletins, and a complete publicity service.

George Kleine

166 N. State St., Chicago, Ill.


LORD BULWER LYTTON'S MIGHTIEST NOVEL
THE LAST DAYS of POMPEII
The Photo-Drama Company's
Spectacle in 8 Wonderful Reels
KLEINE

THE PHOTO DRAMA COMPANY

Announces

the early coming of Bulwer Lytton's Masterly Story

"THE LAST DAYS OF POMPEII"

In Eight Parts

AN Ambrosio creation of mighty scope made at TURIN and POMPEII, following closely the thread of Lytton's wonderful story. A magnificent spectacle that will rival the world's greatest film masterpieces.

A fitting sister to Quo Vadis in sheer genius of production.

"The Last Days of Pompeii" marks another giant stride toward picture perfection.

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THE PHOTO DRAMA COMPANY

1476 BROADWAY, NEW YORK CITY, N. Y.
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55 RUE STE. LAZARRE, PARIS, FRANCE.

GEORGE KLEINE

CHICAGO 166 N. State St. CHICAGO

Antony and Cleopatra

IS THE MIGHTY
KLEINE-CINES
Soon to Greet You!

In Seven Truly Wonderful Parts. The World-Old Story of a Man's Transcendent, Soul-Destroying, Empire-Devastating Love—Unfolds Itself Amid a Splendor of Setting, a Profusion of Elaborate Costuming and the Charms of Perfect Pantomime.

This Is the Art of Cines—the Genius of the Master-Picture Maker

No State Rights for Sale—Controlled Exclusively in the United States, Philippine Islands, Alaska, Porto Rico, Hawaiian Islands and in Canada, by

GEORGE KLEINE

166 N. State St. CHICAGO, ILL.

Film and photographs copyrighted by George Kleine

COMING EVERY WEEK

MULTIPLE REEL

PATHEPLAYS

EVERY one will be a feature which will interest and enthrall your old patrons, make new patrons in your neighborhood and turn them into picture fans.

The best possible posters will be made for these multiple reels, the scenes chosen being the most dramatic moments in the film.

These posters will draw the crowds into your house and the pictures will keep 'em there and bring 'em again.

WATCH! THEY'RE COMING

Charles Ogle as
George Washington

**The Awakening of a Man

By Bannister Merwin

In Two Parts **Released Friday, September 5th**

When financial disaster overtakes Richard Wentworth, he goes to his fiancée's father to ask for help. The girl, shocked at his weakness, breaks their engagement, and Richard, feeling that all the world is against him, decides to end it all with a bullet. As he is in the act of shooting himself, there flashes before him the vision of his ancestors, stout-hearted men, fearless fighters who never flinched in times of peril. Inspired by the thought that the blood of these men flows in his veins, he takes a new grip on life.

Ben Wilson
as Wentworth

COMING EDISON SINGLE REEL SUBJECTS

*The Grecian Vase

A beautiful fantasy in which a sculptor dreams of fields where Nymphs dance to the pipes of Pan.

Released Tuesday, September 2nd.

*The Clown, The Girl and The Donkey

The story of a circus clown whose only friends were a bareback-rider and a donkey.

(On the same reel.)

A SERIES OF TALLULAH FALLS, GEORGIA, a well-known Summer resort.

Released Wednesday, September 3rd.

*Slander's Tongue

Evil-minded village gossips subject a little heroine to a terrible experience.

Released Saturday, September 6th.

*Keepers of the Flock

Taken in rural England, telling of a youth who spent his wife's dowry on the barmaid.

Released Monday, September 8th.

*A Light on Troubled Waters

A thrilling story of the Maine Coast, in which a brave girl saves her lover from a gang of wreckers.

Released Tuesday, September 9th.

*The Desperate Condition of Mr. Boggs

Poor, distressed Boggs suffers perfect health, but it takes a vision of Dr. Killum's Sanitarium to convince him.

Released Wednesday, September 10th.

* One sheet posters. * * One and three sheet posters by the Morgan Lithograph Co., Cleveland, O.

TRADE MARK
Thomas A Edison

THOS. A. EDISON, Inc.
239 Lakeside Avenue, Orange, N. J.

LUBIN·FILMS

TWO REEL PICTURE EVERY THURSDAY

"THE ROAD TO THE DAWN" Two-Reel, Thursday, September 4th

An odd but beautiful episode of reformation.

"The Hills of Strife"

Two Reel

Released Thursday, September 11th

A powerful melodrama of the Kentucky hills, picturing the bloody work of a feud which has been waged for generations, to end in almost extermination. Men, women and children are involved and fall in the track of the deadly Winchester. One woman snatches a child from the arms of its dead mother, who was an enemy, and brings the boy up to fight against his own blood. Years pass and the feud flares up again, and in the battle the father is about to slay his own son, when the foster-mother throws herself in front of the gun and, dying, tells who the boy is.

"THE CLOD" Two Reel, Thursday, September 18th

A fearful and most dramatic episode of the Mexican Revolution.

FIVE RELEASES EACH WEEK

"THE REFORMED OUTLAW" 1000 feet Tuesday, August 26th

The romance of an outlaw's love with a beautiful sequel.

"THE GANGSTER" 2000 feet Thursday, August 28th

A brute gangster at last finds he has a heart.

"HIS CONSCIENCE" 1000 feet Friday, August 29th

A love episode of a gentleman crook.

"HIS LAST CROOKED DEAL" 1000 feet Saturday, August 30th

The lasting reformation of a crook gambler, for love sake.

"A MOUNTAIN MOTHER" 1000 feet Monday, September 1st

Very dramatic moonshiner story, a veritable thriller.

LUBIN 5 Color Posters, One, Three, and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A

VITAGRAPH

"WHEN GLASSES ARE NOT GLASSES" (Comedy)

Monday, August 25th

A convivial gentleman takes too many glasses.. Gets his glasses mixed, loses his fiancee, and creates a big laugh. The players are all Vitagraph favorites.

THE CALL

"THE DOLL for the BABY" (Western Drama)

Tuesday, August 26th

It is the only thing the baby craves for in her sickness. The good-hearted cowboys get it at the risk of their lives and snatch her from the hands of death.

"WHICH WAY DID HE GO?" "PENNING STRAITS SETTLEMENT" } Comedy and Topical

Wednesday, August 27th

1. It's a puzzling question to decide. Bunny, Flora Finch, Lil. Walker, Wallie Van and Hughie Mack are equal to it. 2. A few bits of faraway travel.

"HE FELL in LOVE with HIS MOTHER-IN-LAW" "QUAINT CALCUTTA" } Comedy and Topical

Thursday, August 28th

1. She's a sweet person and has a way of doing things that wins her son-in-law. Rose Tapley and Norma Talmadge add to its sweetness. 2. Curious touches of India.

"THE CLOWN and the PRIMADONNA" (Drama)

Friday, August 29th

The clown is faithful to his guardianship of Anita. Protects her and marries her against a terrible plot to kill her. Maurice Costello, Ned Finley, Robert Gaillord, Carlotta De Felice and Ada Gifford, take prominent parts.

"THE CALL" (Special Feature in Two Parts)

Saturday, August 30th

It haunts him awake or asleep. His offenses are ever brought to mind. He grapples with his Nemesis and they both die in the struggle. E. K. Lincoln, Edith Storey and Gladden James make this a drama extraordinary.

SIX A WEEK.

"THE PASSING OF JOE MARY"—Western Drama—Monday, September 1st.
"HIS LORDSHIP, BILLY SMOKE"—Comedy—Tuesday, September 2nd
"THE KISS OF RETRIBUTION"—Drama—Wednesday, September 3rd.
"THE LONELY PRINCESS"—Comedy-Drama — Thursday, September 4th.
"PICKWICK,"—"THE BABY ELEPHANT"—Comedy and Entertaining—Friday, September 5th.
"WHEN WOMEN GO ON THE WARPATH"—Special Feature comedy in two parts—Saturday, September 6th.

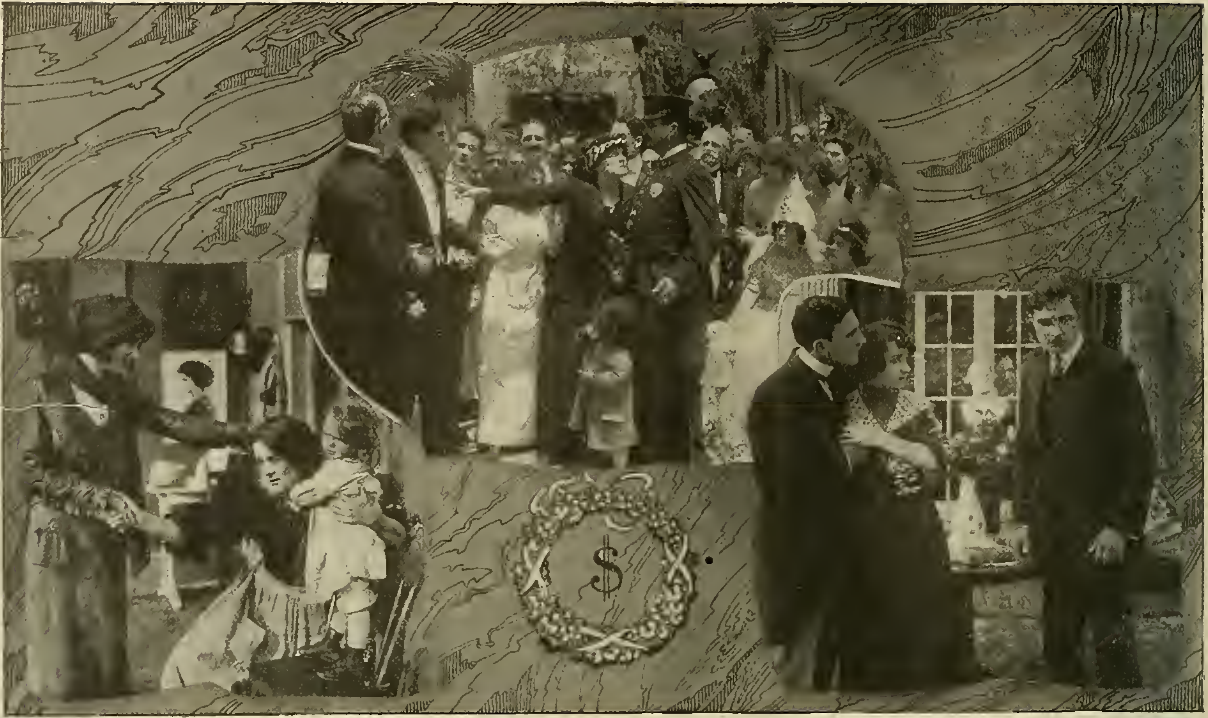
The Vitagraph Company releases a special feature in two parts every Saturday.

Vitagraph one, three and six sheet posters—special music for all special releases.

THE CALL

THE CALL

THE VITAGRAPH COMPANY OF AMERICA, East Fifteenth Street and Locust Avenue, Brooklyn, N. Y.



The Bribe

A woman's gratitude frustrates a plot to ruin the political chances of the millionaire candidate for mayor. Thrilling situations and superbly acted.

Released Monday, September 8th ***Special 1, 3 and 6-Sheet Posters***

The Fatal Legacy

In Two Parts

Henry Halleck inherits the family curse—drink. It almost ruins the life of the girl he has won by cowardly methods, but Fate intervenes.

Get the Two Superb Special One-Sheet Posters. Also Special 3 and 6-Sheet Posters
Released Wednesday, September 10th

Wanted: A Plumber

Fatty, the plumber, makes a couple of wrong connections which cause trouble all 'round.

(On same reel)

Too Many Cops

James J. Jeffries, his brother Jack, and Barney Oldfield mete out retribution to three hoboes posing as officers.

Released Friday, September 12th

The Monogrammed Cigarette

Jack Drake, gentleman burglar, leaves behind him a clue which results in his capture, after a hair-raising chase, and the reuniting of two lovers.

Special 1, 3 and 6-Sheet Posters

Released Saturday, September 13th

Coming Wednesday, September 17th

Trooper Billy

A Two-Part Headline Feature Adapted from Frederick Paulding's Famous Drama

KALEM COMPANY

235-239 West 23d Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)
J. P. Chalmers, Sr.................................President
E. J. Chalmers......................Secretary and Treasurer
John Wylie............Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—169 West Washington Street (Post Building), Chicago, Ill. Telephone, Main 3145.

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Canada .... 3.50 per year
Foreign Countries (postpaid)....................... 4.00 per year

ADVERTISING RATES.

DISPLAY ADVERTISING RATES made known on application.
CLASSIFIED ADVERTISING — no display — three cents per word; minimum charge, 50c.

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(*The index for this issue will be found on page 1006.*)

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Saturday, August 30, 1913

Facts and Comments

WHILE all agree that the development of the multiple reel or feature has been bound to come and is on the whole an important step in the right direction, we cannot help remembering some of the peculiar merits of the single reel. The single reel made condensation the great virtue of dramatic kinematography. The power to compress and to condense is best cultivated by constant practice, and we cannot help admiring the ability of our early producers to crowd much action into little space. At a time when a thousand feet of film was considered the limit, the utmost attention had to be given to the possibilities of condensation. As a result, we had some notable instances of condensation. Take for example the old Shakesperian adaptations of the Vitagraph Company; we do not think they have ever been surpassed as samples of proper condensation. The wonderful Biograph reel which compressed all the essence of Browning's famous "Pippa Passes" into a thousand feet of film, typifies another case of the merit of the single reel.

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With the development of the multiple reel, the tendency has been to stretch rather than to condense, and one reel in five is today a far more frequent occurrence than five reels in one. It is impossible to overrate the damage which excessive padding does to a proper development of dramatic kinematography. It has become a habit with certain manufacturers to pad two reels into three, or four reels into five; and instances are not lacking when a subject which would have been amply covered by two reels, has been stretched out until a length of five thousand feet was reached. It stands to reason that this padding is nothing more and nothing less than "graft," a hideous word to be sure, but one which just now will be most readily understood. The worst aspect in the case lies in this: The conscientious manufacturer who does not want to pad has trouble in competing with a cheap producer. The latter produces four thousand feet at perhaps seventy-five per cent. less cost than the reputable manufacturer, and is therefore able to sell at a ridiculously low figure. In this way, quality is threatened all around. The future of multiple reels depends on the ultimate triumph of quality. If the cheap, melodramatic "blood curdler" is to win, it will either drive the good features away entirely or lessen their number materially. On either theory the harm done to the industry at large and to its fair fame will be incalculable.

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IN another part of this issue of THE MOVING PICTURE WORLD will be found some interesting data concerning a new plan of the Department of Agriculture. It is intended to use the films for the benefit of the farmers. The present stock of films particularly suited for this purpose is small and must be enlarged. We mention the fact here because it seems to us another indication of the growing importance of having educational films competently planned and competently directed for certain specific purposes.

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THERE are various degrees of appreciation in the occasional tribute which is paid to the moving picture by the daily press. Most of this appreciation is of rather a qualified nature, and, as the chemist puts it, is seldom found in a pure state. As a rule, it is generally mixed with a large portion of such advice as is generally given to the erring. We are told that the moving picture is all right, but—that there is value in the moving picture, but—. Unqualified commendation by a daily paper of importance is therefore doubly welcome to moving picture men. The Buffalo *Evening Times* deserves to be enrolled on the list of honor, and its editorial opinion is of special significance because the editor and proprietor is a well-known man of affairs who has played no unimportant part in the political and journalistic history of the State of New York. Not only is the paper unstinted in its praise of the character of the great majority of pictures, but it does not hesitate to give credit to the exhibitors of Buffalo, of whom it says that "they have striven to lift up moving pictures rather than to make them merely mercenary money-makers. Moving pictures have taken a strong hold on the Buffalo people, and the quality of films and their freedom from vulgarity have been more than once praised." Speaking of the educational value of the picture, the paper says, among other thinks: "The valuable educative properties of the films cannot be overestimated. When most of the present adult generation attended the public school, knowledge of scenes in foreign countries was gained by rough woodcuts and dry geography." All intelligent observers will agree with the conclusion of the writer that "the greatest popular amusement development of a decade is the business of making moving pictures."

The Master of His Show.

By W. Stephen Bush

To what extent is the exhibitor of today the master of his show? To what extent do the exhibitor's ability and experience reveal themselves in his program? Has he, under existing conditions, a chance to choose his own program or to influence the selection of his program?

These questions suggest themselves to The Moving Picture World in connection with certain complaints received at this office from time to time. These complaints relate to broken booking agreements and irregularities in service, failure to live up to promises made or alleged to have been made by managers of exchanges, accompanied by the usual denunciations incident thereto, showing a great degree of anger and excitement on the part of the writer.

If the exhibitor, under present conditions, were entirely helpless or little better than the dependent of the lord in feudal times, these complaints, most of which we have no doubt are substantially just, would be entitled to the greatest sympathy and consideration.

The fact is that the exhibitor is not a helpless dependent any longer. If he is still suffering from oppression or drastic and despotic regulations, he is himself to blame. He has been in leading strings too long. Too many exhibitors are actually glad to have the burden of selecting a program taken off their hands. They have become used to this sort of guardianship, and in consequence have lost all initiative. They have gradually persuaded themselves that they are doing an exhibitor's full duty if they register an occasional protest and grievance in the office of their exchange. They look upon their allotment of the daily reels at first with hope, then perhaps with disgust and indignation, and at last they subside into resignation and indifference. This is not the way to build up and hold patronage.

The exhibitor cannot afford to leave the selection of his program to others, no matter how capable and well-meaning these others may be. It is his vital duty to do his own selecting and to make sure of the prompt delivery of his bookings. He must help himself and look upon the exchanges not as an end but as a means to his end.

How can he do this? He must give the matter his constant and personal attention. He must be willing to take pains and trouble. A conscientious exhibitor who takes himself and his business seriously must not be afraid of hard work. His program is his bread and butter. If necessary—and it is quite often necessary,—he must be at the exchange himself, make his demands and look after his bookings. Such tactics may make him unpopular at the exchanges, but they will insure the satisfaction of his patrons, whose money enables him to make a profit in his business.

No amount of human foresight can make sure of the future, but failures of advance bookings can be reduced to practically nothing by the exercise of more than ordinary care and diligence.

Take the matter of booking a popular feature which is in constant demand. A painstaking exhibitor will assure himself of the movements of such a feature in the three or four days immediately preceding the date for which he himself has booked it. If he has the feature for a Tuesday and the man that uses it on Monday is either known to be unreliable or lives a good distance away from the exchange, the careful exhibitor will take no chances but have his messenger on the spot the minute the man before him gets through with the reels. He will study the time-tables and make sure of the shortest route. By depending thus entirely upon himself he will have no time to waste in making complaints or bemoaning the cruel wherefore of the thusness. He will be paddling his own canoe, which is about the biggest pleasure that any real man can get out of life.

I have briefly mentioned just one point where the exhibitor is in a position to help himself. There is nothing to prevent him from applying this method to any and every problem that may present itself to him in the course of his business.

Nor is this a mere theory. I know of at least a score of exhibitors within easy telephone reach of this office who look to themselves for success, and nobody but themselves. In more than one instance this system of self-help has converted moribund show-houses into paying propositions. Hesitation will never gain you anything, nor will a constant fear and a timorous yielding to doubts ever benefit the health of the box-office. Work out a plan for good programs, say three or four weeks ahead, and then set out to get what you want. If you find one exchange too independent and inclined to be arbitrary, you do not have to go far to find another exchange which will be more accommodating. The man who cannot see the present liveliness of competition and who does not know how to profit thereby is in need of a powerful mental stimulant. He will never know there has been an earthquake until he sees the headlines in the paper.

The exhibitor who wishes to make sure of success in the future must win and assert his freedom by his own efforts. The columns of The Moving Picture World will be as useful to him as the latest time-table is to the constant traveler, but it's the reader's business to find the right train and to know whether he wants to ride in a coach or in a parlor-car, and how far he wants to go. Our advertising pages will keep him posted of all the vast film material that is now at his disposal (vaster and more varied than ever before), but the choosing must be done by himself as his own peculiar needs will dictate. Our news columns will apprise him of every important move within the industry, and thus aid him in determining his own best policy. The paper provides him with candid critical reviews, and makes it possible for him to form a fairly accurate judgment of every reel now on the market. It saves him the reading of a lot of verbiage from the press agents' foundry.

To be the master of his own show must ever be the highest ambition of every exhibitor who is made of the right material. Such mastery is the foundation of success, and there is no exception to this rule.

You cannot replace a man by a lay figure or make an automaton do the work of a natural human being. The only way in which an exhibitor can assert his individuality and take pleasure and profit out of his profession, is by using his own brains and his own taste and his own judgment. It is under a system of freedom such as we have outlined and such as now practically exists, that a real demonstration of the survival of the fittest, can be given. Ability, enterprise, energy, will forge to the front and the entire industry will be benefited. What good would it do to study and even to understand the needs and the tastes of your audience if you lack the means of meeting the needs and gratifying the tastes.

Be the master of your own show.

STUDIO SAUNTERINGS

This One Being an Account of a Voyage the Moving Picture World Man Made to the Place Where "All-Stars" Shine.

By Louis Reeves Harrison.

Mr. Lawrence B. McGill, Director of the All Star Company.

THE trip was so exciting that I hesitate to present the opening scenes for fear of being accused of leaning heavily on mechanical accessories in my story. It is not a loop-the-loop scenario but a mere recital of discovery under the guidance of one Harry Raver, now president of the All Star Feature Corporation. The official dignity that is now weighing heavily on his shoulders was too much of a load for his motor car to carry, the one in which he started from his residence in order to join me in his office at ten o'clock. His auto broke down or blew up on the way, and I suppose he disposed of the fragments to a junk dealer, for he soon after hired another car by the hour and reached Forty-second Street before one o'clock, making the entire trip of four miles in a little over three hours. Unless Professor Bertillon Adler's record of seven miles in five hours is allowed to stand unchallenged, Prex Raver is in a class by himself as a speed demon.

We now headed for the Battery, and the chauffeur displayed masterly ingenuity in the selection of congested streets to the exasperation of Treasurer Philip Klein. It was past lunch time, and the Goddess of Liberty was beginning to throw a shadow across the upper bay, when we reached the municipal ferry, only to learn that there would be another protracted delay while the fireman "wooded up" and the engineer and pilot went to see a man. The chauffeur smiled with malicious satisfaction and took a nap. Klein bought some indigestibles at a lunch counter, and while we were charging storage batteries of future trouble for our alimentary canals, Klein told of being snowed up in the Rocky Mountains, only to be raised by Raver with a reminiscential account of crossing the Andes. I thought of the Himalayas, but could not remember whether or not a higher peak than Mount Everest had been discovered since I studied geography, and I decided not to call. Klein suddenly threw a cruller with such deadly aim that our night-hawking chauffeur both woke up and cranked up—a traffic-squad cop, engaged in holding up the elevated structure, had signaled that we must get a move on. We moved a little, stopped long enough to make a small contribution toward the campaign fund for the next Tammany Mayor and finally rolled aboard.

Quite unexpectedly, the boat neither sank nor ran on an uncharted reef. She sailed majestically over much the same course taken by old Commodore Vanderbilt when he laid the foundation of family millions carrying passengers from the then-ideal residence section, Staten Island, to Manhattan Isle, between four and five miles, for whatever he could shake out of them in the way of ferry toll. We landed at Saint George, skirted an approach to the Narrows, ran up Fingerboard Road at Fort Wadsworth station, passed romantic Fox Hill Villa, and emerged on an open plain on the other side of the hill, a spot admirably suited to military maneuvers. The military was not so much in evidence as a gaping crowd of women and children in country fair attire, all intent on watching the costumed ladies and gentlemen of the All Star Feature Corporation rehearse and act.

It now developed that we had been carrying a veritable treasure, a splendid camera, costing almost any sum you are not accustomed to carry in cash, especially imported for the purpose of photographing the action of large bodies of troops. It is a magnificent instrument of combined large scope and accuracy of detail. President

Scenes from Picture Version of Augustus Thomas' "Arizona," by All Star Players.

Scene from "Arizona."

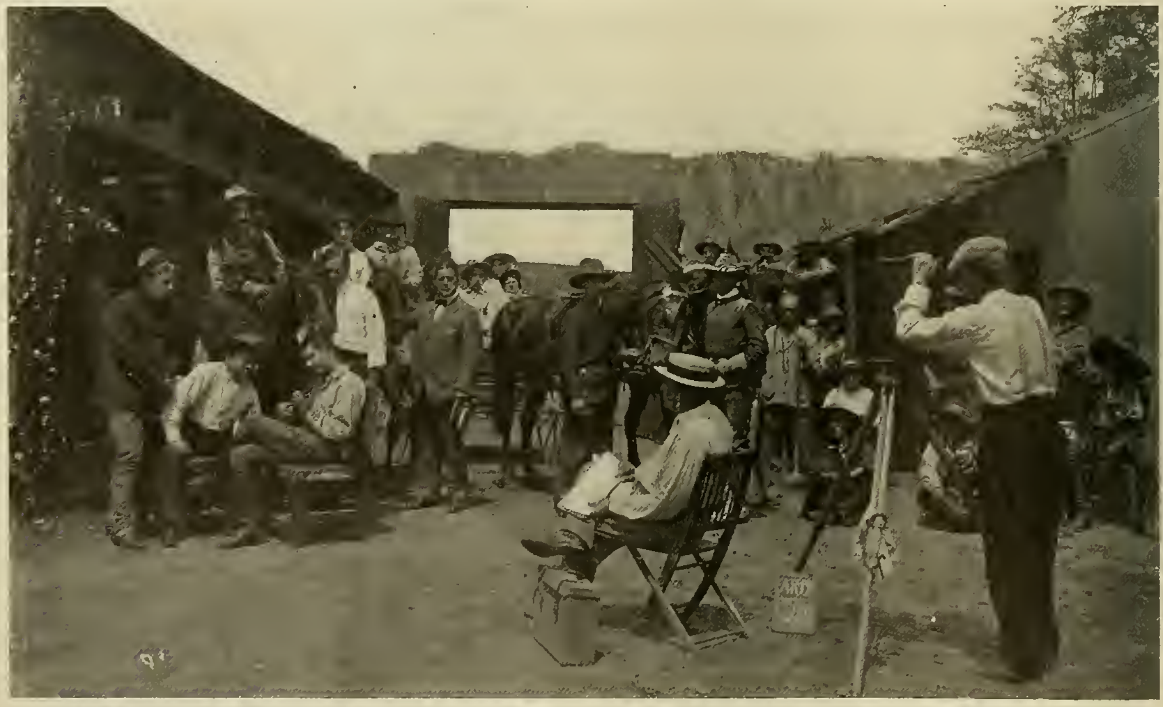
Raver would not allow it to pass from his hands while we were exploring the field, on foot, until we came upon Director Lawrence McGill engaged in taking an exterior. I was genuinely glad to meet amiable and philosophic "Larry" again. He was the dominating spirit of the place in the absence of the illustrious playwright—Mr. Thomas had gone home—and will probably be the controlling influence to the end, whenever it becomes time to select scenes and guide the action that is to be recorded and preserved by photographic means. He is a born director with a tremendous capacity for hard work.

The director's lot is a whole lot. The playwright must of necessity be a man of constructive imagination and special aptitude, must be able to create and select what is dramatic and of the highest value, eliminating the non-essentials, but he is master of his own time and volume of industry. The greatest benefit he receives from a thorough knowledge of technics is that of knowing when not to use them. The director is always under pressure and in a struggle perpetual with irritating limitations. He must not only have a general picture sense but ability to concentrate his entire attention upon each scene, not for a moment forgetting its relation to others. In addition to a number of special qualifications, he must have exhaustless patience and a cart horse capacity for pulling single or double with all his strength. Director McGill is just such a man. If he has a temper, he sleeps on the things he thinks of saying and lets them go at that.

The philosophical director is engaged in making "Arizona" ready for screen presentation, and has his charming wife, Gertrude Shipman, in the cast. She will certainly strengthen it—I cannot forget her admirable impersonation of Camille. Many of the other performers have played in the stage production, but I never had the pleasure of seeing it and cannot pronounce on their merits. I came across a contrast of character in Cyril Scott, and Miss Gail Caine, Broadway stars, that was brought out by the unsolicited presence of an audience during these open air rehearsals. He is a man of acute temperamental sensitiveness and easily disturbed during the experimental trials of scenes preparatory to their performance by the uninvited spectators, and this is possibly due to the fact that stage rehearsals are given in strictest privacy Miss Cane seems to enjoy having this gathering of neighboring women and children in front of her—they keep her up. She is young, very attractive in appearance and looks like a comer in the motion picture field. Modest and frank in conversation, unassuming in conduct on all occasions, she gives spontaneous expression to her personality with the enthusiasm that has characterized some of the best performers of her sex in moving pictures. I miss my guess if she does not win. There is, in fact, a delightful naturalness about all the ladies in the cast who came under my observation. They seem to have thrown off that old theatricalism that was once regarded as an art.

Unavoidable delays on the trip to the studio grounds prevented my meeting Augustus Thomas, and it is not of particular interest to examine the fibre of a man through the varnish of praise given him by friends and business associates. What an author has done in one field of action does not entirely settle what he can do in another, and what a man has been is of less importance to those interested in moving pictures than what he is or is going to be. Drama of the stage has been a commodity and had its closed doors quite as well as moving pictures—it has possibly suffered even more from decadent forms of commercialism—and it is very far from having reached the ultimate in either motive or construction. Talented critics of the stage performance have long lamented that no drama of democracy has appeared—I do not see how it can be expected until a true democracy arrives—but Mr. Thomas aimed at life as he understood it and his growth was towards dramas of universal appeal rather than those of his early productions of national or sectional interest.

What is the use of discussing the question of his past achievements? Genius is in every man of soul and feeling.



"All Star" Players Producing Scene in Augustus Thomas' "A izona" Under the Direction of Lawrence McGill.

It is in a prison, eternally striving to escape. That it gets release is due to such a total of conditions that they are not to be enumerated in an article of this kind. That it escapes and finds free expression once in a while is one of the greatest joys known to humankind. When it once gropes its way out of bondage it is capable of growth far beyond its best performance. It reaches out as naturally as the tendrils of a flower for new opportunity. The freeman who is no longer a slave to his body, who is emancipated from its control, may turn his creative mind to any field, concentrate upon any new effort, utilize everything the storehouse of his experience provides, make new forms of old materials and accomplish results far beyond past performance.

Evidence of this was shown when I caught a glimpse of the author's script. He had devised, apparently of his own accord, a form of working scenario already employed by some of the best producers of photoplays in strict accordance with a system slowly evolved in other cases. A man of such sure methods will surely arrive at his destination.

I can not prejudge a play not yet ready to be thrown on the screen—the completed product must be studied from many points of view to forecast the effect on mixed audiences in little theaters all over the world—but the day of accidents in screen presentation is soon to be a thing of the past. Only those qualified to write and produce screen dramas will attain success. Conditions are phenomenally favorable for plays of merit exist and one dependable source from which they may be expected is the author of ability proven in other, similar, creative fields. This first release of the All Star Feature Corporation has many things in its favor at the start, notably the author of Arizona. His established reputation has a high value at the outset—it will be a drawing card—and it will probably become an immediate source of profit, but its chief value, from my point of view, lies in what it must naturally lead to when Mr. Thomas has put this first experience behind him.

I lingered after President Raver's departure to get other impressions, and they were pleasant ones, like those of visiting a big and jolly family at the week's end. That is what they are, these companies operating in the open, a lot of good fellows and charming women engaged in congenial work. Almost my last thought at parting was that those who find their way to attractive and lucrative work, who ply their interesting vocations with a certain amount of talent, are getting the best use of their native abilities and enjoying a state of society that is as near ideal as any we know of on earth.

Films for Farmers

Interesting Plans of the Rural Organization Service.

By W. Stephen Bush.

THIS is to tell of another practical instance of the ever-widening sphere of kinematographic usefulness.

There were, but a few months ago, two students at Harvard College. One of them hailed from Kansas. It will be easily believed that social problems and innovations of all kinds had a charm for the Kansan, for the people of Kansas cannot bear the thought of being outstripped by anyone in the race for social betterment. The other young student who enters into this story was a native of New Hampshire. He, too, was keen, practical and sharply observant of everything that went on around him. These two students, Clyde I. Davis, from Kansas, and Roger Eddy Treat, from New Hampshire, had been deeply impressed with the educational possibilities of the moving picture screen. Both felt that they had a mission and a message, and it was perhaps while casting about for means to deliver and promulgate their mission and their message that their interest in moving pictures took its rise.

Davis and Treat conceived the idea that the farmers all over the country would be gratefully interested in moving picture demonstrations of the various branches of their chosen calling. Both the young men were hearty admirers of Prof. Thomas Nixon Carver, a professor at Harvard University who has attained some fame as a writer on sociology.

One day in the recent past they took their tongues into their hearts and calling upon their revered teacher they told him of their plans, and the mission on which they felt and of the methods by which this mission could be made fruitful. Prof. Carver saw the practical side of this thing at one intuitive glance and entered into their plans. As a result there has now been organized within the jurisdiction of the Department of Agriculture a bureau known as the Rural Organization Service. The purpose of this organization is to help the farmer with films and lectures that will be useful to him.

Just now the enterprise is in a purely experimental stage, but it has the backing of Prof. Carver, who has recently been called to Washington to assist the Department of Agriculture, and it has back of it the enthusiasm, energy and perseverance of these two young gentlemen, Davis and Treat. A short trip through New Hampshire was their first step, and though the work done on that occasion was necessarily limited in its scope, there was every indication of success.

Davis and Treat were called to Washington last week, and were appointed special field agents of the Rural Organization Service. They are now making preparations for their second trip, which will be on a more ambitious scale and will take in practically the entire South. If the second experiment proves as successful as the first, it is the intention of the Government to extend the use of the films for the farmers throughout the whole country. It may be mentioned in passing that Asst. Secretary Galloway is very much interested in the project, as are all of the officials in the department.

Mr. Davis, on his way from New Hampshire to Washington, stopped in New York and paid a visit to the offices of the Moving Picture World. He said that at the present time there were comparatively few films available for their purpose. He mentioned Edison's Cabbage Caterpillar, The House Fly, Fruit Growing and Bee Keeping. Lectures accompany the pictures.

It is proposed to work in co-operation with the state agricultural colleges which exist in almost every state in the Union. No part of the territory will be neglected nor slighted. The special field agents will carry with them the necessary calcium apparatus all the time, because it often happens that the exhibition takes place at a distance of ten to twenty miles from the nearest railroad. County Fairs and Farmer's Conventions will receive particular attention.

It is expected that from these small and modest beginnings there will grow up a most important branch within the jurisdiction of the Department of Agriculture. The Department realizes that the present limited output of films which are specially suitable for the purpose of teaching farmers must in time be supplanted by a system of regular releases issued on a scientific basis and directed by competent men. If no other means can be had of producing such films, the Government will take this work into its own hands. There is little doubt but that Congress will give the plan its substantial support if results can be shown.

For the results we may trust Davis and Treat.

EASTMAN COMPANY LOSES PATENT SUIT.

Buffalo Court Decides That Kodak Concern Has Infringed on Rights of Hannibal Goodwin, Deceased.

After eleven years of litigation between the Eastman Kodak Company, of Rochester, N. Y., and the Goodwin Film & Camera Company, which is in turn controlled by the Ansco Company, of Binghamton, N. Y., a decision affecting the patent rights to the modern photographic film in all its forms has been handed down by Judge John R. Hazel, of the United States District Court of Buffalo. By this decision the Eastman Kodak Company is declared to be an infringer of the Hannibal Goodwin patent, and is liable for the accrued profits which it has reaped since September 13, 1898, and which are variously estimated at from five to twenty-five million dollars.

The basic formula for the production of celluloid photographic film was discovered and patented in 1887 by the Rev. Hannibal Goodwin, who for twenty years was Rector of a Protestant Episcopal Church in Newark, N. J. He was an amateur photographer as well, and interested himself in fulfilling the demand at that time for a substitute for glass plates in photography. The result of his work in this direction was a formula which has always remained as the basis of whatever celluloid photographic film has been or is now being made. Litigation has been protracted for eleven years on various technical questions involved in the manufacture of the film, but the Court has held that although there may have been some variations in the process of making, the original chemical combination of basic ingredients is still the same as that patented by the Rev. Dr. Goodwin in 1887.

This decision is fraught with tremendous importance, particularly for the Eastman Kodak Company, which for the past dozen years has produced what is estimated to be eighty per cent. of the world's output of celluloid film. It is expected that the usual injunctions following such a decision will be invoked, and that the Ansco Company of Binghamton will enjoin the Eastman Company from manufacturing this product. However, inasmuch as the Eastman Company controls such a great portion of the market, the injunction will be conditional, whereby it will be allowed to continue operations under obligations to the Ansco Company.

The decision stated further that the plaintiff is entitled to a decree with costs, an injunction, and an accounting covering the process and product of the patent. Dr. Goodwin, the original patentee, has been dead for many years.

"The Mysterious Man" (Cines Kleine).

Reviewed by James S. McQuade.

In the two-reel Cines-Kleine feature, "The Mysterious Man," that will be released by the General Film Company, September 9, many will recognize several of the photoplayers who took prominent parts in the production of "Quo Vadis?" Among these are Charles Maestro, notable for his great characterization of Chilo; Miss Leah Guinchi as Lygia, and J. Gizzi as St. Peter. Mr. Maestro, in this instance, has been assigned the titular role (Professor Mortimer), Miss Guinchi appearing as his daughter Helen, and Mr. Gizzi as A. Mossler, one of the victims of the man of mystery.

Scene from "The Mysterious Man" (Cines-Kleine).

The story smacks of the Sherlock Holmes type, and the mystery is well preserved from unraveling until the final scene. The detective impresses one as being a very pompous and self-important fellow whose work, except in the setting of the trap for the wrong door near the close, does not entitle him to any particular consideration. Just why this detective's observation, "These marks are of a small, well-shaped shoe," is considered worthy of a subtitle is not clear, seeing that the prints of a small, well-shaped shoe in the shrubbery assisted in no way whatever in the apprehension of the criminal. Nor does the fact that this detective persists in smoking a briar pipe in and out of season contribute in any degree to his keenness as a sleuth. Indeed, at times, it seems offensive and in decided bad form; for example, when he introduces himself to the commissioner of police and puffs the smoke in his face during the conversation.

The production can boast of several fine interiors which bear all the marks of skillful and artistic stage direction. The exterior views have also been well chosen. It seems to me that the director could have succeeded in telling this story with greater clearness. In a detective story there is more or less complexity, to relieve which various artifices and devices must be employed. A well placed subtitle often carries the story where the pictures fail. The great danger in the production of such plots lies in the tendency of the director to omit placing himself in the position of the spectator, who knows nothing about the story or plot. I am of the opinion that, when I am unable to follow the pictures intelligently, the director is at fault, either through an oversight, or because he has not devoted sufficient study to the work on hand. In some cases the "cut-out" man must be held responsible.

As the mysterious man of the story, Mr. Maestro gives convincing proof, if that were now necessary, of his resourcefulness and strength in heavy character parts. In the man of mystery we see him as he is, physically, in real life. While not massive, he is a man of fine physique and build. To have succeeded so well in the part of "Chilo" shows him to be a master in "make-up" and simulation. Miss Guinchi as Helen Mortimer is an adorable little creature, and her physical charms sway one still more strongly than in the part of "Lygia."

Professor Mortimer and his daughter Helen go to Clear Springs, a health resort, for a short stay. There they meet old acquaintances, and Helen joins in the merry whirl of the fashionable throng.

One evening the professor is suddenly taken ill, in the presence of other guests. Count Desbro, one of the guests, receives a note that same night, demanding a certain amount of money under threat of the loss of his only daughter in case he refuses. He pays heed to the strange request and leaves the resort with his family immediately afterwards.

A few days later another rich guest receives a letter from the mysterious man demanding $2,000 on pain of death. He refuses, and is assassinated from ambush a few days later.

Helen's old sweetheart, Robert Marsh, who is in the detective business, arrives and immediately plans to catch the assassin and blackmailer. This he does in the long run, the mysterious man turning out to be Helen's father, Professor Mortimer.

Flickers.

WHAT do you think of his looks? He is a pretty nifty looking young fellow, isn't he? Our friend this week is Watterson R. Rothacker. There may be a few of the late arrivals in the business who do not recognize him, but I dare say very, very few of those connected with the industry previous to two years ago do not claim a speaking acquaintance with him. He first came into the limelight while Western manager of the "Billboard," and it was mainly through his untiring efforts and wonderful personality that the Chicago office of that paper was so successful. About two years ago Rothacker resigned his position with the paper and organized the Industrial Motion Picture Co., the first company of its kind, for the purpose of taking motion pictures for industrial and advertising purposes.

Watterson R. Rothacker

I had many pleasant times with Rothacker while in Chicago last fall, and I know that anybody with the time to visit him at his office in the Boyce Building, Chicago, will enjoy his little talk and cigar.

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Our old friend, "Larry" McGill, late director for the Reliance Co., has established himself with the All-Star Feature Corporation, as director of productions.

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J. Parker Read, Jr., with the financial assistance of "Doc" Willat, has launched another big feature called Victory, in five parts. Haven't seen the picture, but understand it is "there."

* * *

Have you been up to see Streyckmans, at 110 West 40th Street, since he started his new enterprise? What do you think of him? Here he quietly edits his house organ, and all the time he is pulling something, then of a sudden springs it without warning. Well, Strick, go after it. Pasquali is a good brand, and if there is a piece of money in it, there is no doubt but that you can pull it out. My best wishes.

* * *

I presume that now since Harry Raver is associating himself with the big noises in the amusement world that he will fall for that gasoline odor that only a sixty horse-power car possesses, and give his little Ford away.

* * *

That cute little fellow, Jeff Dolan, who used to be with the Sedeg Theater Film Co., has left them to help Messrs. Miles and Steiner make a clean-up with the North American Feature Film Co., in the Forty-fifth Street Exchange Building.

* * *

Say, Mr. Boatman, who makes the pickle that you soak your oars in?
MAC.

CHICAGO LETTER

By JAS. S. McQUADE

We have heard recurring, spasmodic cries for quite a time past for educational pictures. Now they are heard in one city and then in another, and soon they die out in silence. Public school authorities here and there grow enthusiastic for a moment or two and then grow lethargic. Colleges and universities betray a like tendency to become warm and lukewarm. Similar conditions prevail at times among the great army of exhibitors. The forces from all these sources have accomplished little or nothing in bringing the desired conditions within nearer reach.

Why is this?

Without a persistent, co-operative exertion of these forces, the educational picture as an established factor in our civilization is still far off. Chicago by herself, or New York, or any of the other great cities acting alone, will fail to bring about conditions that will recommend the educational field to film manufacturers. There must be a market in sight before the manufacturers will invest hundreds of thousands of dollars in the production of educational films. In other words, a market confined to New York, or Chicago, or any other large city, or to any isolated section—whether north, south, east or west—will not be sufficient to warrant manufacturers engaging in the output of educational subjects. The educational film must be able to go out on its rounds and earn the cost of its production and the profits connected with the trade, just as other films are now doing.

Let there be concerted action among public school authorities throughout the length and breadth of the land; concerted action among colleges and universities and preachers also, and the cause will be won. The demand must first exist in the proper form before the supply can be furnished.

Military Educational Moving Pictures.

"There was exhibited privately in Chicago on Thursday, August 7, a set of moving picture films of a part of the United States Army at work, which should be the beginning of a highly important and sorely needed educational movement. They showed, mainly, a battery of horse artillery in battle action and entraining to proceed to the front. They showed the work as it actually is, without posing or romantic distortion.

"These films are the result of a suggestion of Major General Leonard Wood, and were made at Fort Riley under the direction of Major Thomas J. Dickson. It is hoped to extend the series to all arms of the service and to cover all the work and training of the man that makes him a real and efficient soldier. It is hoped thus to bring home to the public mind a comprehension of what an army really is and how it must be made, and that it positively cannot be improvised.

"With all their natural intelligence and all their schooling, the great body of the American people are profoundly and dangerously ignorant on that subject. The average American man is brave and patriotic. He is willing to fight for his country if need be. But he is under the delusion that when the crisis comes about all that needs to be done is to give him a gun and set him before the enemy. Because of the prevalence of that popular delusion we have wasted thousands of lives and millions of money in every war.

"It will probably be some time before the moving picture 'Story of the Soldier' will be ready for public exhibition. Military experts are not photographers, and photographic experts are not military officers. Former efforts to get 'the real thing' failed for this reason. It was possible to obtain the interesting and accurate set of films shown on Thursday because Colonel W. N. Selig, head of the Selig Polyscope Company, with great public spirit, turned over his whole plant, apparatus and operators, to Major Dickson, and the work was done from strictly military viewpoints.

"The pictures shown were illuminating, even startlingly so, to the laymen who saw them. For instance, few of them realized that to start such a force of artillery required from seven to nine railway trains, of twenty-five cars each. And it takes from three to five years to train the men and horses up to regular army standards of efficiency!

"There is a fact which should be soberly digested by all who contend that the United States doesn't need an adequate army, because of the 'millions of volunteers' who would 'spring to the front' as soon as war broke out.

"Undoubtedly they would 'spring' and unquestionably if they met a trained hostile force those of them who didn't run away would be simply slaughtered. That's a grim and grizzly fact worthy of note by congressmen especially."

The foregoing is an editorial from the Inter-Ocean of August 9, and impressively shows the educational value of moving pictures from a military standpoint. Many of our congressmen can well afford to become boys again and view these pictures. Millions may be saved by the presentations, both in blood and treasure.

High-Class Photoplays for New Grand Central.

William Sievers has signed a contract with the Famous Players Company of New York, of which Daniel Frohman is the consulting head, whereby many stars of the stage will be seen exclusively at the New Grand Central, St. Louis, in moving pictures. These films will introduce Mrs. Fiske, Mrs. Langtry and Henry E. Dixey.

Mr. Sievers also has arranged for the exhibition of the famous Beverly B. Dobbs pictures of the frozen north. These were first presented Monday, August 17, beginning a season of advanced moving picture exhibition.

Mrs. Fiske will be seen in "Tess of the D'Urbervilles," from the novel by Thomas Hardy. "Tess" is in five reels and is announced for September 1. "Caprice," which has been staged in four reels, with Mary Pickford in the title comedy role, goes on ten days later.

Henry E. Dixey will appear in the films in a modern detective comedy September 20. Mrs. Langtry will appear in a two-reel photoplay entitled "His Neighbor's Wife," October 10. Mr. Dixey will "go on" again October 20, in another detective play.

The policy of the theater in the future will be to stage only the big reels as rapidly as they are released. Since the unprecedented success of "Les Miserables," the management has been seeking similar notable attractions and the contract with the Famous Players Film Company will enable the Grand Central to stage some of the best productions.

Moving Pictures Save Day for Sir Knight Vallery at Denver.

At the recent conclave of the Knights Templar at Denver, moving pictures saved the day in providing a horse of the purest white for Sir Knight Geo. W. Vallery, chairman of the triennial committee Knights Templar. The horse committee searched for two months prior to the conclave for a perfect white horse for Sir Knight Vallery to lead the monster parade of 12,000 knights. Many white horses were found, but none pure white, none of the build and whiteness of White Roger, owned by Milton Marshall, 82 years old, who lives in the town of Littleton.

"That's the horse we want," said one of the committeemen, as soon as his eyes lit on him.

Marshall shook his head when the men asked him for his horse. Mrs. Marshall was rather indignant and gave the committeemen a defiant glance which spoke more definitely than a verbal refusal.

"Say," and a happy thought struck the committeemen. "You'd like to have Roger's picture, wouldn't you? I mean moving pictures, the kind that you pay a nickel to see. Why, all the moving picture people will be here and they will take Roger's picture prancing at the head of all the Sir Knights. And his silver hoofs will show, his trappings will show, and Sir Knight Vallery will be riding him and he won't have a whip either. And—"

"Say," exclaimed the old man. "You don't mean to tell me that Roger would be in the movin' pictures, do ye?"

"Yes, and you can see him at any picture show and we'll see that you get in free to see him."

"Say, Ma," and Ma was beginning to waver now. "Say, that sounds purty good to me."

"Yes, Pa, I believe it would be tolerable nice to have Roger in the picture shows. I guess it's all right."

And so it came about, according to the Denver Republican, that Sir Knight Vallery got a perfectly white horse for his mount, while old Marshall sat in the stall by his pet at nights whispering to him, "You're goin' to be in the pictures, Rog; you're goin' to be in the pictures."

A Realistic Moving Picture.

"C. W. T." treats readers of the Chicago Tribune to the following laughlet on realistic moving pictures:

"This, ladies and gentlemen," said the showman, "is a moving picture of an old time steamboat mate in action."

"But he doesn't seem to be doing anything," objected a man in the audience, who suspected that the picture was a fake.

"Don't you see his lips moving?" sharply retorted the showman. "He's swearing to beat the band!"

Chicago Film Brevities.

C. H. Shook, piano player at the White House, Western and North Avenues, paid a visit to the World office last week. Mr. Shook is an ambitious young man, and is determined to shine as a player of the piano and organ in moving picture theaters. He is now taking a summer course at the American Conservatory of Music, this city, in pipe organ practice. The White House is owned by Frank Holub. It seats 300 people and offers programs of licensed service at five cents. It has been open all through the hot summer, and business has been remarkably good.

Felix Greenburg, owner of the Lyceum Theater, and Charles Nathan, owner of the Orpheum, in Peoria, were in the city and called at the World office last week.

The Parkway, North Clark and Diversey Boulevard, reopened Wednesday, August 13th, and has since been showing to phenomenal business. Miss Martha Butler, the well-known soprano, has been engaged for a run.

A. Buchanan, of Miles City, Mont., called at the World office last week. Mr. Buchanan produced recently the "Miles City Round-Up" for the Imp. These pictures are said to be remarkable, both for novelty and interest.

James A. Williamson, of the Williamson Kinetograph Company, Ltd., London, Eng., spent a few days in Chicago last week, during his present tour of America. Mr. Williamson is a warm friend of Harry Spoor, European representative of the Essanay Film Manufacturing Company. Mr. Williamson publishes "Williamson's Animated Weekly"—two issues a week—devoted to topical subjects. He has six cameramen working for him constantly in the United Kingdom. The American representative of the Williamson Kinetograph Company, Ltd., is the Whyte-Whitman Company, of New York. Mr. Williamson took the train for New York City, Tuesday, August 19.

Geo. L. Cox has been appointed general superintendent of the Advance Motion Picture Company, this city. He left for Cameron Dam, Wis., Tuesday, August 19, to film a three-reel story connected with the famous Dietz controversy, taking a strong company with him from this city for that purpose. During a recent trip East, Mr. Cox made a three-reel feature commercial and industrial picture for a Cleveland firm, at the Pilot Films Corporation's studios in Yonkers, in which he used Mr. Morosini's (the Italian banker's) home, for several of the exteriors, which are unusually beautiful.

WINNIFRED GREENWOOD JOINS AMERICAN.

Winnifred Greenwood, late leading lady of the Selig Stock Company in Chicago, has joined the forces of the American Company in Santa Barbara, Cal., at what is said to be a large salary. Before she came into the moving picture world, she had toured this country a number of seasons at the head of her own companies, playing standard drama, and has had a long experience, as she has been on the stage since she was a child. She takes her work very seriously and is essentially an emotional actress, although she has achieved some good results in comedy lines. What she likes most in this line of work is the creative character, and she has been promised this line of roles in association with the American Company. As a thoughtful, well trained actress, possessing a particularly expressive face, and a person with studious mind, she should make good in her new field of action. She created the role of "Pauline Cushman," "Belle Boyd," of the leading role in "Put to the Test"; of the girl in the beautiful allegory "The Sands of Time," "The Lesson," and many other striking plays in which strong individual characterization was called for.

L. A. WOODWARD LEAVES ENTERPRISE.

After a service of three and one-half years as general manager of the Enterprise Optical Co., Chicago, Mr. L. A. Woodward has terminated his connection with that firm. During his tenure of office he became widely known in the moving picture trade as a man of brains, integrity and pleasing personality. Mr. Woodward's chief talents are along the line of general executive work and enterprising business procedure. Mr. Woodward has such faith in the future of moving pictures that he intends to remain in the game, and to that end he is advertising in this week's issue the fact that he is at liberty and open to offers from firms of the first class who may be in need of the services of a man of his calibre.

The War Correspondents.

A Four Reel Balkan War Story by Itala-Danmark.

THIS production has the distinguishing merit of being a good melodrama in an up-to-the-minute setting. It is thoroughly convincing. No matter if the film may have been made elsewhere than in the theater of war, no one can question the authenticity of the color. It is accurate to the point of being instructive. It tells a graphic story of modern warfare with its high power guns, its submarine mines, aeroplanes, and wireless. The bleak mountain country of the Balkan States, the character of the people and of the Turks are all well presented.

On this background appears the story of two war correspondents, representatives of rival papers. The one, Bretton, is characterized by his high sense of duty; the other, Clark, by his rascality. They appear in the war zone as friends, although Clark has by that time attempted to steal some valuable letters of introduction from his co-worker. The theft finally succeeds when Bretton, through a careless misstep, falls down a steep embankment, spraining his arm and ankle. While he is lying helpless at the foot of the cliff, Clark rifles his knapsack at the top.

Meanwhile Sonia, a Bulgarian peasant girl, has lost her father, who was struck by a stray shell. She hears Bretton's groans of pain and, at the risk of her own life, lowers herself down the cliff to his side, helps him to the top, where, in an admirable scene, he discovers the loss of his papers, and takes him into her home to nurse him.

The War Correspondents/Itala-Danmark Film

Scene from "The War Correspondents" (Itala).

When he recovers and returns to his duties he is arrested as a spy, and Clark having robbed him of his papers he cannot establish his true identity. He escapes, stealing the horse of a sleeping cavalryman, and rides to Sonia's home just in time, with her help, to prevent Clark from scooping him. At the same time Bretton recovers his stolen papers, and with these in his possession is able to compete with Clark on an equal footing.

The contest between the two men, to be the first to send news of the war to their respective papers, now grows very hot and bitter. Sonia has caught the spirit of newsgathering and gives Bretton her help in every way. Clark casts aside all considerations of decency and reserve and stoops to any meanness to beat Bretton in the work. The climax comes when some ships of the Sublime Porte are destroyed and Bretton, injured in the wreck of an aeroplane, must leave the task of reporting the loss of the ships to Sonia. She meets Clark, who tries to stop her as she is hurrying to the telegraph office. She eludes him by jumping on a train running at full speed. He tries to overtake her in an automobile, and failing in this, lays a mine to blow up a bridge over which the train passes. Sonia escapes by leaping from the train, which is destroyed, as Clark planned, but in the meantime Clark has reached the telegraph office ahead of her and has filed his telegrams. It seems then that he has won the day, until Bretton appears at a roadside and, with a blast of dynamite, cuts the telegraph wires.

The race between Sonia and Clark to reach the telegraph office is unusually good. Her daring expedient of boarding a train in motion is a startling piece of business. The destruction of the bridge has a first-rate spectacular quality. A sub-title refers to Bretton's cutting of the telegraph wires when his case seems hopelessly lost, as his "master stroke." Such it is and it has a fine dramatic value. The whole play is effective and will make a good feature.

HECHT BUILDING PICTURE THEATER.

H. K. Hecht, of Passaic, N. J., is building a one-story moving picture theater at 6 Lexington Avenue, Passaic, to cost $17,000. It will have a seating capacity of 700.

"The Ghost of Granleigh"

Romantic Edison Photodrama.

Reviewed by Louis Reeves Harrison.

PARTICULARLY adapted for stories of a fanciful nature are moving pictures, especially when accompanied by scenes picturesque and the marvels of double exposure. The Edison Company has published this romance in beautiful form. Some of their directors have developed wonderfully in the selection of exquisite backgrounds and in dressing the author's creation. "The Ghost of Granleigh" shows an exceptionally high idea of the artistic and a ghostly presentation that has rarely if ever been exceeded in delicacy of portrayal.

Scene from "The Ghost of Granleigh" (Edison).

The Granleigh ghost is a good one, though the substance of his shadowy impersonation had a sad history—he had been one of a large number of irresponsible gentlemen who are so afflicted with sated appetites that they only enjoy nibbling at forbidden fruit. He had joined the ever-increasing clan devoted to consoling neglected wives who have quarreled with their commissary department. He becomes uneasy in his spiritual shape and appears at Granleigh Hall in monkish garb when the moonlight is streaming through a window and the yawning butler is about to put out the lights.

Scene from "The Ghost of Granleigh" (Edison).

The impression is there given that the ghost's presence is felt by the characters, though the apparition is shown to the audience. This vague sensibility of an unseen presence is more poetic and inspiring than if it was shown that the living beings actually saw the haunting specter.

The head of the family at Granleigh, an experimental chemist by the name of Newcomb, is so engrossed in his fascinating work that Amy, his wife, is accorded a very small share of his attention. He is almost constantly engaged in his private laboratory and manifests annoyance when she intrudes on his labors. She is a woman; sentiment is the breath of her life; affection is the food her soul feeds upon; she is starving for it when the tempter appears in the person of Arnold, l'ami de la famille. He is a honey bee, and she is a flower in full bloom. It is when she is beginning to yield to the allurements of Arnold that the disembodied spirit of another just like him steps into the triangle and becomes a dominating reactive force.

The ghost makes his presence felt by Newcomb in his laboratory, but the chemist is so intent upon a hazardous experiment that he shakes off the intruding sensation. The invisible monk is more successful when intervening between Arnold and his victim at a moment when she is faltering. The ghost returns to the chemist and causes him in a moment of sleep to dream of what has already happened at Granleigh, when the specter was a villainous gallant, a tragic story which ruined the lives of loving man and wife and sent the "other man" to a monastery for life-long repentance. The chemist awakes with a shudder, but again yields to the fascination of his work. The monk resorts to extreme measures to save the situation, interfering with the delivery of a letter from the lover, and finally causing an explosion in the laboratory as the wife and her consoler are about to elope.

The wife is recalled by the accident to her husband at the moment she is about to commit an irreparable act of folly, and pity for the injured man on whom she was about to inflict an injury brings about a return of natural love. The ghost leaves satisfied that he has made amends and vanishes forever.

ROBERT A. FISCHER.

Robert A. Fischer is one of the more recent stars enlisted in the Lubin Stock Company. Mr. Fischer has for many years been well known by the patrons of the rural drama, being an excellent prototype of the late James Hearne, for whom for many years he was leading man and understudy. Fischer was born in Louisville, Kentucky, and studied his profession under that master of stage management Barney Macauley, since which he has had an unbroken and prosperous career as a character actor of that popular type, the unctuous countryman. Fischer will find excellent demand for his ability in the Lubin studio and many will look for his jolly face and ample figure upon the animated screen.

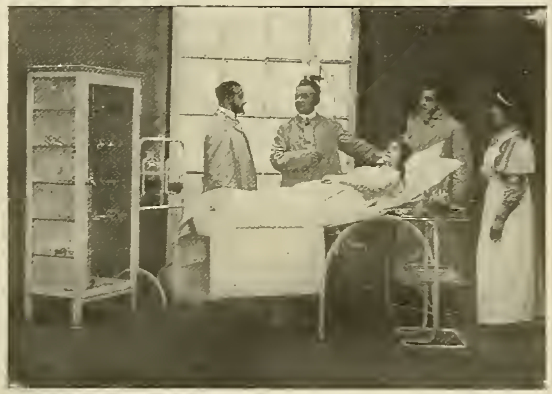
Robert A. Fischer.

"The Doom of Darkness"

A Powerful Four-Reel Release of The True Feature Co.

Reviewed by Louis Reeves Harrison.

THIS strong photodrama of motif intensely sympathetic and of exquisite photography is one of those screen stories designed to entertain in the very highest sense of the word. The theme is exalted; the characterization is largely that of men who are devoting their lives to splendid work; there are scenes of high educational merit without a touch of the dull and pedantic; it contains nothing to insult decency or intelligence; the whole tale is of the kind one would like to read some afternoon while curled up in a great leather chair of the library. The exteriors are of late autumn; soft greys are in the foreground; the distant hills are in gossamer mist; we are conscious of this refined atmosphere while watching pictures of life as it is lived among those enlightened enough to feel deeply and love nobly. The story is sweet—it has a fragrance of old rose leaves—and it will tightly hold that large number of motion-picture patrons who are undemonstrative because they go often, who are silently tolerant of what is weak and quietly appreciative of productions like this one. It is one of those that remain in the mind after they are seen, that hold the best class of people, that pay the exhibitor's dividends.



Scene from "The Doom of Darkness" (True Feature).

Scene from "The Doom of Darkness" (True Feature)

A distinguished practitioner, a man of lofty character and untiring devotion to his practice finds that he is going blind. He consults a noted oculist and is staggered to learn that he is at a crisis—he will forever lose his sight, live in a world of darkness, unless he at once renounces his professional duties. To a man whose profession is both sweetheart and wife, who has been so long at it as to have no other purpose in living that is immediately discernable, who revolts at the idea of inaction, this decision comes in the nature of a shock. He is, however, a man of wealth and can well afford to rest awhile, so he is on the point of resigning himself to his lot when a telephone message calls him to save the life of a beautiful young girl. Professional instinct, a high sense of duty, love of humanity, all these operate to make him disregard instructions, and he goes incurably blind after performing a successful operation.

The girl is a creature of fine appreciation and keen gratitude. She obtains permission after her recovery to be near the blind practitioner as his solace in affliction. His generous heart revolts at the idea of spoiling her career until her continued devotion in the face of remonstrance leads him to offer his hand in marriage. There is a strong intellectual attraction between them, and the union promises to be one of congenial comrades, when the practitioner's nephew becomes a member of his household. Nature calls to the younger people with such fervor that they yield so far as betraying themselves to each other, but it is in the heart of neither to betray their benefactor, and they agree to part.

The blind man hears keenly and thus discovers the true love existing between those who seem to be destined for each other. He considers their plight to be worse than his own. They are of the future—he is of the past. His sphere of usefulness is closed; he will be helpless to his dying day; it is not fair to rob them of all that would make their lives beautiful; he decides that he is merely an obstacle to the happiness of others instead of a benefactor. He calmly disposes of his property and goes with superb courage to a self-sacrificing end.

Dobbs Will Make Pictures

To Build Studio Near Seattle, Wash—Joseph Conoly to be General Manager and Sales Agent With Offices in New York.

FOR the purpose of taking moving picture films to be placed on the American and European markets, Beverly B. Dobbs, the man who obtained the first moving pictures of wild life in Alaska, "Atop of the World in Motion," which registered a long run at Weber's Theater, New York, last season, has established a studio and laboratory on the shores of Lake Washington, Seattle.

Joseph Conoly

He has obtained the backing of Eastern capital and Joseph Conoly, formerly president of the United States Film Company, will be general manager of the company. The plant will be built by Leo Zoeller, who designed the laboratory used by the Imp and Crystal Moving Picture Companies. With a group of scenario writers, actors, stage managers, and photographic experts already engaged, he expects to have the plant in working order within two months.

"There are moving picture studios on the Pacific coast further south," said Mr. Conoly yesterday at his office in the 45th Street Exchange Building, "but there is no place in the United States that we have been able to find that offers such a variety of scenery as the State of Washington. If one wants to stage a desert scene with burning sands and all that sort of thing, a few hours' ride will land the company in the sage brush. If one wants a snow scene, a few hours' ride into the Cascade Mountains is all that is necessary, and if glacial action is wanted, a short ride will bring the company to the ice masses of Mount Rainer, or in a few days we can land the company in Alaska. If one wants a tropical verdure it can be found on the West coast. The facilities for water scenery are unparalleled anywhere.

"With the improved appliances that will be installed, and for which we have obtained the American rights, the question of the amount of light is not nearly as important a factor in the moving picture business as it was a few years ago. We also have a formula for developing that produces pictures equal to the best manufactured in Europe. We intend to produce educational films and photoplays of the most dramatic nature akin to the stories of Rex Beach and Jack London, and with such a valuable asset as Nature's wonderland for a background, every possibility will be fully realized." The New York offices will be at 145 W. 45th St.

Motion Picture Exhibitors' League

OPEN LETTER FROM PRESIDENT NEFF.

To Motion Picture Exhibitors.

IT is my duty, I believe, to make a plain statement of facts and, while I reluctantly do so, I want it thoroughly understood that I will not be drawn into any newspaper arguments or personal controversies. My policy in the future will be the same as in the past—to organize the bona fide motion picture exhibitors into a concrete league; to solidify and harmonize all interests pertaining to our business.

At the inception of the league, it was apparent to me that it would require patience, time and money to organize the exhibitors, and after due deliberation, I decided to undertake the gigantic task, fully realizing the obstacles to be overcome. To undertake the organization of several thousand disorganized business men, I appreciated that I would have to sacrifice not only money and time, but several years of my life. I assumed the responsibility, and whether the Motion Picture Exhibitors' League of America is a success or not, I leave to those who understand what has been accomplished to judge.

At no time since the League was organized has there been placed at my disposal a fund of one dollar to be drawn upon. I have financed and have advanced money to the League from the time of its inception, and have waited until the League could refund the money. I have never had at any time as much as $100 that belonged to the League in my possession. Moneys from all sources are paid to the secretary, which he turns over to the treasurer, after making a record of the amount.

When visiting the various states, the dues of a few states or the money for a charter was paid to me, and this is all of the money that I have ever collected, with the exception of small amounts for traveling expenses, and all the money received for traveling expenses was credited to the league, and the other sent to the secretary. The books of the secretary and treasurer will show every dollar collected and disbursed, and I refer anyone to C. M. Christianson, 703 Euclid Avenue, Cleveland, Ohio, former secretary, or to Geo. H. Wiley, present secretary, World Theater, Eighth and Highland Avenues, Kansas City, Mo., or J. J. Rieder, treasurer, Jackson, Mich.

The entire amount I have received for salary, office expenses, traveling expenses, incidentals, supplies for the league, etc., from the first day of August, 1912, to the first day of June, 1913, ten months, amounted to $2,794.17. I traveled thousands of miles, kept one stenographer all the time, and part of the time two, paid printers' bills for the making of the charter, and a number of other bills, and the total amount for salary and all of these expenses amounts to $2,794.17.

The books of the league are open to any member to verify every statement made. There is not now and never was a dollar placed in any bank or fund by the league that I might draw upon for the running expenses of the league, and I never received a dollar from the league except by check which had to be authorized by the secretary and indorsed by the treasurer.

At the New York convention, an auditing committee was appointed, and on Friday morning, July 11, they asked for more time, and Mr. Wiley, chairman of the committee, announced to the convention that the books were open to anyone's investigation who might wish to look them over. The convention voted on Wednesday, July 9, to nominate officers on Thursday afternoon, and make it a special order of business to elect officers Friday morning, July 11th. As the election of officers had been made a special business for Friday morning, I ruled the first thing in order after the calling of the roll (as it was almost eleven o'clock before the roll was complete) that the convention would proceed to elect officers.

A New York delegate appealed from the decision of the chair. A vote was taken and the chair was sustained. When the State of Texas was reached, it was apparent to everybody that I would be elected by at least two to one, and it was well known that every State from Texas on was solid for me.

I positively did not attend a caucus, did not ask a delegate to support me, and while I knew all that was transpiring, and was familiar with the things that were said on the trains, in the lobbies and other places, I tried in every way to avoid strife, and to maintain harmony and peace. When the convention was opened and I asked a delegate from Chicago to please be seated so the roll could be called; he refused to take his seat, and the sergeant-at-arms was called upon to seat him. Several delegates were forced to leave for home before a vote was taken for the election of officers.

In conclusion, I desire to say to the motion picture exhibitors throughout the country that I am working night and day to bring about a condition beneficial to every exhibitor, and to establish our line of business on a firm, substantial basis, whereby each and every exhibitor, large and small, may receive a square deal, and that we may eliminate the possibility of unjust discrimination that has existed heretofore; and to this end I am and will continue to fight until justice and commercial freedom are established, and every motion picture exhibitor enjoys his inherent right of freedom. A. NEFF.

President of Motion Picture Exhibitors' League of America.

WATCH FOR WISCONSIN CONVENTION.

Wisconsin exhibitors are requested by President Neff to watch for announcement of a special State convention to be held in their State. The time and place will be given in an early issue of this publication; most probably in the next number.

CALL FOR ILLINOIS CONVENTION.

A special State convention of the Motion Picture Exhibitors' League of Illinois has been called by National President M. A. Neff, to take place in Peoria, Ill., on Tuesday and Wednesday, September 16 and 17. Special Organizer Clem Kerr will be in the State several days prior to the convention. A new set of State officers will be elected.

CALL FOR INDIANA CONVENTION.

A special convention of the Motion Picture Exhibitors' League of Indiana has been called by National President M. A. Neff, to take place in Muncie, on Thursday and Friday, September 25 and 26. Special Organizer Clem Kerr will be in the State several days prior to the convention. A new set of officers will be elected.

FIRST FLORIDA CONVENTION.

The first convention of the Florida State Branch No. 33 of the M. P. E. L. of A. will be held at Tampa, from Monday, August 31 to September 3.

The Majestic Theater, owned by President Griffith, of the Florida State Branch No. 33, has been loaned by him for headquarters for the convention. Quite a program has been arranged and a large attendance is expected. Although the Florida State Branch No. 33 is still in its infancy, it is making rapid strides towards becoming one of the strongest branches in the South. An attractive program has been arranged and all attending exhibitors will be looked after by a competent entertainment committee.

For further information apply to E. O. Griffith, Majestic Theater, Tampa, Fla., or A. H. La Belle, Kinodrome Theater, Tampa, Fla.

MAINE EXHIBITORS' LEAGUE PROGRESSING.

Mr. Moxley Blumenberg, President of the Maine State Branch, M. P. E. L. of A., No. 29, reports that the organization is doing well, and that the list of members is increasing, somewhat slowly, but steadily. The next formal meeting is called for Bangor, Me., to be held just after Labor Day. A letter has been sent out to each member, of which there are about 30, urging them to be sure to bring non-members with them to the Bangor meeting. All non-members have been notified of the importance of quickly joining the organization, and requested to come to Bangor without fail. Considerable interest is manifested by Maine exhibitors in the branch, and a very well attended meeting is sure to be held at Bangor. HENRY.

OPERATORS' LICENSE LAW KNOCKED OUT.

Cincinnati Judge Holds Ordinance Unconstitutional.

Holding that the ordinance providing for the licensing of moving picture operators is unconstitutional, Common Pleas Judge Gorman, of Cincinnati, Ohio, handed down a decision August 7, discharging Samuel Lewis, who conducts the Empire Theater, 3831 Spring Grove Avenue, that city, from the custody of the police. Lewis was arrested July 2, charged with operating a moving picture machine without having a licensed operator in charge. Attorney Amos P. Foster immediately secured a writ of habeas corpus, which was heard by Judge Gorman.

The ordinance provides for a license fee of $1 being paid by the operator, "after which he shall be examined and show to the satisfaction of said board that he is fully qualified and competent to operate such machine." Upon this the court says in part:

> It will be noticed that under this ordinance providing for a Board of Examiners of four that these examiners are made the absolute autocrats, with unlimited discretion as to whom they shall issue a certificate, and who they shall say is competent. True, the ordinance provides that the applicant shall be examined and show to the satisfaction of said board that he is fully qualified and competent to operate a moving picture machine; but there is no standard of qualification fixed; there is no provision for an examination upon any subject or subject matter. Under this ordinance the examination might extend only to the color of the applicant's hair, the appearance of his eyes, or any other physical qualities which he might possess.

The decision was the result of a test case instituted by the Exhibitors' League of Cincinnati, and the members thereof are jubilant over the outcome. They say in a typewritten statement, in part:

"This decision means that any one can operate a motion picture machine in the city of Cincinnati that can secure a position. However, the members of the Motion Picture Exhibitors' League of America, in Cincinnati, will employ only skilled, competent operators. Cincinnati has the largest and most perfectly equipped operating school in the world and only such operators as can show a diploma from the Cincinnati Operators' School, or a recommendation from a member of the Motion Picture Exhibitors' League as to his efficiency, integrity and sobriety will be given consideration. Judge Gorman's decision makes it possible for students and highly educated, sober, industrious young men to qualify themselves for the position of motion picture machine operators, and by his decision a higher standing and more thoroughly projected picture will soon be noticeable upon the screens of the Cincinnati moving picture theaters. A few more decisions rendered fearlessly by honest, intelligent judges, like Judge Gorman of Cincinnati, will release the commercial shackles from the motion picture exhibitor that he has so long endured. Cleveland boasts of 130 picture shows, Cincinnati second with 93. The last membership certificate issued by the State of Ohio was No. 622. This shows the activity of the organization."

"DANIEL."

"Daniel in the Lion's Den" and "The Children of Israel," in the fiery furnace, were never put to a severer test than the Vitagraph players who took part in "The Life of Daniel," under the direction of Director Fred Thomson. The making of this picture is not only an extraordinary undertaking, but an exceedingly expensive one. Specially designed for it was the fiery furnace, built from historic data, after careful research. It is represented in the form of a gigantic bull's head, the interior of which contains the blazing fiery furnace in which Shadrack, Meshac and Abednego proved their unflinching trust in the God of their Fathers. Much ingenuity was exercised in showing this feature of the picture. We can really see the Children of Israel in the midst of the great flames which shoot out from the head of the beast, which the Assyrians held as sacred among their many false gods.

"Daniel in the Lion's Den" is even more thrilling. Charles Kent, of the Vitagraph players, who takes the part of "Daniel" in this scene, enters the den of ferocious lions, who at first greet him with snarls and gnashing of teeth; but in accordance with the biblical records of the story, they become harmless as he prayerfully stands among them.

The producing of these two scenes involved a large expenditure of money in the building, the securing of the animals and the time involved. These two scenes cost the Vitagraph Company not less than $10,000. More than 500 extra persons besides the Vitagraph players were employed in them.

Another scene of great dramatic power is "The Dream of Nebuchadnezzar," when he sees the enormous statue of gold and silver and watches it break in thousands of pieces at the climax of his vision. The construction of this statue cost over $800.

JOE BRANDT GOES TO LONDON.

Universal's Publicity Man to Open Up Campaign on the Other Side—John Tippett Foreign Sales Manager

Joe Brandt, the well-known publicity man of the Universal Film Company, sails on Tuesday, August 26, for London. Mr. Brandt plans to open up a campaign in London and Berlin for his company that will set before the film men of the other side the merits of the Universal product in a manner perhaps new to them and certainly vigorous in style. Surely Mr. Brandt has had the training and he has the native ability to do just this sort of thing Mr. Brandt intends to remain abroad until such time as he has placed the advertising of Universal films on a firm footing and to the satisfaction of the officers of his company, when he will return to the home office and his duties in London will be taken up by another.

Joe Brandt is one of the best known film men in this country. There have been few, if any, conventions of exhibitors in the United States, whether in Massachusetts or California, that he has missed attending. He has a way with him—and it is always with him. He makes friends—and he keeps them. Every one of them will wish him success in his new undertaking—and no one of them will have any doubt of his complete success. He is a man who brings to his work an enthusiasm that carries conviction with it.

John Tippett, who formerly was the general manager of Union Features, and a man well known to the trade, is now in London. He will be the general sales manager of Universal films. Mr. Tippett thoroughly understands the film business. He is aggressive, forceful and active. He has traveled all over the United States, and the knowledge he has acquired here will redound to the benefit of his company in his dealings abroad. Between Mr. Tippett and Mr. Brandt the British film men will have set for them a pace that undoubtedly will cause them to sit up and take notice.

NEW EXCHANGE FOR INDIANAPOLIS.

Articles of incorporation were filed during the past week by the Peerless Film and Supply Company, of Indianapolis, Ind., capitalized at $10,000. A handsome suite of offices and sales rooms has been opened in the Willoughby Building, 224 N. Meridian Street. Leon J. Bamberger, formerly of Kinemacolor and the Mutual Film Exchange, of Indianapolis, will be the general manager. This exchange will not be affiliated with any group of manufacturers, but will buy in the open market on a basis of merit. Besides films, a line of supplies will be handled. It is said that several influential Indianapolis business men are behind the project. Mr. Bamberger has returned from a trip to the Eastern film centers, where he has arranged for the brands of film he will handle.

REPORT OF INDEPENDENT NEW YORK STATE MEETING.

A meeting of motion picture exhibitors engaged in business in New York State, but not affiliated with the M. P. E. L. of A., was held at the Yates Hotel, August 11, on the same day with that of the New York branch of the M. P. E. L. of A., but in another part of the hotel. Samuel H. Trigger, of New York City, presided over the meeting. A resolution was adopted to the effect that the organization be known as the Motion Picture Exhibitors' Association of New York State.

The following State officers were elected: President, Samuel H. Trigger, New York; first vice-president, B. E. Cornell, Syracuse; second vice-president, H. L. Fox, Binghamton, N. Y.; secretary, William O. Douque, Utica; treasurer, John G. Davis, Saugerties; chairman executive committee, J. B. Freeman, Buffalo.

There was an attendance of twenty-nine present, composing the officers of various locals consisting of Albany, Schenectady, Utica, Buffalo, Rochester, Syracuse, Oswego, Binghamton and New York City.

After pleading fidelity to Mr. Trigger and the new International Motion Picture Association and making plans for organizing new locals throughout the State, the delegates went to the city hall, where a local cameraman took motion pictures of the group descending the steps of the building.

E. O. BROOKS LEAVES GAUMONT COMPANY.

Mr. E. O. Brooks will terminate his engagement as publicity expert of the Gaumont Company, Flushing, L. I., on August 23. He goes to Montreal to take up his labors where he left off three months ago; prior to joining Gaumont, as head of the E. Oswald Brooks Booking Company, which has been conducted by his partners during his absence.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

ONE of the notable signs of the gradual fading away of the summer season is the return of photoplayers to their respective studios. Although the faces of the favorites have continued appearing upon the screen during the season, giving the impression to the outside world that "the poor things have to work all the time—summer and winter," many of them have managed to escape from the studios to enjoy a stay at the seashore, in the mountains, or with "the old folks at home." To acquire this opportunity, of course, they were obliged to put in some very steady and hard work, so that the studios could "stock up" pictures to which these players were assigned, and no doubt some of them are doing the same thing to make up for lost time, but of this most of them think little. A few days of relaxation offset the extra labor, most of them say.

* * *

A lady who is one of the most prominent players in one of the leading photoplay producing companies was met at one of the railway stations recently, just before her departure for a vacation. "Am I going away from here? Well, you can wager all you have on it—just as quick as the dear old train can carry me. Where am I going? I really cannot say. When I learned a vacation had been granted me my first thought was to get away—rush away to some secluded spot on the earth where I might rest. I picked up a newspaper and selected from the summer resort advertisements a country place up the State. I understand the place at which I am to stop is ten miles from the railway station. Fresh eggs, fresh butter—everything fresh but the boarders. I understand that will not be tolerated. Yes, I am going away—going where I can be alone and have nobody to speak to me except the waitress; where the awful voice of the director will not be heard and I will not be aroused in the morning by the telephone and have my nerves shattered by some dreadful voice telling me that I have held a scene for forty minutes. How pleasant it will be to dress in the morning, leisurely walk to the dining room and listen to the sweet-voiced waitress ask 'Will you have aigs or se-reals?' instead of having that awful director shout, 'Now put on a face and cough your worst.' Yes, indeed, I am going away."

* * *

To the uninitiated—to those who imagine that photoplayers do not work, the enthusiasm displayed by the departing actress may seem exaggerated. Visitors to studios see the players lounging about, some reading, some thinking, others conversing. "What an easy life!" many are heard remarking. But few realize how irksome these "waits" are and how much they contribute to the weariness of the players when work for the day is done. A player stated that, although he put less time in actual work in pictures, he suffered more from the effects of what he did than when he was in stock theaters. Photoplayers, he said, need vacations as much as other players, and he was pleased to see that most of the producing concerns were beginning to show they realized it. Stock theater people are under a great strain in being obliged to commit lines for the succeeding week while carrying along those of the current production, but they have a chance for relief. He was playing leads, he said, with a prominent stock company and went through it for thirty weeks with far less fatigue than he felt at the expiration of a less period with a photoplay company. This he accounted for by saying that in the stock theater there was another member of the company who was more suitable for some parts than he was and by reason of this they could change off, alternating with heavy or long parts. "That's a good idea if you could get the manager to sanction it," remarked a listener. "It was carried out in our company to the entire satisfaction of everybody concerned," was the reply, "and with far better results than we could have attained if the other fellow or myself had been worked to death. But that cannot be done in the photoplay game. Somehow we get a 'run' and to make good and keep from getting stale with the public we must be Johnny on the spot all the time. The public is awfully unsympathetic. They get accustomed to seeing certain players and are prompt in expressing disappointment almost to the verge of dissatisfaction when their favorites do not appear upon the screen. Alteration, or substitution, will not go in the photoplay. The patrons will not stand for it."

* * *

"And yet," continued the actor, "how easily are favorites forgotten! That is one great distinguishing feature in the temperament of the amusement public. For years after some stage favorite has departed you will read and hear people speak of his triumphs. Not so with the photoplay favorite. In almost every instance where a favorite has changed from one company to another his or her popularity has dropped, for a time at least. Why, one of the greatest favorites in the history of motion pictures is almost forgotten, although the player has been off the screen but a few months. The knowledge of this may be why some players do not make strenuous applications for vacations. They fear that lukewarm spirit on the part of the public and the possibility of some unknown quantity budding."

* * *

The whimsical nature of the theater-going public as touched upon by the photoplayer led to a discussion of the effect produced by the retiring of favorites. It was finally agreed that, after all, the diamond of the photoplay does not contain that intrinsic value that it has been supposed to embody. A change of base almost invariably impairs the lustre to some extent. There have been few exceptions in photoplay life. There was a time when the burning question was "If so-and-so leaves the ——— company the popularity of the films will die out." Results have not sustained the predictions. While certain players have aided to a great extent in attracting attention to and building up the popularity of certain makes of film, the fact remains that at the test they have been secondary in the minds of the public. This is not very encouraging to the hard working, conscientious photoplayer, but it is nevertheless the plain, unvarnished truth. So long as the maker of films maintains the desired standard he holds the people, regardless of the change of cast. Unfortunately for him, the photoplayer has not been able to share the good fortune of his stage brother in securing a deep-rooted popularity that will cling to him regardless of his base of operations. It may come later on, but it is doubtful, and a conservative view for the photoplayer who "has them going" is to stick to it. The exceptions have been few and the outlook does not bring to view a material increase of them.

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These are but the reflections of sentiments of some players who have been giving the matter considerable thought. They have a vital bearing upon the question as to the extent to which the personal popularity of a photoplayer can be measured as his stock in trade, and to what extent it may be relied upon to aid him in the attainment of his ambitions. The subject is an interesting one, particularly in view of the approaching advent of new blood into the motion picture field. The big productions that are coming will tell the tale—the play or the player! The hope of the photoplayer appears to lie in the perfection of talking pictures—when the player will be able to combine voice and action satisfactorily, and that appears too remote at present. But here's luck to all the photoplayers, and let those who have been "going" keep agoing.

* * *

Here is the wail of a studio manager: "I don't want a vacation. All I want is to be relieved of having parents running here and looking for girls and boys. When the summer is over and the schools reopen I hope there will be a big change. A woman rushed in here the other day and shouted, 'I vant my Lena. Yes she is vorking here. She told me so. I don't vant her to be a bicjure actor. I got a job for her in der resdraunt.' I had a task convincing the woman her daughter was not here. It was the old story of shouldering the pictures with the responsibility for the girl's absence from home. We have on hand at all times more help than we want; help that need the money and can do the work."

A NEW PRODUCER IN CHICAGO.

Willard Newell, of the famous Newell Bros., long associated with various forms of theatrical productions, has taken a position as a producer at the Selig Polyscope Plant. Mr. Newell's intimate acquaintance with standard drama and the lighter forms of comedy should qualify him well for work in the new direction. The peculiar gift for putting comedy over through the medium of motography appears to be rather difficult when it follows the strictly legitimate line, and Mr. Newell's success in this specialty argues well for his stewardship in picture-play making.

Music for the Picture

Conducted by CLARENCE E. SINN

Piano Versus Orchestra.

"EDITOR Music for the Picture Department: In a recent issue I read with much interest the article by 'A correspondent who does not wish his name given.' Evidently this correspondent has had considerable experience with the general class of theatre managers; but when he says, 'just a word for those who think an orchestra violinist or drummer an improvement' I think I can safely say I am one of hundreds of a different opinion. If the leader of an orchestra can choose suitable music and interpret it (you hit the nail on the head when you said 'interpret it.'—Ed.) according to the action of the picture, what more can a pianist alone do? He can improvise—fake in—but is the quality there? An orchestra leader who has a large repertoire of music and is thoroughly familiar with it can find music with different tempi and rythm to suit any action in the picture, accenting for climaxes with more effective results than the piano alone. There are scenes in pictures that no music will exactly describe. Then why not music suited as a whole, with a combination of instruments pleasing to the general patronage of the picture theaters? The piano alone has had its day; the slam-bang drummer is fading into oblivion and is being supplanted by the 'musician drummer' with bells, chimes, tympani, etc. The piano-drum combination which I think the correspondent refers to has long been replaced in the theaters here by five, six and seven-piece orchestras. It is a fact that some first-class theaters are paying more for music than for picture service. Why? They realize that to-day about twenty-five per cent. of the pictures are of a high-class quality. Surely if an audience sits through four reels of pictures of which on an average about one in four is good, and the orchestra is capable of playing a pleasing program suitable to the pictures as a whole, isn't that a redeeming feature? I hear occasionally from patrons, 'I didn't think so much of the pictures to-night, but the music was splendid.' When the manufacturers realize the importance of music for the picture and have such music arranged and timed for the different scenes, action, etc., employing someone who is capable of selecting music of quality from the unlimited supply on the market, then we will have music exactly characteristic of the picture. But when will that day come? So in the meantime why not music as a whole by a combination of instruments, which is more pleasing and effective to the majority? The piano alone can never stop the scraping feet and wagging tongues in a picture theater, as that instrument is too montonous and common to command such attention no matter how expert the performer. Granting the correspondent's idea is a practical one, where shall we find a sufficient number of Paderewski's and Chopin's to supply the demand? Imagine a piano alone playing for the Edison's three-reel 'Mary Stuart,' compared with a five- or six-piece orchestra. He may play appropriate enough music to all the scenes, but there is not enough body to the instrument to uphold the big scenes. I sincerely hope to have the pleasure of hearing from other contributors to this department in reference to the piano alone versus the orchestra. H. R. Seeman, Musical Director, Lafayette Theater, New Orleans, La."

By "music as a whole" Mr. Seeman undoubtedly means music which applies to the general theme of the picture rather than playing to the scenes in detail. It is a very difficult matter to change the music for the varying scenes with an orchestra in *all* pictures, though it can be done very effectively in some—notably war pictures, Indian pictures and others of strongly contrasted scenes. In rapidly alternating scenes (cut-backs) it is, of course, preferable for the orchestra to play to the dominating theme of the subject rather than skip around as the scenes change, thus avoiding that "patch-work" effect.

As to the attitude of the manufacturers regarding special music for their releases, there is something to be said on both sides of the question. A number of the producers have at various times issued music for some of their pictures—sometimes for orchestra, sometimes piano alone—but their efforts have not met with the encouragement from musicians which they deserved. Judging from letters I have received (a few of which I have published) musicians are ready with blame, but chary with praise. It costs money to get out special music with a picture, and when a manufacturer is enterprising enough to do this we should meet him half way, buy the music, play it and not hastily condemn it in case it should not happen to fit exactly the system we are accustomed to employ in laying out a program. (This is not meant for you, Brother Seeman, but for the clientele in general.)

The many opinions expressed by the many contributors to this page show how widely people may differ in their ideas as to proper music for pictures and the correct manner of applying it. For this reason alone should a manufacturer issue music for one of his pictures; let us be fair and meet him half way. If we like it, say so; if not, say why. If we like some parts and not others, give the reason for our preference and dislike. The manufacturer is working in the dark when he has music adapted to his picture; he is "feeling us out," and if we do not respond intelligently he finds little encouragement to experiment further. Let us buy it and try it—criticize it if we will, praise where we can, but cut out the "roasts." They cannot suit every individual whim, but they would like to please musicians in general if they can find out what we want.

Mr. Seeman encloses an excellent program for the Vitagraph special, "THE SNARE OF FATE." (Written by Miss Eliza G. Harrel, of New Orleans.)

PART ONE.

1. Valse—Chopin Op. 64 No. 2. Until title: "Ralph Is Announced," then:
2. "I'm Falling in Love with Someone," (from Naughty Marietta), (once through). Back to Chopin valse again until title: "Affair of the Season"; then:
3. Count of Luxembourg Waltzes until title: "Young, Pretty, Popular, etc."
4. "Love Me, Let the World Go By," (Rossiter). Twice through, then:
5. "Heart of My Heart," (Von Tilzer), until end of reel.

PART TWO.

6. "Bees." Novelette, (Remick), until title: "Bon Voyage."
7. Chorus of "Good-bye, Sweetheart, Good-bye," until title: "Ralph's Genius Has, etc."
8. "In the Soudan." (Oriental, published by Fischer), until Ralph is brought in office.
9. Sphinx Waltzes until title: "A Joyless Honeymoon"; then:
10. "Heart to Heart" (Witmark), until end of reel.

PART THREE.

11. Valse Brillante from "The Siren," until title: "Her First Reception."
12. "Heart to Heart," again until title: "Elated with His Success, etc."
13. "Good-bye, Old Pal" (Rossiter), two choruses, then:
14. "Simple Aveu," until husband is notified of death, then:
15. "Asa's Death" (Peer Gynt Suite—Greig), until end of reel.

A letter signed C. A. W. contains this: "Our manager is talking of getting the Hiawatha picture. What shall I get to play for it? Can you tell me of some good Indian music?"

Special music has been written for the "Hiawatha" feature by Mr. Brahm. Get this by all means. It is practical for piano (or organ) alone, but is arranged for orchestra—ten parts, I believe. As to Indian music (or what passes for such) to be used with other pictures, there are the old stand-by's—"Indian War Dance" (published by J. Church & Co.), "Sun Dance" (Witmark), "Oska-loo-sa-loo," and some of the popular order—Harry Von Tilzer's "Kick-a-poo," for example. The "Wa-Wan Press," of Newton Centre, Mass., publishes a few songs—"Zunian Lullaby," "Lone Prairie" and "The Sunrise Call." Also an instrumental number (piano) called "The Domain of Huraken." The latter is quite long, rather difficult and tempestuous. Another song by Lorena Beresford, on the sentimental order is called "Indian Serenade" (published by G. Schirmer).

Moving Picture Educator

"A PIECE OF STEAK" BY JACK LONDON.

Reviewed by the Rev. W. H. Jackson.

This is a two reel subject a little out of the usual run of moral subjects in that the strength of the lesson is the outcome of the evils of boxing. The first reel is given entirely over to the success of a young boxer who rises to fame through first defeating a bully. There are several professional boxing matches shown, though fortunately not prolonged, only sufficient being given for the purpose of depicting the several "knockouts." Flushed with his successes the young boxer, of course, marries the young woman who is the first cause of contention.

A life of luxury is now the rule; an elaborate bungalow, a magnificent automobile, and the usual life lived by such who fancy the flush of first successes as everlasting. A new fight is forthcoming, the boxer seems to be giving a beefsteak dinner judging by the quantity he buys, taking care to give a splendid sirloin cut to a bulldog which is the ungainly pet of the house. Of course, he wins the fight and the first reel ends with every one wondering what the title of the piece has to do with it; at present nothing has occurred to connect it with the subject in the mind of the observer.

In the second reel the successful young boxer is shown living the usual fast life; drink, cards, and, of course, gambling are the main attractions. At home he receives notice of the foreclosure of his mortgage, and from this time the downward grade begins. After five years he is found living in poverty; his beautiful wife and child are the victims of distress and hunger, while he appears as a typical loafer. Just at this time a call comes from the old life; can he take his place in a fight? The money would be a great deliverer; he is, however, too weak to hold his own. Having nothing but bread to eat he longs for a "piece of steak." His wife bravely goes out to buy one, but having no money, credit is refused; at home he waits dreamily; in fancy he sees himself in his better days giving the steak to the dog and the contrast overwhelms him.

He goes into his last fight; in his weakened condition he is counted out for the first time; the victor is acclaimed while he is shunned and left alone. Sadly he drags himself home; his wife is waiting the result with more than the common interest of the old days; looking through the window he sees the picture of poverty, distress and despair within and collapses on the window sill.

The lesson of the moral value of a "piece of steak" is now seen; one who ruthlessly and with moral abandon throws steak to the dog, may live to see the time when he may need it himself. In such precarious walks of life as those in which prize-fighters move, the hero of today may be the scorned of tomorrow. The sudden acquisition of wealth to an unbalanced character may be the means of more ultimate distress than the steady round of an even life can possibly meet. If these are some of the lessons Jack London has in view in filming this subject, no doubt the moral effect will be beneficial and the picture will find its place among those listed for good and educational benefits. The picture is another instance where the ambiguity of the title serves the good purpose of hiding the valuable lesson under an alluring theme which holds the attention while a right subtle teaching is being inculcated in every mind.

MAGNETS.

An interesting and complete lesson is taught by this Gaumont film giving the fundamental principles of the magnet. By a series of very clear pictures the details of the making of a magnet are shown. The primitive metallic substance, iron-oxide, is seen to have the powers of magnetic attraction. The qualities of iron and steel as magnetic agents are demonstrated; iron by magnetization becomes a magnet, while steel naturally lends itself to magnetic powers. The way in which iron loses and steel retains these strange powers is fully illustrated. The magnetic increase in steel that has been tempered is proved, as also that nickel is, after iron, easily subjected to magnetic influence. The powers of attraction and repulsion are exhibited, explaining that bodies of dissimilar or opposite tendencies are required for attraction; while those of like or similar tendencies repel each other. The fact that magnetized bodies lose their powers when heated are also shown. In fitting conclusion the magnetic needle is now shown and explained; its uses on land, sea, and more recently in the air by aviators, are fully illustrated, as are also its fidelity to the north pole. The detail pictures are wonderfully clear making the teaching of this valuable lesson exceedingly simple and easy; the film is an addition to the already strong list of educational films.

"TINY TIM AND THE ELEPHANT."

It is not often that a humorous picture is noticed on this page, but, if the training of a young elephant to become as docile and domesticated as the house cat is an educational triumph, it certainly ought to have some notice. Moreover, Tiny Tim, the seven year old prodigy of the Gaumont Paris studios, ought to have some recognition of his valuable services in that kind of moving picture, which is going to interest millions of children like himself. The relationship which exists between Tim and the elephant is nothing short of marvellous and must be seen to be both believed and appreciated. To bring the elephant in the house and have him sit at the family table and behave properly is no small matter; it is, however, but an incident out of many in this extraordinary little play. It is a picture that will interest adults and enrapture children.

Scene from "Tiny Tim and The Elephant" (Gaumont).

THE LAKE OF SALZBURG.

For scenic beauty as well as the knowledge of these places this film fills its appointed purpose. Traveling through Zmunden, Hallstedt, and by the Chateau of Ort the traveller has a glimpse of a region of combined natural and cultivated beauty; a journey on the lakes amply repays any distance traveled to enjoy the surroundings; thanks to the Kinematograph, while sitting at home all may now see these scenes and enjoy the rare privileges hitherto denied the greater number of people.

Foreign Trade Notes

BRITISH NOTES.

From our own Correspondent.

THE Middlesex County Council, which controls the licensing of a considerable number of the moving picture theaters in greater London, are again discussing the vexatious question of Sunday opening. To define their attitude as puritanical, would, in view of recent events, be but a mild denomination, and as other licensing authorities in this country are often in the habit of following the larger bodies concerning matters of local legislature, a letter from the Police Commissioner to the Middlesex Council should effectively dispose, once and for all, of the moss-grown notion that Sunday shows are incentives to the "devil to find work for idle hands." The letter said, amongst other things, that "from a police point of view it has not been found to be open to any objection."

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The latest American picture playing personality to visit Europe is Miss Pearl White, who recently landed from the Olympic. Miss White, it is stated, is to visit the principal studios in England, France and Italy for the purpose of making comparative studies of photography acting in these countries with that in America. She returns to New York to resume work with the Crystal Film Co. in about two months.

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A truly remarkable and praiseworthy achievement has been completed by Fred Burlingham, a cameraman of the British and Colonial Co., who has successfully filmed an ascent of the world famous peak, the Matterhorn. Apart from the fact that he took pictures all the way, the Matterhorn has not been negotiated so early in the season before, and on two occasions the party was caught in a blizzard. Mr. Burlingham's only food on the two days' task was a ham sandwich and a few dried prunes.

* * *

At the Kinematograph conference held in London at Easter, a number of prominent educationalists, including the headmasters of Eton, Rugby, and Winchester, were delegated to report upon the educational uses and abuses of the Kinematograph. The opening statement says that the Kinematograph, as a means of entertainment and instruction, is now so firmly established that it would be quite out of the question to attempt to suppress it. Dr. G. E. W. Wallin, of Cleveland, Ohio, gave special evidence under the section dealing with abuses and he quoted the action of the Cleveland Humane Society in condemning forty per cent. of 290 films submitted to them. Similar evidence was forthcoming from influential and well informed people in other countries, and even in the case of the United States the report (evidently constructed from the depositions of Dr. Wallin) says that in spite of the various American censorships the report of the Cleveland Humane Society proves that, as far as children are concerned, much remains to be done in regulating the use of the Kinematograph in the United States.

* * *

Capt. Murray has introduced a bill into Parliament for the suppression of certain kinds of advertisements, electric signs, and objectionable posters. It is said that the moving picture theater is a persistent offender in the display of the latter, but, as the bill appears to have little likelihood of passing, I don't think showmen are worrying in the least. Speaking of electric signs reminds me of a novel device adopted by a London theater. In front of the pay box is an ordinary door mat which when stood upon establishes an electrical connection which rings a bell in the pay box (in this case it was a large one with five windows), and illuminates an electric sign above the girdle worded "How many, please?"

Edison's British manager, Mr. H. R. Smith, took the New Gallery, the principal show in London, for his trade matinee of "What Happened to Mary," last week.

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Mr. Cyril Maude, the eminent actor, is expected in New York any moment. Immediately before embarking on this side he played the part of Capt. Barley in "Beauty and the Barge," for the London Film Co.

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Moving picture theaters have been erected in various places in this country since the first institution of the silent stage. Barns, saloons, churches, and schools have in their turn bowed to the "movies," but the crowning glory seems to be the conversion of the top of a railway station, at Bow, into a picture theater. The Woolwich Borough Council have also started to convert one of their swimming baths into a picture show for the winter.

* * *

Mr. F. Von Madeler, an inventor, has invented a new process of direct color photography and has applied, with success I am told, his discovery to moving picture films. He claims, however, a still greater advantage by the adoption of a sound synchronizer along the edge of the film, the object of which is to accompany the pictures by words and music. At present all sound and picture synchronizers consist of ordinary films and ordinary gramaphones worked simultaneously with an electric synchronizer in the operating box. This invention disposes of the gramaphone and its records of limited duration so that one obtains a continuous verbal accompaniment to the film throughout its entire length. Further details are not to hand, but the rapidity of forming a company for the working of the invention would suggest that great possibilities are in store for the idea.

* * *

The Kinemacolor Co. is about to release a film of Anita H. Mill's famous morality play "Everyman."

* * *

Many film renters in London continue to voice their mystification at the practice of American manufacturers to develop films intended for the European market in Paris. Many of the larger companies have now their own plants in the latter city. As will be known, it is the general custom of American producers to make two or three negatives of each subject. One of these is retained and the other sent to Paris, where prints are turned out for London, Berlin, Rome, Madrid, and other capitals. Now the argument of the Londoner is that films for the European market should be produced as far as possible in London, not only because of the lower tariff duties on imports, but because this country is the largest user of American films.

* * *

George Eastman, the Kodak king, is at present staying in London for a few days. His headquarters are, of course, the Kodak shops that besprinkle the city, yet he has managed to find time to visit the offices and showrooms of one or two of the leading American houses.

* * *

Ramo Films, Ltd., the new American producing firm, has appointed the General Film Agency, of London, its agents on this side.

* * *

"The Last Days of Pompeii," taken by the Photo Drama Co. of Chicago, has been sold as an exclusive to Messrs. Jury's, the London renters.

* * *

The American Co., I am told, to insure good swordsmanship in some new duel films about to be rehearsed, has engaged a fencing expert from the School of Military Fencing, Brussels. He is to leave for America almost immediately.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Not Wholly Funny.

LAUGHS that are more or less dependent on profanity are not to be commended, not even when there is no actual use of a profane expression. One card before us starts out "Go to H" in thirty point bold face and "Hear the crowds laugh and applaud" in a twelve point light face.

That would do very well for a barroom advertisement, but the appeal of the photoplay theater is made to women and children as well as men and the awkward phrasing of the greeting line clearly shows the intent. It does no good to the house nor to the pictures in general, and instead of being effective the advertisement suggests that the airdome it advertises is run by a person utterly unfit to be in charge of a place of amusement. This very probably is not the case, but the outsider may judge only by the evidence at hand, and this card hurts instead of helps. It is possible to be funny without being coarse or profane; indeed profanity and coarseness are not clever, and the influence of this card is damaging and hurtful.

On the Other Hand.

In glaring contrast is a folder sent by Thomas Furniss, who is National Vice-President for Minnesota in the Exhibitors' League as well as president of the Brunswick Amusement Company, of Duluth. The folder is on brown paper with black ink and advertises the opening of the Rex Theater, in that town. It is printed on a sheet 10 by 13 folded without trimming, the cover containing simply the name and the date, the latter fully spelled out. On one of the middle pages the opening is announced in a few polite and modest phrases. The entire folder has an air of quiet elegance that will appeal to the better class of theater goers. We do not think that they will have to resort to profanity to attract attention.

When you put out a piece of paper, do not consider how it sounds to you. Regard its probable effect on your prospective patrons. If you are catering to women and children who use the language of truck drivers in a traffic jam, then "speak their speech" and use profanity, too, but if you want to cater to a good patronage use their mode of speech.

We think it just a bit significant that one of the underlines on the post card announces that there are always eight or more reels shown.

Thinking It Over.

A. B. Spooner, Jr., of the Parrsboro Opera House, named after that Nova Scotia town, writes:

> Some time ago I sent you a bunch of dodgers which you criticised freely and honestly; you showed me faults that were very apparent when once pointed out. One remark you made has caused me a great deal of thought. You said, in regard to my assertions that certain pictures were good, that it may all be so, "but why." I have often thought of that in writing my bills and trying to get out of my rut and when I tried to put something into it to make the public want to see the show I have tried to inject a reason why.
>
> I am sending you some more dodgers for criticism and you will notice a slight change in the style, if not an improvement.

Telling Them Why.

Mr. Spooner sends some dodgers that show improvement. He does not say that a story is a big feature or that it is a sensational and thrilling drama, or the most laughable comedy ever produced. He runs a few lines to give a hint of the quality and leaves the rest to pique the curiosity of the audience. He gets them started and gives them enough to get started with, then leaves the rest more or less to imagination. This is a much better way, since it makes an impression that a bald and unsupported statement cannot do.

Along the same line we quote from a letter from Carl M. Chapin, a newspaper man whose little excursions into the advertising end have been the basis of several paragraphs in this department of late. Mr. Chapin is assistant managing editor of the Waterbury American, writes the photoplay page of that paper and studies house management in his spare time when he is not writing magazine stories. He says:

> And every time I've advertised a film it has brought the goods—no matter what house. And I think that's the whole secret—a good feature, well published, because people are getting weary of sitting through ordinary release day after day on the off chance that some day they'll strike something good. Get something good, tell them its good and explain, in reasonable fashion, *why* it's good. Don't say merely, "the most stupendous, spectacular, thrilling and expensive film ever produced" because they read that every day. Tell them the Kay-Bee has so many hundred men doing soldier duty every day in the year and that these have been made the nucleus for a Gettysburg army four times (or two or however many times) as large. Tell how the women howled "Oh!" right out in meeting when a man and horse went down a bank in one of those Kay-Bee features. Don't let them think you're copying off the company's prospectus but that you know a good thing and are trying to let them in on it. The same thing is true in press notice writing that is true in fiction—the more sincerely you feel what you're saying the stronger the pulling power. Am I right? And when my house gets so it won't fill without free tickets or premiums I'm going to make up my mind I've exhausted my personal resources and I'll sell out—or get different films.

Picking Up Locals.

Getting back to Mr. Spooner for a moment, we note from his new bills that there has been complaint made of the electric current supplied the town. Several of his bills pick up the incident to explain that their lights are all right or to suggest that the dimly lighted homes be abandoned for the theater. These allusions to some local condition frequently command more attention than the comment on the films, while directing attention to the film advertising.

It would be well to date printed matter. Sometimes a "tonight" bill is picked up the next day and confusion exists, but "Tonight" in large type, followed by the date, even as small as ten point, will sometimes save trouble.

The Lottery Law.

Hay and Nicholas, of the Haynic Theater, Fairmount, Minn., write regarding a recent comment on a scheme of Mr. J. B. Love, of Rome, Ga., as follows:

> In your issue of August 2nd, Page 528, in speaking of the card scheme of Mr. J. B. Love, of Rome, Ga., you say: "Since he gives full value for each ten cents paid, he is not amenable to state or federal lottery laws." This statement is clearly erroneous, and lest it tend to lead some poor exhibitor into serious trouble with the authorities, we believe that you should correct it.
>
> The lottery laws of all the states were passed at about the same time, the object being to suppress the Louisiana Lottery, their language is almost identical, and they are all vicious. The Minnesota law, which is identical with the federal law, is as follows:
>
> "A lottery is a scheme for the distribution of property by chance among persons who have paid or agreed to pay a valuable consideration for the chance."
>
> This language has been construed by the courts of last resort in some twenty-five states, and they have gone to extreme lengths in holding that almost anything was a valuable consideration paid by the customer who secured a chance on the drawing. For instance, in one case a grocer allowed each person who purchased goods from him to register a guess as to the number of white beans contained in a bottle, the one guessing nearest the correct number to receive a prize. He was prosecuted for operating a lottery, convicted of a *felony* and the conviction affirmed.
>
> Where the ownership of a prize is determined by a drawing, there can be no question but that it is "a distribution of property by chance," and hence a lottery. If, however, the persons who participate in the drawing cannot be held to have "paid or agreed to pay a valuable consideration for the chance," then it is not an *illegal* lottery. But, where a lottery coupon is attached to the admission ticket and delivered to the patron with such admission ticket, or where, in order to participate, the patron must be present on a paid admission at the time of the drawing, it has universally been held to be an illegal lottery, and in most states it is a felony.
>
> A scheme which we were using last fall was the subject of investigation by the Attorney General's office, and at that time we had an exhaustive brief on the whole lottery proposition prepared by able counsel. Out of all the cases to be found in the law books there are just two cases where the convictions were set aside,
>
> Yellowstone Kit. v. State, 16 Am. St. Rep. 36.
>
> Cross v. People, 32 Pac. 821,
>
> and the text book writers express grave doubt whether the doctrine in these two cases would be followed by other courts.
>
> We believe that any kind of prize or gift enterprise has a tendency to greatly stimulate business, and we would like to operate Mr. Love's scheme ourselves if the authorities would let us, but we think that you ought not to advise your subscribers that such a scheme is legal.
>
> In the scheme which we used, and which we believe to be perfectly legal, we detached the prize coupons from the admission tickets and gave one or more to every person who visited the theater during the week, regardless of whether such person paid an admission fee or not. We also gave the coupons away promiscuously on the street, and in the stores and offices, and left them lying around in bunches in cigar stores and other public places. At the end of the week we held a drawing in the usual way, but we held it at the close of the first show and before the second show began, and we took good care not to require any one to pay an admission fee in order to be present at that time. During the latter part of the first show each patron who purchased a ticket

was asked whether he wished a ticket for the second show or whether he merely wished to be present at the drawing, and no money was accepted from any person who signified a wish to merely attend the drawing. At the close of the first show the cashier closed the box office, the doorman opened wide the doors, and until the drawing was disposed of each patron who sought to purchase a ticket was informed that the drawing was in progress, that no tickets would be sold until the same was completed, and that he was at liberty to enter the house and participate in the drawing without charge. At the present time we have no remembrance of one who failed to come back after the drawing and purchase a ticket for the second show.

We forgot to state that in distributing the prize coupons to patrons in the theater during the week we did so as they were leaving the theater, thus avoiding the appearance of having sold the prize coupon with the admission ticket.

We fear that this is altogether too long an article to find space in your department, but if you will publish the gist of it it may save some exhibitor a lot of grief.

A Nice Question.

The definition they quote as to what constitutes a lottery is what we had in mind when we stated that this form of card seemed to be outside the law since it may be held that the participants in the drawing cannot be said to have paid a valuable consideration for the chance. They have purchased a ticket for ten cents and have received the value of their money. The legal question lies in whether it can be held that in purchasing the ticket the buyer was influenced by the chance of winning the prize. The burden of proof lies with the prosecution, and this might be a difficult matter to prove. We think that in most states our opinion that adequate return has been made will hold good, but in view of this letter (and we want to thank the writers for their courtesy in setting this matter forth), it would be well to examine the local law most carefully. The Federal law steps in where there is inter-state traffic in tickets or where the mail has been used to distribute tickets or information.

It is the common expedient to replace the lottery with some form of test of skill, but the safest form of gift enterprise is that in which the prizes go to those collecting the greater number of coupons. Much depends upon the attitude of the local and state authorities, since an information must first be lodged, but lotteries in any form are more or less dangerous.

A Philadelphia Syndicate.

The Rialto Publishing Company, Philadelphia, is in the syndicate game, publishing a uniform program for a number of local houses, one of them showing the program in Hebrew type. At present the programs are all four-pagers, carrying comment on four narrow columns on the inside pages, but as the scheme progresses it is possible that the program will expand. It should be possible to give eight or even sixteen pages, the same as the Cameraphone, where the type is set once for all programs, though the Rialto has to prepare three services for Licensed, Mutual and Universal programs. They are using a lucky number feature, the number being printed by a wetter machine instead of the usual blue stamp. It is a start in the right direction, and well handled as far as it has gone.

Driven to Fizzes.

Gaston J. Duryeau, Jr., manager of the Spotlight, the house organ of the Fichtenberg enterprises in New Orleans, writes:

> Your lengthy and much appreciated criticism in The Moving Picture World of a few weeks ago was duly read and I must confess it took several gin fizzes to revive me from the effects of such an unexpected railing, and it was not until I had read your views several times that I began to see things your way.
>
> Seriously speaking, while there were one or two of your suggestions I did not agree with, I think you will see by the last four copies I am sending that your criticism as a whole has produced an entirely new magazine, and much for the better, I should say.

Mr. Duryeau wanted to know what we thought of his publication, so we told him. It didn't make very good reading, but it seems to have made a better magazine. We have already spoken of the new photoplay department and question box. The photoplay writers are getting real help from the department, for it is run by Julian Louis LaMothe, himself a writer. There is plenty of general gossip for the fans and the advertising is not permitted to become too intrusive. This is the point where so many fail. They start off with plenty of stuff, but when the ads come in the reading matter is curtailed until the advertiser receives no value. The Spotlight has not contracted this habit and we hope that it does not. If the present proportion of advertising, reading notice and general matter is maintained it will keep on being just about right.

Advertising "Beauty and the Beast."

James G. Tomlin, of the Dreamland Amusement Company, Shreveport, La., writes:

> On the 15th inst we had the film "Beauty and the Beast" and wanting to advertise it strong we started thinking. Then we hired an automobile, put a bear head and costume on a boy and dressed up a girl as beauty and placed them on the rear seat of the car with a banner on each side; we started out to do the job. You should have been here and tried to get a seat; and we seat four hundred too.

The idea is applicable to other subjects than this, but "Beauty and the Beast" lends itself particularly well to street work. Make a note, if you have not already had the reels. If you have, adapt it to something else.

Still There.

S. E. Wall is still on the job, hustling his brains to make new business. He has a new house, and while his most recent scheme is not new, we give his letter to remind those who have forgotten it.

> It has been at least six months since I have burdened this department with any of my offerings, and just to prove that I am still extant, I arise to remark, that I get many valuable hints from this department. Business is very good at West Jefferson, playing pictures and orchestra (no vaudeville) and I opened a new place in Cedarville July 1, and by the way, that was all that kept me from being a caller at your shop in little old New York during the convention; had my transportation and all arrangements made, but at the last minute had to give it up and stay with the new venture.
>
> Here is one I pulled off last night with the co-operation of the ladies of the Methodist church, and by the way, getting in good with the church ladies in less than thirty days isn't half bad, considering the fact that I am a stranger in town, but after a little quiet inquiry I found out that the Methodist ladies were raising funds for a worthy cause and I went to them and offered to assist them by giving them 50 per cent. of the tickets they sold (outside of the house) for Monday night's show, agreeing to furnish a program that would be consistent for the occasion, and say, that bunch of women sure did peddle some tickets. We packed them in till there was no S. R. O. The program for the evening consisted of the "Crimson Cross" in three parts and a good breezy comedy, which made a very nice offering for ten cents, pleasing the audience, the ladies and incidentally myself; after we settled up the ladies were about $20 to the good on a deal for which they were very profuse in their thanks.
>
> Of course I realize this is an old worn out method, but it's all right at that and I have done pretty much the same thing at West Jefferson on different occasions with the same satisfactory results.

We Missed Mr. Arnold.

S. A. Arnold writes us that he was at the exposition, but did not see us. Anyone who was at the exposition and didn't see us needs to consult an oculist. We are tall both up and down and across and plainly visible to the naked eye, and we spent about two-thirds of our time in the Palace all that week. We are particularly sorry to have missed Mr. Arnold, for he is one of the real thinkers and he hits the bullseye most every time if he does live in a little town like Mena, Arkansas.

The Mena school appropriation is not as large as the school needs, and Professor E. L. Dean, principal of the school system, is trying to augment by private subscription. Like Abou Ben Adhem, Mr. Arnold's name leads the list. He has promised for the term of one year to give his receipts one day each month to the school fund. The result is an editorial comment and an appreciative letter from Professor Dean in the same issue; not couched as an advertisement, but as a commendation of Mr. Arnold's enterprise. This is the sort of advertising that counts. In the furtherance of the public good, Mr. Arnold links his entertainment almost as part of the school system. And we do not think that it was just advertising, either, that led to Mr. Arnold's action.

Looking over the advertising, we note that Mr. Arnold has "Special seats for 2,000 people." Going some?

Rounding Up the Absent.

Harry (M. P.) Waldron, of the Langdon and Electric Theatres, Langdon, S. D., sends in a couple of advertising stunts. One is a circular on linen paper that starts off:

> THERE IS SOMETHING WRONG.
>
> There are 1,246 people in this town and yet one night lately we only showed to 297 paid admissions. Now allowing for one man who always takes his bath the 3rd Tuesday of every month, and two boys whose shirts were being washed and, therefore, couldn't go out, that still leaves 946 people to account for, after deducting the above-mentioned 297. So far none of them have come around to explain their absence. If it was only 7 or 8 we wouldn't mind, but 946 admissions at 15 cents amounts to $141.80 which we didn't get, and which we can't afford to lose on one night's business.
>
> We have concluded most of the 946 didn't know how good the show is. Now the show is good, but we don't like to talk about it and hate to mention it in this way. But the fact remains. We don't have to prove it. We cheerfully admit it. And it is getting better every day.

The other is in familiar season pass form but reads.

> THIS IS NOT A
>
> **FREE TICKET**
>
> TO
>
> **The Electric Theatre**
>
> But a reminder that you can always see a fine show on our plate glass mirror screen. We use the finest machinery and dandy pictures.

A New Schedule.

It's been so long since the Arcade Theater, Tientsin, China, sent in any advertising that it seems almost a novelty. They are working a new idea now. They show eight pictures for half a dollar. The first part of the program starts at 8:30 and after two reels there is an intermission of fifteen minutes. At 9:15 five pictures are run. After another intermission the eighth reel is run and the first two repeated for the benefit of late comers.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Mr. Plimpton on Two Reels.

MR. HORACE G. PLIMPTON, manager of Negative Production for the Edison Company, wants real two-reels. The Edison Company was the first to buy largely of book rights and it appears from Mr. Plimpton's letter that up to the present their multiple reels have all been .made from novels. The script which he sent is not printed, since it. is merely a memorandum of the action, supplementing the director's study of the novel, and so not in true photoplay form. It was divided into parts and the scenes of each separately numbered, but Mr. Plimpton is less particular as to the exact form, so that there is a story there. He writes:

> In the first place, the Edison Studio wants plots above the ordinary for two-reel subjects. We want to draw a sharp line in accepting subjects of this kind and in no case to consider a subject for two thousand feet which could be told in one. In subjects of this kind, the plot and the name of the author count for considerable, in my opinion; that is to say, we feel that the two-reel subjects should have an advertising value.
>
> So far as the form goes, it seems to us best that it should be submitted in one completed scenario. It is not even necessary that it be divided by the author into the first and second reel, although probably it would be better if the author had a definite idea as to where he meant the first reel to end and the second one to start. If this is indicated, it would, I think, be better to number the scenes in the second reel separately from the first, beginning again at one. However, as stated above, this is immaterial to us. If the author can send us a good two-reel scenario, he may number the scenes consecutively from one to the last number and need not even break the subject into the two reel. It is our experience that sometimes this can be done better after the film is looked at than before.
>
> I am inclosing for whatever use you care to make of it the scenario which was prepared in our own studio and for our own use, of our first two-reel release, "The Mystery of West Sedgwick," originally called "The Gold Bag." This was prepared by us from the novel, and therefore is in condensed form and solely for the guidance of the director and the actors and others concerned. As a matter of fact, we have not yet accepted any outside two-reel scenarios. Such as we have done have been based on previously copyrighted work.

Jones Explains.

Marc Edmund Jones explains, in reply to a recent paragraph in this department relative to the "Association" of the Photoplay Magazine, that the scheme is merely a part of an advertising campaign and that the deficit will be made good from the advertising appropriation. He writes that the initial fee of one dollar covers all criticism given for a year and that there is no limit as to the number of scripts, so that they are heal scripts and not monstrosities. When it is apparent that an auhor cannot succeed he will be put out of his misery as painlessly as possible. There is to be no actual organization formed and the clearing house scheme has wisely been dropped.

Killing the Open Market.

Some weeks ago we quoted a New York editor on the practice of some school in telling its pupils to write the studios and ask just what they want. Now comes a letter from Richard V. Spencer along the same lines. We quote also a few lines of personal gossip. Lots of us were looking forward to seeing him again this season. He made a host of friends last year. Mr. Spencer writes:

> I expected to get back this year on a vacation, but in the last few days have been forced to change my plans, owing to the fact that my mother's health is not the best and she does not want to take the long trip. Am leaving here August 1st for a two months' vacation. Am going up to Salt Lake City, Denver, Yellowstone National Park, the Canadian Rockies (probably Banff or some other mountain resort), and return via Seattle and Frisco. Expect to get some good trout fishing and hunting and forget scenarios in the meantime.
>
> The Broncho, Kay-Bee, and Keystone Studios have been deluged with a flood of useless correspondence, such as samples which I am inclosing, coming, no doubt, from some correspondence school pupils. These inquiries are a waste of time on the part of the authors, and make a lot of unnecessary bother for the different producing firms to whom they are directed. If authors wish to know what class of pictures the different producers are staging, why on earth don't they watch the different brands on the screen? If the companies do special work, such as costume stuff, they either hire their scenario departments to do it, or arrange for it with contract authors. Perhaps a word to authors in your columns in the "World" would go a long ways to end this nuisance.

Both of the samples sent are addressed to 12 Union Square, New York City, instead of to Los Angeles, and this sample of up-to-dateness is characteristic of these schools. They make no effort to keep abreast of the times. The letters are identical in form, though one comes from Connecticut and the other from Indianapolis. They read:

> I will thank you to advise me the nature of your present requirements, if you wish comedy, melodrama, Western, cowboy, Indian, rural, historical, Biblical or society drama and the prices you are paying for acceptable photoplays.
>
> I inclose self addressed and stamped envelope for reply, and thanking you for your courtesy, I am, respectfully yours.

We have already said that one company lists these inquiries on the grounds that a correspondence school pupil is not worth bothering about. It is evident that the Broncho-Kay-Bee brands regard the inquirers with no greater favor and we know of three other companies that are taking much the same stand.

It is bad enough that the correspondence schools should "graduate" hundreds of incompetents to flood the studios with such a mass of worthless scripts that the occasional good story is lost, but when the pupils are instructed to write a letter that no person with the slightest idea of the business would write, it is apt to prove the straw that will break the camel's back and presently we shall hear of half a dozen studios that are "not buying" simply because they cannot bother with the thousands of worthless scripts that are submitted along with the tens of good ones.

Few readers of the World are among the offenders, but if there are among our readers any pupils who have been offended in this respect, will they please take notice that they can get an idea of a company's wants through reading the stories of the films in the back of this paper and through watching the screen.

Will the school offending please also note. We know that most of the alleged "teachers" read this department with profit if not with pleasure.

Don't Sign.

Be careful what you sign when you get in with the correspondence schools. We understand that one contract is now so worded that while you seem under no obligation to take the complete course, you find that you must. It is seldom that an intelligent person takes the full course, and few intelligent persons take any part of it, but now and then someone gets stung and finds that the sting is severe. Do not sign anything and you'll be safe. Don't even write them and you'll be safer yet.

Branch Out.

Learn to vary your offering. Don't write along the same lines week after week and expect to keep on selling. Just the other day an author wanted to know why he could not sell. We found he had written four plays, three of which were precisely the same thing. The stories were differently worded, but the idea was precisely the same in all. Another writer offered three plots all with the same central theme. They were not offered as variants of the same theme, but as the groundwork for three different stories.

The thing to do is to strip your story of all its frillings and look at the skeleton. If there is too much of a family resemblance between the various skeletons, drop the idea and strive for a new form. Try to have each story as different as possible from all others. Give each one an individual twist. It's the only way to get ahead. Editors come to know the man who has only three or four master plots to work with.

Off and On.

We have been having quite a little discussion lately as to the use of "off" and "on" in place of "entrance" and "exit" in the case of exterior scenes. It is argued that entrance and exit are terms of the stage improperly used where a stage is not employed, but we fail to see the logic of such argument. For the time being the exterior location, or such part of it as lies within the camera lines *is* the stage, wherefore it should follow that the terms of the stage are properly employed. The matter is of no great moment, but since "exit" is more convenient than "goes off" there is no reason why it should not be employed merely because a scene is made out of doors instead of under a roof. The important point is to have the action clearly and intelligibly written. The exact form of the wording is unimportant.

THE KALEM SCRIPT.

(Concluded from last week.)

Scene 16. *Exterior of sheriff's house.*

Sheriff comes into scene and extracts a little package, a present for Kitty. "This will tickle her," he smiles. He holds package behind back and slowly opens door.

Scene 17. *Interior of sheriff's house.*

Continuation of Scene 15. Dan bending over Kitty. Sheriff appears in door. He is startled. Here is the man who loved his wife, and now both are seen in a somewhat compromising situation. Sheriff slowly comes to table. Raises Kitty and turns to Dan, asking him what it means. Dan can say nothing without implicating Kitty. Kitty is horrified to think her husband may learn her secret. Sheriff sternly motions for Dan to leave. Dan slowly exits. Sheriff stands by Kitty. "Do you love that man?" Kitty insists that she does not. "Then what does this mean?" Kitty has nothing to say.

Scene 18. *Roadway near sheriff's.*

Dan crosses scene in serious thought. Feels of his gun and proceeds out of scene.

Scene 19. *Before Post Office as in former scene.*

Mason saunters in from one side, Dan from another. They meet near foreground. Dan catches Mason by shoulder and turns him around. Dan takes out his watch. Holds it in his palm. Draws his gun:

Sub-title: "I'LL GIVE YOU JUST ONE HOUR TO GET OUT OF TOWN!"

Mason sneers and exits. Dan pockets his gun.

Sub-title: THE TROUBLE MAKER'S CUPIDITY IS AROUSED.

Scene 20. *Near grocery store.*

Sheriff rides up. A citizen accosts him and he dismounts. Citizen pays him some money. Sheriff surprised. "What is this?" Citizen draws out letter and hands it to Sheriff. Sheriff reads:

Cashier: Stone Gulch Bank.
This authorizes you to pay to Sheriff Norton $500 for protecting recent bullion shipment.
Yours truly,
ACME MINING COMPANY.

Sheriff nods his approval. Mason has sauntered into scene and witnessed the affair. Sheriff rides out. Mason follows.

Scene 21. *Roadway near Sheriff's. As in former scenes.*

Sheriff rides across scene slowly. When he has disappeared Mason runs in, somewhat out of breath, and he has followed the Sheriff on foot. He cautiously follows after Sheriff.

Scene 22. *Exterior of Sheriff's house.*

Sheriff rides up and calls. Kitty comes out. He hands her money and, explaining that he has business to attend to, asks her to put the money away. Mason appears and stealthfully watches. Sheriff rides off. Kitty goes into house. Mason goes to window.

Scene 23. *Interior of Sheriff's house, as in former scenes.*

Kitty is placing money in drawer. (Action timed with former scene in which she made exit before Mason went to window) Mason's face appears at window and watches.

Scene 24. *Exterior of Sheriff's house.*

Mason turns from window and softly turning door knobs, enters.

Scene 25. *Interior of Sheriff's house.*

Kitty starts as Mason comes in door. Instinctively she turns her back to the drawer where money is hidden and takes defiant stand. He pushes her aside. They struggle.

Scene 26. *Exterior of Sheriff's house.*

Dan rides slowly into scene. Consults watch. "It's time I looked after that rowdy!" He is about to start on when he hears a cry in the house. He quickly dismounts and goes to window.

Scene 27. *Interior of Sheriff's house.*

Kitty and Mason struggling. Mason is nearest window. Dan's face is seen at window.

Scene 28. *Close-up of window at Sheriff's house.*

Dan draws his revolver, takes careful aim and fires. He would start away, but has second thought. Extracts paper and stub of pencil and scratches a few lines. He places note on window sill.

Scene 29. *Wider angle view of Sheriff's house—exterior.*

Dan rushes away from window, plunges on horse, turns it about and speeds away *in direction from which he came.*

Scene 30. *Interior of Sheriff's house, as in former scene.*

Mason is stretched out on floor. Kitty, horrified, stands over him. She rushes to window to see who fired the shot and finds note. A ghost of a smile comes to her face as she recognizes the writer's name. She clasps the note in her hand and comes to table. Overcome, she sinks in chair, burying her face, the hand clutching the note resting on the table.

Scene 31. *Exterior of Sheriff's house.*

Sheriff rides up and enters house.

Scene 32. *Interior of Sheriff's house.*

Mason on floor. Kitty at table as at close of Scene 30. Sheriff enters. He is greatly startled at sight of body and Kitty apparently unconscious. He raises her up and asks what has happened. She hands him note. He reads:

Sheriff:
I shot this cur who tried to steal your money and attack your wife. If you want to catch me, follow the Elkhorn Trail. Best wishes to you and Kitty. Dan.

The Sheriff sees the true situation and takes Kitty in his arms. (LET THIS RUN A FEW FEET. THEN SHOW SHERIFF AND KITTY RAISE MASON, WHO SHOWS SIGNS OF LIFE. THIS BUSINESS CAN BE TRIMMED OFF, BUT WILL BE ON HAND IN CASE CENSORS DEMAND THAT WE SHOW THAT MASON WAS NOT KILLED.)

Scene 33. *Rough exterior location. Mountain side.*

Dan rides up. Stops, looks back and sadly smiles. Then he slowly continues his journey as the scene fades out.

The End.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

M. F.—It is not possible to reply, in this department, to any inquiry that requires the reading of the script. Leaders are necessary only where the action is not self explanatory. If you cannot write on other than the "seamy" side of life, better give up writing. You are wasting your time if you cannot lift your stories above the filth.

F. H. R.—You can write a comedy and a drama on the same basic plot if you can develop the stories in such a way that they are not alike. We could write a comedy and a drama from the plot you mention, but it would take rather adroit dodging. In addressing a script to a magazine, simply address it to the magazine. They will understand that it is a script, and that it is offered for sale. Most magazines are made up of the work of outside contributors, though each editor has his favorites. There are few "staff" fiction writers on magazines. If you will state your questions more tersely, you'll be better liked by the Answers Man, and give a paragraph to each question, please.

E. B.—We know nothing of the concern you mention. We do not like its looks. Of course its literature is convincing.

B. I. S.—We cannot tell you the location of the "first picture show." We think that the first showing of motion pictures (in film), was made on lower Broadway, in New York. Others claim that W. T. Rock started the first picture show (on the screen), in New Orleans, in 1896. The Biograph theaters in California date back of the present photoplay theaters, yet it is stated that the first picture theater was started in Memphis. Personally, the Answers Man doesn't know, and knows no one who does know, but he inclines to the belief that the first Edison slot machines were publicly exhibited in New York City.

SEVERAL INQUIRERS—A Los Angeles correspondent supplies the information that the leading woman in "The Sorrowful Shore" was Miss Olive Fuller Golden, daughter of the late George Fuller Golden, one of the best vaudeville monologuists of his day, and the founder of the White Rats.

J. A. F.—The Kay-Bee identifier was in the hospital when the film first mentioned was released, and never caught up with it. Please name the players in some other film if you can. Miss Pearl Sindelear, now with Pathe, was Miss McDowell's sister in "The Wrong Bottle." Jack Dillon was the faker in "The Tenderfoot's Money." In "The Cure," the employer was William J. Butler. We think you allude to C. L. Barr, not Carr. His first name has never been given, but instead, his studio nickname of "Camille."

A. R. H.—Give your name and address if you expect more answers. Jack Lane, in "The Lure of the Violin," was played by E. L. Morrow.

M. M. M.—Harry Carey played the parts first mentioend. Miss Nora Talmadge became engaged to Mr. Delaney in "Solitaires." Mr. MacDermott is still with Edison. You ask questions in a way that makes it easy for the Answers Man, but please give the name of the character where you can, as sometimes "the girl who," etc., involves looking up the synopsis.

E. B.—We have not the slightest idea why the company returned your script unopened. Why not ask them? They are more likely to know. It is a better plan to submit one script at a time, though more may be sent if desired. The idea of the single script is, that it is fresh off the machine. Three or four suggest that you are hawking the rejections of other companies.

RUBENA.—Why that cruel postcard? Your story came back from Universal because they now read for the Victor section. We think Mr. Jones is not with Lubin. Al Green was the son in "The Reformation of Dad." Mr. Hedlund is with another company now. Write Mr. Moore, or his barber, about his hair. We pass. We have not enough hair on our own head to pose as an expert.

CREOLE BELLE—That's more like the name of a steamer than an inquirer. Alex. Gaden was Poleon, the trapper, in the play of that title. We have not the Bison casts. In "An Eye for an Eye," Jack O'Brien played Tom Kirby. Miss Ethel Phillips was the stenographer in "The Attorney for the Defense."

C. J. T.—A photoplay script carries no dialogue. The players invent conversation to fit the situation. Talking pictures carry full dialogue and business. Each time you change the place where the picture is made it is a scene. You do not "flash into another scene," but stop one scene, write in another and then a third, which takes up the action of the first scene. In the example you cite, you show, at the time of happening, the mother's tribulations, then, at the proper time, we can guess what she is saying because we have already seen it. Otherwise, you would "vision" this stuff into the station scene, which would increase the cost, but not the effect gained. Better send for a copy of "Technique of the Photoplay." The panoramic effect to which you allude is generally called a "panorama." It is both a noun and a verb, that is, you "panoram" the camera to get a "panoram." It is done with a cog wheel and circular rack in the tripod head, or the camera is mounted in an auto, according to circumstances. You do not state your question very clearly. Back numbers may be had in bound volume at $1.50 for each three months' volume for the past couple of years.

J. A. M.—The real "Shorty," is Jack Hamilton, but apparently you refer to Charles Avery, who is sometimes called Shorty in the Keystone leaders. The fat man is Roscoe Arbuckle. We do not place the "effeminate man."

J. K.—Thanks for the clipping. Mr. Kerrigan played the part mentioned.

J. S. B.—To use a copyrighted story or play, you must have the permission of the holder of the copyright. Permission might be gained from the holder, but it would not pay you to gamble in copyright rights.

F. F. S.—Exchange rentals vary so greatly that it is not possible to give even approximate replies to your questions. Your theater question is equally impossible.

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Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included in each list, and the address of regular meeting place, if any.

M. P. M. O. Auxiliary No. 3., Stockton, California.

H. V. Kershner, president; L. C. Williams, vice-president; J. W. Southwick, secretary-treasurer, P. O. Box 909, Stockton, California; H. Serrano, sergeant-at-arms; H. V. Kershner, J. J. Satterfield, J. W. Southwick, W. E. Scheaneman, Executive Board.

The Convention.

I have purposely delayed saying anything about the Convention. When I was a boy and did something that compelled my dear old dad to apply a dose of hickory oil, he always waited a day or two until he got over his "mad" before he exercised the birch. Since I have grown up, I have been often told to count one hundred before saying anything when I was angry; it is a pretty good scheme, too.

The 21st Annual Convention of the I. A. T. S. E. is a matter of history The legislation, viewed as a whole, was good. That this is true is due in very large measure to the wise recommendations set forth by President Shay in his annual report. On the other hand, the body did one thing which was very far from being a credit to the very small majority which forced the act in question through, and I am informed that a very large portion of that majority is now heartily sorry for what it did. Many have voluntarily said that they voted under a misapprehension of the facts and regret their act.

President Shay has again proven his title to be ranked among the leaders of men. His report was a marvel of concise statements and recommendations. His final unanimous election proved that his opponents lacked the nerve and sand necessary to pull off what they came to Seattle primed for. The politicians from a certain city, aside from a first triumph, which hurt themselves far worse than it injured anyone else, fell flat. The better element of the Convention soon got wise to them and their methods and —they lost out. One of the important and far-reaching results of the Convention was a closer affiliation between the I. A. and the American Federation of Musicians. President Shay's recommendation reducing the Executive Board from 7 to 5, and placing organizers in the field was adopted; this ought to, and doubtless will, result in much good.

The changing of conventions from annual to bi-annual was one of the things advocated by this department and recommended by President Shay. It was adopted, and the next convention will be held two years hence in Chicago.

For the first time the operators secured direct representation on the Executive Board. Brother Cannavan, of St. Louis, M. P. O. Union 143, being elected Third Vice-President. The operators also have another representative on the Board, from the Newark local, though, as he also belongs to the stage employees and, hence, cannot be entirely credited to the operators. I do not recall his name at this moment. The operators held the balance of power in the Convention, and have every reason to feel proud of what they accomplished, though even more might have been done had not a portion of the operators' delegation wasted their time in political manœuvres. On the whole, however, the operators have good reason to congratulate themselves on the showing made.

The Convention, however, did one thing which deserves severe criticism; viz.: it adopted a resolution forbidding any member from publishing, or furnishing for publication, any articles in any way criticising the acts of the I. A. T. S. E. or even expressing any opinion as to the past, present, or future policy of the organization, or anything designed to instruct operators in their craft. This is a direct attempt to suppress free speech—a thing labor men have long fought for the right to exercise. It is an act as foolish as it will be ineffective. A man who would be deterred from giving voice to an opinion from fear of a penalty attached to such a law as this would not have any opinion worth expressing anyhow; moreover, a fine assessed under this law could not be collected if the member saw fit to fight it. When an organization, or individual, gets to the point where it fears honest criticism, or the education of the craft it represents, it stands in need of considerable fixing. The I. A. T. S. E. is not, however, in that condition and, let us hope, never will be. The delegates who introduced this law, as well as those voting for it, have no reason to feel proud of their work. It is a kind of legislation that might have been expected fifty years ago.

Direct charters were granted to both the Philadelphia and the New York operators, so that the dove of peace can once more hover over the operating rooms of those two municipalities.

It is not necessary to go into the details of the work of the Convention since the official report will be out shortly and will, I suppose, be mailed to all unions.

The I. A. T. S. E. has every cause to congratulate itself on the excellent staff of officers elected, and particularly on the re-election of Charles Shay as International President. The International Secretary's office has been removed to New York City, so that the offices of the president and secretary are now under one roof in the Gaiety Theater Building, sixth floor, 1547 Broadway, in the heart of the theatrical district.

New York Moving Picture Operators' Union No. 306.

On Wednesday, August 6th, the old Branch 2 of Local Union 35 met in what proved to be its last session, since, as soon as the meeting was called to order a new Direct Charter was delivered to it by International President Shay, whereupon Branch 2 of Local Union 35, I. A. T. S. E. immediately and automatically became Local Union No. 306, I. A. T. S. E., and thus the hopes and wishes of the New York operators were at last realized.

The credit for this charter will probably be claimed by a New York operator named Goldblatt but, as a matter of plain fact, the efforts of this individual have only served to delay, rather than bring about, the granting of a direct charter.

I wish also at this time to go on record as saying that while the time is now ripe for the action which has been taken, the granting of a direct charter previous to this time would not in any way have benefited the New York men and would, in my judgment, have been a detriment rather than a help. I wish also to say, that, regardless of all talk and report to the contrary, Local Union 35 has treated the New York operators fairly in the past. I am aware that many will dispute this, but that does not alter the fact. Had a direct charter been granted to the old auxiliary the result would, in my judgment, have been confusion worse confounded, since the only steadying influence, Local Union 35, would have been taken away, and the old auxiliary was no more fitted to govern itself than a child would be to govern its appetite when turned loose with ten one-pound boxes of candy. The present body, however (old Branch 2, now Local 306), is an entirely different proposition, and I believe that it is going to succeed and be a powerful factor for the improvement of conditions in the operating rooms of Greater New York City.

The meeting was a very large one, so much so that difficulty was had in securing seats. International President Charles Shay, International Secretary Lee M. Hart, Organizer John J. Fanning, Chicago; Organizer F. G. Leamaster, Denver, and Harold Williams, Business Agent, Local 35, New York City, were present. The charter was received with vociferous cheers, and a vote of thanks was extended to all those delegates in the Convention who helped in securing the same. Also to International President Shay. And let me say right here that Charles Shay deserves more credit than any other one man for the granting of the Direct Charter. The Secretary was instructed to extend to Brothers Delliver and Boyle, San Francisco, M. & M. O., L. U. 162, the thanks of L. U. 306 for the stand they took in the Convention.

F. H. Richardson made his report as delegate to the Convention, and recommended that inasmuch as the body had got what it desired, viz.: a direct charter, no steps be taken to secure the return of expenses of the delegate. His report and recommendation were adopted unanimously, and he was given a hearty round of applause and a vote of thanks for his work in Seattle.

A carefully selected committee was appointed to consider all matters brought up by the new condition and the books will now be opened, for a limited time, at a $5 initiation, to all competent moving picture operators in Greater New York, who will be invited to show their good faith by coming into the organization, now that the long sought direct charter has been obtained. The editor of this department desires to congratulate the New York operators on the receipt of the charter and to earnestly advise every operator in Greater New York to affiliate with Local Union 306, I. A. T. S. E. The union may rest assured that it will have the support of this department in all things which are right, and the Projection Department wishes every success and God-speed for the future.

Salt Lake City.

Brothers J. W. Stacy, president; N. Offer, vice-president; W. R. Martin, business agent; and R. W. Wardrop, of Salt Lake City, M. P. O. Union No. 250, met me at the depot at the unholy hour of 6:30 a. m. As I was obliged to leave at 4:50 p. m. the same day, the boys got busy and after a visit to the General Film Company, where we were shown over Manager L. Marcus' up-to-date exchange, we, in company with Manager Marcus and brothers Wadrop, Martin, Worthen and Offer, put in the forenoon motoring around the city.

This was followed by an organ recital at the Mormon Tabernacle, which was indeed a thing to be long remembered. Then came lunch and a gathering, of such of the boys as were off duty, at the Rex Theater, when the editor was calmly invited to stand right up in meeting and make a speech. We met C. J. Davis, manager Rex Theater, whom Brother Stacy, his operator, declares is the real thing. Mr. Davis must plead guilty to two serious indictments, viz: he is a most pleasant gentleman, and president of the Salt Lake City Exhibitors' League.

At 4:50 we again took train, and it was with genuine regret that we said good-bye. The Salt Lake boys are a live, wideawake bunch who have in the past and will in the future, we feel very sure, render a good account of themselves, both as an organization and individually. And by the way, Manager Marcus, of the Salt Lake branch of the General Film Company, is a live wire, and one mighty good fellow as well. A description of the American Theater, Salt Lake City, will be published later.

Automatic Arc.

While in Seattle, Mr. Crane, of that city, requested me to call at his office and examine an automatic arc mechanism of which he is the inventor. While I, of course, complied with the request, it was with a preconceived idea that it would prove to be a waste of time. My idea was anything else but right. It was altogether wrong, for Mr. Crane has accomplished what he set out to do, and has done it in a thoroughly unique, but entirely practical way. He resets the carbons by passing a thin copper plate directly between them, breaking the arc of course, and at the same time releasing both the upper and lower carbons, the upper carbon dropping down, and the lower one being forced up against the plate. This, of course, extinguishes the arc, but as the copper plate is withdrawn, it is struck again, so that the effect on the screen is merely a winking of the light, due to the rapidity with which the action is performed. The aforesaid copper plate revolves and is, of course, exactly central up and down, with the center of the condenser so that the carbons are necessarily exactly central, up and down, with the condenser after being reset, and there seems to be nothing that could affect this centering except a crooked carbon, which might throw the arc a trifle to one side, but inasmuch as carbons are to all intents and purposes perfectly straight, this is, I believe, a negligible quantity. Mr. Crane has tried the device on amperage up to 60, and it works perfectly. He has given it very rough usage in order to develop weak spots, and now has it in such shape that I watched it project a perfect stereo picture for a considerable time without a single flaw in the light, and I see no reason why this perfection could not be continued indefinitely, with only an occasional stop for insertion of new carbons.

Mr. Crane has also, in conjunction with this lamp, invented a very practical method of automatically handling stereopticon slides for continuous advertising projection. This device consists of two large metal wheels, each of which holds a considerable number of slides. These wheels set very nearly horizontal and directly in front of the lens, one a little above and the other a little below, the light projecting between the wheels, which are something like 3 feet in diameter. The wheels set on a slight angle to allow for the passage of light rays. Around the edges are arranged slides, which stand on edge in the holders, and the machine takes the slides alternately from either wheel, depositing the used slide in the wheel opposite to that from which it was taken. The whole thing appears to be a thoroughly practical device. It is operated by an electric motor, and, by the way, it requires a small motor to operate Mr. Crane's arc lamp.

In my opinion this device will be very successful for show window advertising and the like, and I am inclined to believe it might be adapted to the projection of moving pictures. but on this point I do not like to pronounce judgment until the thing has been placed in a moving picture theater and given a thorough try out, under actual working conditions, for a considerable period of time. However, this much I can say, viz.: Mr. Crane must, and he says he can, shorten the period of resetting very considerably in order to adapt the device to moving pictures. Personally, I am rather inclined to believe the lamp will not fill the bill for city m. p. work, but, be that as it may, if Mr. Crane can materially shorten the period of resetting, I believe there is a field for his lamp in the small towns, and certainly its introduction into that field would work no hardship on the operators, since in these very small towns there is no possibility of employing an operator, at least at a decent salary, anyway.

Denver.

Dear old Denver! Our train was something over three hours late, and I marched up to the gateway of the Union depot, expecting to pass through unknown and unmolested; but that was merely another dream, for there protruded from the atmosphere a big bunch of hands, behind which I discerned the smiling countenances of Ed. Shields, chairman of Entertainment Committee Local Union 230, I. A. T. S. E.; L. M. McQuonn, R. J. Addington, Charles Decker, Gay White, and R. T. Waddington, the same constituting the committee appointed by the local to receive and entertain your humble servant. After the usual introductions, and the smoking of the pipe of peace, I was escorted into 17th Street and introduced to a big gasoline wagon, on the back of which was plastered a banner announcing to all and sundry that "This is Richardson's car." The rest of the evening would be best represented by a series of exclamation points, or a picture of a miniature cyclone. Although it was 11:30 p. m., the big Curtis Street houses remained open and the managers awaited our coming. In rapid succession I viewed the Isis, Paris, Colonial, Bison, Empress, and Princess theaters, all on Curtis Street, after which the union held its regular bi-monthly session, followed by a Dutch lunch at 3:30 a. m. After several maneuvers, and the use of a crowbar, finally I succeeded in prying loose and retired to enjoy the room engaged by the committee at the Albany Hotel.

The Denver boys are a quiet bunch, in the sense that one hears very little of them until one gets there; but you may take it from me, when you arrive there are doings, with a capital "D." And now let me say a few words about the Curtis Street district, which is the moving picture center of Denver. For two blocks, between 16th and 18th Streets, it is a miniature great White Way, and nowhere have I seen theater fronts which could excel, or even compare, with the Curtis Street houses in beauty and brilliancy of illumination by night. Several of the large houses have their entire fronts painted a pure gloss white, and at night the entire facade is a blaze of light, the brilliancy of which is accentuated by the whiteness of the walls. Some of the houses have other effects which have been worked out with much taste and are things of great beauty. At Broadway and 42d Street, New York, one stands in the middle of a perfect geyser of light, but even that marvelous district cannot show the real beauty of illumination I viewed on Curtis Street, though, of course, there is no comparison as to quantity. It would be manifestly impossible to describe all the really good houses in this district, therefore I shall take for example the Isis Theater, which is the newest and, therefore, probably, in some ways, the most up-to-date. This house seats 2,000. It has a huge amphitheater, tastefully decorated in cream and light green, with stenciled borders. There is a charmingly decorated ladies' retiring-room, gentlemen's lavatories, and all conveniences usually found in high class theaters. The long foyer is covered with heavy carpeting, and there are many pots of plants, which add greatly to the scheme of decoration. The picture is 20 feet wide, the screen being a terra cotta wall coated with plaster, over which is spread some sort of a compound, the secret of which the management did not care to divulge. Around the screen is a row of lights behind ornamented heavily frosted glass. These lights are, of course, only on during the time the picture is off, and, inasmuch as they produce no glare whatever, the effect is pleasing. In the flare of the proscenium are squares of ornamental tinted glass, behind which are lights.

The house has an eight-piece orchestra, and a large pipe organ, the keyboard of the latter being located clear up against the back wall of the balcony. The ventilation system consists of a huge 8-foot intake fan, and a 4½-foot exhaust fan, both located in the basement. These fans are of such a size that they can produce a regular gale of air through the house, if it is so desired. The intakes, or openings through which the air enters the auditorium, are located about 8 feet from the floor and the exhaust outlets are at the floor level, there being also ventilators in the ceiling. The operating room of this house is 8x10 feet in size, with a very high ceiling and a large opening through the roof. The walls are of hollow tile. Over the back wall of the operating room is the house switchboard, and a supplementary switchboard controlling the front lights. At the left is a motor generator set of 50 ampere capacity, bolted to the floor, and above it a 45 ampere G. E. Mercury Arc Rectifier, the two being connected with a double-throw switch, so that the change from one to the other can be instantly made. Immediately in front of the operator are two ammeters, and a field rheostat controlling the motor generator set. The port in the front wall is about 3 feet by 5 feet. The room is in charge of E. A. Shields, chief operator, and H. H. Thomas, his assistant. The Isis is just installing a sound effect contrivance to be operated by compressed air, but it is not yet working, so I cannot give details concerning it. This magnificent house is managed by S. L. Baxter, whom I had the pleasure of meeting, and who is a live, thoroughly up-to-date manager, as is evidenced by the house he controls.

And now imagine, if you can, viewing four reels of first run pictures in this splendid theater for the sum of 5 cents, anywhere in the house, including the boxes. It is scandalous. This theater represents a large investment, and, in my humble judgment and opinion, the prices should be 10, 15 and 25 cents, but, while its manager agrees with this view, it seems that, although they have tried several times, they have been unable to raise the admission to even 10 cents, and thus we see the result of educating the public to expect a half dollar's worth of value for five cents. It is very easy to do it, but it is a hard proposition to re-educate them into a willingness to pay what the commodity is worth, even though the same number of reels be worth a great deal more than it was in the days when the five cent proposition was put into effect, due to improvement in production, projection and the theaters themselves. However, prices will have to be raised in Denver sooner or later, and the sooner it is done the better it will be for all concerned. This thing of operating really splendid houses like the Isis, Paris, Iris, Colonial, Princess and others on a five cent basis is absurd, and a thing which does not speak overly well for the combined intelligence of Denver managers. I am informed that the majority of the managers would like to cut out the nickel business, but there are certain ones, or rather a certain one, who will not consent, and thus all are forced to yield to the preference of a small minority, when that preference is to the detriment of the business as a whole, as well as locally. If Denver managers, and managers elsewhere, for that matter, would expend more energy and money in striving to still further improve the results upon their screens, instead of trying to give six reels of pictures and an ice cream cone for five cents, they would be the gainers in the long run. And, by the way, let me inform you that one house on Curtis Street is operating on a *two for five cents basis*. Think of it! It is a large beautiful house at that. I would humbly suggest to the manager of that theater that he include a glass of lemonade and possibly a cigar with each admission, or he might admit them by the dozen—say twelve admissions for 17 cents. Well, I am not the guardian of the Denver managers, thanks be, but it does seem that such a policy is far from being the best one, and I think the majority of Denver managers thoroughly agree with that view. Cut it out, gentlemen! Forget about the nickel admissions and make the Denver public pay what their entertainment is worth.

My sincere thanks to Denver local union No. 230 for their cordial and hearty welcome. That entertainment committee is one live and lively bunch, with an electric headlight in front and red fire on the back porch. If the editor got any sleep it was no fault of theirs. Their entertainment lasted clear to Exline, Iowa, when I threw the empty bot——. And let me say right here, in closing, that there will always be a warm spot in the heart of the editor for the operators of Portland, Seattle, San Francisco, Los Angeles, Salt Lake City and Denver.

Lens Trouble.

Portland, Oregon, writes:

> I have for my own use an Optigraph machine head and a Baloptican stereopticon. With the M. P. head came a Pathe lens which I could get no image from. I removed the back combination and now get a six-foot picture at 25 feet. Can you explain why this should be?

Possibly the lenses in the back combination were one, or both of them, reversed. See figure 143 of the handbook. The heaviest bulge of all lenses should be toward the screen. It is possible that the lens is of such short focal length that you cannot get it back close enough to the film. You give the millimeter length, but I cannot make the figures out. An objective lens will work all right using only the front combination, but it gives a picture of greatly reduced size.

Advisability of Patenting.

Mr. A. W. Ballenger, one of the owners of the Dean Theatre, York, Nebraska, writes:

> Will you kindly publish your opinion as to the advisability of patenting a take-up-tension-equalizer—one that secures its tension from the film without putting any more strain on the film than the present take-up devices. I am sure of the practicability of the device, but hesitate to put money into a patent unless there is probability of a market for it. Would greatly appreciate your advice.

Brother Ballenger, it is utterly impossible to give an intelligent opinion without first having given the device a practical test under ordinary operating conditions. Broadly, however, it is doubtful if the patentee would reap sufficient reward to pay him for the labor, and trouble involved in securing a patent and manufacturing and marketing the article, particularly if it could not be successfully applied to all machines. Moreover, I happen to know that there has recently been patented a device which is perfectly simple, and which gives an absolutely even pull on the film throughout an entire run, from the empty spool to the full reel, but this device will only be used on one machine, and will not be out for some time yet. If your device is simple enough (not complicated, or hard to manufacture) and you can dispose of it to some machine manufacturer, well and good; otherwise I, personally, would hesitate about putting any money into it; in fact, I would not do it. Understand, however, this is only my own personal view. Use your own judgment.

Wears Too Fast.

Roanoke, Virginia, writes ordering a handbook, and says:

> My only trouble is that the driving gear for the idler (680 plate 5, page 280 of the handbook) of my Power's 6A wears faster than it ought to. You bet we raise a howl if the "Moving Picture World" does not come in on time.

The trouble you complain of is doubtless due to the fact that the gear is a little soft, but, after all, this gear does not cost much, and it is guaranteed for one year. As the projector is giving satisfaction otherwise, I do not think a trouble of this kind, while it may be annoying, is serious enough to do any very strenuous kicking about. Doubtless the next gear you put on will give you good service, as I have known of instances of Power's gears running for more than a year, eight hours a day without giving trouble, and this is as much as can reasonably be expected of any gear.

The Maker Relies on Your Intuition.

The Enterprising Optical Company, Chicago, have excelled all other manufacturers of moving picture mechanisms in the compilation of instructions for the operation of their various devices. However, excerpts from the following letter from Mr. J. S. Grimes, Leavenworth, Ind., show that there may yet be something to be desired, so far as their gas-making outfits are concerned. The criticisms of brother Grimes are timely, and if the instructions accompanying the gas outfit did not cover the points named, then they are inadequate. The man who receives a new piece of mechanism, concerning which he knows absolutely nothing, should be provided with instructions telling him exactly what to do first, what to do next and so on through every process in the operation of the device. If machinery was always placed in the hands of competent operators, who possessed full knowledge thereof, then such instructions would not be necessary, but, as a matter of fact, particularly in small towns, in a great many instances at least, moving picture apparatus is sold to men who have no previous experience therewith and are therefore unable to operate the same, unless very clear and concise directions are given covering every step of the operation thereof. Moreover, manufacturers know this is the case and, as I have repeatedly pointed out, it is up to them to provide the necessary information. I have had no personal experience with the Model B outfit for a long time, therefore I am forwarding Brother Grimes' letter to the Enterprise Optical Company with request that competent instructions be sent. These comments are not aimed especially at the Enterprise Company, but at manufacturers in general. I believe the Enterprise Company *has* a competent book of instructions for their Model B, and that someone has been careless in not sending the right pamphlet to neighbor Grimes. The letter reads as follows:

> Some time ago I purchased a second-hand Model B outfit in apparently first-class mechanical condition, and being unfamiliar with the theory connected with the manufacture of calcium gas, I addressed the Enterprise Optical Company at Chicago, requesting directions for operating the outfit. I am enclosing you the letter I received in reply, together with the direction sheet attached, as I received it from the company. Now, I have always had good luck with everything I ever attempted, from the electric arc to the acetylene outfit for motion picture projection, and I believe I could write directions which would enable any mechanic to operate either one without serious difficulty, but after reading the attached direction sheet, I knew less about it than I did immediately after I had finished overhauling it. What I want to know when starting to use anything new is *where to begin, all the necessary precautions, etc., and where to stop.* But all I could derive from the direction sheet was that the outfit was an appliance for the making of calcium gas from oxone and ether and that it was highly recommended for that purpose. By not knowing which needle to turn first I have had several explosions in my rubber connecting hose, splitting them along the sides. I had to go to sleep and dream for the hole where the ether was to be poured in; also I could not imagine whether the flame should hit the top, bottom or middle of the lime. If the illustration had not been unusually good, I would not have known how to connect the various openings and I might have opened the drain valve to start the gas to the burner, if I had not had former experience with this type of valves. Now I feel that there are others who use these outfits and have many troubles which could be prevented by a concise, but definite, sheet of directions. To this day, after a whole lot of experience with the outfit, I know but very little about operating it. I notice that a great deal of the time the light will burn with the "O" needle entirely closed and give what I believe are good results. I am using the 1913 Model Motiograph Machine, and it is giving me excellent results. The only trouble I have experienced in ten months' use is the top loop being unprotected from the upper sprocket. It seems, that as the tail piece comes from between the top sprocket and roller, it has a tendency to spring or flap over the upper sprocket which is revolving in the opposite direction from the direction of the film's travel, thus causing the teeth to catch in the film perforations and jerk backwards on the film. This is a very serious objection, especially when the exchange has not applied a tailpiece of blank film. Of course, every time this happens it damages the film and, as a repair, it is necessary to cut off the tail end of the film. I have tried shortening the loop at the top, but bad places in the film will cause this loop to lengthen while in motion, and then trouble starts. Twice this year the Ohio river has been six and ten feet in my theater, but I am going ahead and expect to open another house in a neighboring town this Fall.

From Cleveland.

Mr. D. R. Canady, Cleveland, Ohio, writes:

> Just a line to let you know that everything is going smoothly in the sixth city. Working conditions are getting better every day. I am chief operator for The Dreamland Amusement Company, at The Dreamland Theater. They also own a Bronx Theater. I have been with the company for two and a half years. Use two Motiograph machines in each theater and now just a word in regard to ozone generators. If any of the boys desire to install an ozone plant at small cost, I will be glad to give them details, etc., for the construction of the same, complete. I have had wide experience in high frequency apparatus, and am in a position to furnish information on this subject. This, I think, will be of interest to the small town exhibitor, since it will enable him to keep up to date at a small cost. As a side line, I am operating racing motor cycles. Hope to be able to call on you at your office about the middle of August.

If you intend to *give* this dope away, why not give it to the department, Brother Canady, and, by the way, next time sign your name so I won't have to do ten minutes studying to find out who is writing; am not sure I have it right even now. Will be glad to have you call when in New York.

More Lens Trouble.

Austin, Texas, comes across with the following:

> I have run across a little difficulty and I shall have to trouble the "Man Higher Up." We have just installed a new Power's 6A and with a 5-in. e. f. lens I am unable to focus properly at 105 feet. With the lens screwed farthest in (toward the film) the picture is still somewhat hazy. I removed the bushing and tapped the lens tube so as to fit the outer casing, and in this way am able to place the lens far enough inward to get a good picture. I am satisfied with the results I am getting, but don't like to run a machine with part of it in the tool box. Please advise me how to remedy this trouble. I noticed in last week's World that you will send a carbon of the reply to appear if a stamped envelope is enclosed with inquiry, and am enclosing one.

Your trouble, Texas, is due, I think, to the fact that you have one of the new style lens tubes, in which the front lens combination is set almost flush with the front end of the tube, and the back combination is inset quite a distance into the tube. I do not know the reason for this new scheme, but presume it is to prevent oil from splashing on the lens. In this respect it would probably prove effective, but it sets up the trouble which you have encountered. You did the only thing possible to do under the circumstances.

Up To Date.

Mr. Roy A. Goggin, Estherville, Iowa, orders a handbook and writes:

> I feel sorry for the boys who are obliged to operate machines four or five years old. Their managers must not be very enterprising, or very good showmen. My manager wants the best there is and he provides me with everything necessary to produce results. He is as good a fellow to work for as one could expect to find. We just recently installed a new motor drive Power's 6A, with all the latest attachments. We also have a Hallberg a. c. to d. c. economizer coming. Our show has a reputation all over this section of the country. State rights men have told me they have heard about our house in some of the farthest parts of the state. Sounds like blowing our own horn, doesn't it, but it is, nevertheless, a fact.

Here is a manager in a small town, or at least a comparatively small town, who evidently is a showman, and not afraid to back up his faith in the movies with the necessary expenditures for an up-to-date equipment to put them on right. That is the kind of manager who succeeds. I, too, neighbor Goggin, feel sorry for the boys compelled to operate projectors of ancient vintage. Friend Goggin says that he has seen a handbook and it is something every operator and manager should have.

On the Road.

Brother Max Hollander, better known as "Crab" Hollander, has hit the road with the Paul J. Rainey films. Brother Hollander is one of New York's popular ones. We wish him a successful trip.

Double Spot.

A. F. Redmond, manager Gem Theater, Severy, Kansas, propounds the following:

> I have always worked for a manager who did not believe there was such a word as "can't," but I am now running a house of my own and have the following difficulty, which, regardless of what any manager may think about "can't," I have not been able to remedy. Am operating a 1913 No. 1A Motiograph, using 110 volt, 133 cycle current through a Fort Wayne Compensarc. I find that my lower carbon burns considerably faster than the upper one; also there is a double spot on the cooling plate. I wrote the Enterprise Optical Co. and they sent me a copy of their general instruction book, with a few passages marked, but this don't seem to help any. I suppose you wonder how I am making both ends meet in a town of 800 population. Well, my wife plays the piano and I have a sister who sells tickets for me, so you see it is quite a family affair. Now, here is something which will be of interest to small town managers. I made an agreement with some of our merchants that with every $1.00 spent with them by out-of-town customers they would give one ticket to my theater. I provided the tickets, with the merchant's name printed on the back. As they come in I take them to the merchant whose name appears on the ticket, and he pays me half price for them. I now have them coming to my house from miles around, and am clearing, above expenses, from $5.00 to $10.00 a night.

Your ticket scheme, friend Redmond, is as simple as it is effective. You have not named the price of admission, but I presume it is ten cents, so that the merchants pay five cents for each ticket. Looks to me like a mighty good scheme all around. As to your light trouble, I am unable to understand why your lower carbon burns away faster than the upper; with a. c. there ought to be very little difference, but what there is should be exactly opposite to your condition. As to the double spot, I would suggest that you study carbon setting carefully, pages 204 to 212, inclusive, of the handbook. Try changing the angle of your lamp, giving it a little more, or a little less slope from the perpendicular. Also try changing the advancement of the upper and lower carbons. Sometimes the double spot is due to setting the lamp too nearly perpendicular, so that light from both craters reaches the condenser. The double spot proposition is a hard one. Be sure that your condensing lenses set square with each other.

Any of our readers who can help Severy in this matter are invited to do so, either through the department, or directly. Friend Redmond is doing a meritorious thing in providing a little community of 800 souls with a form of amusement, the same as is enjoyed by us right here in New York. Time and again I have pointed out the fact that these little towns would have no theatrical amusement whatever, but for the enterprise of such men as neighbor Redmond. I have also brought out the fact that these houses must, in the very nature of things, be a family affair. If they had to employ a pianist, ticket seller, operator, etc., they simply could not exist, and these small communities would, therefore, be deprived of all theatrical amusement. This department is perfectly willing to help the city man when it can, but particularly, especially, and primarily, it is for the small town manager and operator, who have practically no other means or opportunity for acquiring information and knowledge of projection and the things allied thereto.

A Few Questions.

Mr. Henry Tucker, Liberal, Kansas, asks the following questions:

> (a) Will extremely hot and dry weather have a tendency to make films more inflammable when run through a machine, provided they are not dampened in some manner? If so, will wrapping the reels in a damp cloth or placing them in a "soaking" vat alleviate this trouble? For the last three consecutive nights I have had the film ignite while running through the machine (Edison Model B), something I have never had happen before. One of the instances resulted in a reel being destroyed; the other two I managed to tear the burning ends off. As a rule, this is often caused by a piece of film breaking off behind the aperture plate; however, am quite certain that was not so in this case, as I watched for same very carefully.
>
> (b) What is the usual life of motor generator sets, say the two described in the handbook; if properly attended to and well taken care of?
>
> (c) Will the formula for a white curtain coating, given on page 338 of the handbook give good results on a roll curtain; if not, what will?

(a) While theoretically a moist film might not ignite so readily as a dry one, still I think in practice there would be no appreciable difference, except that dry film is much more brittle, and more apt to have pieces break off and stick in the gate. If your film ignited while the machine was running this must have been what happened, or you ran the machine at a very low speed indeed. Very likely the piece was a small one and you did not see it, even though you watched closely. I do not think moistening film would have any appreciable effect, except to lessen the liability of bits of film breaking off.

(b) With ordinary repairs the life of such a set, when properly cared for, is indefinite. Of course, the moving parts wear out, and in course of time, a pretty long time however, the insulation of the armature might become weakened sufficiently to require rewinding, but just on a guess, I should say that ought to occur in less than fifteen or twenty thousand hours of use. Commutators and bearings would require renewal, since they wear out through friction, but even if they are given proper care and lubrication they will last for a long time. The field magnets, frame, etc., should, to all intents and purposes, be indestructible. I think I am perfectly safe in saying that these sets, with ordinary care and ordinary repairs, should last not less than five years, running an average of eight hours a day, provided they be not over-loaded.

(c) The curtain paint formula on page 338 will work all right on a roll curtain, but a canvas should be first well sized with a size made of good flexible glue (fish glue).

The Crowded Hour.

Tulsa, Oklahoma, orders one of the Hand Books and speaks thusly:

> Projection in this town is very poor, but it is not the fault of the operators. The managers require the running of from four to six reels in an hour, and into that hour is also crowded anywhere from one to four vaudeville acts. There is, however, one show where the pictures are run right. This house only uses three reels, and they are put on properly. All the theaters are well ventilated and they the all well patronized. Would you advise me where I can get a receipt for cleaning film; also book on calcium gas? What kind of gas outfit would you recommend for traveling? Could I get an adjustable lens that would give a picture from nine feet to about twice that size at a distance of thirty-five feet and use the same for a sixty-foot projection?

It is hardly worth while commenting on the utter foolishness of managers who undertake to run from four to six reels an hour, and include in that hour from one to four vaudeville acts. This department has time, and time again called attention to the utter asininity of such proceedings. I would not advise you to try any film cleaning compound. If you do you are more than likely to have a bunch of refractory film on your hand. You can clean film with alcohol, but the film will curl so badly that it will be well nigh impossible to handle it. As to the lens, there is one adjustable lens which gives fairly good results, though I do not at this moment remember its name. I do not think you could use it successfully on that width of range, however. I would recommend that you use a lens jacket and get an assortment of tubes. I cannot recommend any one make of device in this department.

A Matter of Distance.

Mr. Phil Chakers, manager Princess Theater, Springfield, Ohio, orders one of the handbooks, and asks:

> In our new theater, now in the course of erection, we want a twenty-four foot picture. The distance from screen to lens is 160 feet. Please advise us as to whether or not this is too great a distance for projection.

If you are going to project a twenty-four foot picture, I think 160 feet will not prove excessive, since that will only require about a 6¼ inch lens. On the other hand, should you reduce this picture to say less than twenty feet, then 160 feet would require a very long focal length objective lens and a somewhat shorter throw would, I think, prove more desirable. Let me suggest to you that, on the whole, taking everything into consideration, I believe a twenty-foot picture would meet every requirement as to size, and give you much better general results. For a twenty-foot picture at 160 feet I would use a half size objective lens, and stop it down to about ¾ of an inch diameter by means of a cardboard diaphragm placed inside the front end of the tube, against the front lens. I believe there would be considerable advantage in this scheme, and I am not sure but what I would use an even smaller opening than this in the diaphragm. Some advocate the placing of the diaphragm inside the tube, half way between the two lenses, but I think placing it as directed serves precisely the same purpose, and I am even inclined to think it serves it somewhat better. To project a twenty-foot picture at 160 feet would take a 7½ e. f. lens. I think that you would have no trouble in projecting a twenty-foot picture at 160 feet, using a half size lens, stopped down as directed, and with a proper combination of condensers. While it is something of a guess on my part, I believe a 7½ condenser next to the light and an 8½ in front would work all right, but it is possible you might have to put an extension on your machine table so as to get the lamphouse further back. But if you project 160 feet, you must make sure there is no vibration in your projector, since every bit of movement in the machine itself will be magnified to a much greater extent in a long throw than in a short one.

A Traveling Show.

Mr. Harry Bowman, Jr., writes from Kannapolis, North Carolina:

> I am operator with a small tent show owned by my father. We seat about 400 people and play North and South Carolina; we are now about to venture into Virginia. In addition to operating I also work vaudeville, as persons traveling with a small tent show must be jacks of all trades. Father and I are old hands at the business. He had one of the first Lubin machines, and believe me, it was a crude affair; that was fifteen years ago. For traveling purposes, I stand by the Edison first, last and all the time. We use gas tanks and on the recommendation of friend Russell, of British Columbia, we bought a Guil Pastil; it is great. The light is almost equal to an arc, and is easy on the eyes. I paid but slight attention to the gas consumed, but think it uses less than the limes. The only possible objection is that they are fragile and chip very easily. I hardly think one Pastil will last as long as a can of limes, but it is more satisfactory. I have been using gas for six years and the Pastil beats limes by a mile.

All reports to date indicate that the advent of the Guil Pastil marks a big advancement in gas projection, and the gentleman who first imported them, and reported them to the department (I cannot recall his name at the moment) is deserving the sincere thanks of all gas users.

Thanks to the West.

I wish to take this opportunity to extend to all those unions and individuals, who did so much to make my trip pleasant, my most cordial and sincere thanks. I also wish to thank Brothers Dolliver and Boyle for what they did in the Convention, and to express my appreciation to all those delegates who voted for, and with me. It would take too much space to mention individuals, since there were literally hundreds of them, who contributed to the pleasure of my trip. I trust some day to have the pleasure of meeting them again. Meanwhile, they may feel assured that their kindness will not be forgotten.

An Advertisement.

Mr. W. A. Clay, owner of the "It" Theater, Ogden, Utah, writes as follows:

> For heaven's sake avail yourself of the enclosed $2.50, and send us a handbook. The Department has devoted much space to the advertising of that book for a year. One is obliged to believe that an operator cannot keep house without it.

Yes, Brother Clay, and it is going to advertise it some more, too. You may believe that this is done solely from the viewpoint of money making, but you are in error there. My desire to have these books in the hands of operators was so strong that, although I was entitled, by agreement, to a royalty of 25 cents on each copy of the first edition, I waived that right in order to keep the price down and get the books circulated as widely as possible. This cost me a good many hundred dollars. I am entirely satisfied if it accomplished its purpose, and I think it did. If you think I am doing this on account of the royalty received your are, as I before said, in error.

Operators have not been accustomed to spending any portion of their salaries to improve themselves. It is a hard job to get some of them to see the light on that particular proposition. I publish a great many, though comparatively a very small proportion, of the orders received. Out of the thousands of these books sold there has not been a single dissatisfied purchaser, while on the other hand many enthusiastic letters of commendation have been received, and I think your own will probably be added to the list.

I will also ask you to bear in mind the fact that for some years there was no published work of any size or consequence in existence that pertained exclusively to motion picture projection. I compiled the first edition of the handbook because I couldn't buy one myself. Such a book was needed and it was up to somebody to write one, so I sat down and wrote it; that's all there is to that. When the first edition was getting low I sat down and wrote a bigger one. There is nothing in the world to stop anyone else from sitting down and "dashing off" a handbook, but they don't do it. If any critic of the handbook will walk into this office with the manuscript of such a book that is superior to the one I have compiled, The Motion Picture World will be glad to publish it and I will be glad to have it so. I've been through the mill and I know the work that is connected with it.

An Old Timer.

Mr. W. D. Sullings, New Decatur, Alabama, sends in the following line of conversation:

> Enclosed find $2.50 for handbook. Guess this is the first time you have heard from this part of the country, though we are very much alive and look for the "World" every week; always get good dope from it. New Decatur has three picture houses, and I think projection is about as good as anywhere in the country; at least that is the verdict of the traveling public. I am chief operator at the Delite. Operating room is 8x10x7, equipped with one Power's 6 and one Edison type B; using 110 volts through two Fort Wayne compensarcs. What do you think of a union operator who tries to get a job from a non-union house in another town, where the manager is paying good salaries, and who offers to work for any old price? A man of that calibre from Birmingham tried that here last week, and yet they say the union is a good thing. I have been operating since the days of 50-foot films (1897), but I do not profess to know it all by any means, and am sending for a handbook to improve my knowledge.

No organization can be condemned as a whole for the act of one member. You would not condemn the whole United States Government because one senator proves to be crooked, nor do you condemn the whole church because one member turns out to be a skunk. Glad to know projection is good. You are proving yourself to be a wise man by acknowledging the fact that none of us know so much that we cannot improve in knowledge, and by the further fact, that you are willing to invest a small portion of your income to that end.

Something Wrong.

Mr. W. L. Crawford, of Crawford & Crawford, owners of the Riverside Theater, Cascade, Iowa, propounds the following:

> We have not in the past availed ourselves of the use of the columns of the Projection Department, but will thank you very much if you will reply through the department, or open the matter for discussion as outlined below: We are using 110 volts alternating through a Fort Wayne compensarc on the 20 contact. Have tried ½-inch, ⅝-inch and ¾-inch soft cord Electra and Bio carbons; cleaned, polished and tightened every contact or binding post, and yet we cannot discover why carbons should act as they do—penciling very much and for a distance of ½ to 1¼ inches down the carbon towards the holder, being completely worthless after one burn—that is, they are entirely disintegrated, as it were, being merely a mass of dust that brushes off at a touch. It cannot be lamphouse ventilation, as we run with the back slide removed. We use the trim as set forth in the handbook, a copy of which is always on hand. Have used our compensarc for six months, and it is now beginning to sing very much. Is it probable that it is breaking down? Hardly that, for we use only the 20 contact, and at that it delivers considerable heat, at times being too hot to touch with the bare hand.

The penciling of your carbons might be due to poor contact, which causes undue heating of the carbons, but it hardly seems likely that the condition described would be brought about when using the lowest contact of the compensarc. If the compensarc heats as described, under the conditions named, then there undoubtedly is something radically wrong. Possibly the connections are not properly made and what is supposed to be the lowest contact is really the highest. I suggest this as possible, though it is highly improbable. In any event, if your description is correct, there is something wrong, and you had better use resistence temporarily and ship the compensarc back to the factory for examination and repairs, which will, of course, be up to the factory to make without cost. As to the singing of the compensarc, be sure that it does not set near any sheet metal—say within 18 inches to 2 feet of it. Clean out your carbon contacts thoroughly, and see if that helps the penciling.

A Further Reply.

Recently the Cascade Amusement Company, Tientsin, China, asked for certain information concerning a G. E. Mercury Arc Rectifier. I referred their letter to the General Electric Company, but their reply was not ample enough, and I asked them for further information, which has been received, as follows:

> From the letter Mr. Gyer, of the Cascade Amusement Company, writes, I am led to believe that the trouble with this rectifier is in the relay, which very likely has a loose collar, and if the contacts remain closed might heat up and burn out the starting resistance and shaking magnet. Tubes should be examined at intervals of two or three weeks for vacuum, and the mercury should be caused to roll from the cathode into the condensing chamber, and the sound noted. If there is a sharp metallic click it indicates a good vacuum in the tube, but, if on the contrary, the mercury is sluggish, and the sound is dead, the vacuum is poor or entirely gone. The starting resistance should be noticed at times *while operating* to see if it heats excessively. The shaking magnet should also be noted *while operating* to see that it does not become too hot. The relay should be noted particularly to see that contact is broken as soon as the tube starts. If the contact is not broken then the shaking magnet is constantly in circuit, which I believe Mr. Gyer will find to be his trouble. He can very easily tighten the collar on the relay to eliminate this difficulty. I should say that the parts of the rectifier above mentioned are about the only ones that could possibly get out of order, and if due attention is paid to these parts, as above indicated, the rectifier should give no trouble. Referring to the last half of the third paragraph of Mr. Gyer's letter in which he states that he might have been using 33 amperes instead of 30, I would say, that while we do not guarantee a rectifier to carry any overload, an excess of 3 amperes should not cause any trouble. I would suggest that operators keep their carbons well apart while operating, as the starting load on a rectifier at times is quite heavy.

The General Electric will kindly accept our thanks for the information given. I would suggest, however, that in operating, the opening of the carbons is arbitrarily governed by the distance at which the best light is secured. I would say further, that any overload has a tendency to shorten the life of the tube, though a slight overload, 3 amperes for instance, ought not to affect any other part of the rectifier.

A Suggestion to Mr. Bilodean.

Mr. F. H. Geer, Upland, California, submits the following:

> In July 12th issue Mr. Bilodean complains of a pull or binding during a part of each revolution of the crank, shortly after having installed new gears. If this binding consists of the wobbly feeling and grinding accompanied by a very rapid jumping of the picture, he may find that the bevel gear either on the crank shaft, or more likely on the ¼-inch shaft, is loose on its spindle. In this connection I would like to inquire if others are experiencing trouble with the bevel gear on the Edison outside shutter on Model B working loose. I am putting in another pin slightly ahead of, and at right angles to, the old one.

Comment on this is not necessary, but Brother Geer is thanked for his suggestions.

Poor Contact.

Mr. Merritt Jones, Decatur, Alabama, says he found that his Fort Wayne compensarc was not giving satisfactory light. He examined it and found that his switch at the top was gummed up with carbon dust and greases. He sand-papered the contact and found the light to be greatly improved, all of which merely shows that in order to get the current you must keep your contacts clean and in good order, as I have repeatedly set forth in this department. He also suggests that when a stereopticon lens projects too large a picture, the picture may be reduced by removing the back combination of the lens, which is correct, but the reduction in the size of the picture would be pretty heavy.

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MOVING PICTURE WORLD,

Comments on the Films

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"THE COAST GUARD'S SISTER" (Edison), August 15.—This picture is one of Edison's English series and the charming backgrounds therein show the wisdom of sending players to that picturesque country. The story concerns a young sailorman who joins the smugglers to get a diamond ring for the girl he loves, who happens to be the coast guard's sister. They finally decide that the best way is for him to buy her a diamond engagement ring. The action is confusing in some parts over the identities of the two girls. Dark photography obscures some of the scenes and the scenes are the best part of the picture. The thread of the story is lost several times.

"OVER A CRIB" (Lubin), August 15.—A story about a bachelor who adopts a little girl and is then obliged to hire a nurse to look after her. The nurse is very charming and the bachelor marries her. Later the parents of the child come and take her away, but not before certain definite signals are shown that there is another youngster due to arrive. It is the usual signal; a baby's shirt, a knitting basket, etc. This picture has the usual trouble of most photoplays, a bad start, mostly caused by cutting down scenes to get the picture in 1,000 feet. This one looks as though it were cut down from 1,500 feet. Consequently jerky.

"THE COSMOPOLITAN LIFE OF CAIRO" (Patheplay), August 15.—A series of interesting scenes of natives performing for tourists, including a regular hoochy-koochy dance that must have looked good to the censors.

"ON THE LAKES OF BAYRISCH, BAVARIA" (Patheplay), August 15.—On the same reel with the above. A nicely colored scenic of the Bavarian lakes and Alps. Photography dark.

"PICTURESQUE JURA, FRANCE" (Patheplay), August 15.—On the same reel with the above. Ordinary scenery not very clear in photography.

"THE MILLIONAIRE AND THE GOOSE" (Kalem), August 15.—Bill stuffs his goose with corn, mixed with particles of gold, and sells it to the hotel. He gets $50,000 for his land when the news gets out and then leaves town quickly. Good comedy, well acted and photographed.

"THE AMATEUR BURGLAR" (Kalem), August 15.—On the same reel with the above. There is a burglar scare and Brown gets a friend to play burglar to scare his wife. The real burglar gets there first and beats up Brown. The amateur cracksman comes later and the wife beats him up. Fairly amusing but not strong.

"BROWN'S NEW MONETARY STANDARD" (Selig), August 15.—A yarn about a theorist who gets the idea that gold is going to depreciate to a lower standard than copper and converts all his money into pennies. The difficulties he encounters in paying for things in coppers furnishes the basis of the comedy, if the picture can be said to contain any comedy, which is doubtful.

"THE LADY AND THE GLOVE" (Vitagraph), August 15.—A series of overcrowded scenes due to a too close foreground line. A costume play based on an old legendary poem that tells of a lady fair who dropped her glove into an arena of lions to prove the love of a gallant knight. He descends into the arena, gets the glove, and returning throws it in the lady's face and spurns her. The picture takes a long time in getting down to business. It takes half the reel to establish the fact that two women love the same man. There is a big audience around an arena containing lions, but it is not clear what the occasion is. The audience might rather have enjoyed more scenes of lions in action than so many scenes of love and jealousy.

"ALKALI IKE'S GAL" (Essanay), August 15.—A two reel comedy is quite an undertaking and the Essanay has succeeded well in this one. Now and then it runs a little to the improbable, but in the main it is good, legitimate comedy, well acted and photographed.

"THE COAST OF CHANCE" (Selig), August 13.—In the real sense of the word, there is no story, none that is coherent and intelligible, in this picture. A faint, misty outline may now and then be discerned as when one approaches a coast from out at sea just at sunset. These players—Margaret Prussing, Harriet Notter, Charles Clary, Thomas Carrigan, with the others,—deserve a better medium for their talent. There are some very well chosen and beautiful scenes and backgrounds pretty well photographed.

"THE FLIRT" (Vitagraph), August 13.—This picture has already been reviewed in THE MOVING PICTURE WORLD. See page 514, August 2, 1913.

"THE ERRING BROTHER" (Patheplay), August 13.—The girl chooses the younger brother, who is a very hard drinker. The older brother loves her and does all he can for the younger man; but is unable to avert a tragedy. The offering makes very fair entertainment; for it has fine backgrounds, typical of the western country in which it is set, and the story is clearly set forth and made plausible. There are some fine views of a big herd of sheep and one or two of a monster herd of cattle.

"THE SKELETON IN THE CLOSET" (Kalem), August 13.—A two-part offering with a story of early western life. It fails of being strong; because the skeleton in the closet is not real and there is no reason why the heroine should act as though there was anything to fear at all. Her father had been a horse thief. She had run away and, later, had married a sheriff. One of her father's gang comes and blackmails her with a threat to tell the sheriff. The exhibitor can judge for himself. The opening scenes have good action and strongly awaken suspense—they are fine in their promise; but the climax fails to fulfill it. All through both reels the players give many excellent things and come near making the picture commendable. The photography is clear but uneven.

"GOOD NIGHT NURSE" (Essanay), August 13.—A sanitarium flirtation is pictured in this offering; but we have seen others that were not unlike it in situation and dare not commend it as being better than fair. The author can hardly take much credit. Billy Mason, a rich youth with auto troubles in the neighborhood of a sanitarium, sees Beverly Bayne, thinks she is an inmate, and applies for treatment as a patient. Some of the photography is commendable; but those scenes taken from above downward and vice versa are not especially creditable.

"UP LOOKOUT MOUNTAIN ON THE ELECTRICAL INCLINE" (Essanay), August 13.—On the same reel is this scenic, interesting in its subject and very fairly photographed.

"BATTLE FIELDS AROUND CHATTANOOGA" (Edison), August 13.—What scenic could be more interesting and instructive than a good picture of a great battle field. In such a picture, clear panoramas are better than mere glimpses of monuments which to the average spectator mean very little. There are some good general views in this offering, but many statues. The quality of the photography is only fair.

"THE RIGHT NUMBER BUT THE WRONG HOUSE" (Edison), August 13.—It is sure that this comedy failed to get over to many in the audience with us. It cannot convince anyone who thinks quickly. It would be a strange world in which its situations, as they develop, could be even possible.

"KEEPING HUSBANDS HOME" (Vitagraph), August 14.—A risque offering. We recommend exhibitors to go slow if their audiences are particular.

"COME SEBEN LEBEN" (Biograph), August 14.—A picture of social life in Coonville. It is set mostly in the gambling place of a crap shooter and in the home of Rastus and his wife. The fun turns on a pair of loaded dice. In the print we saw, it was left obscure how Rastus got the pair that was right for him and wrong for the gambler. He was sharp enough to get them somehow; but he couldn't keep them. There is a good deal of fun in it; small darkey things that are laughable, as well as the main joke which, in other prints may be clearer, though we, the reviewer, have no right to expect it. The photography is pretty good.

"PAPA'S BABY" (Biograph), August 14.—Comic nonsence and laughable monkey shines. The two on this reel will entertain and lighten a program.

"AN APACHE'S GRATITUDE" (Selig), August 14.—This was the most popular offering among regular releases today. The story is more or less conventional; but has been ably produced by William Duncan and his company and is plausible, interesting and wholesome. It is set in backgrounds that are full of atmosphere of the wild West and is clearly photographed. Tom Mix plays the Apache who is helped by William Duncan (author, producer and hero). Jim Robson plays the villain and Myrtle Stedman the girl. Rex de Rosselli also has a role.

"THE WORLD ABOVE" (Essanay), August 14.—The idle rich man (Richard Travers) and his wife (Lillian Drew) live up stairs in "the world above" and the janitor's daughter (Ruth Stonehouse) is captivated by their beautiful apartment and "heavenly life." Her lover (E. H. Calvert) is a telephone lineman. Ruth is in the habit of slipping up to the apartment when the people are out and has even, in his wife's absence, talked with the man who lives in it. One day her lover is up a nearby pole and sees her in trouble; she has been caught in the apartment by the rich man, who is drunk. The players are acceptable and the photography is clear; but the plot is rather weak.

"THE ROBBER OF ANGKOR" (Melies), August 14.—The acting of the Cambodian players in this picture, especially of those who took part in the attack of the robber band on the rich Cambodian merchant and his wife, is not effective to Americans and caused merriment. There is a white hero, and the native merchant's wife is made the heroine. In the backgrounds there is a great deal to commend as instructive; but the story is unusually weak and uninteresting. It seems too bad to waste those glorious backgrounds on such a tale. The photography is clear enough.

"PATHE'S WEEKLY NO. 41" (August 14).—Some items of news interest. A first class offering.

"THE HOUSE DIVIDED" (Patheplay), August 14.—A tragedy of Mexico in revolutionary times. It has been very prettily staged and there is much to commend in the acting of all the cast. Good photography and skillfully contrived lighting have made of some of the scenes very pleasing pictures. The story has a rather conventional plot along the line of exaggerated melodrama. It will find a following.

"GOOD FOR EVIL" (Lubin), August 14.—A two-part special that seemed very acceptable to a large audience; there was applause in the gallery. It is a devout picture, dealing with the sanctuary to criminals that the Church in some places accords. Its object is to show the spirit of good in life as overcoming evil. It takes for its hero a man very much in love wih a girl not worth loving, and for its villain the man's friend—he supplants him in the girl's affections. There is atmosphere in the portrayal by Romaine Fielding of the hero who becomes a monk; but very little in any of the other characters. The offering is effective in "getting across" and impresses one as sincere in its religious feeling. The backgrounds are well chosen and, for the most part, beautifully photographed. Romaine Fielding plays the hero; Burton King, the villain, and Adele Lane, the girl. It was written by Wilbert Melville.

"MARY'S TEMPTATION" (Lubin), August 18.—This picture, the script for which was written by Shannon Fife and produced by Barry O'Neil, will make a fair release. It has no big situations; neither is there in it anything essentially new in the way of a plot, but it is well produced.

"THE SUBSTITUTE ENGINEER" (Kalem), August 18.—This railroad story is notable chiefly for its attempt to portray in considerable detail the work of a train dispatcher. Undoubtedly it will have more interest for railroad men than for others. The development lags, although at the end there is a good situation built up.

"SLIM DRISCOLL, SAMARITAN" (Vitagraph), August 18.—Mr. Holt in the title role of this burglar story does good work. Director Bauman has produced an interesting picture, made so in no small measure by the quality of the acting. There is a child in the picture—and what little she had to do was well done—whose name is given as Maxine Elliott.

"PATHE'S WEEKLY," August 18.—Some of the best stuff in an interesting number includes a review of the visit of the Secretary of the Interior to Glacier Park; a celebration in Oklahoma in which white and red men participate; the landing of the aviator who covered without stopping 287 miles, thereby breaking a record. The recent impeachment proceedings in the Legislature at Albany are responsible for bringing out a picture of Mr. Sulzer, taken at a time when there was no cloud on his title as Governor.

"STARVED OUT" (Edison), August 18.—A story written around a houseboat. There are many men and many girls; some of the latter are described as water nymphs, but their work in the water hardly justifies the use of the term. What was obviously intended as comedy did not so impress the reviewer; certainly in a good-sized morning house there was no audible evidence of mirth.

"THE CHILD OF THE SEA" (Selig), August 18.—There is in this two-reel picture good material for a single-part play. The action seems slow; the story in the first half does not bite. Kathlyn Williams has the lead. There are fine views of the waves breaking over rocks. While it seems improbable yet it is not impossible that a lighthouse keeper's dwelling should be separated from his light by a stretch of water. There are effective close views of a revolving light in action; but the distance views are of a stationary lamp. Al. Filson carries well the role of the father of the child picked up on the shore and adopted by the lightkeeper.

"NAPOLEON WHIFFLES, ESQ." (Patheplay), August 19.—Good comedy. The picture, the work of the Paris studio, is excellently put on. Mr. Whiffles has a sweetheart, Mme. Bonafait, who has the Napoleonic hobby. Whiffles smashes a bust while visiting his intended, but shortly afterward receives word that his uncle has left him a legacy of a bust of the Little Corporal. Delighted, Whiffles dreams he is Napoleon, his valet is an Oriental servant; he interviews three of his marshals and reviews the Old Guard; the sweetheart becomes the Empress and has her Ladies of the Court. There is a fine bit of absurdity when "Boni" and his marshals go to call on the Empress in an automobile. The keener the house the stronger will this comedy go.

"THE WHIP HAND" (Essanay), August 19.—It is good to see Frank Bushman on the screen again, even though the story in which he appears is not particularly strong. There are incidents in the picture which do not convince—for instance, where on horseback he overtakes an automobile containing his sweetheart and her wealthy admirer, and with no weapon more potent than a whip compels an immediate marriage of the two. The lash, nevertheless, furnishes a welcome relief from the overworked pistol. Juanita Dalmorez plays opposite to Mr. Bushman. The wealthy admirer is portrayed by Frank Dayton, who as the husband of three years is killed by the foolish action of the wife in toying with the apparatus controlling a dynamite blast in a quarry. There was nothing in the picture, by the way, to show that the husband was in any mann unworthy or deserving of the fate which the script writer imposed upon him. The work of the cast will put the picture over.

"BLACK BEAUTY" (Lubin), August 19.—A conventional story of a sheriff in love with a station agent, who gets a message not to stop a certain train because there is gold on board. The message is read by a bandit, who looks in the window and gleans its contents even though it is upside down. The girl is surprised later on by a hand and tied. With a whistle she summons Black Beauty, a horse which she owns The horse comes to her aid, and sets the signal clear just in time to permit the train to go ahead and foil the outlaws. In the few seconds involved in the train passing the station the girl frees herself of the restraining bonds, pets the horse, saddles and bridles him, leads him out of the building, mounts him and rides down the track just as the last car clears. The situation is impossible; it is absurd. The horse, a thoroughbred, is most interesting; the photography is excellent.

"TOBIAS TURNS THE TABLES" (Selig), August 19.—This military comedy, written by Arthur Hankins and produced by Oscar Eagle, will make fun. Charles Clary well plays the raw recruit who bungles in his drill and is detailed to breaking coal and later is sent to the guard house. His arrest of the colonel's wife for an infringement of a reservation regulation will furnish hearty amusement. Frank Wood plays the colonel, Rose Evans the wife and Alma Russell the maid. All are good.

"FLOOD TIDE" (Edison), August 19.—A picture in which appears Marc MacDermott, supported by Miriam Nesbitt, and with the rugged coast of Cornwall for a setting is bound to interest. While the outdoor photography is not of the clearest, this will be lost sight of in the backgrounds of cliff and surf.

"THOSE TROUBLESOME TRESSES" (Vitagraph), August 19.—Good comedy. The cast is John Bunny and Flora Finch, Wallie Van and Lillian Walker. The women, in order to convince their husbands that men are more jealous than women, put up a job on the poor men, but the latter overhear them and make a counter-move, which is most successful.

Independent

"THE IRON TRAIL" (Bison), August 19.—Action is the keynote of this Western offering. The scenes are all connected with early railroad building. There is trouble with the Indians from the very beginning. The first reel is given up to a series of haphazard happenings, briskly portrayed. In the second reel some genuine thrills are presented. The escape from redskins on the moving train was particularly exciting and, as a whole, the offering is a very creditable one.

"THE SMUGGLER'S SISTER" (Reliance), August 18.—The leading scene in this is the one in the hay barn, where a pipe full of live coals sets fire to the place, with the hero and the girl's brother tied in the mow. Alan Hale, Vivian Prescott and George Siegmann have the leads in this conventional smuggling story, and they handle the important parts so well that the interest is nicely sustained.

"COUNSEL FOR THE DEFENSE" (Reliance), August 20.—A new and well-pictured version of the cabaret story, in which the son of a wealthy man marries a singer in a restaurant. Rosemary Thebe plays the girl in question and is very attractive in the part. Later she stabs her husband. Her father-in-law defends her, without apparently knowing that his son was the victim, a weak spot in the plot. Later he takes the girl and her baby into his home. A story that will be watched with interest.

"THE REINCARNATION OF A SOUL" (Powers), August 29.—A semi-physical picture giving us the adventures of a body with first one soul and then another. It opens with a series of tableaus which begin by showing a baby who has just arrived in earthy being with a soul destined to be a thief (he is shown later as a kleptomaniac). Edwin August plays this weak character, in its story of struggle with suffering for a strange yet criminal tendency. In this, there are some good scenes, strongly acted; but the story isn't very successful; it won't be believed. The ending of the man by a stroke of lightning makes a sensational incident and then we find the body coming out of its death trance with a soul of a great painter, dead some two hundred years, and of course this isn't believable. Yet there is a peculiar fascination in the offering; the players and the photography make it seem at moments weird. A fair offering with strong pictures on the bill.

"THE PASSING OF BAD HUTCHINS" (Nestor), August 27.—Good scenic effects are the best feature of this Western drama. The young outlaw has a change of heart and saves the child of the woman he loved from bandits. The close of the picture, where the sheriff shoots him by mistake, is dramatic.

"THE BETTER FATHER" (Eclair), August 27.—A story of a father, wrongly mistrusting his wife, who hires a burglar to take away an infant. The thief in turn passes the child on to another, who cares for it until it is six years old, when through a death-bed revelation of the crook the child is restored to its parents. The two reels will interest. One of the features of the picture is a struggle on the roof of a Jersey City building, with the Hudson River and the tallest buildings of New York City for a back-ground. While the child who plays so important a role is a most delightful character, it must be admitted she should not have been cast as a boy; a girl playing a boy's part does not further the illusion, especially when the child is so essentially feminine. The picture has a happy ending.

"THE CALL" (Rex), August 31.—A story by Lois Weber and produced by Phillips Smalley. The plot has to do with the simple affairs of simple folk. While it is hardly up to the Smalleys' standard of sustained interest it easily goes over.

"WHAT GIRLS WILL DO" (Gem), August 25.—Glen White appears here as the one man at a bathing resort, and is of course decidedly popular with the bevy of pretty girls he finds there. Good photography and a fairly clever plot combine to make this a pleasing comedy offering.

"MYSTERY OF THE YELLOW ASTER MINE" (Bison), August 26.—A two-reel western picture with some charming glimpses of mountain scenery. It hinges upon the erroneous execution of an innocent Indian, which brings on a war between the whites and redskins. For anyone who likes plenty of riding and shooting, this picture should be all that could be desired. The half breed is present in his usual role.

"THE EYES OF THE GOD OF FRIENDSHIP" (Frontier), August 23.—A melodrama in which the first half is obscure; but the second half clear, effective and sufficiently plausible. It is a Pueblo God of Friendship three chums dig up out of the dust of a ruin in New Mexico. It has three rubies and each takes one as a memento and pledge of friendship. A villain enters the story, kills, in some way, one of the friends and escapes with his ruby. Later, he makes love to and is accepted by the sister of the murdered man; but, not knowing who she is, gives her the ruby which she has never seen and doesn't recognize. It is the means, however, of bringing the evil man to justice. The players are acceptable, at least in the second half, and the photography is clear, though a bit misty.

"THIRTEEN AT TABLE" (Eclair), August 24.—A farce burlesque which is very amusingly acted especially by the player who took the role of poet who is invited in to dinner when there is to be thirteen at table. He is not an honored guest and the hostess blows, now hot, now cold, according as the chance of ill luck seems to threaten or not. The poet is a Hamlet kind of man and we know well that he would have starved rather than eat as in the last act. The offering is commendable as a fun maker.

"SEA WORMS" (Eclair), August 24.—On the same reel is this natural history offering which is worthy and instructive.

"HOUSE HUNTING" (Majestic), August 17.—This story is slow in development, but the final scenes are stirring enough to make it a memorable release. The young real estate agent, William Garwood, arrives at the home of his sweetheart just in time to save her from three ruffians. The hand to hand encounter was vigorous and exciting.

"ARTILLERY PRACTICE AT MONTAUK POINT" (Majestic), August 17.—On same reel with above. Just a glimpse of big guns in action.

"THE MADCAP" (Broncho), August 27.—This story, beginning just before the Civil War, gets a very good start in the first reel, but falls off in interest later and the end is incomplete. The scenes leading up to Ethel's departure for the university were natural and entertaining. The pranks at the college were also enjoyable. The interest falls when John refuses to acknowledge her as his wife, and later, though she forgives him and helps him to escape from the enemy's fire, the story does not quite regain the interest it has lost. The brief war scenes were well handled and worked into the plot nicely.

"THE FIREBUGS" (Keystone), August 21.—A two-reel number in which Cohen hires two rival firebugs to burn out his clothing business. The characterizations are fair, but the humor of the piece is not very strong. One of the firebugs starts the fire, but his competitor puts it out and when Cohen goes to collect, he finds no actual damage has been done, so he gets no insurance. The chief merit of the picture is perhaps in the fact that it exposes, in burlesque fashion, the manner in which some fires are brought about.

"THE GREEN SHADOW" (Kay-Bee), August 29.—This two-reel offering is a strong "come back" in the way of Indian fighting. The battle with the savages in the second reel is picturesque in the extreme and will make even veteran picturegoers sit up. The story also is a strong one. The colonel's wife becomes jealous of her own sister, through an odd but plausible situation. The girl, discovering this, marries her sweetheart and leaves the fort. She is captured by Indians and the hero saves her in a desperate encounter, during which he kills numerous redskins. A strong offering of the kind.

"THE FOLLY OF IT ALL" (Powers), August 29.—A film story in which Edwin August plays the part of a minister. He absents himself mysteriously to look after a new home he is having built. His wife and friends plan a flirtation to bring his attention back home. He discovers them kissing just at a time when thieves are entering the house. The following scenes are a mixture of sensation and melodrama. The plot, while interesting, seemed to lack consistency toward the close.

"THE RUNAWAY UNCLE" (Eclair), August 31.—A rather amusing farce comedy, in which three Sherlock Holmes detectives trail Uncle William, who has run away and married. They discover him at the reception. The plot is eccentric rather than funny.

"HY MAYER'S CARTOONS" (Imp), August 30.—Some unusually funny drawings from Mr. Mayer's pen, with a good laugh in each one.

"BINKS ADVERTISES FOR A WIFE" (Imp), August 30.—On same reel with above. Binks is lured to the city by a chorus lady, who turns out to have a husband already. Some amusement in the fore part of this, but the plot is not of an elevating type.

"THE RED HEART" (Crystal), August 31.—A full reel drama, in which the situations are entertaining rather than stirring. The operations of the Italian gang are amusing rather than exciting. Good photography helps the story along wonderfully.

"HIS MOTHER'S SONG" (Imp), August 28.—The son, in a city cafe, hears an Italian organ grinder play "Love's Old Sweet Song." It takes his thoughts back to his mother and he returns to the old home, where he finds her ill from his neglect. In a series of abrupt flashes, he receives her forgiveness, marries his country sweetheart, and later is seen as a happy father. W. E. Shay and Jane Fearnley play the sweethearts and Ricca Allen the mother. A good offering of this type.

"THE STOLEN LOVE" (Imp), August 25.—A two-reel offering, written by Jack Byrne. It tells a broad, strongly developed story, which suffers only from the photography, which is not clear in places. Violet Mesereau is appealing in the part of the girl, her expressive countenance depicting her varying shades of thought very clearly. She is lured to the city by her lover's cousin, Arthur. Pete follows and there is a fine bit of drama enacted by the three principals in the scene where Pete learns the truth. The latter part of the story again takes up the narrative after a lapse of years and shows how the original lovers were brought together.

"AN UNROMANTIC MAIDEN" (Thanhouser), August 24.—Another good summer story, with a light, pleasing plot. The Count De Chromo wants to marry the girl, who insists upon reading her book all the time. Finally, in order to get rid of him, the girl drops her pocketbook in the boat behind the yacht and sends him for it. When he is in the boat, she casts the rope off and goes on with her reading. Good comedy.

"THE OTHER SIDE OF THE FENCE" (Majestic), August 19.—A half reel in which a small boy goes about with an augur, boring holes in houses and fences in order to look through. He sees many strange sights. Fair comedy.

"GRAND CANYON OF ARIZONA" (Majestic), August 19.—This half-reel, shown with above, gives a better idea of the immensity of the Grand Canyon than anything we have seen. The photos are not entirely clear in places, but well worth seeing as they stand.

"THE MEDIUM'S NEMESIS" (Thanhouser), August 22.—A good exposure of a spiritualistic confidence game, which holds the interest well and will be a good eye-opener to people who are sometimes misled by such things. The Thanhouser Kid unravels the medium's trick and saves the father from being duped out of $10,000 by the fake Princess Ozeb and her friends. An interesting reel.

"A SPARTAN FATHER" (Thanhouser), August 29.—The acting and characterizations in this picture are very good, but it struck us that the plot was not sufficiently plausible to carry conviction. The policeman's son grows up at the station, the idol of the men. When he is older he falls from grace and his own father traces the theft to the boy. We think the manner of the theft was too hurried, as well as the subsequent scenes at the station. The picture, however, possesses considerable interest.

"BASHFUL BACHELOR BILL" (Majestic), August 23.—This is one of the best resort comedies we have seen this summer. The bashful bachelor finds himself in a hotel filled with pretty girls. He pretends to be married, placing the photograph of an actress on his bureau. All goes well till the actress shows up at the hotel and of course trouble ensues. A lively and pleasing plot.

"THE WARD OF THE KING" (Thanhouser), August 26.—This romantic story in two reels, impressed us as an unusually good offering of the kind. Florence LaBadie and James Cruze have the leading roles. The story begins with many carefully devised scenes at the French court, in about the time of Louis XIV, it appeared. The ward escapes in boy's clothes and she and her lover go through many thrilling adventures before reaching America. The costuming is commendable and the scenes handled nicely. The experiences on the sea were exciting and the approach to American soil fills the observer with a warm glow of appreciation. The Indians had a rather "stagey" look in their first grouping. A good offering.

"THE FICKLE TRAMP" (Majestic), August 16.—The wealthy spinster offers the supposed gentleman a check for $5,000 if he will marry her. The gentleman, who poses as a poet, is about to get away with the money when his hobo friends expose him. Good light comedy.

"A HORSE ON FRED" (Majestic), August 16.—Fred Mace and his doctor friend get their medicines mixed. The horse gets an injection of whiskey which sends it under the wire a winner, and the doctor's patient is treated with horse liniment. A laughable skit.

"FOR THE FLAG" (American), August 25.—A live, high-spirited story of modern warfare, in two reels, with Kerrigan and Richardson as officers in the United States Army. Kerrigan is dismissed, as the result of his love for the colonel's daughter, whose status in the picture was never very clearly shown. The scene is transferred to Manila, where Kerrigan as a refugee begs to be allowed to fight once more for his flag. He of course is permitted to do so and wins pardon for his previous offenses. The closing scenes were a trifle hurried, but full of life and color. A good release.

"JACK MEETS HIS WATERLOO" (American), August 30.—Kerrigan comes to visit his friend, the sheriff. His popularity with the girls makes him unpopular with the men. Bill puts a job up on him, but in spite of this Jack wins the girl. The title doesn't seem to fit the picture very well —it was really Bill's Waterloo. Breezy and enjoyable.

"FROM THE PORTALS OF DESPAIR" (American), August 28.—A film of only ordinary merit, the situations for the most part being old and the whole lacking the necessary convincing quality. The setting is western, and the pictures well photographed despite their commonplace nature.

"HIS AUNT EMMA" (Crystal), August 26.—Chester sends himself a wire to the effect that his aunt is dying, so he can attend a poker party. His aunt's appearance on the scene upsets his plan. Pleasing comedy.

"THAT CRYING BABY" (Crystal), August 26.—Belmont is excessively annoyed by a neighboring baby. By a sudden turn of events it is put in his charge and he is forced to take it home. On same reel with above. A typical Crystal reel.

"SAILING UNDER FALSE COLORS" (Frontier), August 21.—This Frontier comedy has many good points. A young girl makes up as a governess and hires out to teach another girl not much younger than herself. In the end she marries the girl's father. The offering is a pleasing one.

"HIS VACATION" (Victor), August 29.—A reel of fair interest, in which James Kirkwood, office manager, has a dream. He sees himself on a vacation, during which he rescues the boss's daughter from great peril. He wakes up to find that no vacations are to be allowed that year on account of so much business.

"ANIMATED WEEKLY, NO. 75" (Universal), August 13.—Good subjects all through this, including the welcome of Weston in Minneapolis, presentation of loving cup to Walter Johnson, the breaking up of a gigantic smoke stack, etc.

"THE GRATITUDE OF WANDA" (Bison), August 30.—A two-reel offering, which for the most part reiterates familiar situations. The plot is the old one wherein the Indian girl brings military relief to the besieged cabin because of her gratitude to the white man who befriended her. The half-breed villain's makeup was poor and in fact all of the Indians were of a nondescript character. This follows too closely along the line of previous offerings to be of particular interest.

"THE RENUNCIATION," (Nestor), August 27.—The story of a young sheriff who is forced to arrest his sweetheart's brother. Some of the scenes in this are stirring and the story is a fair one; though not very new. The photography is not up to the Nestor standard, being very obscure and hazy in places.

"TWO HEARTS AND A THIEF" (Nestor), August 29.—An amusing half reel in which thieves interfere with an elopement. Plenty of action and a few laughs.

"CUPID'S BAD AIM" (Nestor), August 29.—A good half reel, appearing with above, in which the father marries his son's former sweetheart, much to the latter's astonishment. Well handled and quite entertaining. A good number.

"EVERYBODY'S WEARING THEM" (Powers), August 27.—Comedy of a very low type, with too much vulgarity in it for most houses. It deals with the trials and tribulations of a woman agent for a whisker gorwer. The characterizations were unattractive and the humor of no great appeal.

"WEIGHED IN THE BALANCE" (Nestor), August 25.—There is something rather pleasing in the development of this conventional story of high finance. Lee Moran puts a lot of enthusiasm into the part of the hero, who turns tables on the girl's father in the stock market. The photos are clear and it is quite an entertaining offering.

"A WOMAN'S STRATAGEM" (Rex), August 28.—A brisk one reel offering, carrying a strong stock market atmosphere. Love and financial intrigue are the plot elements. The father suspects his confidential secretary of betraying him, but the daughter, in love with the secretary, unravels the mystery and shows up the villainous partner. An improvement over recent stock market releases.

At the Sign of the Flaming Arcs.

By George Blaisdell.

ARTHUR MACKLEY is in town. The writer on Tuesday afternoon saw a figure at the corner of Forty-third Street and Broadway that bore a familiar look. The face was turned away, but there was something in the bearing of the broad shoulders that attracted attention. Walking around him the identity was revealed. It was the famous sheriff of the Western Essanay company. Mr. Mackley was in conversation with two men plainly of the stage. Waiting for a chance to address him furnished an opportunity to look him over. A natty blue suit, tan shoes, silk shirt and Panama straw formed part of a garb that seemed singularly at variance with the well-known Western apparel of the popular director-player. As the writer "butted in" the two actors departed. An invitation was extended to the "sheriff" to cross the street and have a chat in the cafe, where last Labor Day was conceived the idea of forming the Screen Club. The invitation was accepted; then things happened. There was a narrow escape from a jam of street cars and automobiles; then when we were seated in what is now a restaurant there came a small explosion from the fan just above and a shower of sparks fell about. Just then a pest from which a picture man is never free recognized Mr. Mackley and declared himself in on the party. "Well, Sheriff, what will you have?" said the suave waiter who approached.

Mr. Mackley arrived in New York on Saturday last from a trip abroad. With him was Mrs. Mackley, who also is favorably known to picture followers, she having appeared in many of her husband's films. The Mackleys sailed from New York on May 31 with the object chiefly of visiting Scotland, the land of Mr. Mackley's birth, and incidentally of enjoying a needed vacation. It was twenty-six years since the Essanay player had crossed the water. The two visited Moville, Ireland; Point Rush, Giants Causeway, Liverpool and Beeston, and then on to London. After a stay here of four days an automobile trip was made to "Shakespeare's country"—Warwick, Leamington and Stratford. Then ten days in London were followed by a visit to Paris of the same length. Scotland was the next point, and the Mackleys stopped in Edinburgh, Ayr, Paisley and Dundee before going to Islay, where lives a brother of Mr. Mackley. It is in the latter town that is manufactured one of the best-known brands of Scotch whisky. It was a matter of concern to some of the natives that a son of Scotland should refuse to drink any of the stuff, especially when he was forced to admit that it looked as smooth as oil. But not even "old home" sentiment could induce Mr. Mackley to indulge. If his abstinence had been inspired by regard for temperance principles the offense might have been condoned, but he added insult to injury by insisting that he never did like whisky anyway.

"When we got to Glasgow," said Mr. Mackley, "we rested up four days—that is, we added two hours a day to our sleep program. Where formerly it had been 3 o'clock before we got to bed we managed to make it at 1. We left there August 9. When I heard on shipboard that the Statue of Liberty was in sight I let out a yell that you could have heard three miles. Mrs. Mackley is looking over the stores and shopping—you know she was never in New York before. Yes, I expect to be in town the rest of the week anyway. We are going around some. We went to Coney Island last night and tried to look things over down there. But it was no use. There were too many who recognized us. I said to Mrs. M, 'Come back to New York.'

"Every official treated us with great kindness while abroad. For instance, I carried over 600 cigars and a couple of pounds of tobacco. I had to declare them. Our baggage was passed without inspection. Did we have any experiences? A plenty. When we were settled in our hotel in Liverpool my wife wanted to go out and look at the town. We had hardly got fairly started when a man said to me:

"'You will excuse me, old cock, but you are the sheriff, aren't you?'

"'Not to-day—I am not,' I answered.

"He further informed me that he had just made a bet and wanted me to settle it. I asked him if I was in on the money. Rather dubiously he replied that two already were in. When I asked him what was the amount at stake he said 'Tuppence.' 'All right,' I told him, 'you win.' We walked on down the street and a crowd followed. A little chap came up to me and asked: 'Mister, would you mind tourning around and let these loidies see you?' We had to go in a store and hide ourselves.'"

Mr. Mackley was strong in his praise of the picture theaters in the British Isles. "Just to mention one in Glasgow," he said, "which goes by the very ordinary name of the Picture House. There is a chandelier which cost to build £20,000. It is of solid silver. The management has spent £247,000 on the structure to date. There is a most complete equipment. Not the least of this is an apparatus which when you put your feet on the rest provided will send a current of air up your trousers legs. Nothing but pictures are given, yet the company owning the structure is said to pay dividends of 47 per cent. There are a few seats, in the boxes, which sell at a half guinea—$2.62."

Asked if he had met on the other side any of the American players, Mr. Mackley said he missed seeing King Baggot by five minutes. He added that "Dr. Jekyll and Mr. Hyde," in which Mr. Baggot not only played the title roles, but also directed as well, is going strongly in the British Isles.

Mr. Mackley has been in pictures four years. Before that he was for twenty-seven years on the stage. Many of these were spent in New York City. For seven years he was with Oliver Doud Byron in "Across the Continent" and "Ten Thousand Miles Away." He played in "Bootle's Baby" at the Madison Square Theater and also in "The Plunger." Mrs. Mackley, although for twenty-three years that has been her name, never was on the stage. She is, however, fascinated with picture work. "She has had no dramatic experience," says her husband. "She is just natural in everything she does. If in a picture she kicks you she is going to break your leg. She can't act." Picture followers will take issue with the "sheriff" on this last statement.

Asked as to the status abroad of the multiple-reel picture, Mr. Mackley was emphatic. "As true as can be," he said, "the single reel is dying. The exhibitors are calling for multiple-reel dramas and 500-foot comedies."

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Adolph Zukor, president of the Famous Players, sailed Wednesday morning on the Mauretania for London. Mr. Zukor will be gone a month. It is a business and not a pleasure trip, made necessary by reason of the forthcoming enlarged program of the Players.

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Earl Hudson and Roland Blaisdell, of the Standard Motion Picture Company, made a business trip to Scranton, Pa., last week. The latter brings back a story which seems to match the old one of the bird that pecked at the cherries in the painting. James O'Malley conducts the Ferguson Theater, a Universal house in Olyphant, six miles out of Scranton. Every night as the show is about to open a cat—the house cat—walks on the stage and takes up a position where it can watch the screen. There Tabby remains until the show is over. (Here is where the real story begins.) On the night the three-reel Solax feature, "Dick Whittington and His Cat," was shown, the stage cat remained passive until the rats appeared. Then it made such fierce efforts to reach the rodents that to many in the house it seemed to be on the screen. When the screen cat appeared, however, the real article instantly forsook the rats and sailed into the shadow feline.

Query: How happened it that Solax Levine missed this bet?

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Among the recent elections to membership in the Screen Club are Frank Beal, Wilfred North, Dallas M. Fitzgerald, Frank E. Woods, Emile J. DeVarney, William A. Williams, Arthur N. Smallwood, George Loane Tucker, Daniel Bertona, Glen J. White and Victor Miller, all of New York City, and Theodore Wharton, of Ithaca.

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Just received a most pleasant note from Stanley H. Twist, Selig's publicity man, in which he expresses his gratitude to all who helped him in putting things over during convention week.

* * *

To most picture followers who dwell in cities, especially those of Eastern and Middle States, refreshing views of mountain and forest come only on the screen. The writer on Saturday evening was seated at a window in a picture house in a small valley town walled in by the Shawangunk Mountains. On the screen was Vitagraph's "The Strength of Men." It was old; but there were fine views of forest and stream. During the scene of the forest fire a glance out of the window put the writer not between two fires, but certainly between two forests. Over the top of the mountains the upper half of a full moon was dimly illuminating the square miles of dark mass below it. You remember the tale of the dog which starved between two bones? If in the present instance there was any predicament it was short lived. The moon won. And why not? It may be many a day before a picture theater will again yield a natural background so unusual, so impressive.

"The Betrothed."

A Six-Reel Pasquali Adaptation of Alexander Manzoni's Masterpiece.

Reviewed by Louis Reeves Harrison.

THIS is an artistic addition to the line of splendid feature plays coming from Italy, and it is distinguished for clear photography, strong characterization, scrupulous exactness in detail, some educational value, exceptional acting and a thoroughly delightful atmosphere. The period is that of the early seventeenth century, when German mercenaries overran all Lombardy at the instigation of Cardinal Richelieu and brought with them a plague through which thousands of inhabitants, especially those of Milan, perished. The swift ravages of this disease are used for dramatic purposes towards the close, and they are gruesome enough for those who delight in the horrible, but the main incidents grow out of the beauty and simple virtue of an Italian peasant girl named Lucia.

Scene from "The Betrothed" (Pasquali)

Lucia and Renzo belong to a class that has nearly always been humbly constructive, the modest and docile people who do most of the world's hard work when they are not being flimflammed in peace or slaughtered in war by the self-constituted rulers, statesmen, clergy and military leaders. They belong to the healthy and wholesome people who marry and have children, who are exponents of the home and family, who earn all they receive and live thriftily to support a lot of gentlemen engaged in bettering humankind through conquest, legislation and dogma. Looked at from a purely dispassionate point of view this arrangement is a huge joke. Those who fight on the field get neither glory nor reward; the lax, lazy and morally weak are voted into office and permitted to sit in judgment; the weaklings are usually selected for spiritual advisers; while the plain, ordinary people of sound bodies and hearts saw wood and say little.

Though the title "peasant" is a saw-edged collar for any free-born American to wear, that is about all most of us are, and we are about as meek and docile a lot as that humble class in Europe. We can therefore sympathize with Lucia and Renzo who are separated on their wedding day by the machinations of a gentleman named Don Rodrigo because he has become captivated by the charms of the young peasant girl. His attempts to captivate her are of a different nature. The story is almost entirely concerned with his plotting and scheming to get the girl in his power. He only succeeds in postponing what nature intended from the outset and all that he does reacts upon him while bringing the simple-hearted girl into steadily-growing prominence.

Much stress is laid by the producers on the delicacy and finish of their work, but the most powerful impression I received from the picture was one that held the simple folk up to admiration for their sturdy resistance under conditions rendering them almost helpless, while their "betters" represented old ideals, moth-eaten beliefs and decrepit institutions that only excite our ridicule. Those supposed glories and ancient deities are our laughing stock now just as those we are fools enough to cherish will be targets for poignant derision before this century has closed. The pomposity and pretense of the seventeenth century are deftly held up to ridicule, in contrast to the simple love of the peasant folk. The play is well handled and is being swiftly booked.

LORIMER JOHNSTON.

Lorimer Johnston, now directing the first company of the American "Flying A" players, is a native of Kentucky. He was for some years on the dramatic stage and has to his credit a series of successful productions of plays in New York, some of his own writing. Two years ago he went to Europe and for a year studied in the studios of Rome, Paris and Copenhagen. On his return to America he became a producer, in a Chicago plant, and after some time there went to the Pacific coast, where he is now director with the American Film Manufacturing Company. He has already scored with a number of two-reel productions, such as "Truth in the Wilderness," "The Scapegoat," "Adventures of Jacques" and "For the Crown."

Lorimer Johnston.

LARGE CIRCUITS WANT "SAPHO."

Large Western theatrical circuits are reported in negotiation for the "Sapho" motion picture which New Majestic produced, and in which Florence Roberts appeared. Some of the theaters represented are houses that have never "played" a film before. Miss Roberts played her "Sapho" version in most of the houses in the flesh, and a repetition of her performance on the screen is considered a novelty by these showmen. Another thing that appealed was the certain absence of "temperament" on the part of the new "Sapho" actors. Miss Roberts' film players are guaranteed not to squabble over dressing room arrangements.

LAURA SAWYER JOINS FAMOUS PLAYERS.

Miss Laura Sawyer, until recently leading lady of the Edison Company, has severed her connections with that concern and is now associated with the Famous Players' Film Company.

Miss Sawyer is very popular with the moving picture public, and during her long connection with the Edison Company was listed among the first favorites. She has appeared in some of the most popular films released by the Edison Company, prominent among which are "Lead, Kindly Light," "For the Cause of the South," "Cliff-Dweller's Romance," "Right for Right's Sake," "Groundless Suspicion," "A Day That Is Dead," "Held Up In Holland." Miss Sawyer has been engaged to do some important work for the Famous Players.

Miss Laura Sawyer.

"ONE-ROUND O'BRIEN" IS A SERIES.

About a year ago, Fred Mace staged and played in the comedy reel about a "fakey fighter" called "One Round O'Brien." The picture made a hit throughout the country and was actually featured in several first-class vaudeville theaters, including Hammerstein's, New York City. Therefore one of the original demands made on Mace by the New Majestic managers, when he joined their organization, was for a revival of the one-round-boxer. The revival film was named "One Round O'Brien Comes Back," and it came in for a good measure of popularity. World readers who have seen both pictures will recall that in the first picture, O'Brien had his accomplice back of the curtain use a mallet on the other boxer. A chloroformed sponge succeeded the mallet, in the revival film. O'Brien poked it into his opponent's face.

When the second picture was released a month ago, interested exhibitors showered New Majestic with requests for a full O'Brien series. The New Majestic management passed the requests along to Mace, who thought the matter over, and found a series practicable. "One Round O'Brien's Flirtation" is the first of the lot. In this he gets the promise of a better boxer to "lay down" for him. Then he foolishly makes the better man angry by flirting with the latter's sweetheart. The result is that the outraged better boxer trims O'Brien quick! But beaten or not, O'Brien's reappearance in a series makes the title of his revival film a fact. He has indeed come back.

GLADYS HULETTE AGAIN WITH EDISON.

After an absence of two years Gladys Hulette is again a member of the Edison Studio Stock Company. Last season Miss Hulette played the part of "Beth" during the long run of "Little Women" at the 48th Street Theater, New York. The season before that she divided between the companies of Mme. Nazimova, Bertha Kalish, and Henry Miller. Miss Hulette is now appearing in several prominent roles in Edison films, and is soon to be seen in numerous leading parts.

Gladys Hulette.

WESTERN VITAGRAPH PLAYERS TAKING LUNCH UNDER THE FIGTREE.

The Western Vitagraph players in the above picture are neither playing nor working. They have stopped both and are now taking their noon-day refreshments under the fig tree, which is located within the confines of the Western studios at Santa Monica, California. This is one of the bits of outdoor change in which the tropical climate of California enables the Western players to indulge.

"VITAGRAPH PRESS NOTES."

Two new directors have been added to the Vitagraph studio staff—Ned Finley and Tefft Johnson, who will in future be recognized both as directors and actors.

The hot days of August have started Directors L. Rogers Lytton and William Humphrey on their annual vacations, the former hieing himself to the seashore and the latter going to Maine, where they hope to receive fresh inspiration and renewed vigor within the next two weeks for their arduous labors of the fall and winter campaign.

Mlle. Ideal, the celebrated diver, is to be featured in a two-reel subject entitled, "The Diver," by the Vitagraph Company. The picture is now under construction and can be looked forward to as something unusual in which Mlle. Ideal will display her wonderful powers as a swimmer in a most dramatic photoplay.

On his way over from Europe, after his tour round the world, Maurice Costello enclosed his card with the address of the Vitagraph Company in a bottle, and in mid-ocean threw the bottle, containing the card, overboard.

On August 14th, he received the following letter, with the card from the bottle:

Dear Sir:

As I was walking along Hazards Beach, at Newport, R. I., I found a bottle along the seashore there, with your address in it. As a steady goer of moving pictures in our city, and thinking you might want to find out what became of the bottle, I wish to tell you I found it. Hoping to hear from you, I remain,

Your friend,

663 Thames St., Newport, R. I. JOHN F. COLLINS.

THANHOUSER IN CAPE MAY.

A Thanhouser producing company reached Cape May, the famous Jersey shore resort, early this week, to make a series of seashore stories. Lloyd Lonergan, the veteran Thanhouser scribe, went with them. Florence La Badie, William Russell and Harry Benham are the leads with the Cape May company. Carl Gregory is on the camera. He is the chap who made that ten-thousand-mile trip through the States this spring for "scenics" and got some wonderful views in the Rockies, from great and perilous heights.

ECLAIR ECHOES.

The American Eclair Company has just completed a three-reel production of "Rob Roy," and has under way a magnificent portrayal of "Evangeline," also in three reels. This company has made a number of classical productions with great success and will continue to produce recognized classics. It is a peculiar coincidence that both of these productions which are now in pictures with the Eclair trademark attached should be under preparation for production in dramatic form on Broadway this fall. It happens, however, that the Eclair Company had made arrangements to film both "Rob Roy" and "Evangeline" long before any one connected with the company had any idea that the same books were to be used for Broadway productions.

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Both Jack Johnston and Miss Barbara Tennant, who have been away on vacations, are back at work at Eclair and more of those strong feature productions featuring these two favorites are under way.

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When it was discovered that Millie Bright, the little Eclair beauty, is an exceptionally daring and clever diver, it was decided to stage a production in which she could do some "Kellerman" stunts. It can be expected this fall.

* * *

Helen Marten is nursing a badly bruised knee as the result of a little realism in a scene taken during the recent trip of the Eclair Company to the Adirondacks.

* * *

The artist who makes the "Newlywed" and other trick pictures over at the Fort Lee studio of Eclair has just finished a comedy subject of five hundred feet which has taken a solid month of hard work to put together. It is entitled "A Vegetarian's Dream," and shows some very amusing antics of vegetables, lemons, etc. This five hundred feet of film is made from some eighty thousand drawings and by some exceptionally clever trick work. When it comes to the showing of the lemons becoming pigs and playing leap frog, this part is not made from drawings and it will keep the public guessing for many weeks to understand how it has been done.

This unique flashlight of the audience at the "college theater" (The Majestic) at Ann Arbor, Mich., was taken on the occasion when "Steam," a Kinemacolor scientific subject, was exhibited. This reel was of special interest to the students of the University of Michigan, and shows how the brainy and ambitious youths of the country respond to every opportunity to learn something—even from the moving pictures.

Manufacturers Advance Notes

"PELLEAS AND MELISANDE."

Two-Reel 101 Bison; Released September 2nd.

This interpretation of Maurice Maeterlinck's powerful drama will undoubtedly be welcomely received, for it is a decided deviation from the present day motion picture production and presents a story rife with dramatic situations, comic pleasantries and thrilling episodes.

Scene from "Pelleas and Melisande" (101 Bison).

The picture follows the story closely. King Luchi, Melisande's foster father, is entertaining Prince Challant and his followers. As the wine flows freely their wits desert them and to pass the time merrily a game of dice is suggested. A wager is made between King Luchi and Prince Challant. If the king wins he is to have the support of the prince's followers, and if the king loses Melisande is to become the bride of Prince Challant. Melisande is sent for. She resents the insult offered her. The game goes on and the wine flows more freely. The king loses but refuses to pay the forfeit.

Melisande leaves the hall as the followers of the king and the prince battle. The prince discovers Melisande at the gate. He demands that she become his bride. She refuses and in the struggle that follows the prince is killed. Melisande wanders into the forest where Golaud finds her. The prince's henchmen follow Melisande. Golaud takes her to a priest, marries her and when the prince's followers arrive he defends her. Later he takes her to his father's castle, where Melisande meets Pelleas, the brother of Golaud.

Melisande is attracted by the charms of poetic Pelleas and acquaintanceship ripens into love. As the attachment grows, Golaud suspects the alliance between Melisande and Pelleas and spies upon them. He forces his little son, Yniold, to betray the unfaithfulness of his mother. Golaud kills Pelleas and wounds Melisande. As Melisande dies, Golaud stands beside her as she murmurs with her dying breath, "It was not a guilty love—I have not been unfaithful."

"BROKEN THREADS UNITED" (Essanay).

(In Two Parts.)

Mr. Thomas Commerford, playing the leading role of Hiram Daniels, more than demonstrates his remarkable dramatic ability. His portrayal of this character seems to be so natural that it has absolutely made the piece. Supporting Mr. Commerford, the Essanay cast, headed by Miss Doris Mitchell and Richard C. Travers, give the exhibitor and the photoplay public a thrilling drama that will be remembered long.

Scene from "Broken Threads United" (Essanay).

As an illustration of the city's lures it is strong both in theme and in acting. It is a story of one of the new kinds of bunko game that has been invented to take the place of the obsolete gold brick swindle.

Hiram Daniels, a lovable, wealthy old country widower with a charming daughter, comes alone to the city on business and is roped into a mock marriage with an adventuress. He takes his supposed wife home, and, naturally, the daughter, having a woman's perception of her sex, observes that father has picked a lemon in the garden of love. The daughter leaves for the city and her father and lover follow. They employ a detective to find her, which he does, and incidentally exposes the swindle.

HELEN GARDNER'S NEWEST PRODUCTION.

The new Helen Gardner picture, the "Princess of Bagdad," is an Arabian Nights story, filled with romance, adventure and intrigue, and containing numerous surprises. Miss Gardner appears in the role of the Princess Ojira, daughter of the Caliph, in which she wears a number of handsome costumes made from eastern fabrics several hundred years old. The costuming throughout is most elaborate and the costumes, absolutely correct in all particulars, have been made from authentic plates taken from the best works on Persia. The production is the most pretentious yet offered by the Helen Gardner company, the cast comprising thirty carefully selected artists, and the scenery and properties having taken the entire studio force of 35 men over five weeks to produce.

"THE HYPNOTIST" (Great Northern).

This is an excellent one-reel comedy which is built around a subject never before presented in moving pictures. The fun-making crew of the Great Northern acting forces are seen at their best and the result is a most enjoyable film comedy. Jack and Jim, according to the story, are in love with the same girl and each is endeavoring to use all the arts of persuasion to win her over. Jack is stout and jolly and Jim is thin and prides himself upon being an amateur hypnotist. At a house party Jim displays his cleverness to good advantage and succeeds in keeping the guests amused. This angers Jack, who stoutly maintains that the hypnotic spell is simply a fake and that he defies anyone to place him under the influence. Jim accepts the challenge and proceeds to do the Svengali act with his rival. There is immediate action. The portly Jack is made to believe that he is a gallant soldier and after being supplied with a military cap and toy musket marches throughout the house in quest of the imaginary enemy. He encounters all sorts of obstacles and manages to overcome them through the medium of demolishing almost everything in sight, although human life is spared. The warfare of the "General" might have gone on for an indefinite period had not Jim been notified of the dilemma. At that precise moment the amateur hypnotist was courting the girl in the story and at her behest he consents to awaken Jack from his hypnotic spell. The finale is amusing and, of course, Jack accepts the inevitable when he is told of the depredations he has committed while under the spell of hypnotism. It is an amusing little conceit.

Scene from "The Hypnotist" (Great Northern).

HISTORICAL FILM COMPANY GROWING.

Eustace Hale Ball, a well-known Harvard graduate, who recently purchased the Historical Film Company at One Madison Avenue, New York, has secured the services of Walter R. Lewis to manage his photographic department. Mr. Lewis has been prominent in portrait and newspaper photography throughout the country for twenty-two years and is proving very successful in the cinematographic work. The city studios and laboratories of the Historical Film Company have been opened on East 23rd Street, although the executive offices will remain in the Metropolitan Building.

Garfield Thompson, the well-known photoplaywright and a former star with the Reliance and Majestic forces, will direct some of the early productions of the Historical Film Company. Mr. Ball is beginning upon some historical scenarios written by Edward S. Ellis, B. A., the famous historian and author of the "History of the United States," "High 12," etc., etc.

COBB MOVES RAMO PRESS DEPARTMENT.

C. Lang Cobb, Jr., general director of publicity and sales of the Ramo Films Company, has transferred his offices from wherever they were to the Columbia Theater Building, New York. This move was made in order that Mr. Cobb might be in closer proximity to the Cobb Motion Picture Bureau, of which he is president. The entire trade is invited to call at the new offices.

THREE RELIANCE DRAMAS.

Vivian Prescott, Norma Phillips and Edgena de Lespine are the popular stars featured in the coming week's Reliance program, and each of these well-known beauties is seen in a role best suited to her particular talents.

In the release of Monday, August 25th, Norma Phillips appears in "The Girl Spy's Atonement," in which she plays a role calling for the strongest kind of acting amid the excitement of camp life and the horrors of the battlefield. Miss Phillips rises to the occasion with splendid effect.

Vivian Prescott will be seen in the title role of the release of Wednesday, August 27th, "Peg of the Polly P." This versatile little actress, acknowledged to be one of the cleverest performers in filmdom, plays the part of "Peg," the daughter of a canal boat captain, amid the picturesque settings of the Lehigh Valley. This is one of the quaintest and most interesting productions of the season.

Scene from "The Social Secretary" (Reliance).

Edgena de Lespine will be seen on Saturday, August 30th, in the name part of "The Social Secretary," which is excellently adapted to her queenly style of beauty and gives her ample opportunity to display her exceptional ability as an emotional actress so well remembered in her portrayal of "The Bawlerout."

"SOME" FIREMAN (Gaumont).

This is a scintillating comedy on the Gaumont order. It will tickle the risibilities of the most fastidious person, and will soon have him convulsed in laughter. The theme of the story revolves around the peculiar actions of a young fellow who imagines himself showered with the affections of a popular musical comedy actress. Things run his way until one morning he receives an anonymous letter that entirely disillusions him as to the sincerity of his adored. In order to ascertain the truthfulness of the letter he meets the actress after the first act. Her reception of him is near the freezing point. Notwithstanding the fact that her actions tend to bear out the truth of the letter, the love-sick young man changes places with the theater fireman. What he is enabled to perceive of his adored quenches his flame of love, and after giving the fire chief an impromptu bath, he vows, as he is being led to the "cooler," that he will never chase after musical comedy satellites again.

Scene from "Some" Fireman (Gaumont).

"SIGN OF THE BLACK LILY," Cines Mystery Story.

"The Sign of the Black Lily" is the title of the Kleine-Cines Release for Tuesday, September 2nd. Essentially this is a dramatic story, in two reels, combining a delightful tale of adventure with those wonderful stage settings for which Kleine-Cines pictures are famous: How a wary old white-haired favorite of the clubs and drawing rooms is exposed as the leader of a gang of thieves, how an enterprising detective wormed his way into the foul heart of the most vicious and corrupt organization in all Paris, how by finding secret buttons walls moved, and floors disappeared revealing strange hiding places of the gang. The valiant fight of the police against overwhelming odds and the dramatic unmasking of the sleek villain in his own reception room crowded with guests makes a film delightful for its strong situations, condensing acting and clever story.

Scene from "Sign of the Black Lily" (Cines).

SPIDER GANG TESTIMONIAL.

P. P. Craft, of the Apex Film Co., 145 W. 45th Street, New York, is rather proud of the following "three-in-one" testimonial received from Mr. Chas. H. Streimer, manager of the Eagle Feature Film Co., of New York City. Here is the letter:

"Dear Sir—Kindly keep us posted on all your future releases, for the following reason: We purchased from you 'On the Trail of the Spider Gang,' and the result is that we have added twenty new customers to our weekly account. Isn't that reason enough?

"Mr. N. Chalk, of the Unique Theatre, on 14th Street, said: 'Book me for the Spider Gang for a full week instead of three days; the first proved a record breaker.'

"Mr. J. Tenzer, of the Metropolitan Theater, said: 'The Spider Gang is the best feature I have had.' This feature was at the Metropolitan Theater for two days, where it broke all records, and Mr. Tenzer's competitor took it three days later."

ECLECTIC FEATURE NOTES.

The Eclectic Film Company has disposed of the State rights to the "Mysteries of Paris," and "Nero and Britannicus," to Exclusive Features, Inc., 24 East 21st Street, New York City, for Greater New York and Northern New Jersey.

The State rights for the upper part of New York State for the "Mysteries of Paris" and "Nero and Britannicus" have been disposed of to McIntire & Richter, 23 East 14th Street, New York City.

There is very little territory left open for either one of the above mentioned feature productions. Prospective buyers should make haste to secure territory before the last opportunities have passed.

OFF FOR SOUTH AMERICA.

Mr. Charles A. Pryor, President of The Yale Feature Film Co., of 1547 Broadway, New York, accompanied by three camera men and a company of ten people, will soon leave for South America to make a big special feature picture for his concern.

Mr. Pryor and his company expect to be gone for six months, and to make a tour of the South American countries, making one big special picture on the Amazon River.

The Yale Feature Film Co. at present is engaged in making 7,000 feet of film for The Chamber of Commerce, at Cleveland.

"SOLDIERS OF FORTUNE" IN PICTURES.

The All-Star Feature Corporation announces that negotiations have been concluded for the acquisition of "Soldiers of Fortune," one of the most popular novels of the past decade, by Richard Harding Davis, and later dramatized by Augustus Thomas. The author has granted to the All-Star Feature Corporation the sole rights to the book and the rights for use of the play have been granted by the Henry B. Harris estate. Augustus Thomas is preparing the scenario for motion picture reproduction and "Soldiers of Fortune" with a star cast will be the second release.

"Arizona," the first All-Star Feature Corporation's play in motion pictures, is nearing completion. Messrs. Thomas and McGill have been handling an army of men and horses during the past three weeks. The heaviest of the two hundred and ten scenes required to present the play have already been made. The first three thousand feet of positive film, showing the progress of the work, was projected at the company's exhibition rooms the other day, for the benefit of the officers of the company and a few of the leading players. So far the general quality is excellent. "Arizona" is scheduled for release about September 15th.

SIR FORBES-ROBERTSON IN "HAMLET."

The "Hamlet," which will be released by the Gaumont Company, in North America, is a fine conception, and in this screened version of Shakespeare's masterpiece Sir Johnston Forbes-Robertson and Miss Gertrude Elliott (Lady Robertson) are supported by the full strength of their Drury Lane Company. This is a guarantee of efficiency, artistry, and success. The zenith of perfection could not have been attained had the feat been attempted with anything less. Sir Johnston has expressed his belief in the value of motion pictures as a means of spreading widecast a knowledge of the stagecraft of Shakespeare.

Sir Johnston and Lady Robertson both witnessed the production a week or two ago and were highly delighted at the success of their first appearance in a picture play; and well might they be so, for the acting, staging, and whole construction of Shakespeare's tragedy is absolutely superb throughout. The scenery has been most admirably chosen, and the castle at Lulworth Cove provides one of the finest and most picturesque settings. The scene on the battlements, where the ghost of Hamlet's father appears, is a veritable chef d'oeuvre, and will cause boundless wonder and elicit admiration from audiences in every portion of the civilized globe.

"THE POISONED CHOP."

The "Flying A" productions recently released have been of a somewhat different type than the customary Western and have created no little favorable comment. In the subject, "The Poisoned Chop," to be released September 4th, the company directed by Tom Ricketts, and headed by Ed Coxen, have demonstrated their versatility. One would scarcely believe the title to indicate a comedy, but this the subject is, nevertheless, and a very good one at that.

The contention is about a collie dog which has apparently replaced the boy in the affections of Mrs. Green. Accordingly the dog is doomed and all other methods of disposing of the dog having failed, poison is resorted to. The chop with a liberal portion of poison is duly placed before the dog, but it travels from one place to another and finally is served at the Green dining table. The evolution of the various angles of the plot give rise to many ludicrous situations which must be seen to be fully appreciated.

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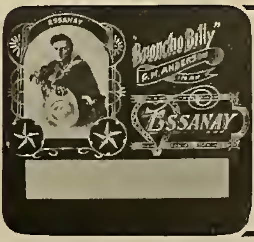

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Niagara Slide Company
Lockport, New York

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, AUGUST 25th, 1913.

BIOGRAPH—The Crook and the Girl (Drama) ....
EDISON—A Mutual Understanding (Drama)..........1000
KALEM—The Blind Basket Weaver (Drama).........1000
LUBIN—On the Dumbwaiter (Comedy)..............
LUBIN—Her Wooden Leg (Comedy)................
PATHEPLAY—Pathe's Weekly No. 44 (News)........
SELIG—The Water Rat (Special—2 parts—Drama)....2000
VITAGRAPH—When Glasses Are Not Glasses (Com.)1000

TUESDAY, AUGUST 26th, 1913.

EDISON—A Mistake in Judgment (Comedy-Drama)..1000
ESSANAY—The Love Theft (Drama)................1000
LUBIN—The Reformed Outlaw (Drama).............1000
PATHEPLAY—The Hostess (Drama) ....
CINES—The Human Bridge (Special—2 parts—Drama)
SELIG—The Adventures of a Watch (Drama).........
SELIG—They Were On Their Honeymoon (Comedy)..
VITAGRAPH—A Doll for the Baby (Drama).........1000

WEDNESDAY, AUGUST 27th, 1913.

EDISON—Quaint Spots in Cairo, Egypt (Travel)..... 400
EDISON—Zeb's Musical Career (Comedy)............ 600
ESSANAY—His Athletic Wife (Comedy) ....
ESSANAY—What Cupid Did (Comedy)...............
KALEM—The Invaders (Special—2 parts—Drama).....2000
PATHEPLAY—$1,000 Reward (Comedy) ....
SELIG—How Betty Made Good (Drama)..............1000
VITAGRAPH—Which Way Did He Go (Comedy)....1000

THURSDAY, AUGUST 28th, 1913.

BIOGRAPH—Black and White (Comedy)............
BIOGRAPH—Objections Overruled (Comedy) ....
ESSANAY—The Episode at Cloudy Canyon (Drama)..1000
LUBIN—The Gangster (Special—2 parts—Drama).....2000
MELIES—Lost in Cambodia (Comedy)...............1000
PATHEPLAY—Pathe's Weekly No. 45 (News).......
PATHEPLAY—The Crook's Revenge (Comedy) ......
SELIG—The Man in the Street (Drama).............1000
VITAGRAPH—He Fell in Love With His Mother-in-Law (Comedy) ....
VITAGRAPH—Sights in Singapore (Travel) ....

FRIDAY, AUGUST 29th, 1913.

EDISON—Joyce of the North Woods (Special—2 parts—Drama) 2000
ESSANAY—Broken Threads United (Special—2 parts—Drama) 2000
KALEM—The Captivating Widow (Comedy).........
KALEM—Mike, the Timid Cop (Comedy)............
LUBIN—His Conscience (Drama) 1000
PATHEPLAY—A Day With a Hindoo Family (Manners and Customs) ....
PATHEPLAY—The Road to Morey, France (Travel)..
PATHEPLAY—The Valley of the Bourne, France (Sc.)
SELIG—The Price of the Free (Drama)..............1000
VITAGRAPH—The Clown and the Prima Donna (Dr.)..2000

SATURDAY, AUGUST 30th, 1913.

BIOGRAPH—The Adopted Brother (Drama) ....
EDISON—The Ghost of Granleigh (Drama) 1000
ESSANAY—A Western Sister's Devotion (Drama)....1000
KALEM—A Railroad Conspiracy (Drama)............1000
LUBIN—The Last Crooked Deal (Drama)...........
PATHEPLAY—The Blind Girl of Castle Guille (Drama)
VITAGRAPH—The Call (Special—2 parts—Drama)...2000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 1st, 1913.

BIOGRAPH—Among Club Fellows (Comedy)........
BIOGRAPH—Edwin's Badge of Honor (Comedy).....
EDISON—The Younger Generation (Comedy).........1000
KALEM—The Christian (Drama) 1000
LUBIN—A Mountain Mother (Drama)................1000
PATHEPLAY—Pathe's Weekly No. 46 (News).......
SELIG—The Jeweled Slippers (Special—2 parts—Dr.)..2000
VITAGRAPH—The Passing of Joe Mary (Drama)....1000

TUESDAY, SEPTEMBER 2nd, 1913.

EDISON—The Grecian Vase (Phantasy)..............1000
ESSANAY—Stone the Woman (Drama)...............1000
LUBIN—The Engaging Kid (Comedy)................
LUBIN—Trimming a Boob (Comedy)................
PATHEPLAY—Whiffles Decides to Be Boss (Comedy)
PATHEPLAY—In the Caucasian Mountains (Travel)..
CINES—The Sign of the Black Lily (Special—2 parts—Drama) ....
SELIG—The Lonely Heart (Drama)...................1000
VITAGRAPH—His Lordship, Billy Smoke (Comedy)..1000

WEDNESDAY, SEPTEMBER 3rd, 1913.

EDISON—A Series of Tallulah Falls, Ga. (Scenic)..... 225
EDISON—The Girl, the Clown and the Donkey (Com.) 775
ESSANAY—Mr. Dippy Dipped (Comedy).............1000
KALEM—The Sacrifice at the Spillway (2 parts—Drama—Special) 2000
PATHEPLAY—The Climax (Drama) ....
SELIG—The Way of Life (Drama)....................1000
VITAGRAPH—The Kiss of Retribution (Drama)......1000

THURSDAY, SEPTEMBER 4th, 1913.

BIOGRAPH—A Woman in the Ultimate (Drama)......
ESSANAY—Hard Luck Bill (Comedy)...............1000
LUBIN—The Road to the Dawn (Special—2 parts—Dr.)2000
MELIES—Title not reported.
PATHEPLAY—Pathe's Weekly No. 47 (News)........
PATHEPLAY—Fickle Fortune's Favor (Comedy).....
PATHEPLAY—With the Natives of New Zealand Manners and Customs) ....
SELIG—Howlin' Jones (Comedy) ....
VITAGRAPH—The Lonely Princess (Drama).........

FRIDAY, SEPTEMBER 5th, 1913.

EDISON—The Awakening of the Man (Special—2 parts—Drama) 2000
ESSANAY—While the Starlight Travels (Special—2 parts—Drama) 2000
KALEM—Bogg's Predicament (Comedy) ....
KALEM—Children of the Tenements (Topical)........
LUBIN—In the Southland (Drama) 1000
PATHEPLAY—The Otter (Zoology) ....
PATHEPLAY—In the Abruzzi (Travel).............
SELIG—Nan of the Woods (Drama)...................1000
VITAGRAPH—The Baby Elephant (Educational)......
VITAGRAPH—Pickwick (Comedy) ....

SATURDAY, SEPTEMBER 6th, 1913.

BIOGRAPH—The Strong Man's Burden (Drama).....
EDISON—Slander's Tongue (Drama) 1000
ESSANAY—Broncho Billy's Conscience (Drama)......1000
KALEM—The Hand of Destiny (Drama).............1000
LUBIN—In the Toils (Drama).........................1000
PATHEPLAY—The Price of Jealousy (Drama).......
VITAGRAPH—When Women Go On the Warpath (Special—2 parts—Drama) 2000

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Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, AUGUST 24th, 1913.

CRYSTAL—Caught In the Act (Comedy)
CRYSTAL—Hypnotized (Comedy)
ECLAIR—Thirteen at Table (Comedy)
ECLAIR—Sea Worms (Zoology)
REX—Just In Time (Drama)

MONDAY, AUGUST 25th, 1913.

IMP—Uncle Tom's Cabin (3 part-Drama)
NESTOR—Weighed in the Balance (Drama)
GEM—What Girls Will Do (Comedy)

TUESDAY, AUGUST 26th, 1913.

BISON—The Mystery of Yellow Aster Mine (2 part Drama)
CRYSTAL—His Aunt Emma (Comedy)
CRYSTAL—That Crying Baby (Comedy)

WEDNESDAY, AUGUST 27th, 1913.

NESTOR—The Renunciation (Drama)
POWERS—Everybody's Wearing Them (Comedy)
ECLAIR—The Better Father (2 part-Drama)
UNIVERSAL—Animated Weekly No. 77 (News)

THURSDAY, AUGUST 28th, 1913.

IMP—His Mother's Song (Drama)
REX—A Woman's Stratagem (Drama)
FRONTIER—A Much Wanted Baby (Comedy)

FRIDAY, AUGUST 29th, 1913.

NESTOR—Two Hearts and a Thief (Comedy)
NESTOR—Cupid's Bad Aim (Comedy)
POWERS—The Folly of It All (Drama)
VICTOR—His Vacation (Comedy-Drama)

SATURDAY, AUGUST 30th, 1913.

IMP—Binks Advertises For a Wife (Comedy)
IMP—Hy. Mayer—His Merry Pen. (Novelty)
BISON—The Gratitude of Wanda (2 part-Drama)
FRONTIER—Maya—Just An Indian (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 31st, 1913.

CRYSTAL—The Red Heart (Drama)
ECLAIR—The Runaway Uncle (Comedy)
REX—The Call (Drama)

MONDAY, SEPTEMBER 1st, 1913.

IMP—The Trail of the Serpent (Drama)
NESTOR—The Oath of Conchita (2 parts—Drama)
GEM—A Tale of a Fish (Comedy)

TUESDAY, SEPTEMBER 2nd, 1913.

BISON—Pelleas and Melisande (3 parts—Drama)
CRYSTAL—Much Ado About Nothing (Drama)
CRYSTAL—Baldy Belmont and the Old Maid (Com.)

WEDNESDAY, SEPTEMBER 3rd, 1913.

NESTOR—Gold and Water (Drama)
POWERS—The Surrender (Comedy-Drama)
ECLAIR—Steel (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 78 (News).

THURSDAY, SEPTEMBER 4th, 1913.

IMP—The Pursuit of Jane (Comedy-Drama)
REX—The Evil Power (2 parts—Drama)
FRONTIER—Flirty Florence (Comedy)

FRIDAY, SEPTEMBER 5th, 1913.

NESTOR—Won By a Skirt (Comedy)
POWERS—The Reincarnation of a Soul (Drama)
VICTOR—The Lost Copperhead (Comedy)

SATURDAY, SEPTEMBER 6th, 1913.

IMP—Binks, the Hawkshaw (Comedy)
IMP—Humors of Summer by Hy. Mayer (Novelty)
101 BISON—The Love of Men (2 parts—Drama)
FRONTIER—The Surgeon of Abajo (Drama)

Mutual Film Corporation Current Releases

SUNDAY, AUGUST 24th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—An Unromantic Maiden (Drama)

MONDAY, AUGUST 25th, 1913.

AMERICAN—For the Flag (Drama)
KEYSTONE—Baby Day (Comedy)
RELIANCE—The Girl Spy's Atonement (Drama)

TUESDAY, AUGUST 26th, 1913.

MAJESTIC—(Title Not Reporteo)
THANHOUSER—The Ward of the King (2 part-Drama)

WEDNESDAY, AUGUST 27th, 1913.

BRONCHO—The Madcap (2 part-Drama)
MUTUAL—Mutual Weekly No. 35 (News)
RAMO—(Title Not Reported)
RELIANCE—Peg of the Polly P (Comedy-Drama)

THURSDAY, AUGUST 28th, 1913.

AMERICAN—From the Portals of Despair (Drama) 1000
KEYSTONE—Mabel's New Hero (Comedy)
MUTUAL—(Title Not Reported)
PILOT—(Title Not Reported)

FRIDAY, AUGUST 29th, 1913.

KAY-BEE—The Green Shadow (2 part-Drama)
THANHOUSER—A Spartan Father (Drama)

SATURDAY, AUGUST 30th, 1913.

AMERICAN—Jack Meets His Waterloo (Drama) 1000
MAJESTIC—(Title Not Reported)
RELIANCE—The Social Secretary (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 31st, 1913.

BRONCHO—The Broken Thread (Drama)
MAJESTIC—Title not reported.
THANHOUSER—Frazzled Finance (Comedy-Drama)

MONDAY, SEPTEMBER 1st, 1913.

AMERICAN—Where There's Life (Drama)
KEYSTONE—Title not reported.
RELIANCE—Feeney's Social Experiment (Drama)

TUESDAY, SEPTEMBER 2nd, 1913.

MAJESTIC—Title not reported.
THANHOUSER—Title not reported.

WEDNESDAY, SEPTEMBER 3rd, 1913.

BRONCHO—The Gambler's Pal (Drama)
MUTUAL—Mutual Weekly No. 36 (News)
RAMO—Title not reported.
RELIANCE—Between Home and Country (Drama)

THURSDAY, SEPTEMBER 4th, 1913.

AMERICAN—The Poisoned Chop (Drama) 1000
KEYSTONE—Title not reported.
MUTUAL—Title not reported.
PILOT—Title not reported.

FRIDAY, SEPTEMBER 5th, 1913.

KAY-BEE—The Ironmaster (2 parts—Drama)
THANHOUSER—Title not reported.

SATURDAY, SEPTEMBER 6th, 1913.

AMERICAN—Mysterious Eyes (Drama) 1000
MAJESTIC—Title not reported.
RELIANCE—The Glow Worm (2 parts—Drama)

Exclusive Supply Corporation Current Releases

CURRENT RELEASES.

MONDAY, AUGUST 25th, 1913.

DRAGON—(Title Not Reported)

TUESDAY, AUGUST 26th, 1913.

GAUMONT—Saved By His Child (Drama)

WEDNESDAY, AUGUST 27th, 1913.

SOLAX—A Terrible Night (Comedy)
GAUMONT—Gaumont's Weekly No. 77 (News)

THURSDAY, AUGUST 28th, 1913.

GAUMONT—Two Jilted Lovers (Comedy)

FRIDAY, AUGUST 29th, 1913.

LUX—His Chance (Drama)
SOLAX—A Child's Intuition (Drama)

SATURDAY, AUGUST 30th, 1913.

GREAT NORTHERN—(Title Not Reported)

ADVANCE RELEASES.

MONDAY, SEPTEMBER 1st, 1913.

DRAGON—Title not reported.

TUESDAY, SEPTEMBER 2nd, 1913.

GAUMONT—The Fatal Bell (Drama)

WEDNESDAY, SEPTEMBER 3rd, 1913.

SOLAX—Title not reported.
GAUMONT—Gaumont's Weekly No. 78 (News)

THURSDAY, SEPTEMBER 4th, 1913.

GAUMONT—"Some" Fireman (Comedy)

FRIDAY, SEPTEMBER 5th, 1913.

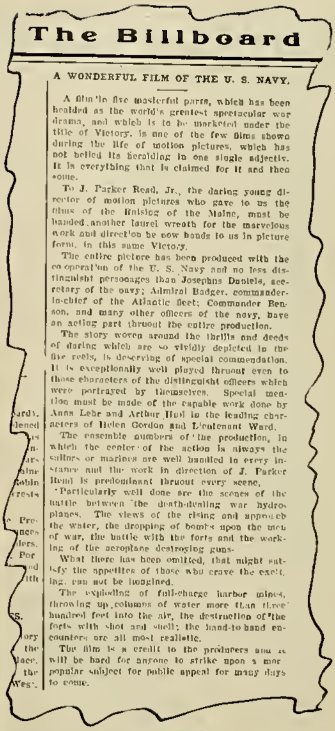
LUX—A Timely Reminder (Drama)
SOLAX—Title not reported.

SATURDAY, SEPTEMBER 6th, 1913.

GREAT NORTHERN—Title not reported.

26 STATES SOLD!!
174 DAYS BOOKINGS!!
IN EIGHT DAYS!!

Some Record?



The Billboard

A WONDERFUL FILM OF THE U. S. NAVY.

A film in five masterful parts, which has been heralded as the world's greatest spectacular war drama, and which is to be marketed under the title of Victory, is one of the few films shown during the life of motion pictures, which has not belied its heralding in one single adjective. It is everything that is claimed for it and then some.

To J. Parker Read, Jr., the daring young director of motion pictures who gave to us the films of the Raising of the Maine, must be handed another laurel wreath for the marvelous work and direction he now hands to us in picture form, in this same Victory.

The entire picture has been produced with the co-operation of the U. S. Navy and no less distinguisht personages than Josephus Daniels, secretary of the navy; Admiral Badger, commander-in-chief of the Atlantic fleet; Commander Benson, and many other officers of the navy, have an acting part thruout the entire production.

The story woven around the thrills and deeds of daring which are so vividly depicted in the five reels, is deserving of special commendation. It is exceptionally well played thruout even to those characters of the distinguisht officers which were portrayed by themselves. Special mention must be made of the capable work done by Anna Lehr and Arthur Hurl in the leading characters of Helen Gordon and Lieutenant Ward.

The ensemble numbers of the production, in which the center of the action is always the sailors or marines are well handled in every instance and the work in direction of J. Parker Read is predominant thruout every scene.

Particularly well done are the scenes of the battle between the death-dealing war hydroplanes. The views of the rising and approach the water, the dropping of bombs upon the men of war, the battle with the forts and the working of the aeroplane destroying guns.

What there has been omitted, that might satisfy the appetites of those who crave the exciting, can not be imagined.

The exploding of full-charge harbor mines, throwing up columns of water more than three hundred feet into the air, the destruction of the forts with shot and shell; the hand-to-hand encounters are all most realistic.

The film is a credit to the producers and it will be hard for anyone to strike upon a more popular subject for public appeal for many days to come.

VICTORY

THE WORLD'S GREATEST SPECTACULAR WAR DRAMA MADE WITH THE AID AND PERMISSION OF

THE UNITED STATES NAVY.

— PRODUCED WITH A NOTABLE CAST —
INCLUDING THE FOLLOWING OFFICIALS OF THE U.S. NAVY.

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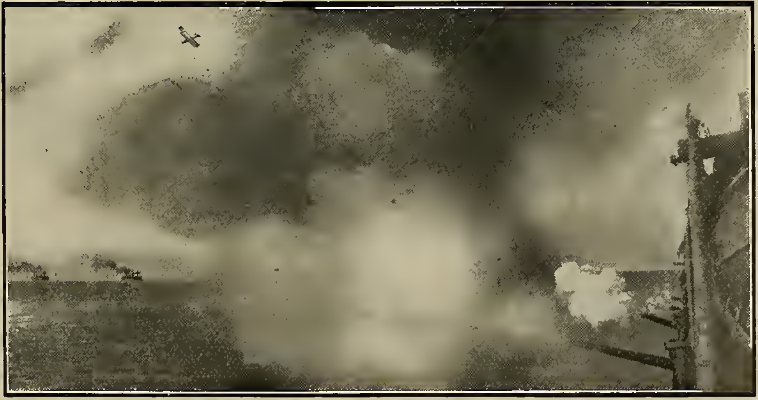
ATLANTIC FLEET

JOSEPHUS DANIELS
SECRETARY OF THE NAVY.

CAPTAIN BENSON
U.S. UTAH.



A STUPENDOUS PRODUCTION IN FIVE PARTS

UNDER THE PERSONAL DIRECTION OF
J. PARKER READ JR.

This stupendous feature cost over **$40,000** to produce, but it contains a hundred thrills which a ***MILLION DOLLARS*** could not have purchased!

Can you imagine a modern American battleship destroying a foreign fort, capped by a climax when a famous navy aviator leaves the battleship in his war hydroplane, and at the speed of a mile a minute dashes through the smoke clouds of battle and drops a bomb which destroys the enemy's fortifications?

This is ONE of the Hundred Thrills!

—Now is not the time to write—
WIRE!

VICTORY COMPANY
222 W. 42d St., N. Y. City

CORRESPONDENCE

PHILADELPHIA.

THE Calehuff Supply Company, Inc., recently installed a large mirror screen for Charles D. Silcox in his new theater, the Bridesburg, at Bridge and Richmond streets. Mr. F. Mano, from the Mirror Screen Company's factory, located at Shelbyville, Ind., superintended the installation of the large glass screen.

George Graff, of the Exclusive Film Service Company, is preparing for a big fall business and is ordering a large number of commercial reels.

Arthur Heymann, of the Calehuff Supply Company, Inc., has returned from a trip throughout the State of Pennsylvania, and reports exhibitors highly pleased with the present business conditions.

Lew Kamineo, the popular operator at the Mirror Theater, has been elected to membership in Local 37, Operators' Union of Philadelphia.

The Finance Company of Pennsylvania, have awarded a contract for the building of a moving picture theater at Juniper and Market streets.

Chris Peterson, representing Fred G. Nixon-Nirdlinger, purchased the United States Hotel property at Tamaqua, Pa., for $50,000, upon which a modern theater will be erected.

The Famous Players' Film Service recently was granted a charter under the laws of Delaware, with a capital of $12,000. Norman P. Coffin, of Wilmington, is at the head of the concern, which also has its headquarters at Wilmington.

Seventy vaudeville theaters and motion picture halls are in process of construction in this city. Virtually all of them will open early in the fall, making an approximate total of 350 places of amusement in Philadelphia, excluding the large downtown playhouses devoted to legitimate drama. All of these theaters will run moving pictures as part or all of their programs. At least $5,000,000 is said to have been invested in new theater-building enterprises. Motion picture houses are springing into existence throughout the city. It is deemed quite probable, too, that several of the burlesque houses will be used for motion pictures this season. It is persistently reported that Marcus Loew, whose leasing of the Metropolitan Opera House for vaudeville excited widespread comment, has also rented the Chestnut Street Opera House for vaudeville. This house, which for thirty years has been the headquarters of J. Fred Zimmerman, is being extensively renovated. The front will be moved back five feet and interior improvements made.

Walter Evans, with Thomas A. Edison, Inc., stopped off in Philadelphia for a few days last week, enroute for the factory at East Orange, N. J. Mr. Evans states that the exhibitors in the South and West are highly pleased with the business done during the past three months, and that they are making big preparations for the fall and winter shows.

I. Summerfield, of the Improved Features, has sailed for Europe, and expects to return with a quantity of good feature films in September. Howard Gosner will take charge of the bookings during Mr. Summerfield's absence.

Robert Lynch announces the opening of the Pekin Feature Exchange at 1313 Vine street, which will handle a line of high-class productions of various subjects, and made by prominent manufacturers. B. Oragoer will have charge of the bookings.

Harry B. Reynolds, owner of the Atlantic Pier Airdome, of Wildwood, N. J., was a city visitor last week, making arrangements for a month's bookings. Mr. Reynolds is about the only exhibitor in that city who has an established patronage, which was built up by showing the very best of pictures. It is generally known that Wildwood is over-run with picture theaters, thus making competition so great that not one of the houses makes more than expenses. It has gone so far, that one of the large realty companies has built a free picture show on the boardwalk.

William Eckland & Sons are having plans prepared for the erection of a picture theater on East Girard avenue. The building will be of brick and terra cotta, and will be one story in height, 35 by 100 feet.

J. Belbin has awarded a contract to the Joseph Levin Company for the erection of a picture theater at 1106-8 North Fortieth street. The building will be 35 by 100 feet, and will embody many new ideas in the construction of motion picture houses.

Mr. F. A. Clark, of the Enterprise Optical Manufacturing Company, Inc., recently returned from a trip along the Atlantic Coast in the interest of the Motiograph machine.

Louis Fein is having plans prepared for a moving picture theater, 32 by 116 feet, to be erected at Seventh and Moore streets.

L. W. Atwater, of the Nicholas Power Company, was a visitor in Philadelphia last week among the moving picture supply men. He reports that many Power machines are being installed throughout the country, and that orders are being received quite heavily by all the distributors.

A new motion picture theater is to be erected at Fifth street and Moyamensing avenue for Cahn & Gross. The building will be of concrete and occupy a site 70 by 90 feet.

CONGDON.

ILLINOIS.

PRESIDENT F. J. MILNES, of the National Indoor Game Association of Evanston, Ill., has addressed another letter to small town merchants in the State, asking that some provision be made for the amusement of the young people. He says: "Young couples want some place to go in the evening. If you have no theater, why not build one? At least you could maintain a moving picture show. Young men love to play billiards. See that they have a good, clean room for that purpose. Open up a large, well ventilated hall. See that it is properly supervised. Do not become hostile and prohibitive. But, appoint a sane censor committee to inspect all public places of recreation, something like the recently established commission in Detroit, Mich."

Ellis Worthington has sold the Opera House at Melvin, to C. A. Platz.

William Braucher has accepted a position as piano player at the Gem Theater in Lincoln.

The Coliseum, which was recently opened as a picture house at Paxton, by O. M. Young, will play vaudeville the last three nights of each week, when an admission of fifteen cents will be secured. The price will remain at ten cents for the three-reel picture show. Another innovation at this house is Saturday matinees.

Bert Culkin, pianist, and Ben Warrick, violinist, at the Star Theater in Lincoln, have resigned their positions to join a road show.

The Pastime Theater, at East Moline, has been reopened, after it had been closed for two weeks for improvements. The interior has been redecorated and an indirect lighting system installed.

T. C. German, of Athens, was arrested for distributing advertising bills for his moving picture show at that place without a bill poster's license. The case was dismissed by the justice of the peace.

The People's Amusement Company, of Danville, Ill., has been incorporated, with a capital stock of $5,000. The incorporators are: William Canaday, Frank H. Ramsey and Lawrence G. Griffith.

E. G. Newman, one of the lessees of the Majestic Theater, at LaSalle, has been selected to manage the new Bijou, which is being erected by the La Salle Enterprise Company. The house will play vaudeville.

W. A. Peterson has returned from Quincy to Bloomington, and has purchased the Colonial Theater on North Main Street, and will operate it.

The Granite City Commercial Club had a series of moving pictures taken in that city.

The Herald-Transcript, of Peoria, gave two tickets to the Majestic picture show free with every want ad inserted in the Sunday paper.

The value of moving pictures as a help in education, was impressed upon students of the Illinois State Normal University, at Normal, by William J. Morrison, of Brooklyn, N. Y. "The pictures represent action," he said, "and all people are interested in action. The pictures are a great force in education where the children cannot read or write. Many different phases of life can be shown by the pictures, such as work in the industrial world. The development of a butterfly from the cocoon to the flying insect can be shown in about thirty seconds. The life of a plant from the time the seed is planted to blooming can be shown. An interesting picture is the life of chicken in the egg. These pictures are taken by means of X-rays at different intervals. Many men are now hunting to show the conditions in the animal world, and to get pictures of geography problems. With the pictures the whole world can be brought to the schools and towns, but strict ordinances should be passed to guard against moral dangers."

A number of fresh air children of Chicago, have been enjoying an outing near Fairbury, and Manager Phil Wade, of the Central Opera House, has extended an invitation to all to attend the picture show any and every night, free of charge. St. S. Herman, proprietor of the Globe, at Monticello, made a similar offer.

Jake Szold, of the firm of Joseph Szold & Son, of Peoria, is interested in the Garden Theater, to be erected at Garden and Adams streets. The theater, which will cover a ground space of 48 x 120 feet, will be devoted to the photoplay. It will cost $10,000 or $12,000.

S. T. Herman, proprietor of the Globe Theater, at Monticello, has been worried by his defamers, and recently published the following admonition: "To the Liars of Monticello: It has been circulated that S. T. Herman's Globe Theater was closed Tuesday night, and that he, S. T. Herman, had gone bankrupt. Now I want to disqualify any such statement. And further, I will pay a reward of $25 to any person furnishing me the evidence of any party or parties starting any such lies. It is high time that such people should be prosecuted, as there seems to be a number of gossipers in our city that attend to other people's business more than they do to their own."

Laurel Clemens, farmer and moving picture show proprietor, is said to have successfully used his automobile to furnish power for the performances which he gives Thursday and Saturday nights at Ipava.

The Zion City "Independent" champions the moving picture and discusses the action of the Voliva council in prohibiting moving pictures. The editor says: "The question arises as to whether the council of this city, or any other city, can keep the moving picture industry out. Mr. Rice can come back upon the city council for damages. First, he will have to prove in the courts, perhaps in the Supreme Court, that the moving picture is a civic right which no municipal council can constitutionally debar. It certainly has its place as an educator. It is being used in the schools, used to teach lessons in history, language, geography, etc., and Mr. Rice has gone to no small pains in bringing to the city the best he could secure. Some of the reels given have been magnificent. They have been highly instructive. The Voliva council might as well shoot peas at the sun as to try to debar from this city the moving picture as an industry. They may block it for a time, but not permanently. They might as well pass an ordinance against the right to read." When it announced it would reopen on a recent date, Capt. Walker and a force of 150 deputy sheriffs were ready to take charge of things, but no attempt was made to open the house.

MIDWEST SPECIAL SERVICE.

BUFFALO.

WITH a capital of $50,000, the Jefferson Exhibition Co. has been organized in Buffalo. The concern will engage in the moving picture and exhibition business. The directors namer are: Hiram C. Harrison, C. Lee Abell and Martin Pleuthner, all of Buffalo.

McMahon & Dee, theatrical agents of 385 Washington street, Buffalo, have successfully conducted the moving picture and vaudeville theater and other amusement features at Olcott Beach, a Lake Ontario summer resort. They took care of many thousand persons at the recent reunion of the Niagara County Pioneers' Association at that place.

Harry Marsey, of the Happy Hour moving picture theater, Buffalo, was recently interviewed by a local newspaper. According to the printed report, he estimates that patrons of the sixty-eight moving picture houses of this city have paid $1,423,500 to see the shows during the past year. The write-up also says in part: "The entire moving picture business in Buffalo is estimated at being worth $2,000,000. In the moving picture business in Buffalo there are about 1,000 persons employed, including cashiers, operators, ushers, ticket takers, singers and pianists."

Manager A. R. Sherry, of the New Lyric Theater, recently used a musical comedy feature as an added attraction to his regular programme of vaudeville and moving pictures.

A recent Canadian report says in part: "Managers of moving picture houses in Montreal are about to approach the Board of Control of this city with a petition that the present by-law forbidding the admission of children under sixteen years of age to moving picture theaters, unless accompanied by one of their parents or a guardian, be repealed. The existence of the present Board of Censors in Ontario and Quebec, the moving picture men say, makes the by-law unnecessary."

Manager Henry Marcus, of the Academy Theater, is arranging for a strong bill of moving pictures and vaudeville during the Perry Centennial celebration here the week of September 2d. A record-breaking crowd is expected in Buffalo that week.

Many Buffalo clergymen have been loud in their praises of the moving picture production of "Quo Vadis?" which Manager John Laughlin, of the Majestic Theater has been featuring as a summer attraction. These are the George Kleine pictures. Buffalonians hope Mr. Kleine will bring here "The Last Days of Pompeii" production. Manager Laughlin will open the regular season of his theater with Neil O'Brien's minstrels.

The Central Park Amusement Co. have installed a Wurlitzer motion picture orchestra, Style H, in their theater at Main street and Fillmore Avenue, Buffalo. This moving picture house is high class and seats 1,100 persons. This instrument furnishes 10-piece orchestra music and can be played by hand or automatically.

Bernard Vohwinkle, proprietor of the Oriole Theater, 1592 East Genessee street, Buffalo, has installed a Worlitzer motion picture orchestra, Style G.

Manager Charlie Bowe, of Keith's moving picture theater, is planning to spring some surprises during the coming Perry Centennial celebration. He says it is too early to give details.

The Teck Theater, managed by John R. Olshei, has been showing the Paul J. Rainey African Hunt pictures. Mr. Olshei will have his own moving picture theaters, on Virginia street and on Auburn avenue.

Excursion Manager Chambers, of Erie Beach, which has a moving picture theater, booked many big excursions for that resort this season.

Henry S. Fisher, general manager of Crystal Beach, near here, has a moving picture theater as one of his midway attractions. Hundreds of little girls, who recently took part in a doll show at that resort, also visited the picture show.

Harry G. Johnson, E. C. Sutton and L. H. Sutton have bought Carnival Court, a Buffalo summer park, for $125,000. There is a moving picture show at the resort. The owners improve the park.

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LOUISVILLE.

A RECENT sale of a moving picture outfit by the Harry K. Lucas Film Company, of Louisville, illustrates the extent to which moving pictures are being used in educational work. The sale in question was made to the Rev. O. P. Ackerman, pastor of the Church of St. Philip Neri, at Floyd and Woodbine streets, Louisville. The clergyman will use the outfit in showing travel and other educational films in Winhurst Hall, the parish house, which is connected with the church.

Ed. Clay's Westonia Airdome, located at Twenty-sixth and Alford streets, in Louisville, has been doing a splendid business with a good run of pictures, handling crowds every night. Mr. Clay is also business manager of the Louisville Operators' local.

Manager Rowland Clark, who is handling the New Alamo Theater, at Lebanon, Ky., for T. M. Estes, was in Louisville recently, visiting the local film exchanges and looking out for feature films which would go well at his house.

R. S. Shrader has taken charge of the Louisville office of the Central Film Service Company, following the departure of A. F. Mayer for his new work in Chicago. Mr. Shrader has been in charge of the Indianapolis office of the company, and is also familiar with Louisville, as he established the local office about a year ago and installed Mr. Mayer.

Carpenter & Johnson are keeping B. F. Keith's Theater supplied with an interesting run of local pictures, recent films showing the big picnic and barbecue, with swimming races and other amusements, at Spring Bank Park, on the Ohio; a demonstration of the operation of the pulmotor, and others of more than ordinary interest .

"The Prince of Evil," a Vitagraph special, drew remarkably well as the feature film at the Orpheum last week.

The Louisville Health Department took occasion, in the current issue of its monthly bulletin, "Health and Hygiene," to issue a special warning directed against ill-ventilated moving picture houses. It is pointed out that the great increase in the number of such theaters, and the practically universal interest in them, has resulted in the use of many old store and other buildings, which are entirely unsuited to the purpose, from the standpoint of sanitation, and even of comfort. There is at present no ordinance requirement regarding the construction of public halls of any sort in that particular, and the Board suggests that the best, if not the only way of putting an end to the badly-ventilated theater, is not to patronize it. There are some Louisville houses to which the warning applies very pertinently, although it is only fair to state that, for the most part, ventilation is one of the first considerations with those in charge, especially in new houses.

Harry Bartram, of Lexington, Ky., has leased a building in Frankfort, Ky., in which he will open an up-to-date moving picture show about September 15.

The New Hippodrome, at Lexington, Ky., will certainly be ready for the opening on September 22, according to the management, as work is progressing very satisfactorily. The walls have reached a height of about 15 feet, and the joists and a temporary floor have been laid on the stage, which is about 30 by 50 feet, with ample dressing-room space beneath. New scenery is being painted by a famous Chicago studio, and all material is on hand with which to rush the building to completion as rapidly as possible.

Col. Dick Martin, manager of the Columbia and Edisonia theaters, at Ashland, Ky., and of the Empire, at Ironton, O., directly across the river from Ashland, is extending his holdings still further. He has just leased the Scenic Theater at Ironton, the largest vaudeville and moving picture house in that city, and the Placade, at Huntington, W. Va., a new $90,000 house just completed. This gives Col. Martin theaters in three states. He intends to fit them up in uniformly complete and modern style, planning to erect a new building on the site of the Edisonia, and to enlarge the building in which the Columbia is located.

The Needham Amusement Company, operating one of the leading moving picture houses at Middlesboro, Ky., has filed amended articles of incorporation, changing its name to the Leman Amusement Company.

Clay Pumphrey, who has been holding down the position of operator at the Auditorium Theater, Danville, Ky., for some time, has resigned to seek fresh fields, and has been succeeded by Charles Bryant, who has had plenty of experience in that work.

Manager Scott's new motion picture house in Cloverport, Ky., which recently opened after extensive improvements and much brightening-up work, has been handling a good business after the lay-off devoted to the renovating work, and the high class attractions presented have met with unqualified approval from the people in that vicinity.

Clarence Owens, of Horse Cave, Ky., has been busy organizing a company to erect and operate a moving picture house in that city. He was in Louisville recently looking over equipment and making investigations as to film service.

Hooker & Wells, the enterprising pair operating the Scenic Theater, at Scottsburg, Ind., have improved their house with some new opera chairs recently.

The Henryville Amusement Company, of Henryville, Ind., has been organized by Levy & Praul, to operate a moving picture theater there. The company has purchased and converted into a theater an old schoolhouse in Henryville, which answers the purpose admirably, being well ventilated and having ample room for seating a large audience.

The Harry K. Lucas Film Company recently sold to C. A. Wheeldon, of Broadhead, Ky., a gas outfit for use in the operation of his photoplay house at that place.

For the amusement of the numerous guests from all over Kentucky who attend the resort, the management of the hotel at Crab Orchard Springs, Ky., made arrangements some time ago with L. A. Sanders, to operate and manage a moving picture theater right in the hotel. The idea caught on instantly, giving the guests something to do in the summer evenings when dancing or driving had palled, and moving pictures will probably be a permanent feature of the hotel's summer program hereafter.

Manager Proud has recently opened his new place at Cynthiana, Ky., and reports that business has been all that could be asked. The house was built early in the summer, and is one of the prettiest and best equipped in that part of the State.

Lewis Burg, of Louisville, is with Montana Dan, the Western character who is making the rounds of the Louisville houses just now, with a round-up feature film. Montana Dan's outfit has a big front display of canvas, depicting life in the wild and woolly West, with a varied assortment of skins, saddles, guns and cow-puncher paraphernalia generally. He is handling big business at all of the houses.

With a view to enlarging her playhouse at some future date, Mrs. Anna M. Bueche, owner of the theater on the West side of Colerain avenue, in Cincinnati, O., has purchased thirty additional feet adjoining her place from William P. and C. B. Hulbert.

Jake Wells, of Chattanooga, Tenn., is looking for a good location on which to erect a new theater in that city, but has not yet been able to select a site. He will probably make his selection from several Market street locations which he now has under consideration.

G. D. CRAIN, JR.

CINCINNATI.

ARRANGEMENTS were completed recently for holding a big outing at Chester Park, by Cincinnati Local No. 2, of the Motion Picture Exhibitor's League. The affair will be given Thursday, September 4, and until that time the screens of a hundred houses will herald the event. The contracts for the picnic were signed by Charles Weigel, representing the League, and Manager I. M. Martin, of Chester Park. Several moving picture men will be on hand with cameras on the day of the outing, to take pictures of the crowds. The picture will be shown later in the city.

What is regarded as one of the most up-to-the-minute features of the moving picture in the city was the photographing of the flight of Miss Stinson, an aviatrice, performing during the past week at Coney Island. Miss Stinson, carrying a passenger, was up about fifty feet when her engine went wrong. A moving picture operator at the time had his machine in position, taking views of the first woman operator of an aeroplane carrying a passenger in these parts. Without warning the machine fell to the ground. The cameraman, having his camera focused on the machine in its flight, succeeded in getting a good view of the fall and the subsequent smash-up when the aeroplane hit the ground. The pictures were shown at a local theater.

Acting upon instructions from Building Commissioner Rapp, Chief of Police Copelan recently ordered closed the Orpheum Moving Picture Theater in West Fifth street. Commissioner Rapp issued his orders after he declared the management of the theater had failed to comply with his instructions to make changes that were designed to improve the safety of the theater. Upon request of the Mayor, City Auditor Washburn revoked the license of W. H. Wilson, proprietor of the theater.

A municipal moving picture theater is the latest innovation at the City Hall. It was established there in the old police shooting range by Chief Electrician Bert Sturdevant of Building Commissioner Rapp's office. Sturdevant equipped the range with a screen and installed the moving picture machine. The outfit will be used in the examination of moving picture operators before they are granted licenses.

The State of Ohio has gone into the moving picture business on a small scale. The first endeavor of the State along these lines is a 3,000-foot film depicting the places where tuberculosis germs are born and the manner in which steps should be taken towards eliminating this grim spectre, the tolls of which, in this State alone, are 7,000 annually.

Applications for a receiver for the Imperial Theater, in McMicken avenue, near Mohawk place, and an accounting from J. St. Clair Blassmeyer, president and manager of the company, and owner of 545 shares of the stock of the company, was made in Common Pleas Court recently. The petition was filed by Charles W. Hine and others, owning 242 shares of stock of the theater company. It is charged by Hine and his associates, that Glassmeyer is mismanaging the business of the company. They say he has built a balcony at an expense of about $3,500, which was not needed; is selling tickets without keeping proper account, and also loaning the moneys of the company, all without consent of the other stockholders. As Glassmeyer was not represented by an attorney, Judge Nippert, before whom the application was made, continued the hearing.

"Viewing Cincinnati," from the highest building West of New York, the new thirty-four-story Union Central Building, was the treat extended to Cincinnatians last week at a local moving picture house, where citizens for the first time viewed the scenes surrounding them from the top of a skyscraper.

In a decision recently handed down by Judge Gorman, of the Common Pleas Court, the ordinance which compelled owners of moving picture shows to have licensed operators was knocked out. Under the ordinance the operator was compelled to pass an examination and then get a license from the Building Commissioner. The court's decision was in the case of Sam Lewis, who, after his arrest, asked for a writ of habeas corpus through attorneys, and the decision was based on this action. Judge Gorman declared the ordinance illegal because there was no standard of qualification. He said this could be readily amended by council.

IN THE NORTHWEST.

THE Detroit Theater Corporation, operating the Bijou Theater in Detroit, was granted a temporary injunction by Judge Murphy, restraining State Fire Marshal Winship from forcing him to close the theater because of alleged inadequate fire protection. The fire marshal was ordered to show cause why the theater should be closed. Another angle in the fight of the fire marshal was the cutting of wires at the Orpheum and another theater in Lansing by Deputy Marshal Samuel Robinson.

Frank Simons has arranged a series of moving picture shows in Montana towns, showing one each week at Camas, Plains, Paradise, Polson, St. Ignatius, Ronan and Dixon.

The new board of censors in North Yakima, Wash., recently prohibited the exhibition of Kentucky feud pictures at the Majestic Theater.

The Majestic, at Milwaukee, Wis., has ended its picture season and returned to vaudeville.

The Laemmle Film Company took pictures of the Lake Harriet Canoe Club, at Minneapolis, Minn.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

MOVING pictures, taken in all parts of the county, will be an attraction at the county fair at Connersville, Ind.

Officials of the Indiana National Guard made arrangements to have moving pictures taken of the annual encampment of the State militia. The pictures will be shown throughout the State and the proceeds used for the benefit of the various companies.

The East Ohio Gas Company had 1,500 feet of film made of the new $2,000,000 pipe which takes gas from West Virginia to Cleveland, Ohio. The film was booked at a number of Cleveland theaters.

Three moving picture men of Crawfordville, Ind., opened their houses on Sunday, because the Cryal band was permitted to go ahead with its two concerts at the Chautauqua in that city. No admission fee was charged.

John Y. Bassell, manager of the conventions and publicity bureau, at Columbus, Ohio, will use moving pictures to exploit the city to secure conventions. They will be shown at meetings held at Columbus, and will also be sent to other gatherings.

Fred E. Einspahr, Oscar Larson and Ed. H. Williams, will erect a new picture theater at Odebolt, Ia.

J. A. Meades will erect a new moving picture theater at Sioux Rapids, Ia.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

IN a battle over the Sunday closing proposition, the police at Hutchison, Kans., made eight raids upon the Martin Theater, making in all, fifteen arrests of employes charged with violating the Sunday labor law. E. Wayne Martin, proprietor, put up bonds for his employes. The doors to the operating room were broken by the police. There were four shifts of operators and cashiers ready to work, and as soon as one was arrested another went to work. It is said that the employes were applauded by the crowd for sticking to their posts.

The Nevada National Feature Film Company, which was recently incorporated, has announced that among the early history feature films to be taken, are "Early Days on the Comstock," "The Overland Stage and Pony Express," "General Fremont's Pioneer Trail," "The Donner Party," "Life of Kit Carson," "Mountain Meadow Massacre," "The Truckee-Carson Irrigation Project," and "A Trip Around Tahoe."

An unusual scenic picture, entitled "See Oklahoma City," was taken at Oklahoma City, Okla. Novelty was added and interest in the work increased by a popularity contest, conducted through the local newspapers. The most popular man was privileged to act as escort for the six pretty pilgrims for their trip through the city.

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Evils Way	Roma	2	25.00
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The Other's Sin	Pasquali	3	100.00
Blanchette	Eclair	2	75.00
Russian Vengeance	Film D'Art	2	60.00
The Last Embrace	Pasquali	2	60.00
Sealed Lips	Bioscope	3	100.00
Black Blood	Vitascope Asta Neilsen	3	100.00
The Great Moment	Bioscope Asta Neilsen	4	150.00
Moths	Bioscope Asta Neilsen	3	100.00
Course of True Love	Bioscope Asta Neilsen	3	100.00
The Better Way, Might of Gold	Bioscope Asta Neilsen	3	100.00
True Till Death	Pasquali	2	75.00
Woman's Martyrdom	Pathe Freres	2	60.00
Rose of the Apache	Bioscope	3	100.00
Madeleine	Bioscope	3	100.00
Power of Love	Gt. Northern	3	100.00
Garden of Love	Monopol	2	60.00
Fall Round Up On Y-6 Ranch		3	100.00
Frontier Celebration (In honor of T. Roosevelt. T. R. appearing in it.)		3	100.00
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NEW ENGLAND AND CANADA.

MARK SHANE, manager of the Bay State Amusement Company, 181 Tremont Street, Boston, was before Judge Sheehan on August 14, on three charges of larceny, but the charges were dismissed for want of prosecution after Shane had made restitution, with the approval of the court. Sergt. Anderson, of the Lagrange Street police station, testified that Shane inserted advertisements in the papers for men to work in moving picture theaters, promising good wages. A number of boys and men throughout New England answered the advertisements. Anderson testified that after having the recruits under his charge for 10 days, Shane would tell them they were fit to take up jobs at $20 and more per week. The money they left as a deposit of good faith was confiscated, according to Sergt. Anderson, for some alleged breach of the contract, signed at the beginning.

Hoyt's Theater, Norwalk, Conn., re-opened for the season on August 7, with the policy of vaudeville and motion pictures being in force. This house is of the Chris. P. Brown circuit, and the programs will be seen at Danbury, Conn., where Mr. Brown operates a similar house.

At two meetings held in New York last week between committees representing the theatrical managers, and the International Alliance of Theatrical Employees, Mr. Edward Reynolds represented the Boston Local No. 5.

Poli's Theater, Bridgeport, Conn., closed on August 9, up to which time it had been giving a summer season of stock company attractions. This house is due to be "dark" for the next two months, when it will reopen, but with the policy changed to vaudeville and photoplays. Mr. Harry Reinchenbach, who had charge of the house, has had several attractive offers made to him, but he will probably remain under the Poli banner.

The Scenic Temple, Chelsea, Mass., is contemplating forbidding children from eating taffy-on-a-stick during the moving picture show, as a result of an experience last week, when a seven-year-old boy swallowed candy and stick while laughing at a comedy reel.

Thirty-three motion picture theaters and eleven regular houses had their licenses renewed by Supt. John M. Casey at City Hall, Boston, this week. This was done with the approval of Mayor Fitzgerald and Building Commissioner Everett. Seventeen other theaters and eight motion picture theaters will soon have their applications granted, after minor changes have been made.

The new theater at Natick, Mass., is doing so well with its policy of vaudeville and photoplays that it is not at all liable to change to stock company shows, as was originally planned. Mr. Fred L. Harris is president of the corporation owning the new house, and is also the active manager. Eight hundred and twenty-five persons can be seated in the auditorium.

Messrs. Spitz and Nathanson will reopen their Empire Theater, Providence, R. I., on Labor Day, but will try a season of stock company shows.

Another theater to try stock company attractions is the Empire Theater, of Salem, Mass., which will open on August 25, under the direction of Julius Cahn.

The Victoria Theater, of Greenfield, Mass., and the Opera House, Holyoke, Mass., will open August 25 with vaudeville and pictures. Mr. Mike R. Sheedy will generally look after both houses.

The Marcus Loew weekly news films in Boston are being made by Joseph Rottenberg, a former newspaper photographer, who shows considerable knowledge of motion photography, and also displays much acumen in choice of subjects. This local weekly is very popular and growing more so day by day.

Very extensive alterations are now being made in the Washington Theater, Boston, and this house will reopen with a much larger seating capacity than before.

Mr. Harry F. Campbell, for some time assistant manager of the New England Universal Film Exchange, has severed his connection with that company, in order to give his entire time to the fast growing Wurner's Features. Mr. Campbell will probably open an office in Boston, from which point he will cover all New England.

Mr. Moxley Blumenberg, owner of the Casco Theater, Portland, Me., is not only a live wire exhibitor, a mighty fine fellow, but among other things is the original licensed exhibitor of Maine, and president of the Maine State Branch of the Exhibitors' League. When Mr. Blumenberg acquired the large Casco Theater, he found that practically every house in Maine, with a seating capacity of over 300, was using vaudeville in connection with the photoplay programs. Mr. Blumenberg announced his intention to show a straight program of quality pictures, only to be greeted with smiles of amusement or pity from his brother exhibitors. It was not long, however, before the eight reels of good licensed service at the Casco were getting the big money, and now a great majority of the houses in Maine are being operated without vaudeville, greatly to the benefit of all concerned. Mr. Blumenberg's house was also the first theater in Maine to run continuous shows and, in many other things, the Casco is a leader. No illustrated songs are used, but the projection is of the star order.

Accompanied by four film experts, to register their activities on motion picture reels, and with a big balloon ascension on the program, the Botson Moving Picture Operators' Union held its yearly outing at Glen Echo Park, Stoughton, Mass., last Sunday. Two special cars were chartered, and the four moving picture cameramen preceded the party in automobiles, taking pictures of the outing crowd on the way down. The start was made in front of the union headquarters at 8:15 a. m., in time to reach the park for dinner. Supper also was served on the grounds, and a large turn-out was there, although the outing was confined to members and invited guests only. Every one voted it one grand, great time.

Mr. Harry Asher, formerly manager of the New England Universal Film Exchange, is now general representative in New England for the Famous Players' productions. Mr. Asher has his headquarters at 100 Boylston Street, Boston, and will care for his entire New England business from this point.

Mr. Anthony Stein, until recently booking clerk for the Boston offices of the Mutual Film Corporation, is now installed as assistant manager of the New England Universal Film Exchange.

Mr. Ralph Pinkham, probably as well known as any New England exchange man, severs his connection with the R. D. Marson Moving Picture Company, of Boston, to take up the position of booking manager of the Mutual Film Corporation's Boston offices succeeding Mr. Stein.

Mr. "Nate" Brown, manager of the Broadway Theater, Everett, Mass., reopened for the season on August 4, after undergoing a first class painting and renovating job. The Broadway looks very fine indeed, and will no doubt do its usual good business as soon as things get started. The Broadway Theater, Everett, is offering six acts of vaudeville and a large program of pictures, which are changed three times a week.

August 18 sees the reopening of the large Shawmut Theater, Roxbury, Mass. Until Labor Day, the programs will consist of photoplays and songs, but after that the regulation number of vaudeville acts will be introduced. The Shawmut reopens under the ownership of the Beacon Theater Company, and Mr. Jacob Lourie, the general manager, now has another house to direct Licensed pictures which will now be used at the Shawmut. Mr. H. A. Chenoweth remains as resident manager of the house.

The Colonial Theater, Nashua, N. H., reopened on August 18 for the new season, with the regulation programs of vaudeville and pictures that were so popular last season.

The steamer "Connecticut" was burned on August 7 off Governor's Island, near Boston, and moving pictures were made of its destruction, for use in a new film drama. Sightseeing boat trips down the harbor were planned, but the moving picture folks barred spectators from the immediate neighborhood of the ship while the pictures were being taken. Some especially fine pictures were secured.

Mr. Charles W. Dorr, part owner of the Gem Theater, Winthrop, Mass., reports big business as a general thing. The Gem is mighty well managed, and also has the benefit of being well advertised. Mr. Dorr gets out a weekly program that has many good points to it.

The Grand Theater, Bellows Falls, Vt., has been secured on lease by Mr. H. DeMotte Perry. The Grand is one of the most modern of all Vermont photoplay theaters, and has a seating capacity of about 900 persons. Mr. Perry will open the place on Labor Day, when a quality program of moving pictures will be offered. Vaudeville may be made a part of the programs, but this is not yet decided on.

Moosehead Lake, Me., was honored by a two weeks' visit by George Balsdon, head of the poster department of the General Film Company. Mr. Balsdon, and his wife and daughter are all ardent open air devotees. A branch of the poster department of the General Film Company is scheduled for Bangor, Me., and Mr. Balsdon spent some time looking over the situation in this Maine city. An office will shortly be opened there.

J. C. Rathbone, the man behind the Opera House, Exeter, N. H., is a busy man these days, as he is continually thinking up new stunts and ideas to keep business up to the mark.

Lawler Brothers, who operate the Lawler Theater, in Greenfield, Mass., are giving a mixed policy, consisting of legitimate attractions the first part of the week, and vaudeville and picture shows the latter part of each week. Business is reported as being very satisfactory.

Messrs. Streeter and McCarthy, who run the Victoria Theater, at Greenfield, Mass., are doing very well with vaudeville and pictures. Last week, a patriotic reunion was held at this house, with "The Re-union at Gettysburg" being the feature attraction.

Mr. W. A. Weseley (Weseley says so) opened his theater at Greenfield, Mass., on August 1, and says that business is good, with bills of photoplays and songs. The Weseley Theater has the individuality of its owner stamped over it, which helps business greatly.

Mr. A. A. Kellemann reopened his Park Theater, Taunton, Mass., to the public on August 4, and has been doing a capacity business. A large program of vaudeville and feature pictures is turning the trick for the Park.

August 18 saw the opening of the Bijou Theater, Woonsocket, R. I., with a large program of pictures and illustrated songs.

Mr. Guy Ramsey, treasurer of the Opera House at St. John's N. B., was married last month to Miss Gladys Boyer. The many friends of Mr. Ramsey are extending hearty congratulations.

One of the four new companies opening the season with George Kleine's "Quo Vadis?" pictures will be stationed at the Park Theater, of Bridgeport, Conn. This company will tour New England and the Eastern States, and is in charge of Messrs. Sam Mott and Edward Lester.

Mr. H. M. Goodhue finds business very good at Hacker's Theater, Fort Fairfield, Me., of which he is manager. Mr. Goodhue sprang a real sensation when he offered a whole week of Kinemacolor service exclusively. The natural color pictures of the Durbar and the Panama Canal were exhibited, in addition to many others, of travel scenes, fashions, etc.

Mr. Sidney Toler was presented with a beautiful silver loving cup from his associates in Keith's Theater, Portland, Me., as a token of esteem and appreciation for his friendship during his several seasons there.

Work has been started on the new Alcazar Theater, Grandview, Canada. Miss Maude Leone, of the Empress Theater, Vancouver, Canada, turned up the first spadeful of ground. Considerable formality was observed in the ground breaking, and speeches were made. The Alcazar is promised to be a very fine and expensive theater to play vaudeville and pictures.

The Court Square Theater, Springfield, Mass., offered the "Quo Vadis?" reels for the week of August 11, and business was big. "Quo Vadis?" has done a good business wherever exhibited in New England, and this masterpiece is slated to be exhibited in a large number of cities hereabouts.

The Reel is the name of a new photoplay theater now nearly finished in Springfield, Mass. The Reel has a good location on Main Street, and should get its share of the available trade, provided the programs are good.

Mr. F. J. Carroll, manager of the Merrimack Square Theater, Lowell, Mass., has decided to run stock company shows until further notice. Last season this house offered vaudeville and pictures.

The Premier Theater, Lowell, Mass., reports good business since it opened for the new season on August 2. A good program of photoplays is given at this house.

Mr. J. Fred Lovett, manager of the Broadway Theater, Lawrence, Mass., is doing very well indeed with his new house.

Mr. A. Benjamin, manager of the Scenic Temple, Haverhill, Mass., is doing nicely with his picture programs. Just to start a little excitement, Mr. Benjamin has installed a gigantic Wurlitzer automatic orchestra, the only one in the city. The Wurlitzer has jumped into immediate popularity, and Mr. Benjamin rejoices.

Mr. Moxley Blumenberg, president of the Maine State Branch No. 29, reports that his organization is doing very well, and that the list of members is increasing somewhat slowly, but steadily. The next formal meeting is called for Bangor, Me., to be held just after Labor Day. A letter has been sent out to each member, of which there are about thirty, urging them to be sure to bring non-members with them to the Bangor meeting. All non-members have been written of the importance of quickly joining the organization and asking them to come to Bangor without fail. Considerable interest is manifested by Maine exhibitors in the branch and a very well attended meeting is sure to be held at Bangor.

At a recent meeting of the Massachusetts State Branch of the Exhibitors' League, the resignation of Mr. Joseph Mack from the presidency was accepted, and Mr. Ernest Horstmann was elected to succeed to the office. At a meeting held shortly after this, quite a few new members were taken in, and the branch is again very much alive in Massachuetts. A special meeting was held this week, at which members of the seceded States were present, to tell their side of the fracas. Mr. Neff was expected to be present to explain his side of the story, but was unable to come to Boston. On this account no action was taken, except to call a meeting for Friday, August 25, at which this State branch is to reorganize and decide on which side of the fence it will go, or whether to remain independent of both.

Contrary to some reports, the new Keith Theater, St. John, Canada, is not for sale. Mr. A. E. Willis, manager for the contractor, H. L. Brown, of Philadelphia, and A. E. Westover, the architect, have settled their claim, receiving a full discharge. Mr. E. F. Albee, talking for Keith and Albee, stated that there were no unpaid bills, and that everything was satisfactory.

Manager Cortlandt Baker, of the Garden Theater, of Waterbury, Conn., exhibited the "Battle of Gettysburg" reels last week and found business brisk.

Manager Sheehan, of the Colonial Theater, Waterbury, Conn., a photoplay house, is again on the job after having been laid up for some little time.

Jacques' Theater, Waterbury, Conn., will reopen on August 18, but under the management of Poli & Parsons. For the present, a stock company is installed, but vaudeville and photoplays may succeed the stock.

The new Empire Theater, Oak and Congress Streets, Portland, Maine, is now well along, and the work is being pushed ahead as rapidly as possible. The house hay be ready by September.

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LICENSED FILM STORIES

EDISON.

THE YOUNGER GENERATION (Sept. 1).—When Michael Riley, a poor laborer, unexpectedly fell heir to two thousand dollars, he did not spend it in riotous living. Instead, he decided to use it to give his daughter, Maggie, an education. So Maggie was packed off to a fashionable boarding school while her heartbroken mother wept, and her father puffed at his empty pipe. Maggie was a charming young girl, so John Boyd fell in love with her. He was the son of the mayor of the town where Maggie went to school. He was a rich young man, an influential young man, and withal, a nice young man. So the principal of the school had no hesitation in asking him to give away the diplomas on Commencement Day.

Afterwards, at the Commencement Dance, he asked her to marry him. Maggie was on the point of accepting him, when suddenly she remembered. Who was she that she should marry this young aristocrat? She temporized and bade him come to her home for his final answer.

Boyd came to the Riley home and met Maggie's uncouth parents. The rude surroundings and the reek of the father's pipe were too much for him, and he turned away disillusioned. As he walked down the street, however, he suddenly realized that all the joy and happiness were going out of his life forever, and so he turned back and told Maggie that she was the only person who had ever really mattered anyway.

THE GRECIAN VASE (Sept. 2).—In the window of an antique shop there once stood a Greek vase which meant more to Giulio, a poor sculptor, who lived nearby, than anything else in the world. On the vase was the figure of a woman skillfully executed. Giulio was in love with the vase and in love with the woman upon it.

One day an unusually stringent state of finances forced Giulio to take a little statue on which he had devoted many hours of careful labor to the antique shop in the hope of selling it. Inside the shop he paused to pay his daily tribute of admiration to the vase. As he turned away, the end of the statue which he carried hit the vase and knocked it to the floor, where it shattered into a thousand pieces. The indignant clerk, discovering that Giulio was penniless, insisted on taking the statue in return for the broken vase. Giulio took the broken pieces and went sadly back to his attic.

On one little fragment of the vase the face of the woman was still preserved in all its former beauty. Guilio gazed on it yearningly and fell into a deep reverie. He saw the woman of the vase in the midst of a laughing throng of dancing dryads, and followed her over hill and dale while the mystic pipes of Pan filled the air with a music as intoxicating as old wine.

The dream was the turning point of Giulio's fortunes, for he awoke from it to find a letter from the manager of the antique shop, informing him that his statue was worth many times the value of the broken vase. Moreover, so strongly did the vision affect Giulio that he wrought, in living marble, a statue of the dream woman that made him famous.

THE GIRL, THE CLOWN AND THE DONKEY (Sept. 3).—Joey's heart was probably not breaking while he made grimaces and played antics before the crowd in the big tent, but it is quite certain that he was not nearly as cheerful as he pretended to be. For Joey, the clown, was not popular in the circus company. In the whole company there were only two who did not kick and curse him. One was Dynamite, his pet mule, and the other was Margaret Jones, otherwise known as Margarita, the daring equestrienne.

Suddenly the astonished circus learned that Joey had fallen heir to his uncle's fortune. The despised clown became at once the cynosure of all eyes. Then, while he was still dazed by his unexpected popularity, a telegram came from the attorney saying that the fortune amounted to the princely sum of thirty-four dollars.

The storm of disappointed rage which followed the receipt of this news on the part of Joey's new host of friends may be imagined. Only Margarita remained unchanged — Margarita and Dynamite. With a woman's prudence, she went to the telegraph office to discover if there could be a mistake. Sure enough, the telegram should have read, "thirty-four thousand," instead of "thirty-four." With this joyful news she hurried back to the circus and discovered the gentle Joey, infuriated for the first time in his life, engaged in literally beating the life out of a man who had dared to kick his mule. Joey, Margarita and Dynamite left the circus that very day and have lived happily ever since.

A SERIES OF TALLULAH FALLS, GEORGIA (Sept. 3).—Showing scenes about the well known Georgia summer resort, which is rich in numberless Indian traditions. It is a beautiful gorge, down which the waters from the Blue Ridge Mountains rush for 550 feet.

THE AWAKENING OF THE MAN (Special—2 parts—Sept. 5).—Things are going none too well for the firm of Wentworth & Sons. The volume of business is steadily decreasing, and importunate creditors make things highly unpleasant for Richard, the reckless fellow who has taken his late father's place. As a final drop in the cup of bitterness, a terrible fire destroys the warehouses, rendering them a total loss.

Richard breaks down and asks his fiancée's father for help. During their conference, the girl comes in unnoticed, and shocked by the disclosure of Richard's weakness, gives him back his ring. That night, in a fit of dejection, Richard decides to end his troubles with a revolver. In the very shadow of death, his eye falls on the picture of the grim old Puritan which hangs among the family portraits. As he looks, the picture fades away. In its place is a log cabin, hotly besieged by savages. The doorbolt falls, shattered to the floor under the stress of the blows without, and the Puritan thrusts his arm into its place, and, despite the fearful agony, holds the door until help arrives.

Richard draws his hand across his brow, and reaches for a decanter. As he does so, his glance shifts to another picture, which, in its turn, fades A dispatch rider, after a perilous ride through the British lines, delivers his message to Washington, and falls senseless to the ground.

The lines about Richard's mouth grow harder. He sets the liquor aside, takes a cigar from the box nearby, and looks at the portraits of his father and grandfather. The pictures fade, and Richard looks upon the moments in their lives when everything seemed dark and blackened by the hand of fate. He sees how these strong, clean-hearted men met their troubles squarely, face-to-face, and how they fought and conquered the evil fates opposing them.

For a long time the boy sits in thought. At last he rises, with a new, strong look on his face. The disheartened old family servant starts back in joyful wonder as Richard Wentworth, erect and fearless in his newly-found manhood passes him and goes forth to fight his good fight and win back the love of the girl he has lost.

SLANDER'S TONGUE (Sept. 6).—Sue Grant was in love with Jim, and she didn't care who knew it. When Clarence Bell tried to hold her hand at the village store, she got very angry with him and was glad when Jim pushed him away from her. This disdainful treatment of her son did not please Mrs. Bell in the least.

Sue's Uncle Joe invited her to spend a fortnight in the city with his family. Sue, glad of a chance to see the sights, gaily trotted off and had a splended time. As she waited at the junction for the train which was to carry her bac kto her home, her attention was suddenly attracted by a small child calmly sitting in the middle of the track. The whistle sounded and the train burst into view around the bend. She sprang on the track, seized the child and rolled safely out of the way as the heavy locomotive thundered past.

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Mrs. Searle, the child's mother, who had been engaged in a conversation with the station agent, was almost embarrassingly grateful. She took the girl home with her and insisted on giving her a beautiful new dress to replace the old one, which had been sadly soiled and torn in the adventure. Later, she sent Sue all the way home in her automobile.

Sue's arrival created an enormous sensation. Everybody knew that her Uncle Joe was poor. Where, then, did she get the clothes? And who furnished the automobile? Mrs. Bell, as may be imagined, was by no means behindhand in circulating spicy rumors. The girl's explanation was received either with suppressed smiles or open scorn. Joe, although he, of course, believed her story, did not like the new clothes and said so.

Angered by his attitude and infuriated by the village gossip, Sue accepted an invitation from a scamp named Harry Pearsall, to go out riding in his new car. Harry, who had drawn his own conclusions from the gossip, took her out to a wayside inn, bought wine for her and attempted to kiss her.

Fortunately for Sue's reputation, help was near at hand. The grateful Mrs. Searle, who had come to thank Sue again, recognized her on the road and brought Sue's mother and Jim to the inn. Everything was explained and everybody was happy, except Harry.

KALEM.

THE CHRISTIAN (Sept. 1).—When Christian, a city toiler, receives a letter from his dying mother requesting him to be just and righteous and lift up the fallen and help the weak, he ponders long. His mother—his sainted mother—is dying. The youth leaves his humble room and despondently departs for the water front. As he approaches he sees the figure of a woman kneeling in supplication. Something tragic in her appearance holds him spellbound. Suddenly she arises. It is a young girl. As she is about to plunge into the seething waters below Christian darts forward and saves—Esther, a city unfortunate. The beautiful girl sobs out her pitiful story. She has no home; she is scorned and shunned. Christian takes her to his humble room. She slumbers locked securely in the room while he rests outside the door, his head pillowed on his coat.

In the morning they are driven from the house. Christian swears to protect this girl. They start into the country as brother and sister. A farmer gives them refreshment. They tarry. Esther helps about the house while the sturdier Christian works in the fields. He is startled when he finds his love for the girl is not that of a brother's and realizes that she is the only woman in the world. Then comes the shock. Fate throws Worldly, a city idler, their way. He is injured and Esther recognizes him. As she tenderly nurses him back to health Worldly realizes his great love for the girl. He soon recovers and they are wed.

As they leave, Christian wearily trudges toward the house. The farmer and his wife follow and enter softly. Christian leans forward, his head resting on his arm, and his mother's letter in his hand. They gently raise him. Christian is dead.

THE SACRIFICE AT THE SPILLWAY (Special—2 parts—Sept. 3).—Curtis, the overbearing captain of a canal boat, tires of his sweetheart, Martha, and forces his attentions on Sal. Sal, however, has given her heart to Bob, one of the loaders, who incurs the enmity of the captain. The two men have an encounter which leads to the dismissal of Curtis and Bob becomes captain.

Dick and Madge, two youngsters who aspire to become detectives, discover that Curtis is plotting Bob's undoing. They inform Martha, who promises to assist them in protecting the new captain.

The plane house, containing the mechanism controlling a cable in the canal, is situated at the top of the spillway, through which the overflow from the flume rushes in a miniature Niagara. Curtis overpowers Ryan, the plane tender, and pulls the lever which will wreck Bob's boat. Sal interferes, but not in time to save Bob from being injured. Bob manages to make his way to the plane house and is attacked by Curtis, who forces him toward the rushing waters.

At that moment Martha arrives with a rifle at

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the foot of the spillway. She knows that she cannot prevent one of the men from being killed, and determines to sacrifice Curtis, that Sal may be happy with Boh. Martha fires and Curtis, falling into the cataract, pays the penalty.

BOGGS' PREDICAMENT (Sept. 5).—The doctor informs Boggs, a wealthy bachelor, that he must keep his injured foot at an elevation and a tiresome task is imposed upon the bachelor's valet. The servant finds his duty particularly distressing because he has made a date with his girl, and is obliged to spend the evening holding his master's foot in the air. The valet has a great idea. With a piece of wire he suspends Boggs' foot when the bachelor falls asleep and hastens away to join the girl.

"Second Story Ike," a sneak thief, enters Boggs' apartment and finds the job of robbing the house an easy one. In endeavoring to drive away the thief Boggs breaks the bed and is in an awful plight.

Needless to say, the valet has a day of reckoning when he finally gets home.

CHILDREN OF THE TENEMENTS (Sept. 5).—Through lack of sufficient playgrounds, 26,000 children are forced to play in the streets of New York's tenement district. This interesting picture portrays the manner in which they find amusement. We see the annual May Party in Central Park; the outing clubs formed by the Fresh Air missions; a little mothers' meeting under Brooklyn Bridge; a juvenile suffragette club; odd playhouses and many other forms of entertainment.

THE HAND OF DESTINY (Sept. 6).—Mr. and Mrs. Williams send their five-year-old daughter, Mary, to visit an aunt. Some days later Williams has trouble and is discharged from the railroad service. Unable to secure work, he gets into bad company and Buck Harris, a gang leader, proposes that they secure the fifty thousand dollars which is being shipped on train No. 7. Williams struggles with his conscience and finally agrees to join the rogues. They draw lots and it falls to Williams to set off a charge of dynamite which will wreck the train.

It happens that little Mary becomes homesick and the aunt sends her back on No. 7. Unmindful of the fact that his child is on the train, Williams crouches, with his companions, near the trestle, prepared to set off the dynamite. Several unusual occurrences delay the train. Finally the desperadoes have an argument and Williams flatly refuses to take part in the affair. Buck sees that the train is rounding the curve and demands, with a revolver, that Williams fulfill his agreement. A deadly encounter takes place and the train dashes by in safety.

When Williams reaches home, determined to lead an honest life, he is surprised to find his little daughter telling the mother of her visit. "I was perfectly safe all the way, mother," the little one is saying.

LUBIN.

A MOUNTAIN MOTHER (Sept. 1).—Up on the mountain, Liza, the widow, lives with her daughter, Lilly. Liza's big purpose in life is to secure an education for Lilly and to make a "lady" of her. With this end in view the widow toils every day on her small farm and once a week drives into town to sell her eggs and chickens. Jed Dowling, a big, rough mountaineer about the age of the widow, wants Lilly for his wife. The widow herself wants to marry Jed, but she puts him off until after she has sent Lilly to school.

To the mountain comes Walter, who writes poems and stories. He seeks inspiration and finds it in Lilly. Liza later takes him in as a boarder. When he proposes marriage to Lilly the widow sees in him the means of assuring her daughter the life of a "lady," but insists that they be married before going to Walter's home in the big city. Liza now considers herself free to marry Jed. As the young people are going down the mountain, some revenue officers raid a moonshine still. Jed, who is one of the moonshiners, escapes. Finding Walter in the vicinity, he immediately jumps at the conclusion that he is a spy and brought the officers down on them. He tries to kill Walter. There is a struggle for the gun, Lilly, meanwhile, running back to tell her mother that Jed is killing Walter.

When Liza arrives in sight of the struggling men, Jed has Walter helpless and is about to kill him. Liza cannot get to Jed in time to stop him. She sees her daughter's chance of happiness about to be shattered. It is a choice between her own future and her daughter's. Liza raises her long rifle and shoots Jed.

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THE ENGAGING KID (Sept. 2).—George Castle, while spending a vacation at the seashore, becmoes engaged to four girls. Three are merely summer engagements, but Frankie Somers is the real thing. The other three girls, feeling themselves trifled, threaten suit, and George finds himself in a bad fix. He appeals to his mother, who is an actress, for help. Mrs. Castle then makes herself up as an impossible old woman and assumes the air of a virago. She interviews the fair plaintiffs, and the idea of this horrible old woman for a mother-in-law quickly changes their views. Nell, Violet and Margie are convinced that they have escaped a terrible fate and are perfectly willing to let anybody else have George who is willing to take mamma in the deal. They call the engagements off and Mrs. Castle dolls up, quickly, sets things right with the girl that her boy really loves and recites the usual benediction.

TRIMMING A BOOB (Sept. 2).—Bob Green, a hayseed, leaves his happy country home and goes to the city with a moderate size bank roll, figuring to double it by some wise investment. He meets a sport who lures him into a gambling room, telling him how easy it is to make money when he has a little pile to back him. Bob flirts with the green cloth, and just as he has lost his last dollar the police raid the joint. A stampede takes place, but the gamblers find all exits blocked. Bob tries the roof, but is too fat to squeeze through the scuttle. He sits at the top of the ladder, entirely blocking the exit. The gamblers also resolve to try the roof and command Bob to make way, but he refuses until they have disgorged not only the money they have taken from him, but also the capital of the bank. The rush breaks down the doorposts and Bob follows the others with his bank roll more than doubled. Feeling satisfied, he returns to his peaceful village home.

THE ROAD TO THE DAWN (Special—2 parts—Sept. 4).—In a New England village lives Bill Hedrick, the town drunkard. Bill works only enough to procure the four dollars to pay for the jug of liquor which is expressed to him, C. O. D. In the city from which the liquor is shipped, Mary Lane, a widow, still young, but broken by privation, realizing that her end is near, takes her little girl, Daisy, to the express office, consigns her to a close relative and goes quickly away. In a little bag about the child's neck she has placed a little ring, hand-made from a gold coin, and has told the child to allow no one to touch it. At the railway station the tag hastily tied to Daisy's arm comes off, as does that on Bill's jug. The agent, in replacing the tags, switches them, so that in due time Daisy arrives at Bill's address, with $4 charges. Bill attempts to refuse the consignment, but the local agent, not knowing what else to do with the child, bullies Bill into paying the C. O. D. Bill takes the child to his shack and puts her to bed. He discovers the little bag, and by its feel can tell that it contains a ring, but as the child begs that it be let alone, he does not press his investigation. The child falls asleep and Bill, tormented by thirst, wanders about, finally sitting down and watching the child. Her sweetness and innocence stirs memories the he had thought were long ago drowned in drink. The scene dissolves, and the Bill Hedricks of the other days is seen, a handsome young country blacksmith, happy with his sweetheart, Mary. He has hammered from a gold piece a quaint little ring, which he gives her. Their lives seem to promise sunshine, until Bill for the first time shows the effect of drink. A stranger from the city appears, and pays Mary ardent court. Bill takes Mary to a barn dance; he freely samples the hard cider and is soon helplessly drunk. Mary allows the stranger to escort her home and Bill never sees her again. Bill becomes a common drunkard. The scene dissolves and Bill is again seated beside the child. The next day is one of torment to Bill; his craving for liquor making each moment an agony. A whiskey peddler produces a flask and asks Bill if he wishes to buy. Bill has not a cent. The peddler asks if he has not a watch, a ring. Bill remembers the bag about the child's neck; he enters the shack and removes the bag from the neck of the sleeping baby and takes out the ring to recognize it as the one he made for and placed upon the hand of his sweetheart. Under the shock of realization that the sweetheart of his youth was this child's mother, Bill staggers, then suddenly realizes to what depths he has fallen, to steal from a sleeping baby the means to buy the liquor that has blasted two lives. He drives the peddler from the place, gathers the child up and hurries out into the world, taking a road that will lead to better days.

IN THE SOUTHLAND (Sept. 5).—Giacinta is sickly and unable to withstand the northern climate.

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On the advice of a physician he sells his fruitstand and goes south with his daughter, Bettina. There she wins the attention of Bradley, a small town usurer. When Giacinta needs money for land, he has to go to Bradley. Vincente, a young Italian, helps them work their farm. Bradley, fearing Vincente's influence over Bettina, endeavors to have Giacinta discharge him, but is unsuccessful. The crop is a big success and Bradley, foreseeing the payment of the mortgage will break his hold on Bettina, induces Pepo, Vincente's rival, to steal the money. Pepo does so, hides most of the money behind an old stump on an uncleared land. He gambles with the rest of the money and is killed, but does not die until he has accused Bradley and betrayed the hiding place of the money to Vincente. Bradley, hoping to foreclose the mortgage before the money can be found, proceeds to Giacinta's house, accompanied by a sheriff, but before the sheriff can take possession, Vincente arrives with the money, having found it in the place indicated by Pepo, and saves the day.

IN THE TOILS (Sept. 6).—Winn Hardy is coaxed to lend his name as an aid to a bogus land scheme through the efforts of an adventuress, Edith Warrington, with whom he is infatuated. He goes to the country to sell the stock to farmers, and there saves Mona Denton from drowning in the river. Mona's father is the owner of the village store, and he is only too glad to believe in Winn's proposition, and despite the efforts of Sam, Mona's sweetheart, to blacken the city man's character, he gets his farmer friends to join him in buying up the stock. Winn has won the love of Mona and they become engaged. About this time Winn gets word that the company has failed and all the farmers' money lost. Winn now realizes he has been duped, and tells the farmers he is going back to the city to make good, return and pay them all back. They laugh at him and Mona is the only one that has any faith in him. Winn returns to the city, and after a long, hard struggle, strikes it rich. He sends Mona's father a check to cover all the money he and his friends paid in, and then leaves by motorboat to see Mona. The boat is wrecked when the engine explodes, and when the villagers discover who it is that is in danger of being drowned, they refuse to go to his assistance. Mona finally gets Sam to go to the rescue and he brings the unconscious man ashore, where Mona lovingly brings him back to consciousness. Meanwhile Mona's father has read the delayed letter and hastens out to tell his friends the money has been returned. He comes upon them just after the rescue and everything ends happily for all.

VITAGRAPH.

THE PASSING OF JOE MARY (Sept. 1).—When a murdered prospector is brought into the fort Colonel Murphy orders Sergeant Winslow to go in search of the murderer. In the company of a trooper, Winslow starts out and it is not long before the men are on the murderer's trail. Joe Mary, the pursued man, espies them coming and from a place of vantage he shoots and kills the horses of both men; also the trooper. Winslow's canteen is punctured by Joe in the desert, and, unable to stand the thirst any longer, he falls in an exhausted condition upon the sand. Perceiving that Winslow is not feigning exhaustion, Joe goes to him and tantalizes him by repeated offers of his canteen of water. In desperation he begs Joe to kill him and just as he has raised his rifle, Winslow, who is a ventriloquist, utters a peculiar sound, which seems to have come from behind Joe, who, in turning around, is killed by Winslow. At the fort Winslow is received with homage.

HIS LORDSHIP—BILLY SMOKE (Sept. 2).—The illusion of Billy Smoke, a cowboy, of having a good time in guiding Lord Fitznoodle and his valet to the former's mine, is soon dispelled after he meets the gentlemen on the station. Billy soon finds himself laden with the luggage of the lord, and even when they reach the trail, Billy is subjected to meanness. The lord's "junk" is taken from the back of Billy and placed upon the back of his horse. The lord and his valet ride on while Billy walks. The lord will not even permit Billy to eat at the same time that he eats. Billy's patience comes to an end when the lord asks him to prepare his morning bath. Instead of doing as he is told, Billy gives his lordship an impromptu bath, and, at the point of a revolver, takes his clothes, goes to the mine and presents himself as Lord Fitznoodle. He raises the salaries of all the men and fires the superintendent for trying to kiss the stenographer. When the lord appears Billy has him arrested for being an imposter. Billy marries the stenographer and the situation is made clear to everyone by the reading of a letter from Billy found on the table after his departure that the imprisoned man is the real lord after all.

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THE KISS OF RETRIBUTION (Sept. 3).—After bidding a fond farewell to his sweetheart, Edgar Forrest leaves for the city on business. At the hotel he is stopping at he meets an adventuress, Zoie la Fevre, who falls madly in love with him. Each time he attempts to leave, the adventuress brings into play all the wiles of her scheming nature and Edgar prolongs his stay. Time after time he has visions of his sweetheart, but the lure of the adventuress proves stronger and he stays. At length he makes up his mind to go and tell Zoie of his determinate action. Zoie pleads for a kiss before he goes; Edgar consents. Before Edgar arrives, however, the adventuress swallows poison, and putting a little of it on her lips, lets Edgar kiss them. Zoie dies before Edgar can release his embrace, and a few moments later the young man, who has become infected with the poison from the lips of the adventuress, falls dead upon the lifeless body of Zoie.

THE LONELY PRINCESS (Sept. 4).—The daughter of Prince Rafaello, an impoverished nobleman, is growing tired of life on account of her lonely existence. One day a young American millionaire, named Endicott, spending a part of his vacation in Venice, passes her in a gondola as she is sitting on the balcony of her beautiful residence. He falls in love with her and that night returns and serenades her. She throws him a rose and Endicott, after making inquiries as to whom she is, starts out for Rome to locate her father. A few days later the princess receives a letter from her father saying that he is returning with a young American millionaire whom he wishes her to marry. The princess is heartbroken, not knowing who he is; but her sadness is soon transformed into joy when her father returns with the man who had serenaded her.

WHEN WOMEN GO ON THE WARPATH (Special—2 parts—Sept. 6).—After the great suffrage parade in Jonesville, Deacon Josiah Pitts goes for a walk along the river bank. Seeing some boys in swimming, he decides to do likewise, but has his clothes stolen. It is a very embarrassing position for him as he is leader of the "dry" party in the town, and if the other men ever heard of it he would be laughed to death. He is helped out of his trouble by Tom Arnold, who gets his clothes back for him.

Tom is in love with Isobel Martin, who tells him that she will not marry him until Jonesville goes "dry." By way of helping on the good cause, Tom suggests that the women "corner" all the pants in town and that, on the night before the election, they shall "swipe" their husbands' nether garments. His plan is carried out successfully and the cellar of the suffrage club is filled with pants of all kinds before the dawn of the eventful day breaks.

Election morning and not a man has a pair of pants, with the exception of the election officers. How on earth are they going to vote? It certainly is a puzzle. Phone calls to the stores reveal the fact that all the pants in town have been bought out. There are no trousers to be had for love nor money.

Some of the men go out without them, wearing petticoats, bath robes and such like, and succeed, not in voting, but in getting arrested. A few of them catch the deacon on his way to the polls, and take his pants. While trying to get away from sight the poor man falls into a horsetrough and gets soaked through. He goes to a drug store and asks for something to warm him. The druggist, who is serving behind the counter in his wife's kimono, giving him whiskey and making him gloriously drunk. When at last, dressed in a petticoat, he gets to the voting booth he votes "wet."

As far as the "dry" party is concerned, the election is a success—the "wets" simply are not in it. Tom gets his heart's desire when Isobel promises to be his bride, while the men of the town have a busy time trying to get hold of suitable pants. The election over, there are "pants, pants, everywhere, but not a pant that fits."

A DOLL FOR THE BABY (August 26).—A pretty story of the devotion of a bunch of cowboys to the rancher's baby daughter is told. The rancher and his wife forget to bring home a doll for the baby, who they find sick when they return from town. The child is heartbroken at not having the toy and the doctor fears that unless it can be obtained for her within a few hours her life cannot be saved. At great risk to life and limb, for the intervening country is rough and filled with hostile Indians, the

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ESSANAY.

STONE THE WOMAN (September 2).—Draw back your skirts, oh maiden pure and fair, lest they perchance may touch her garments as she passes. Shun her as you would a vile reptile or a fell disease that pollutes the air. Give her no word or look that would bespeak the sympathy of humanity.

Put forth a willing hand to clasp His—the hand that led her to destruction and disgrace. Shower upon him the smiles—the same tender graces and the same love that she saw fit to honor him with.

Pass her, oh maiden, with a pure proud face, if she puts out a poor polluted palm. Ignore in silent contempt the piteous specimen of womanhood as she passes, beseeching one little token of womanly recognition.

But—lay your hand in his on bridal day, the man who brought her there, and swear to cling to him. Stone the woman—let the man go free?

MR. DIPPY DIPPED (Sept. 3).—Mr. Dippy and his daughter Ruth are both very fond of the water and spend a good deal of time at the beach. Ruth meets and falls in love with the handsome lifesaver, and he falls an easy victim of her charms. Father Dippy also succumbs to cupid's arrow and becomes madly infatuated with Miss Fascination. When father sees Ruth and the life-saver together he flies into a rage and takes her home. A day or two later Mr. Dippy and Ruth are again at the beach. Mr. Dippy sees Miss Fascination and she takes him canoeing. The canoe is overturned and Mr. Dippy, who is unable to swim, calls for help. Mr. Life Guard and Ruth go to his assistance. The novel way in which the pair force him to consent to their marriage is extremely funny.

HARD LUCK BILL (Sept. 4).—Bill Jones is in arrears with Mrs. Swatt, his landlady and she tells him to produce the money or leave. He borrows ten dollars from his next door neighbor, Tom. Bill sees the landlady enter with a stunning looking girl and in order to make a hit helps himself to Tom's new suit of clothes. He manages to meet the young lady as she is leaving the house and invites her to luncheon. When he comes to pay for it, he discovers that he left the money in his own pockets. In the meantime, Mrs. Swatt, in a rage at not receiving her rent, throws Bill's clothes out the window and they are picked up by a tramp. Bill comes back for the money, finds his clothes gone and the landlady hales him to the police station. The girl is also taken to the station and a general mixup ensues, which is settled by the appearance on the scene of the tramp with Bill's clothes and the ten-dollar bill.

WHILE THE STARLIGHT TRAVELS (Special—2 parts—Sept. 5).—Before history was written in America, Tulon, a stalwart young warrior of the Cliff Dwellers, captured from another tribe, a beautiful maiden, Walla. Her pleas failing to move him, she submitted to captivity stoically, prophesying, "The time will come when you will beg mercy of me. May our God then protect you, for I shall then be pitiless." Apparently she was a false prophet, for love soon took the place of hatred and, over sacred fire, they vowed eternal devotion.

During the Civil War, Ida, a beautiful Southern girl, was startled one evening by the sudden entrance into her house of Eric, a Northern spy. At the instant of their meeting, a mysterious attraction springs to life, to which they both nearly yield. Ida has the impression of having known him before, but in spite of her feelings, gives him mercilessly to die. Then the gate of the past opens for her, and she realized that the spy is her lover of ages past. Desperate at having given him to death, she hastens to rectify her error, and in a cryptic message given to Eric in a Bible, she prepares him for his escape that night. After Lee surrendered, we last see them living again the love of the past and gazing at the starlight which began its journey in the far-off days when they first loved.

BRONCHO BILLY'S CONSCIENCE (Sept. 6).—Broncho Billy, foreman, finds Tom Warner has squatted on a section of Stockdale's ranch. He complains to the owner, who tells him to oust Warner. The squatter, however, refuses to go. Marguerite, the ranch owner's daughter, while on a shopping trip to town, has trouble with her saddle. Warner goes to her assistance and man and girl immediately fall in love with each other. Warner meets the girl again, but Broncho Billy (who is also in love with Marguerite), and the father, on finding the pair together, are furious. Father orders the daughter home and tells Warner never to speak to the girl again. Shortly afterward, the ranch owner is shot. Broncho Billy, to get even with Warner, secretly arranges things so that his rival is accused and finally hanged on circumstantial evidence. The following fall, Broncho Billy proposes to Marguerite, but visions of the dead man haunt him, and in trying to get away from them, he backs out of an opening in a barn loft and is killed.

MELIES.

LOST IN CAMBODIA (August 28).—Aunt Mary and her two nephews, Ferdinand and Paul, leave the ruins of Angkor for the capital of Cambodia, Phnom Penh. They experience a pleasant (?) journey on the native bullock carts, and spend five days aboard "sampans," the native boats, to reach that destination. At Phnom Penh the royal dancing girls perform for them. Later they visit the zoo, but Aunt Mary is so "fussy" that Ferdinand takes it into his head to "bolt" the party. His aunt is panic-stricken and hires Mr. I. Fearnothing, the famous detective, to find him. They take up the trail, but are interrupted in the search by a great procession, the annual fete of parading Buddha about the city. They meet a personage of dark skin, supposedly of royal birth, who gives them a clew. The royal personage's clews get the party into many embarrassing and humiliating predicaments.

At the end of a week Ferdinand is still missing, and Aunt Mary gets word to return at once. She boards a steamer. The royal one follows. At sea she still bemoans the loss of her nephew, when he of the royal dress greets her, wipes the black from his face and proves to be—Ferdinand.

BIOGRAPH.

A WOMAN IN THE ULTIMATE (Sept. 4).—The unwilling dupe of her step-father, she became the decoy of the wealthy young man, but at the crucial moment she saved both herself and the young man and thus ended the game of the badgers.

THE STRONG MAN'S BURDEN (Sept. 6).—Her mother heart leans to her weak son, and dying, she asks the other to bring him to her. On the lookout for the thief, he comes face to face with his brother. At a fearful cost to himself, he sends the brother back to the mother and learns thereby the strong must bear the burden of the weak.

THE CROOK AND THE GIRL (August 25).—In the guise of a gardener he came to steal the paper telling the whereabouts of the second will. That was so the nephew might enjoy the inheritance alone. Then the girl learned his true mission, but in the end he restored her confidence and beat her enemies at their own game.

THE ADOPTED BROTHER (August 30).—He saw another accused of a crime his degenerate brother had committed. He stood by truth. Two escaped convicts, filled with vengeance, sought the adopted brother. Good done another and returned, frustrated their evil design, though the price was a life.

PATHEPLAY.

PATHE'S WEEKLY, NO. 40, 1913 (August 11).—**College Point, N. Y.**—The Traffic Squad of New York Police Dept., holds its fifth annual Field Day, and some of the world's greatest athletes compete.

London, England.—Raymond Poincare, President of France, arrives in London on a visit to England, and is the guest of the royal family.

New York, N. Y.—In order to add six stories to a building now 12 stories high, it is necessary to attempt a new engineering feat requiring the use of girders 63 feet long and weighing 40 tons each.

Fort Erie, Ont.—A delegation of Peace Advocates from Buffalo, join their Canadian neighbors here to celebrate the one hundredth anniversary of peace on the Niagara River boundary line.

Paris, France.—Lady Aberdeen, wife of the Ex-Viceroy of India, attends the International Congress of Women which is held in this city.

Minneapolis, Minn.—Edward Payson Weston, the 75-year-old pedestrian, completes his two-months' walk of 1,546 miles from New York to this city.

San Francisco, Cal.—Completing their pathfinding trip for the proposed Lincoln Highway across the continent, the Indiana Automobile Manufacturers arrive here.

Fremont, Ohio.—The centennial anniversary of the American victory at Fort Stephenson, in the War of 1812, is celebrated in this city.

Comic Section.—Jeff gets a splinter in his head from "Johnny Reb's" wooden leg. Drawn by Bud Fisher.

PATHE'S WEEKLY, NO. 41, 1913 (August 14).—**Ausable Chasm, N. Y.**—Rodman Law, the inventor of new thrills, successfully goes over Rainbow Falls—80 feet high—in an ordinary flat row boat.

Dover, England.—His visit to England concluded, President Poincare, of the French Republic, takes ship for his native land.

Cleveland, Ohio.—Two thousand newsboys pass a day of keen delight as guests of the Cleveland "Plain Dealer" at Cedar Grove Park.

Washington, D. C.—Under the auspices of the Washington "Times," Walter Johnson, the peerless pitcher of the Senators, is presented with a massive silver loving cup, a tribute from admiring "fans."

Paris, Franca.—The "Journal's" Field Day brings into competition the cream of the European athletic world.

Amsterdam, Holland.—Prince Consort Henry inaugurates the exposition of which the feature is a city built to represent Old Amsterdam of a century ago.

Lost City, Okla.—One man is killed and five fatally injured as a bolt of lightning ignites two tanks containing 55,000 barrels of oil valued at $100,000.00.

Milwaukee, Wis.—The reconstructed "Niagara," Commodore Perry's flagship, mistress of the lakes in the War of 1812, is warmly welcomed upon her arrival in the harbor here.

Editorial Saction.—The New York Bureau of Weights and Measures is rendering invaluable service to the city's taxpayers by confiscating and destroying all measures not up to standard. The artful deception practiced by unscrupulous dealers and the number of offenders are surprising.

PATHE'S WEEKLY, NO. 42, 1913 (August 18).—

Newark, N. J.—Thousands of bicycle enthusiasts visit the Velodrome here and witness a series of thrilling bicycle races, both amateur and professional.

Washington, D. C.—C. Murvin Wood arrives at Fort Myer after breaking a record by flying from New York to Gaithersburg, Md., 287 miles, without a stop.

Southampton, N. Y.—The Suffolk Hunt Club holds its annual race meet and hunter show.

St. Louis, Mo.—Five thousand boys accept the invitation of the St. Louis "Times" to watch the game between the St. Louis Cardinals and the Brooklyn Dodgers on Robison Field.

Lawton, Okla.—A mixed gathering of white men and Indians celebrate the 12th anniversary of the opening of the government reservation to the Comanche and Kiowa Indians.

New York, N. Y.—In order to add six stories to a building now 12 stories high, it is necessary to attempt a new engineering feat requiring the use of girders 63 feet long and weighing 40 tons each.

Glaciar Park, Mont.—Franklin K. Lane, Secretary of the Interior, visits Glacier National Park on a tour of inspection of the routes, trails, roadways and Indians. Tom Dawson, for forty years a resident of this section, acts as his guide.

Comic Section.—Jeff invents a substitute for peroxide, which promises to increase the number of blondes. Drawn by Bud Fisher.

PATHE'S WEEKLY NO. 43—1913 (August 21).—**New York, N. Y.**—The Peace Flag to be presented by the State of New York to the Hague Temple of Peace, is placed on exhibition at the City Hall by Mrs. William C. Storey, president of the D. A. R.

St. Louis, Mo.—Bernays Johnson demonstrates the possibilties of his new discoverey by exploding a charge of dynamite by wireless.

Austin, Texas—Governor Colquitt and both branches of the State Legislature are the guests of Senator McGregor at his big ranch near this city.

Stockholm, Sweden—The King awards the prizes to the winning marksmen at the Congress of Swedish Shooting Societies.

St. Louis, Mo.—The two thousand employees of Famous & Barr Company spend week-ends and their annual vacations in the beautiful Ozark Mountains at an outing farm of 156 acres donated by the firm.

San Diego, Cal.—Over five hundred Mexicans arrive at Ft. Rosecrans quarantine station as prisoners, having entered the United States after defeat of the rebels.

New York, N. Y.—Two thousand school children from different playground centers gather at Crotona Park to exhibit the various drills they have learned.

Denver, Colo.—Two thousand Knights Templar welcome Grand Master Melish and his official family here for the thirty-second triennial conclave and grand encampment of the Knights.

Editorial Section—The New York Herald is doing an inestimable amount of good among the poor by the free distribution of ice. This worthy cause is supported by popular subscription and merits the efforts of the humblest giver.

THE HOSTAGE (August 26).—In this interesting film a physician is captured by Arabs and held as hostage until the Caid, held by the French soldiers,

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New York City

is released. They threaten to kill the physician if the Caid is not released in three days. While the physician is awaiting death, one of the chief's daughters is bitten by a snake and the physician succeeds in curing her. Soon thereafter the physiiccian escapes through the aid of the chief and his daughter and on reaching civilization, has a vision of his rescuer being in trouble. He secures the release of the Caid from the French authorities and arrives at the Arab camp just in time to rescue his rescuer.

$1,000 REWARD (August 27).—Tom Fitzsimmons is discharged from the ranch where, as a cowboy, he has the nerve to propose to the ranch owner's daughter. Disheartened, Tom seeks what solace he can find in the nearby booze emporium, and there, in a penny dreadful, he reads of a hold-up. This determines his course and he goes out to become a bandit. In holding up the stagecoach, however, he finds that he is in reality holding up the hold-up man Red Bill, for whom $1,000 reward is offered. He completes his capture, collects his thousand dollars reward, and returning to the ranch dazzles the owner's eyes with his crisp thousand-dollar bill and wins the girl.

THE COOK'S REVENGE (August 28).—Bridget O'Hoolihan is in love with Pat Flaherty, the cop on her beat. She is the kitchen lady in Mr. Randolph's house, and often entertains Pat, who is a corpulent body. One day while regaling himself on Mr. Randolph's beer, in Mr. Randolph's kitchen, he is discovered by said Randolph and forcibly ejected. Miss O'Hoolihan determines to have her revenge, and when Mr. Randolph goes for an automobile ride, she fills his thermos bottle with coffee strong enough to kill an ordinary man. On the ride the water in the radiator gives out, and as a last resort, the O'Hoolihan brand of coffee is poured into the radiator. The automobile promptly goes crazy with nervous indigestion, and on his return from his perilous ride Mr. Randolph telephones the police to come and arrest the queen of the kitchen. Imagine his mortification, when Bridget's friend, Pat Flaherty comes to make the arrest and turns the tables on Mr. Randolph.

A DAY WITH A HINDOO FAMILY (August 29).—In this beautifully colored Patheplay an intimate and interesting view of Hindoo life is shown. The women do housework, while the men feed their cattle. After the house is cleaned, the women, in order to make their homes more hospitable, draw grotesque figures in the soil before their doors. Nearly all of the water is carried by the women; they move in lines like automatons to and from the well. We also see them preparing their favorite dish, curry.

THE ROAD TO MOREZ, FRANCE (August 29).—This travel picture is beautifully photographed and very interesting. The railroad, which winds its way perilously along the side of the mountain by means of extensive and beautiful stone viaducts, is a remarkable feat of engineering skill. We are treated to a number of views of the quaint little village of Morez, which is devoted almost exclusively to the watchmaking industry.

IN THE VALLEY OF THE BOURNE, FRANCE (August 29).—Another colored picture consisting of a series of exquisite views of this beauty spot of France. The Bourne is a tributary of the Isere, and rushes over cascades and beautiful waterfalls, a turbulent and beautiful stream. At one point in the river, at Pont-en-Royans, the houses are curiously suspended from the cliffs.

THE BLIND GIRL OF CASTLE GUILLE (August 30).—This beautiful Patheplay is adopted from Longfellow's poem by the same name. It tells a story of a beautiful girl, in love with a man and about to marry him. A witch tells her that her lover is false, but she has faith in him. One day when he brings a rabbit in to eat, and hangs his powder horn above the mantel-piece, the girl accidentally knocks the powderhorn down and is blinded by the exploding powder. After this her lover goes away and in the springtime he sees a vision of his former sweetheart with a friend of hers, Baptiste, and he returns to the village and marries Baptiste. As the wedding procession passes the blind girl's house, she asks her brother whose it is, and on learning the identity of the happy couple, follows them to church with the intention of killing her rival. But a vision of an angel appears before her eyes and stays her hand and she falls dead before the altar.

WHIFFLES DECIDES TO BE BOSS (Sept. 2).—Whiffles leaves home for his office with instructions from his termagant wife to return in time for supper, and not five minutes late. That evening Whiffles is playing billiards when the fateful hour arrives. He drops his cue, but a friend persuades him to stay longer, and when he does go home to assert himself in terms that will leave no question as to his being the boss. Two hours late, Whiffles reaches home and puts his friend's theory into practice, but Mrs. Whiffles upsets it so thoroughly that Whiffles, with a weapon in each hand, seeks the giver of false advice, but to his further sorrow, meets the man's wife instead.

IN THE CAUCASIAN MOUNTAINS (Sept. 2).—A short film which is a tour of the beautiful Caucasian mountains, showing the famous Krasnaia Polana casueway, which is followed by a view of Polish immigrants who still call its banks home. The ruins of the ancient city of Afon are also disclosed and the film concludes with a vista down the beautiful Cypress Lane.

THE CLIMAX (Sept. 3).—The greatest sorrow in the life of Jane Summers is her brother Joe's devotion to a life of crime. Jane, realizing the hopelessness of reforming him, resumes her occupation of trained nurse in a hospital. One of the first patients she is cast to care for is Walter Briggs, who, she learns, has been shot by her brother. Through her zealous attention Briggs recovers, and a short time later they are married. All goes well with the couple until Joe, learning of the marriage, visits his sister to borrow money. Joe is threatening her when Briggs, shotgun in hand, returns from a shooting trip. Joe makes his way to a boat, but Briggs, recognizing him only as the man who shot him, fires at the fugitive and Joe's career as a criminal is brought to a climax.

FICKLE FORTUNE'S FAVOR (Sept. 4).—Weary Willie has a lone dollar and a fearful appetite. He decides to part with a portion of his riches for a sandwich, but even as he lays down the bill, a fickle breeze wafts it away. Willie and the sandwich seller give chase, ever near the money, but never quite reaching it. The chase takes them to Coney Island, where they pursue the elusive dollar through the many laugh-provoking devices for which the resort is famous. But the dollar evidently was not meant for them, as it never ceased its flight until it rested in the lap of a millionaire riding in his six-cylinder car.

THE OTTER (Sept. 5).—This film offers a subject which is at one and the same time entertaining and educational. The otter builds its home in the ground on the banks of a stream where large fish are numerous. A peculiar trait of the otter is to seize by the head the fish it preys upon, and it has an amusing difficulty telling the head from the tail of an eel. The otter's fur is of great value, and for that reason the animal is relentlessly pursued by trappers, and the method of his capture is aptly illustrated. The perfect photography and hand coloring of the film makes it additionally attractive as an educational offering.

IN THE ABRUZZI, ITALY (Sept. 5).—A film that, added to its own beauty, has the charm of color photography. It deals with a section of Sunny Italy which is famous for its splendid views which are shown, and beside this the film covers the industries, types and costumes of the natives, closing with a display of very original ideas in hairdressing.

THE PRICE OF JEALOUSY (Sept. 6).—Rose and Ida, sisters, decide to visit an Indian camp and for safety's sake, they disguise themselves as men. Bill Hart, a cowboy, who accompanies the sisters on the trip, is in love with Rose and Ida is so jealous that she informs the Indians that Rose is not a man as she appears. The Indians steal Rose away, but that night remorse overtakes her and she pays the price of her jealousy.

Among the Exhibitors.

Cleveland, O.—The Miles Theater, now building at East Ninth Street and Huron Road, S. E., will open in September, according to statement of the owner. C. H. Miles, of Detroit, is president of the company.

Mason City, Ia.—P. E. Johannsen, proprietor of the Orpheum, has acquired a lease on the McNider-Hanford property and will erect a theater building thereon.

Blue Earth, Minn.—Chas. Perrizo, operating a moving picture show at Winnebago City, will build a new play house 29 by 90 feet, on Main Street.

Hancock, Minn.—Harry Goldfarb, of Chicago, who has been running the Queen Theater, has sold his interest in the playhouse to Herman Stark & Son.

Au Gres, Mich.—Herman & Paradise have concluded to build another opera house on Mackinac Avenue and Saginaw Street.

Philadelphia, Pa.—Hargolin & Block will be granted a permit for a moving picture theater at No. 1903 Columbia Avenue. Cost about $15,000.

Tampaqua, Pa.—Cris Peterson, representing Fred G. Nixon-Nirdlinger, of Philadelphia for $50,000, purchased the United States Hotel property, West Broad Street, upon which to erect a theater.

Coffeyville, Kans.—Jas. Ailfer has leased the old Princess Airdome at 7th and Walnut Streets. He is having it repaired and expects to open it soon.

Philadelphia, Pa.—Wm. Echbold's Sons are having plans prepared for the erection of a picture theater to be built at 707 E. Girard Avenue.

Philadelphia, Pa.—Jas. G. Doak & Co. have been awarded the contract for a moving picture theater to be erected at Market and Juniper Streets, for the Finance Company of Pennsylvania.

Findlay, O.—A contract has been let for the remodeling of the Royal and Victor theaters, which are under the management of Mr. Wright.

Muscatine, Ia.—E. M. Henle,, proprietor of the A-Muse-U Theater, announces that it will in all probability be completed by Thanksgiving Day.

Glenwood, Ia.—The Scenic Theater, a moving picture house, W. A. Koon & Son, of Whiting, proprietors, has been sold to L. B. Seymour, of Glenwood.

Redwood Falls, Minn.—The Dream Theater has been opened for business. R. H. Byram, prop.

Sacramento, Cal.—Architect A. W. Cornelius, of San Francisco, took out a permit for $75,000 to construct the proposed Turner & Dahnken motion picture theater on K Street, between 11th and 12th Streets.

Dayton, O.—Architects Schenck & Williams are preparing plans for the Schwind Realty Company for the remodeling of the Victoria Theater.

New York, N. Y.—The Knap & Wasson Company has leased for the Robt. E. Westcott estate, moving picture theater now in course of construction on the west side of Wadsworth Avenue and south of 181st Street. The lessees are Landau & Bock.

Hickman, Ky.—J. O. West will put in a moving picture show in his building.

Detroit, Mich.—Thomas J. Kato, of Kyoto, Japan, has purchased the American moving picture theater. It will be run as a Japanese moving picture house.

Kissimmee, Fla.—L. W. Pilley contemplates the erection of a theater.

Kissimmee, Fla.—A. A. Tano purchased the Dixie Theater and will remodel it.

Dallas, Tex.—L. A. Stemmons will erect a theater at 618 E. Jefferson Street. Cost, $7,500.

Aransas Pass, Tex.—Albert Warren is having plans prepared by J. D. McBride & Robb, Aransas Pass, for a moving picture theater.

Kansas City, Mo.—B. Corrigan will erect a theater at 1705 Summit Street to be leased to Burkey Bros. Cost, $12,000.

E. Moline, Ills.—Geo. W. Ross has completed arrangements to build a motion picture theater on Seventh Street. Geo. Mills, of Moline, is the lessee.

Philadelphia, Pa.—The Ideal Amusement Company is soon to erect a $65,000 moving picture theater at the corner of Moyamensing Avenue and Jackson Street.

Columbus, O.—Architect Chas. F. Wright is taking bids for the erection of a picture show building to be erected at corner Alden Avenue and Summit Street for E. I. Stanton. Cost, $8,000.

Leavenworth, Kan.—C. F. Mensing, owner and proprietor of the People's Theater, has let the contract for remodeling his theater.

Pana, Ill.—Frank Ethridge and D. J. Kimmel, of Decatur, were in Pana and closed a deal for leasing the Otlo Theater.

Dallas City, Ill.—Mr. Schultz will, in the near future, take charge of the Opera House and run it as a moving picture show.

Columbia City, Ind.—The Lyceum Theater has just opened for business. Geo. Brookins, manager.

Philadelphia, Pa.—Penckert & Wünder are preparing plans for a moving picture theater on the site of old Bull's Head Tavern, on Second Street, for Margolin & Block.

Ottawa, Kan.—The Lyric Theater opened for business recently.

Morrellville, Pa.—This city now has a moving picture theater.

Milton, Ia.—Milton is to have a new opera house and picture show combined. A company of home men has been formed, with R. G. Conner at the head.

Long Beach, Cal.—Plans are under way for the reconstruction of the Bentley Grand Theater.

Boulder, Col.—The Curran Opera House, owned principally by Jas. Curran, of Denver, has been leased to Kohn and Fairchild, of Ft. Collins, who turned it into a large moving picture house.

Winona, Minn.—H. A. Rolbieski, an East End merchant, has purchased the Dream Theater from Bert Beyerstedt.

Seattle, Wash.—The Alaska is a new theater to be erected here, to cost $150,000.

Keota, Ia.—Tracy, Bridwell & Keller, of the Princess Theater Company, have purchased the People's Theater at Keota.

Griswold, Ia.—The moving picture theater in this city has been purchased by Edwin Kirchner.

Louisville, Ky.—A Louisville trust company will remodel Avenue Theater. Cost, $15,000.

Kansas City, Mo.—The management of the Garden Theater, located at 13th and McGee Streets, will change hands, according to J. J. Swofford, owner of the building.

Philadelphia, Pa.—I. J. Chamberlain, representing a chain of theaters, purchased ground on W. Broad Street upon which to erect a $40,000 theater.

Philadelphia, Pa.—P. M. Huster will start work at once on the erection of a moving picture theater to be located on west side of York Road, for Solomon Allinger. Cost, $12,000.

Hamilton, Mont.—The Family Theater has changed hands again, Frank Drinkenberg taking the management.

Philadelphia, Pa.—Jno. Duncan has been awarded the contract for alterations to be made to the Trocadero Theater on the north side of Arch Street, west of Tenth Street, to cost $8,000.

Sulphur, Okla.—E. L. McLean, of Wichita Falls, Tex., has purchased the Orpheum Theater, of W. P. Morehead.

Eau Claire, Wis.—Chas. Hiller, manager and owner of the Unique Theater, closed a deal with W. H. Riggs, owner of the Lyric Theater, whereby he secured the latter picture house.

Allentown, Pa.—Max Sandrowitz will erect a moving picture theater on the corner of Fountain and Hamilton Streets.

Muscatine, Ia.—A contract has been let for the erection of a moving picture theater to be built by E. M. Henle, the proprietor of the A-Muse-U motion picture house.

Philadelphia, Pa.—The Somerset Amusement Co. has bought property southeast corner of 26th and Somerset Streets and will erect a moving picture theater.

Casper, Wyo.—Messrs Kropp & Shidler, of the Coliseum, opened their new picture theater.

Broncho Headliners

The Gambler's Pal

1 reel, Sept. 3

The gambler is befriended by Joe Smith, who takes him into the Smith home as a boarder. Mrs. Smith becomes infatuated with the gambler and persuades him to elope with her. Mrs. Smith leaves a note for her husband which he finds and starts in pursuit. Memories of all the kindnesses Smith has done for him cause the gambler to waver, and he tells Mrs. Smith he cannot betray his friend and leaves her. This occurs as Smith has drawn his revolver, and is about to shoot the gambler. The gambler goes away and Mrs. Smith throws herself at her husband's feet and pleads for forgiveness.

May and December

1 reel, Sept. 7

Nell Brown's father and mother try to force her to marry a wealthy old man. She rebels, and runs away from the very steps of the altar. She seeks refuge in the woods, and is befriended by Indians. She also meets an actor escaping from a circus where he had shot a man cheating at cards. The two elude their pursuers and reach safety, their troubles having brought them so close together that it is obvious the wedding bells will soon ring out for them.

Broncho Motion Picture Co.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

Baby Day

1 reel, Aug. 25

A loving couple leave their baby on a park bench for a few moments, and a man with a mistaken idea of kindness believes the baby is lost and picks it up to find its parents. The frantic efforts of the young father and mother to trace the infant, which is finally found in a baby show, present amusing situations.

Mabel's New Hero

1 reel. Aug. 28

Mabel has a new hero! This time the whirlwind events take place at a beach, and Mabel is seen in a beautiful bathing suit. Her fat sweetheart takes offense at a "rubberneck" who looks through the window of Mabel's dressing-room---of clouded glass---feasting his eyes on the silhouettes.

KEYSTONE FILM CO.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

The Ironmaster

2 reels, Sept. 5

Robert North, a Union sympathizer, practicing law in the south, falls in love with Betty Mason, daughter of John Mason, the wealthy Ironmaster. Robert returns to his home regiment, but before going, asks for the hand of Betty. Mason refuses his consent, and Betty is heartbroken. Two years later, Robert, now a Major, attacks the Coalville Iron Works, which are the southern headquarters. Betty learns of the coming attack and sends her brother to warn the Confederates while she detains Robert by feigning illness. While Robert is making love to Betty a soldier reports to him that the advance has been discovered, and the guard at the mill is reinforced. During the battle that follows Robert is wounded and separated from his command. Betty hides Robert in the closet of her bedroom, and after the house has been searched by the Confederates she opens the closet door and finds Robert dead.

N. Y. Motion Picture Corp.

Long Acre Bldg., 42d St. and Bdwy.
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INDEPENDENT FILM STORIES

UNIVERSAL

VICTOR.

THE LOST COPPERHEAD (Sept. 5).—Prof. Robert Markham, a noted bacteriologist, has a wife whose tender heart will not allow her to see cruelty shown to helpless animals, and when her husband, in spite of her protests, persists in the practice of vivisection, she leaves him and, with her baby boy, makes a home for herself by dressmaking, vowing she will return only when he promises to discontinue his experiments.

Years roll by and the wife, stifling the yearnings of her heart, keeps her vow. The professor absorbed in his work, finds himself in need of a toxin extracted from the deadly copperhead snake. He writes to a friend in the West, who sends him the reptile by parcel post. The letter carrier, in making his rounds, absent-mindedly leaves the box containing the snake on a chair at a fruit stand, where it is found by the professor's little son and a girl playmate, who have come there to buy candy. They take the box to their front stoop and proceed to open it. The mailman in the meanwhile has delivered the letter telling of the snake's arrival, and, upon the professor asking him for the box, remembers his carelessness. He tells the professor, who immediately telephones the police, who, on their arrival at the professor's house, learn the facts and rush out in search of the box.

On coming to the fruit stand the Italian tells them of the little boy and girl who took it away. He points out the direction they took and the professor, mailman, and police start after them at top speed. Passing a saloon, some quarreling toughs delay the police for a few moments; the letter carrier, however, rushes on until he stumbles over a dirt heap, and sprains his knee. A passing bicyclist, hearing his story, loans him his wheel and the chase is on again. The children have by this time removed the cord, and are just about to raise the fatal lid, when the mailman rides up, snatches the box from them and flings the accursed thing into the middle of the street, where happily an automobile crushes out the venomous life.

The professor and the police, having quieted the quarreling toughs, now arrive, and the former, overjoyed at the escape of the children, gives the girl a dollar bill, and offers the same to the boy, who refuses, saying that his mother would not allow him to take money from a stranger. The professor asks to be taken to the mother and on seeing her recognizes his long lost wife. He begs her to come back home with him. She does after he has promised her that he will never again experiment on helpless animals.

GEM.

THE TALE OF A FISH (Sept. 1).—Ferdie and Bertie are persistent suitors for the hand of Ethel, who loves Jack, who, absorbed in his books, pays but little attention to her. The other two suitors are loved by two charming girls, but ignore them. Ethel, not knowing which to select, offers her hand as a prize for a fishing contest, the winner to marry her. Ferdie and Bertie are at once on the job, but are annoyed by their other sweethearts and catch no fish. Jack forgets about the contest until roused by Ethel and then falls asleep while angling. The other boys in despair then secretly buy each an enormous fish from a small village lad. Ethel, seeing the wonderful fish they have caught, and so that neither of the despised suitors may win her hand, secretly buys an enormous fish from the boy and attaches it to the hook of sleeping Jack and steals away. Bertie is at the hotel and as he displays the wonderful fish, he is the hero of the hour when Ferdie comes in with a still larger fish; in fact a young whale, and is about to claim Ethel's hand, when Jack dashes in with a fish of gigantic proportions and claims the girl, much to the amusement of small boy, who discreetly maintains silence.

POWERS.

THE SURRENDER (Sept. 3).—Tired of her indolent society life, and satiated with attention from her butterfly admirers, Miss Vanderholt, at the death of her father, decides to go and manage the vast farm which is part of her inheritance. Joe Holcomb, the manager her father has on the farm, receives the news of a lady-manager with doubt and misgivings, and reluctantly obeys the order to meet her at the train. Miss Vanderholt arrives at the station and waits impatiently while Joe drives leisurely along the road. When Joe does arrive, she attempts her first lesson in discipline, which results in Joe almost leaving the station without her.

Gallantry on the farm is not that of New York, and her look at Joe when he allowed her to alight unaided from the buggy was withering. Customs also differ here, and she is rudely aroused at 5 a. m. by Bridget, the cook, and her inquiry as to the cause is met by Bridget's curt rejoinder, "the foreman is waitin' for orders, mam."

Breakfast over, Miss Vanderholt is shown over the grounds. She is girlish and naive and the little chicks do look so cute; but the nasty old hen flies at her and she has to beat a hasty retreat to Joe—dignity was almost destroyed. One lesson did not suffice, so she must take a fancy to a little pig and carry it to the house. Bridget promptly refused to shampoo the porker, and quits on the spot.

Harvest hands are usually hungry, and when no dinner was forthcoming, Joe hands Miss Vanderholt the cook book with the curt command to "get busy." Though he is brusque and ungallant, Miss Vanderholt likes him, and she now pitches in and tries cooking with not a little success. His faint praise pleases her, and next day, donning overalls, she helps in the hay field. Realizing the beauty of usefulness, she rides home on the hay rack in the glow of the sunset.

A letter from Count Julien, an old flame of hers, arrives, telling of his hopes of their marriage in the near future. Annoyed, she tears the note up, but the servant pieces it together and shows it to Joe. Joe fails to take her to the Husking Bee that night and the next morning she determines to return home. A cold handshake is their only sign at parting. Miss Vanderholt, with breaking heart, realizes he has conquered her spirit and slowly she returns. She forces Joe's arms about her in complete surrender.

THE REINCARNATION OF A SOUL (Sept. 5).—Edwin August presents a psychological study in eight episodes dealing with the gradual development of inherent thieving proclivities in a child until the age of manhood. The parents see the tendency, but are unable to cope with it and finally, believing the son to be a deliberate criminal, the father expels him from the house. The son's decline is rapid and results in a term in jail, from which he emerges a typical jail bird, the consort of pickpockets and yeggmen. At times there are flashes of his better instinct striving to overcome his weakness, but these become fewer and fewer as he passes down the social scale.

At the time when things seem darkest he is in his hovel looking out into a heavy electrical storm. A flash of lightning strikes and at the same moment his soul is reincarnated. When he rises he marvels at his condition, but is unable to explain it. Wandering out upon the street, he enters an art gallery. He comes upon a girl copying a painting that vaguely recalls something familiar. The girl is his former sweetheart, but he does not recognize her. He watches her work and finally, impelled by something within him, he takes the brush from her and with a few well directed strokes turns the work into a masterpiece. She asks an explanation and he tells her that he himself painted the original. She explains the original was painted over two hundred years before, but he insists. Struck by his sincerity, she attempts to solve the mystery and later finds the explanation in a treatise on reincarnation. The thief has been conquered by the soul of the artist. They are married and later a reconciliation with his parents is effected.

UNIVERSAL.

ANIMATED WEEKLY NO. 76 (August 20).—Fire Laddies' Demonstration—Governor Fielder and his staff attend the Fifth Annual Carnival of the Volunteer Firefighters, at Long Branch, N. J.

Million Dollar Fire—A disastrous fire destroys the Standard Oil Company's plant and tanks at Long Island City, L. I.

Exciting Yacht Races—The Navy Challenge Cups and other prizes are closely contested for at the annual cruise of the New York Yacht Club, Marblehead, Mass.

Weekly Fashion Hints—Latest styles in gowns and frocks. (Posed and shown by courtesy of The Ladies' Home Journal Pattern Company.)

World's Championship Sculling Race—Ernest Barry, champion, defeats Pierce, the challenger for the championship of the world, over the Putney-Mortlake Thames River course, London.

William Sulzer—Who has been deposed as Governor of the State of New York.

President Poincare in Havre—The President of France assists in the ceremonies attending the laying of a cornerstone at Havre, France.

Santa Monica Road Race—Dare-devil drivers' race for rich prizes in the greatest race of the year—Santa Monica, Cal.

Royalty Reviews Troops—King George of England inspects the Royal troops at Hyde Park, London, England.

Navy Aviation Test—Testing of Curtis hydroaeroplane at the League Island Navy Yard, Philadelphia, Pa. Mayor Blankenburg, of Philadelphia.

Monstrous Playground Demonstration—Five thousand kiddies participate in the playground exercises held at Curtis Field, Staten Island, New York.

Knights Templar Conclave—Fifty thousand Knights attend the thirty-second triennial conclave of the Grand Lodge, at Dever, Colo.

Who's Who in Pictures—Ethel Grandin (Universal).

CRYSTAL.

MUCH ADO ABOUT NOTHING (Sept. 2).—Pearl and Archibald are sweethearts. They call on Mr. and Mrs. Sneed, friends of Archie's. Archie is attentive to Mrs. Sneed and Pearl to make him jealous is attentive to Mr. Sneed. Archie and Pearl quarrel. Archie has Sneed intercede in his behalf, but to no avail. Meanwhile Pearl, lonesome and wishing to make up with Archie, writes him a note that she cannot live without him and asking him to call. Sneed calls again, trying to patch up the quarrel. He asks to borrow the book, when Pearl decides again not to give in to Archie, and forgets all about the letter which she put in the book when Sneed called. Mrs. Sneed finds the letter and determines to investigate. Archie decides to call on Pearl and win her graces. Pearl calls up Sneed and asks him to call, making up her mind at last to let him bring her and Archie together again. Mrs. Sneed follows Sneed to her house and entering after her husband denounces them both. Just as the situation is getting strained, Archie enters and Pearl explains that the note was meant for him and after all make up, they decide that quarreling is useless and determine to all remain friends.

BALDY BELMONT AND THE OLD MAID (Sept. 2).—Belmont loves Lucinda, an old maid. She repulses him, and lavishes her attentions on Percy, the cop. Belmont interrupts one of their love making seances and is thrown out of the house by Percy. Maggie, Lucinda's cook, quits her job and Baldy seeing Lucinda's advertisement for a new cook, determines to masquerade as a woman, and obtains the position, so as to be near the lady of his dreams. He hires a costume and applies for the position, and is accepted and installed as cook. Baldy certainly proves to be an affectionate cook, kissing and hugging Lucinda on the slightest provocation. Percy calls and is fascinated by the charming and well mannered cook. Baldy accepts his attentions, which have now been transferred from Lucinda, and when invited to take a walk with Percy, accepts. Lucinda sees them and upon their return, discharges Baldy and berates Percy for his unfaithfulness. Percy denies the accusation that he had taken the cook out, and Lucinda proceeds to scratch Baldy's face, but only succeeds in dislodging his wig of beautiful auburn hair, exposing his duplicity and unveiling his real self. Lucinda and Percy nearly faint from shock, but Percy recovers in time to trounce Baldy severely and to wind up by kicking him out of the house and out of Lucinda's affection forever.

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An advertiser who is in this country to select films for export takes this method of learning the names of the most popular productions of American made films ***released since Jan. 1, 1911.*** Lists should contain the Film Titles and manufacturers' names of ***Fifty most popular pictures.*** Note that no films made by Pathe Freres or the Vitagraph Company should be included, as their films are already in this market. Write only on one side of the paper and give name and address of sender on each list. Only one list from each competitor. All lists must reach New York office of the Moving Picture World on or before September 1st. Prizes will be given as above to lists containing greatest number of names on largest number of lists. Address

FILM COMPETITION, c/o Moving Picture World, New York City

LOST IN THE NIGHT (Sept. 7).—Dick Halstead, a jewelry salesman, is sent to deliver a necklace worth $6,200 to a Mrs. Collingwood, a neighbor of his friends, the Barrys. Tom Barry and his young wife invite Dick to spend a night at their house. As he had to deliver the necklace to his wealthy patron the following day, he accepts. He shows the necklace to Tom and Pearl and they are fascinated by its beauty. They lock it in their safe, the combination of which is known only to Tom and his wife. They retire. Mrs. Barry addicted to the sleep walking habit, although this was unknown to her husband, gets up in the middle of the night, opens the safe, takes out the jewels, and re-locks the safe. She then wanders around the house and finally goes out into the garden, where she hides the necklace in the hollow trunk of an old tree. She returns to bed. The next morning they come down to breakfast and Dick, being ready to leave, they all go upstairs and Tom opens the safe. To their consternation they find the jewels gone. Dick, nearly frantic with despair, does not know what to do, and Tom and his wife are at a loss to know how to account for the mysterious disappearance, inasmuch as they were the only two who knew the combination to the safe. The strange part of it all was that no other article of value in the safe had been touched. Tom insists that he is responsible to Dick for the loss, as it happened in his house, and immediately mortgages his home to make good Dick's loss, and thus saving his position. Mrs. Barry is nearly heartbroken, and when the detectives gave up all hope of ever finding the theief her sorrows were enhanced. A year passed and during that interval almost every night Mrs. Barry, working under the influences of the subconscious mind, was wont to arise and go to the hiding-place of the jewels and try them on. The mortgage on the home is due and is about to be fore-closed for non-payment, when one night Pearl being ill, Tom goes out to get some medicine for her. She falls asleep and as usual goes out and gets the necklace. When he returns she is holding it in her hand, though it can be seen that she is fast asleep. He cries out in his astonishment and accuses her of being a thief, but only succeeds in awaking her, and then realizing that she had done all this in her sleep, he takes her in his arms and readily forgives her failing, as her finding the necklace enabled them to place Dick absolutely right with his firm, and their money being returned to them, the mortgage was not foreclosed and their home saved.

IMP.

THE PURSUIT OF JANE (Sept. 4).—At a fashionable summer resort life has become a dull bore to all the guests except Violet and Daisy Meredith, two young sisters, who are being sought after by Sir Algernon Coldstream and Henri St. Ives. Mr. Smith, of New York, a purely American product, finds himself neglected by the younger feminine contingent and becomes the prey of some elderly ladies. This period of calm is broken by the sudden and unheralded advent of Mrs. Jane Garner, a young dashing widow, who finds that through an error no rooms have been reserved for her. Mr. Smith, Sir Algy and St. Ives desert everyone else and beg for the privilege of giving up their rooms to the widow. Coins are tossed and Smith wins the privilege of sleeping on the billiard table and resigning his suite of rooms to the adorable Jane.

As the days pass, Violet and Daisy find themselves deserted and a stern race is on between the American and Sir Algy and St. Ives for the widow's hand. The rivals are watchful and give one another no opportunity to be alone with Jane for even a moment. At last the girls, tearful at being so deserted, appeal to the widow to be merciful, choose one of the three and be done with it and give them a chance at the remaining two.

Jane, really weary of the collective attentions of the trio, determines to be alone for one afternoon at least and hires a boat to row out to the sunset rocks and enjoy a little solitude until the late evening, when the tide, coming in, covers the rocks. She finds that the boatman has only two rowboats left after renting her own, and realizing that she will be pursued by the rivals, she bribes the boatman to bore holes in the bottom of the boats. After she has landed on the rocks, her fears are verified, for Sir Algy and St. Ives hire the remaining boats, and give Smith the laugh as they start for the rock. They agree that the first man to reach Sunset Rock shall be left alone with the widow. Smith, meanwhile, hires a bathing suit, with the intention of swimming out to the widow.

Algy and St. Ives soon outdistance him, but later their boats begin to fill up and finally, waterlogged, capsize and Smith, at first swimming hopelessly behind, forges ahead and leaves them sitting, soaked to the skin, on their overturned boats, from which they are rescued by Violet and Daisy, who, donning bathing suits, swim their ex-suitors to the shore.

Smith, arriving at the rock, finds the widow asleep and determines to put her in a position where she will be at his mercy. He raises the anchor of the boat and getting in it calmly awaits her awakening. She, about to return to the mainland, finds her boat gone and in the possession of the imperturbable Smith, who demands her hand in marriage as the price of taking her off the rock. Although she has grown to care for him, the widow refuses to be driven and says "No" with emphasis, and Smith, nothing daunted, waits for the tide to rise. As the moon comes up, the widow is standing submerged to her knees on top of the now tide-covered rock, but though in tears still defiantly gives "Nay" to his requests. He relents and takes her into the boat and just to be properly femininely inconsistent she then consents, and, a bedraggled pair, they return to the hotel to receive the congratulations of the guests and learn that Sir Algy and St. Ives have returned to their first loves, Violet and Daisy, in a properly humble and repentant spirit.

ECLAIR.

A VEGETARIAN'S DREAM (Sept. 7).—Mr. Slim goes to sleep after an over-hearty meal of his favorite vegetables, and dreams the surprising antics which are here reproduced. Turnips, beets, beans, squashes, their aunts, uncles, and cousins, sprout and grow before your eyes, melting one into the other. Every now and then a surprising incident takes place, as when the lemons play leapfrog, and an intellectual leek photographs two stage-struck froggies with a moving picture camera. Some well behaved lemons suddenly turn into little pigs. A trussed chicken dances tantalizingly through the picture, followed by two onions. Miss Pink Onion is deserted by young Mr. Red Onion. She dejectedly leans over a glass and weeps. It fills up quickly, and the young lady falls in and drowns just as her lover returns. On meeting her fate, Mr. Red Onion sobbingly drowns himself also.

HABITS OF FIELD SPIDERS (Sept. 7).—Since the days of earliest mythology the spider and his web have been a favorite figure of speech. Here we see interesting specimens of these spiders, which inhabit all quarters of the world and grow to their largest size in the tropics. The arachnidium, wherewith they spin the barely visible silky threads which are used for their webs, have been closely studied by inventors and utilized in their models for reproducing this function mechanically. The delicate webs which these gossamer threads form are at once the spider's home and his means of catching his prey. Commercially, they have been used as cross-lines in telescopes, and even utilized for textile fabrics; but in the latter instance, only as curious. The male spider is larger than the female, whose eggs are numerous and usually enveloped in a cocoon. Although the spider's bite is fatal to other insects, it does not affect mankind.

STEEL (2 parts—Sept. 3).—Martin Van Buren, the steel magnate, introduces the Count de Fourviers to his daughter, Nancy, in hope that she will marry a title. Nancy finds the French nobleman amusing, but her heart and soul are bound up in her father's technical expert, Gannett Roberts, a splendid American, who is working to perfect a formula of his which will revolutionize the steel industry by producing a metal as resistant as steel, but of only half its weight. Roberts feels that if he can only amass a fortune, he may be able to win Nancy's hand.

Success crowns his efforts and he submits his precious new metal to a stringent test under the direction of the naval authorities. Van Buren, realizing the tremendous value of Robert's formula, invites him to the house and asks him to name his own price. Robert loses his head and blurts out that he wants nothing but Miss Nancy, for she would be all in all to him. The magnate sneers at the inventor's presumption, and seeing Nancy with the count at the end of his spacious hall, points towards them, and tells Roberts that she is not for such as he, but has been nurtured to grace the family tree of France's most aristocratic family—the Fourviers. Roberts takes her engagement to the count for granted and leaves dejectedly.

Van Buren quickly gets into communication with Luigi, an unscrupulous employe of his, and tells him the formula must be obtained from Roberts regardless of ways or means. Accordingly, Luigi arranges to have two pals of his trip up Roberts, with whom he has scraped an acquaintance. When the tripping occurs Luigi deftly "frisks" Roberts' billfold, which contains the valuable formula. They part shortly after. Roberts suddenly becomes suspicious of the glib stranger and searches his pockets. Upon discovering that his billfold is missing, he follows Luigi, and reaches his door just as the thug motors off to the Van Buren's mills. Roberts and his assistant, Cherry (whom he had fortunately met with), cling to the rear of the machine, but its careenings throw them off when they have almost reached the end of the trip. Leaving the injured Cherry on a rock, Roberts overtakes Luigi just as he has concealed the billfold under a secret trap in the cellar of the mills, in accordance with Van Buren's instructions. Luigi refuses to return the stolen billfold or to reveal its whereabouts. They engage in a struggle, and Roberts is almost overcome, when Cherry, who has limped to the mills, enters on the scene with a revolver, and holds off the ferocious Italian. Then Roberts and Cherry bind Luigi to a stone post, and leave him with the cheerful information that the gunpowder fuse they light near him will blow him and the mill to atoms in an hour, unless Van Buren will force him to give up the formula.

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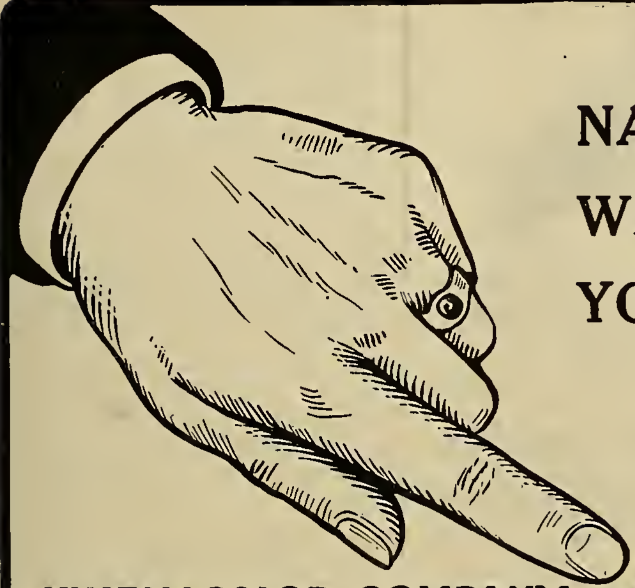

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Roberts forces Luigi's chauffeur to drive him to a doctor's—where he leaves young Cherry—and then to the Van Buren mansion. Although it is late, he forces the butler to call his master. But Nancy meets the butler on his way to her father, and learning that Roberts is downstairs, hurries to find out what brought him there at that hour. With bloodshot eyes and hot breath he jerkily tells her of the theft of his precious formula—the work of a lifetime—by her father's hirelings—and that very shortly the powder mills, to which Luigi is bound, will blow up unless her father will restore the formula to him. She sees that he is maddened at his loss, and soothes him by telling him how much she loves him—that she will straighten everything out for him, if he will only drive back as fast as he can and save the mills and the man.

Nancy almost drags Roberts to the machine, and they begin a breakneck trip against time. Luigi, after struggling against his fetters until the blood flowed at shoulders and wrists, was enabled, by superhuman efforts, to reach the key controlling the secret trap. It flew back with enough force to extinguish the perilously short fuse—then he became unconscious from exhaustion. Roberts was relieved at this discovery when he arrived, and overjoyed to discover his billfold, with the formula intact, where it had been concealed under the trap. He cut Luigi's ropes and released the man.

Walking out in the clear air, he was inspired by seeing the country-side parson's beacon lights glimmering in the distance to ask Nancy to marry him then and there. She bravely consented, with the stipulation that he must get into communication with her father and get his consent. So they telephoned from the parsonage, and the discomfited magnate reluctantly withdrew his objections when Nancy told him she would never become a countess and had the formula he wanted anyway. So they weer married.

HER TUTORS (August 17).—Mrs. Van Streek has much wealth and a well-developed ambition to have her daughter, Phyllis, marry a title. Phyllis has but one thought, shared alike by Ed. Holgate, which is, that they were created for each other. Daisy, the small sister of Phyllis, has but one diversion—snapping everything and everyone with her new camera.

To break up the Holgate affair—Mrs. Van Streek packs her family off to her country estate. She then writes to Professor Light to send her music and dancing masters for Phyllis. Daisy innocently discloses this to disconsolate Ed. Holgate. He improves the occasion by acquiring two sets of disguises, and enlisting the sentimental professor's aid in recommending him to Mrs. Van Streek—all goes well, but little Daisy, who is not in her sister's secret—snaps the dancing master when he hugs Phyllis, and the music master when he kisses her. Mrs. Van Streek is scandalized when she sees the incriminating photos. Learning that the despised Ed is on her grounds, walking about with Phyllis, she follows them and confronts him with the photos. Ed is not in the least concerned. In fact, he is quite a hero, saying magnanimously, "What care I who kisses her, so long as I can marry her!" The two lovers are convulsed and mother utterly routed. She gives in, and Daisy gets a new camera from Ed for her first aid to the lovelorn.

REX.

THE EVIL POWER (2 parts—Sept. 4).—Dr. Kaishian, an adept at hypnotism, visits a department store, where he meets a young saleswoman. Unable to resist his magnetic eyes, Nora becomes a willing slave, and is duly ensconsed in his home. Here she is soon disillusioned, but the Oriental servant, Nagon, prevents her from escaping.

Dr. Kaishian in the park observes a beautiful woman walking with her husband, William Armstrong. Contriving a ruse whereby he can scrape an acquaintance, he brushes rudely into the couple, and in profuse apology, tenders his card. When the Armstrongs return home, they find one of their children ill, and their regular physician being out on a call, they think of their chance acquaintance with Dr. Kaishian, who is summoned.

The wily doctor loses no time to enmesh Mrs. Armstrong, and before he leaves he has reduced her to a state of servility by the exercise of his hypnotic talents. He compels her to follow him immediately from the house. She attempts to write a letter to her husband, stating that she is going against her will, and just has time to blot it, when the hypnotist tears it up, and forces her to inscribe another, stating that she is leaving voluntarily, and that he will never see her again.

The distracted husband is told by the maid that she suspects Dr. Kaishian is at the bottom of his wife's elopement, and Armstrong rushes to the home of the doctor, who professes deep solicitude. He extracts an apology from the husband, even while the wife sits in a hypnotic state behind the curtains in the same room. Nora, burning with anxiety to expose the evil doctor, is ruthlessly seized by the Hindoo servant, who bears her away. When Armstrong leaves, the doctor hastens to the room where Nagon has concealed Nora and orders him to place her in a dry cistern, and drown her by turning a flooding device. While the Oriental is manipulating the mechanism, the girl seizes the opportunity to wrest from him the iron lever, and deals him a terrific blow on the head, and escapes, while the water wells up and makes him suffer the fate he had intended for her. Upon Armstrong's return from his futile quest, the maid rushes forward with additional evidence that the wife is a prisoner in the doctor's house. This is furnished by the blotter she used when she wrote the first message that the doctor tore up. This time he determines to succeed.

The Armenian is prepared for the terrific encounter that ensues. Through the rooms the wrathful Armstrong and the now terrified hypnotist battle until he reaches where he has a gun concealed. He stands in front of a curtain, and just as he is about to fire at Armstrong, Nora, who is on the opposite side, plunges a stiletto into his side, and he falls dead.

Armstrong recognizes his wife's scream, locates her, and is again happy with her and her children. The police come and discover the evil doctor's body, but not before Nora is far from the house of iniquity.

THE LIGHT WOMAN (Sept. 7).—The poet had a young friend named Paul, and the friendship that existed between them was deep and of long duration. Then came an actress, gay and capricious, whose past was strewn with wrecks of youth who had dared to hope—and lost.

Maturity granted unto the elderly poet a wisdom that perceived the folly that followed a chance meeting between his young friend and this actress, for Paul became madly infatuated. He accepted as sincere caresses that were but the action of a playful mood, while she waited for game more fitting to her wiles.

And because the poet knew her kind and loved his friend, Paul, he pretends to love the vampire in order to save that friend from the wreck he knows will follow. This is accomplished and Paul is neglected for the new man—the poet.

So Paul discovers what he believes to be the perfidy of one he loved better than all else—other than she who portrayed the character of "Carmen." He never realized the poet's sacrifice.

For what to the poet was but a game—a tactic to save his friend, turned to be a sincere response from a heart that responded because it met for the first time the man she trusted as a mate.

Tragedy followed, for "To play with souls is a dangerous thing," and after bitter denunciation from the friend he had tried to save, the realization that he had broken the heart of the girl who for the first time really loved, the poet is despised by both, each impelled by loathing to choose a path of darkness that would lead away from the man who had tried to save. And as the poet bowed his head in grief he tried to solve an answer to—

> "Which do you pity the most of us three?
> My friend, or the mistress of my friend
> With her wanton eyes, or me?"

NESTOR.

THE OATH OF CONCHITA (September 1).—The padre feels the call to preach to the wilder tribes and ascends the tortuous trails to the mountain village home of Conchita, where he teaches the Indians kindly ways and good deeds. Conchita, daughter of Pedro, is impressed by padre's earnest teachings and is prevailed on to accompany him down to the mission to be instructed.

The days pass and happy hours with Conchita awaken forbidden love in the padre's heart, which he conquers only by the timely arrival of Ricardo, a Spanish grandee, who wooes and wins Conchita and marries her.

But another, El Sombriado, the black one from the mountains, has a life-long love for Conchita, companion of his boyhood days, and having lost her thrugh marriage, he comes down to the mission and slays Ricardo even as the ceremony is concluded. Conchita takes her oath of vengeance and follows El Sombriado to the mountains. She, in turn, is followed by the padre. At the wayside shrine she renews her oath, and the padre, close on her heels, is in the meantime captured by El Sombriado and a few renegade friends.

Conchita discovers the padre a prisoner and releases him, to be followed by El Sombriado and his men. A meeting takes place beneath the wayside shrine and El Sombriado, now maddened by jealousy, attacks Conchita with his knife. Conchita, fresh from the renewal of her oath, meets him, knife in hand, and in the struggle that follows

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El Sombriado falls back against the cross of the shrine. Aged by time and weather, the arm of the cross falls and, striking the "black one" on the head, ends his life. The padre offers a prayer over the dead Indian, while the others flee in terror, thinking the punishment of El Sombriado divine.

Conchita is returned to her mountain home by the padre, who then seeks solace in the rosary and cell, while Conchita goes back to her father's home, her oath fulfilled.

GOLD AND WATER (September 3).—Harry Burton, a young planter, wakes up one morning to find his fruit frost-bitten: he is ruined. He determines to get out and on picking up a newspaper he reads that gold has been found in a certain region. He decides to start on a prospecting trip; so he sells his plantation and starts on his journey. Some days later he finds himself in the desert and stops at a desert well to refill his canteen. While there he meets a young girl, Alice Manning, who lives with her father in a cabin nearby. She tells him that the well is the only one in a radius of sixty miles, so Burton decides to camp near and try his luck in the hills close by. Alice and Burton meet several times and their friendship ripens into love. One day Burton discovers gold and shows a piece of it to Alice's father, Jed Manning. Jed, who has searched in vain for many years, is jealous and when Burton tells him that he is going to the nearest city to get some supplies, Jed waits until he has gone, then jumps his claim. Alice protests, but Jed, with some of his men, takes possession.

Burton returns and discovers Jed has robbed him. He tries to take it back, but Jed and his men are armed and threaten to shoot him. Burton takes Alice into his confidence and shows her a plan whereby he hopes to regain possession of his claim. During the night he throws up an embankment around the well, and taking his rifle gets inside and awaits developments. Next morning one of Jed's men arrives at the well, with a pail to obtain water, but is warned off by Burton. The man goes to Jed and tells him what has occurred and Jed takes his two men and goes to the well. Under Jed's orders the two men attempt to rush the well, but Burton fires, wounding one of the men in the foot, and they have to retreat, with the wounded man.

The next day Jed runs out of water and goes back to the well with Alice, who is carrying a jug, to get a drink for the wounded man. Alice fills the jug with water and climbs over the barricade. She is seized by her father who takes the jug from her. Burton, from a distance, sees this, fires and the bullet breaks the jug. Jed and his men are fighting with Burton, when the wounded man, whom they have left in the tent, becoming delirious, wanders onto the scene, raises his revolver and fires at Jed, wounding him. In the meantime Alice has returned to the tent and discovers that the wounded man is missing. She immediately starts in search of him and finds him outside the barricade with her father, wounded. She calls for Burton; he comes to her assistance and they take her father to their tent. Later all ends happily as Alice is the promised wife of Burton, and he and Jed are partners in the "Red Claim."

WON BY A SKIRT (September 5.)—Ramona and Corrinne, in company with their father, while spending the summer at the seashore, enter into unusual complications as the result of Ramona's constant flirtation with Mr. Lee. The two lovers are suffered to be interrupted, parted and pursued through their entire courtship as a result of her father's disapproval. At last the desperate parent decides upon a new plan of action, and Romona is transplanted from the temptations of the resort into Miss Dilly Pickle's Select School for Girls. Ramona's sister, Corrinne, assists Lee in a preparatory counterplan to baffle the opposing father.

Having lodged his daughter safely within the sanctuary of Miss Pickle's school, the father returns to his home in a very satisfactory state of mind, while his daughter relapses into a state of love-lorn melancholy. She, however, is suddenly revived by the unexpected appearance of a Fanny Fleming, alias Lee Moran, her lover, who, having arrayed himself in the female garb, has entered Miss Pickle's Select School for Girls.

The two immediately become affectionate chums to the satisfaction of their principal. Love's course, however, does not run smoothly, owing to her watchful eye, which furnishes many amusing situations. Later, the father's visit adds to the discomfort of the lovers, and they hie themselves hence to a position of seclusion, where they may coo undisturbed. Lee, a habitual smoker, avails himself of this chance to enjoy his pipe in peace. His state of ecstasy is, however, suddenly interrupted by the unexpected appearance of the father, who happens upon the ardent lovers from the rear. A general turmoil follows in which Lee is fully exposed, later ending with the father's forced appreciation of their inseparable hearts.

FRONTIER.

FLIRTY FLORENCE (September 4).—Our story deals with Flirty Florence, the wife of Jim Baker, who is with a carnival company. Business has been none too brisk and it is necessary to resort to most any measure to get sufficient money to carry the project along. Jim decides that Florence must try her wiles on the wealthy young lawyer, Horace Bradley by name, a successful practitioner in the town that they are working. She fixes herself up as fascinatingly as possible and succeeds in interesting Bradley to the extent that he agrees to go with her the following day to the carnival and look over the grounds, as Flirty Florence has informed him that she has money to invest and the carnival business appeals to her. The next day Miss Frost, an eccentric old maid, finding it impossible to use three opera tickets herself, brings them to the Bradley home just as Mr. Bradley is leaving for the office to keep his engagement with Florence. The mother-in-law can see no reason why he can't accompany them to the opera; his excuse that he has an engagement at two and that he can't break it isn't satisfying to her. Mrs. Bradley, the loving little wife, is satisfied that her husband is honest in the extreme and she kisses him goodbye, believing implicitly in him.

We next see Flirty Florence and Bradley coming from his office building, get into an automobile and ride away. The automobile that carries Miss Frost comes into view: she sees Bradley with a strange woman and is greatly shocked and decides to follow them. We next see the automobile containing Florence and Bradley draw up to the curb: they alight and go into the carnival ground. The auto with Miss Frost comes up: she sees them and decides it is her duty to tell the wife and goes off with that intention in mind. She arrives at the Bradley home just as the wife and mother are starting for the opera; she induces them to get into her automobile, telling them what she has seen. They start away towards the carnival grounds, the mother and the old maid trying to fire the gentle little wife with a feeling for revenge. They arrive at the carnival grounds and a search for Bradley and Flirty Florence is started.

In the meantime Florence has missed no opportunity to impress Bradley with her charms, while Jim Baker, the husband, has kept very close in the background, waiting for his opportunity. The merry-go-round stops. Florence and Bradley get off. Mrs. Bradley, the little wife, comes and sees what she apparently thinks is unfaithfulness on the part of the husband. The demon of jealousy takes full possession of her and she demands an explanation from him. Flrence, seeing the game is up, starts to get away. The wife grabs her and when the dust clears, the little wife demonstrates her ability as a scrapper, for Florence has received a very good beating. Officers come upon the scene and a general mixup ensues. The wife, realizing now that her husband is in danger of arrest, very cleverly arranges for his escape. She rushes him to the auto and hurries him away. Florence apparently gets her just dues for she is hurried to the police station. The next morning Mr. Bradley hobbles out onto the lawn looking as though he had passed through a Texas cyclone, the mother-in-law storming in the background. Mrs. Bradley comes out of the house with the desire to go to her husband, but the mother prevents it.

In the meantime the husband has picked up the morning paper in which he reads of the arrest of Florence, the most notorious black-mailer known to modern times. He is sufficiently quick-witted to grasp the opportunity. The wife and mother-in-law rush to him, he shows them the article, tells them that he knew her all the time and was arranging to have her arrested and prosecuted. The mother-in-law is a bit skeptical, but the little wife "swallows" the story. The ending scene shows Florence locked behind prison bars.

THE SURGEON OF ABAJO (September 6).—A young doctor, Harry Lewis by name, was bred in the little town known as Abajo, New Mexico. Close neighbors with him was a widow with her daughter, Molly. The two children were raised together from childhood and formed an attachment for each other. As time went on Harry went East to medical college and studied medicine. In the meantime while Harry was at college, Lee Balek, a prosperous young ranchman, began to pay attentions to Mary. A few years later when Harry finished his college term and received his diploma as an M. D., he returned to his little native town and began to renew his romance with Molly. He proposes to her, but she is a little doubtful whether she still cares for him, and he reminds her that she promised, years before, to become his wife. She tells him to return tomorrow for his answer. Lee, who was on his way to call on Molly, sees the little scene being acted at the house of the girl whom he thinks is his sweetheart. He becomes very jealous at this and does not call on her.

After leaving Molly, Harry on his way home passes the telegraph station. The operator stops him and delivers a message to him that was just received, offering him a position as interne at a big hospital in a nearby city, but he must take up his residence at once. He discovers that he has not time to return to Molly and tell her goodbye, but writes a short note to her telling her to write to him and send her answer there. Lewis goes on his way to prepare for the journey. In the meantime Lee has come up to the station to mail a letter. The operator, knowing him to be a constant caller at Molly's house, asks him to deliver the note for him. Thinking that if he can get hold of the note he might cause Molly to feel badly towards Lewis, he agrees to deliver the message, which he does not do. Instead he goes to Molly's home and tells her of Lewis leaving without a word to her, and proves his statement by showing her Lewis getting on the train going away. Molly is grief-stricken, thinking that she has been jilted by Lewis, but it does not help Lee's attentions to her whatever.

A short while afterwards Molly decides to devote her life to nursing, and she enters the Mercy Hospital at Denver, as a probationary nurse. Time elapses and we find Harry the physician in charge

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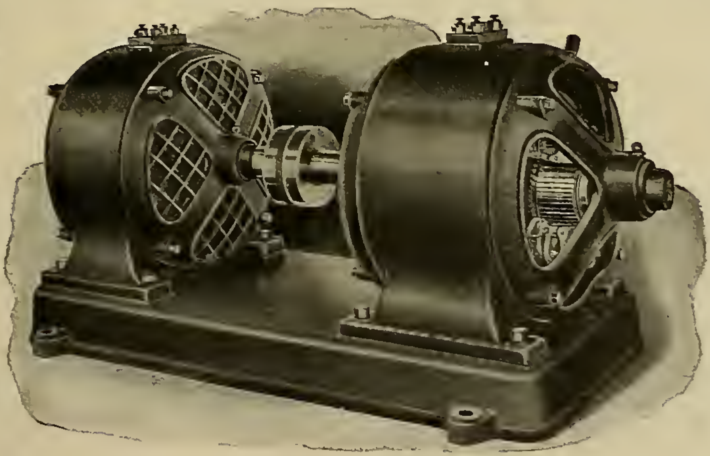

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of St. Joseph's and Molly has become quite an important nurse of Mercy Hospital. One day Lee is standing at the railroad station in a little town talking to the operator, when the mail train passes, dropping the mail sack and striking Lee in the side, knocking him down and injuring him internally. He is carried to the hospital of which Harry is in charge. The head nurse there, finding herself short of nurses, wires Mercy Hospital in Denver for a few nurses to be sent on to her. They are sent and Molly is one of them. She is put in charge of Lee's case as private nurse. Upon examination of Lee the doctors agree that the only chance he has for life is to be operated on; Harry is asked to perform the operation.

The patient is taken to the operating room and Molly, doing her duty as a nurse, shows Lee every comfort possible, which causes jealousy to spring up in Harry's heart. Just as he is about to perform the operation, the thought comes to his mind that if he should not do the operation correctly Lee might die, and he would have a clear field with Molly. He has quite a struggle with himself between love and professional duty, finally deciding that for Molly's sake, he must perform the operation and bring Lee on his feet again. He does so.

A few days later, while in the sick room, he places Molly's hand in that of Lee's and congratulates them, but Molly, thinking more of Harry, decides to tell him so. They leave the room together and Lee, seeing what misery he is causing, decides to confess the wrong he did. He does so and gives the note that was sent by Harry to Molly to her. She reads it and sees how they have both suffered. Happiness is brought to them and even to Lee to think that he has made the girl he cares for happy.

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RELIANCE.

THE GIRL SPY'S ATONEMENT (Aug. 25).—Norma, the daughter of a Confederate general, is a spy in the interest of the South. Her father learns that Capt. Willis, of the Northern forces, has some valuable papers, and, knowing that Norma has already made the captain's acquaintance, he details her to get possession of them. This is something that the girl almost rebels against, for she knows that Willis loves her and she returns his love. But duty first was the slogan of the South, so she dresses as a boy and starts out after Willis. She finds where he has put up his tent for the night and, entering, she steals the papers from under his pillow, placing an envelope of blank paper in their place. Willis half awakens and fires after what he thinks a retreating figure, but finding what he supposes to be the plans, he falls asleep again. The girl receives the shot in the arm and staggers home. Willis rides to the outlying camp and delivers the blanks. He is held as a traitor, for his acquaintance with Norma is well known. The girl, still weak, hears that Willis is to be shot next morning at sunrise. She starts off on horseback to the camp of the Northern general. To him she tells the story of the stolen plans and exonerates Willis to his satisfaction. He will send a reprieve, but it is doubtful if it will arrive in time. She offers to take it herself, and starts out on a wild ride to the outlying camp. She arrives just in time to prevent the execution. With loving care she regains her health and after the war Willis comes South again to claim the former spy as his bride.

PEG, OF THE "POLLY P" (Aug. 27).—Peg is the daughter of a canal boat captain. Her heart is given to young Bill who assists her father. But although the captain is satisfied with the match, Peg's ambitious mother has other plans for her daughter and engages her to a fashionable barber in the city. When Bill protests he is discharged and he leaves the canal boat vowing vengeance on the barber. He arrives in the city and going to the barber shop proceeds to pitch into the barber only to find he has the wrong one, the other fellow having left town to join a party on the "Polly P." At the party the barber incurs the displeasure of all the men on account of the tremendous hit he makes with the girls, that is, all save Peg, who is annoyed by his attentions. The climax is reached when the barber, in a spirit of jollity, offers to shave the captain's whiskers for nothing. The men, egged on by the captain, throw him into the canal. He lands on shore and tells his troubles to the constable, who boards the boat and places the captain under arrest. On the way to the lockup they meet Bill running away from another constable. They join forces, and, assisted by the captain's wife, they put the two constables to rout. Then, jumping into the canal boat, they start off at full speed. The constables catch up with them, but too late—they have passed the stone marking the State boundary and cannot be touched. Peg's mother removes her objection to Bill and the lovers are happily reunited.

THE SOCIAL SECRETARY (August 30).—The Braggs, a family of newly riches, employ Jean Alden as their social secretary. She is to introduce them into society and teach them what to do and say. Jean finds the Braggs household in great disorder. Mr. Braggs is afraid of his servants, and his business secretary, a designing young fellow, is making love to Elsie Braggs. The Braggs' son is a weakling, addicted to cocktails and cigarettes. He proceeds to fall in love with Jean, but she laughs at the idea. She takes charge of the house and puts the servants in their place, instructs Mrs. Braggs, and tries to influence Elsie into the right direction. Fearing that this very competent young woman will interfere with his game, the secretary tells Mrs. Braggs that Jean is planning to marry her son. The old lady, very indignant, discharges the girl, who very much amused, packs and makes ready to leave the house. On her way through the hall she sees Elsie hurriedly flinging some jewels into a small satchel and surmises what is about to happen. She enters the room and asks Elsie if she is going to elope. Elsie answers in the affirmative. Jean begs and pleads with her to no avail. As a last resource she tells her the story of her own young girlhood, when she left a rich home with a man who wanted only her money. Elsie listens, but at the close says the man she loves would not be as the man who betrayed and deserted the other girl. Fawcett, tired of waiting at the gate, enters the room. Jean gets between them; he pushes her aside; when she persists he strikes her brutally. With a face filled with triumph, she turns to Elsie and asks her what she thinks of him now. As he faces Elsie she shrinks from him, finally flinging herself into Jean's arms. Seeing that he has lost out, he leaves the house. Elsie tells her parents what she had been about to do and calls Jean her savior. Filled with gratitude and remorse, Mrs. Braggs tells Jean that she may marry her son. But Jean declines. Realizing that she can no longer remain with them, she accepts a large check from Mr. Braggs. She returns to her little son, her most important reason for refusing the heir to the Braggs' millions.

THANHOUSER.

AN UNROMANTIC MAIDEN (August 24).—The self-made millionaire was ambitious; he wanted to break into society, but found it very hard. Finally he decided that the only way to accomplish it was to marry his daughter to a title. In the vacation preceding her senior year she was passing vacation at the summer home of her parents. One day the father arrived with a noble count and explained to the maiden that the count would consent to wed her for a dowry of $100,000. The girl said the price was reasonable enough, but she did not want to marry, as she was happy in school. Her mother's tears moved her at last, and she consented to marry the count.

Had it not been for a trip with her fiancé on her father's yacht, she might have been a noblewoman now. The count, however, was so ungallant as to say that he hated books, and this led to the climax. The girl realized that without books she would be very unhappy, and by a clever ruse, managed to get rid of the count while the boat was heading along at full speed. He did not know he was going ashore, but he went, and when the girl yawningly communicated to her parents the fact that the count had departed, they did not know what to think of it. A few weeks later the unromantic maiden found herself in college.

THE WARD OF THE KING (2 parts—August 26).—In the days of Louis XIV of France, his nobles were not permitted to contract marriages without his consent. Particularly was this enforced in the case of orphan heiresses, whose hands were bestowed upon favorites of the monarch without the unfortunate young women being consulted at all. Constance Du Vallon inherited a large estate, and was deeply in love with a young gallant, whose home was near her home. This noble, however, was in disfavor at court, and his suit was frowned upon. Finally the king commanded the girl to repair to court without delay and there wed one of his favorites, a dissipated count, whom she loathed. There was no opportunity to escape, for the message was brought by a detachment of the king's guards, ironically described as "an escort of honor."

Shortly after Constance and her escort had departed, her suitor arrived at her home and was mad with grief on hearing what had happened. Declaring he would rescue her no matter what the odds, he set forth alone. Fortune favored him, for he came upon the party while they were resting at a wayside inn. The soldiers tried to capture him, but he fought them to a standstill, and aided by his plucky fiancée, escaped on horseback and outdistanced the servants of the king.

The pursuit was hotly taken up, and the fugitives were trapped at the ocean front. Desperately they took to the water, captured a fishing boat and set forth to sea. After many privations they were picked up by a Dutch ship bound for America, kindly treated, and a minister who was aboard made them man and wife. Their troubles were not over, for the ship was wrecked and the young wife and her husband were the only ones saved, drifting ashore on a piece of wreckage. A tribe of Indians captured them, and would have cruelly treated them had it not been for a peculiar bracelet the girl wore. She explained that the jewel had been given to her by an Indian chief she had befriended in France, and this fact changed her foes to friends, for the chief was one of their own tribe who had been sincerely loved. The future life of the woung couple was happy, and the wife never regretted that she had flouted the authority of the king to follow the fortunes of the man she loved.

A SPARTAN FATHER (August 29).—He was proud of his title, "The Honest Cop." Everyone on his beat knew and liked him. He never won promotion, meekly admitting that he did not have the head to be a commanding officer. His ambitions entirely concerned his motherless son. When the boy was a little chap, the other policemen made much of him. When he grew up, the father was convinced that his heir was destined to become a great man. No one told him that the boy was degenerating into a loafer.

While in the station one night a man entered to tell of a daring attempt to rob him. His assailant got away, but he left his hat behind him. "The Honest Cop" looked at the hat, and recognized it as that of his son. The old policeman went to his home, and his son trembled before him. He knew the boy was guilty, and sorrowfully led him to the station. There, his duty completed, he handed in his resignation, and went away, a broken-hearted man.

The complainant, however, was kind-hearted. The young man was not a hardened criminal, he had only yielded to a sudden temptation. The charge was dropped, and the old policeman's heart made happy. In later years the son showed that he had learned his bitter lesson, and his father had reason to be proud of him.

AMERICAN.

WHILE THERE'S LIFE (Sept. 1).—Rose had hoped to marry Brill and her's was the true love, but the sister became Mrs. J. Brill and Rose made the entry in her diary, then fell into a restless sleep. Six months of marriage found Mrs. Brill seeking some other attractions beside the hearth and she resumed her music, while the husband as a chemist was busy in research.

A friend drummer thought he saw a business opportunity for himself in Mrs. Brill's ability and gave her all the assistance and encouragement he could, which caused the wife to forget her husband. This preyed so on his mind that he became forgetful, and, as the wife was leaving one evening against his wishes, he made an error which caused an explosion and resulted in blindness.

The wife was so far advanced as to make public appearances professionally, and in her selfishness, she killed her husband's chance of recovery at the critical moment; but this did not matter when a big offer to tour was made her, and she accepted, leaving and probably breaking her marriage ties forever. This gave Rose, whose attention and devotion to the husband had been constant, every reason to feel that for herself—while there's life—she had every reason to hope.

THE POISONED CHOP (Sept. 4).—Mr. Green, in order to get rid of a collie dog given to his wife as a present, and upon which she is bestowing too much affection, neglecting her three-year-old son, decides upon giving it a poisoned chop after he has tried various other means of getting rid of it. Stealing a chop from the kitchen, he poisons it and places it in front of the kennel. But before the collie perceives it, it is stolen by a tramp, who, scenting a peculiar odor from the cutlet, exchanges it for a fresh one from the kitchen of Green's house.

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tions the maid to take good care of the child during her absence. The maid, not wanting to be bothered with the little boy, places him in the dog house, where he begins to eat part of the dog's meal. Inquiring for the child upon his wife's return, Mr. Green is informed that he is in the dog house. Horrified, Green confesses what he has done and Mrs. Green immediately summons the doctor, who cannot find anything wrong with the child. Meanwhile a gardener's boy, who had seen the actions of the tramp, tells all he knows to Green. Fearing that he will be guilty of murder, Green, in the company of a policeman, the little boy and the dog, sets out in search of the tramp, whom he finds at the roadside eating the last morsel of meat from the bone of the chop. Green then learns that the poisoned chop had been left at his kitchen. He reaches the dining-room of his home just in time to prevent his wife from eating the poisoned cutlet.

THE MYSTERIOUS EYES (Sept. 6).—Richard Frawley, who lives with his daughter on a ranch, sells his property and is paid for it in currency. As they are in a rough country, he places the money in a belt about his person and they decide to start for the East at once. In order to make the train, as they are a long way from the station, they are obliged to spend a night at McGovern's Inn, a rough western place. McGovern hears of the sale of the ranch, also that Frawley has the money with him and that they are to spend a night at the inn. He decides to watch them and find where the old man keeps the money. For this purpose he has a picture so arranged that from the next room he can look through the eyes of the picture and watch his victims.

Frawley and his daughter arrive and are given this room; the daughter sees the glittering eyes in the picture, but does not betray it, although she is terrified. She makes an excuse to leave the room, writes a short note to her father, which she manages to slip into his hand unobserved, telling him of the eyes and for him to feign illness; that she will take the money on her person and ostensibly ride for a doctor.

She does this and McGovern is very glad to have her out of the way. Although he has watched carefully, he has not seen the girl take the money belt.

After she has gotten safely away, the father, who has feigned sleep, wakes up and tells McGovern his daughter has taken his money. McGovern immediately starts in pursuit of the girl. The father is thus enabled to make his escape, which he does and joins his daughter at a place they had agreed upon.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 34 (August 20).—**College Point, L. I.**—5,000 Cherokees, belonging to the famous Tammany organization, hold their annual outing day.

London, England.—King George V reviewing the Highlanders.

Baltimore, Md.—Eleven cars having been wrecked, temporary telegraph station is set up in cornfield, while wrecking crew and derricks clear the track.

Marble Head, Mass.—Over 200 small racing boats start for the Corinthian Yacht Club Cup.

Nola, Italy.—The Day of the Lilies.

Washington, D. C.—Suffragists leaving the Capitol, where they have been received by Senators and Representatives.

U. S. Soldiers' Home.—The original "Uncle Sam" is still enjoying himself.

In the Balkans.—War is now raging between the allies.

Far Rockaway, L. I.—Vacation Cottage, where a large New York department store looks after the welfare of their employees.

Kansas City, Mo.—Julius Rath, champion long distance walker, arrived here on his way to 'Frisco, to end his 100,000-mile trip, after tramping through every country in the world.

The Fashion in Paris.

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AN EXPLORER'S TRAGEDY (August 19).—This pathetic story concerns a Polar explorer and "the girl he left behind him." The opening scene shows us Morris Parvill's loved ones awaiting news of his return, and their joy when receiving news that he is hurrying home. Morris at last reaches home, and his sweetheart is happy in the knowledge that the Polar wastes have seen the last of her beloved. But the "Wanderlust" again seizes Morris, and when Captain John Hugon makes a special trip to see his lieutenant, bearing with him a letter from the heads of the Geographical Society, stating that the government has placed further funds at their disposal, torn between love of his sweetheart and the call of the Frozen North, Morris eventually steals away once more.

An interminable period of waiting now ensues. Days, weeks, months, pass slowly by, and Gertrude's heart is breaking with the suspense. Her only consolation is the diary in which she jots down her innermost sacred thoughts.

Next we are shown the expedition. Morris is writing in his pocket-book: " . . . only three of us now remain. Capt. Hugon dying. Sledge lost. Provisions will last two days only and the first food depot is 120 miles to the South. Fierce blizzard. Those who are dear to me . . . "

And then one evening ill news knocks at the door of the old homestead, a telegram is received, sent by the Navy Minister, "who regrets to inform the Parvill family that a part of the Capt. Hugon expedition has perished 60 miles from the Pole. The body of Morris Parvill has been recovered . . . " But we must draw a veil over the sufferings of the bereaved ones. It is only such as they who can realize the suspense, the anguish, the heart-breakings, involved in Polar exploration.

A TREE-MENDOUS PROPOSITION (August 21).—Capt. John Parry and Rupert Lark, both past the age when love's young dream is at its zenith, are rivals for the hand of the beautiful and wealthy young widow, Julia Mount. They simultaneously receive invitations to the young woman's country place, "The Squirrels," and vie one with the other for premier place in her affections. But the merry widow has no really serious intentions, and has invited them merely out of pique, because—— but is it any use of trying to explain a woman's "because?" Her dear Frank has annoyed her, so she will seek consolation elsewhere! At least that was the raison d'etre of the two invitations. But having gotten the two elderly aspirants to "The Squirrels," the problem is, how to get rid of them decorously. A happy thought strikes Julia whilst admiring the mistletoe growing at the top of a tall oak tree. "The first who brings me a bunch of that mistletoe, plucked by his own hand, will obtain my heart and hand!"

Capt. Parry gives up this game in disgust, but Rupert is a deep one. He hires a small boy to climb the tree and fetch down a large bunch, then he tears his clothing, smudges his face, and in other ways adds plenty of "local color," and then kneeling at the lady's feet, claims the reward. Alas! Nemesis, in the shape of the afore-mentioned small boy, is dogging his footsteps: "Hi, Mister, take this other bunch of mistletoe at half the price, w'll you? Twenty-five cents 'll buy this one!" Rising abashed from his knees, Rupert sees his rival gloating over his downfall, but both are plunged into the deepest depths of despair when the capricious widow begs to be permitted to introduce to them her future husband, "dear Frank!"

SAVED BY HIS CHILD (August 26).—Will Johnson has the misfortune to rent the flat next to that occupied by John Malvers, a notorious yeggman, but lives in blissful ignorance of the fact. Malvers' pal, Burton, rushes in one day to inform him that the police are on his track, and cautions him to lie low for a while. Burton goes home, and is accused by his paramour of complicity with Malvers, which, however, he stoutly denies. Eva Chappell, however, is not satisfied with the denial, and finding Malvers' address in Burton's pocket, she tells the police of her suspicions.

The police go to arrest Malvers, but he eludes them by clambering over the roofs, dropping an automatic pistol in his hurry. The Browning automatic is found by Johnson's small son, who places it in his school satchel. Later in the day Malvers calls to see Johnson, accuses him of having "split" to the police, and is about to take his revenge by shooting the unfortunate workingman, when Johnny, cute little fellow, shows his mother the Browning automatic, clambers out again on to the roof, and is just in time to save his father's life.

TWO JILTED LOVERS (August 28).—Lawrence Bishop has an awful blow dealt him when his fiancée writes that through the fault of circumstances she is obliged to bid him good-bye forever. Life now holds no charms for Lawrence, and he essays suicide, with the net result of one sprained wrist. His great grief causes Lawrence to burst forth into poetry of the doggerel order, and he later conceives an idea for a 20th Century "Paradise Lost." He will write 400 verses under the title of "The Chicken Who Turned Me Down," and it shall be an epic. His right wrist being sprained, he hires a stenographer to do the clerical work, and starts in to make poetic history. One day he finds the poor stenographer's face bathed in tears, and on seeking a reason for this lachrymous condition of his amanuensis, is informed that she, too, is a victim of unrequitted love. Together they hurl invectives at their opposite sexes, and once more settle down to work on the great epoch-making poem. But somehow the muse will not move Lawrence—after a week the best effort he has made is:

"I never knew
Till I met you
What love could be
My sweet Mar-ee"

and after his "sweet Mar-ee" has read this ambitious effusion, the distracted Lawrence falls upon his knees and begs her to become his wife. She consents, stating that they can then console one another for ever and a day.

LUX.

A TIMELY REMINDER (Sept. 5).—James Grant paints a portrait of his child upon her deathbed. Time goes on and he foolishly gives way to dissipated habits, which cause him to neglect his devoted wife. One night, while enjoying himself with his friends, he desires to show them a portrait he has painted of a lady to whom he has been paying undue attention. He writes a note to his wife and sends a servant home to fetch it. The wife substitutes the portrait of her dead child and thus recalls her husband to his better self in a pathetic and effective manner.

Picture Theaters Projected.

Des Moines, Ia.—The new Empress Theater will open for business on September 14th.

Philadelphia, Pa.—A contract has been let for the erection of a $22,000 moving picture theater at Ridge Avenue and Natrona and Dakota Streets. Geo. Hogg has the contract. It is for the Manton Realty Co.

Philadelphia, Pa.—Jno. Welsh has been awarded the contract for the alterations of the property at 1632 Market Street, into a moving picture theater for Daniel Dever, to cost $10,000.

Detroit, Mich.—Jno. Kunsky will erect a moving picture theater. Cost, $150,000.

Helena, Ark.—Lexa Graves has let the contract for the construction of a moving picture theater.

Coin, Ia.—Frank Dutton has rented a building at Blanchard, and will conduct a picture show there.

Carthage, Ill.—Fred Nelson, of Warsaw, has rented the Orpheum Theater, and will conduct a moving picture business at the old stand.

Mathersville, Ill.—Jno. Moden leased his moving picture theater house to Mr. Richardson, of Viola, and he has already taken possession.

Philadelphia, Pa.—The Imperial Theater, now under construction, has been sold by Albert M. Greenfield to a syndicate headed by Jas. J. Springer.

Kenosha, Wis.—The Bijou Theater will be rebuilt.

Pine Bluff, Ark.—Best Theater Co. is having plans prepared by Theo. M. Sanders, Little Rock, Ark., for a moving picture theater. Cost, $10,000.

New Orleans, La.—E. A. Billet will erect a moving picture theater on Dryades Street.

Baltimore, Md.—Wm. Fait, 312 W. Baltimore Street, acquired the Lexington moving picture theater.

Philadelphia, Pa.—Jos. Levin & Co. have been awarded the contract for a moving picture theater to be erected at a cost of $8,000 at 1106 North 4th Street.

Philadelphia, Pa.—George & Borst have been awarded the contract for the alterations and additions to the theater at 1021 Chestnut Street, Bissell & Sinkler, architects.

Jamestown, N. Y.—The Celoron Theater, which has been closed, has been leased to F. A. Gladden, representing a vaudeville circuit, and will open at once.

Seymour, Ind.—J. W. Weaver has sold the Colonial Electric Theater to O. V. Starr, of Sparksville.

Detroit, Mich.—Thomas and Maurice Lynch are erecting a theater at Chene and Catherine Streets, which will cost $25,000.

Detroit, Mich.—Jno. Hunsky is remodeling a building for a theater at Crane and Prospect. Cost, $15,000.

Castlewood, S. D.—The Elgin Opera House is being remodeled, and a picture show will soon be installed.

Louisville, Ky.—The National Moving Picture Co., a local organization, will erect a theater, to cost $125,000.

Houston, Tex.—Contracts for a new moving picture theater building for Houston have been made between the Mason Building Co. and Jos. Pearce & Sons, of New Orleans.

Arkansas Pass, Tex.—Albert Warren is preparing to erect a modern opera house on Commercial Street.

Washington, Pa.—The Arcadium Theater building, North Main Street, owned by Horn & Oliver, will be rebuilt.

Akron, O.—The Ideal, a new picture theater, with a seating capacity of 300, located at Wooster Avenue and Kolb Street, is now open. Mrs. E. E. Benson, 248 Wooster Avenue, is owner, and Mrs. G. Moore, manager.

Philadelphia, Pa.—G. J. Reich has been awarded the contract for the erection of a moving picture theater at 2516 West Lehigh Avenue for Fred. Bubeck, to cost $10,000.

Glidden, Ia.—Glidden will soon have another picture show. J. R. Nichols is building one.

Jamestown, N. Y.—A contract has been let for the erection of a new moving picture theater, to be erected by Marshall Peterson and Michael Wooda on the old Ormes property on Main Street.

Fresno, Cal.—The Star Theater is being remodeled. Cost, $3,500. J. W. Smith is doing the work.

Indianapolis, Ind.—The Hyde Park Amusement Co., a moving picture concern, filed incorporation papers. They expect to open about September 1st, at Illinois and 30th Streets, a photoplay house.

Philadelphia, Pa.—The Joseph Levin Co. is taking estimates for a moving picture house at 1106 North 40th Street, for I. Behan.

St. Paul, Minn.—Marx Bros. will build a theater 55 by 90 feet, to seat 500 persons.

Oshkosh, Wis.—Cummings Amusement Company have awarded the contract for the erection of a two-story theater, 40 by 60 feet, to cost $25,000.

South Bend, Ind.—Under the new management of Palmer & Waterman, the Columbia Theater on South Michigan Street opened recently.

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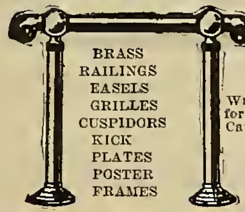

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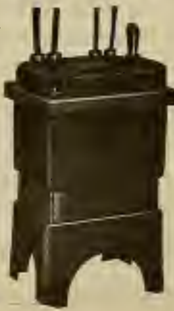

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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS 951
AT THE SIGN OF THE FLAMING ARCS....963

"BETROTHED, THE" (Pasquali)..............964
BUFFALO 974

CALENDAR OF LICENSED RELEASES.......970
CALENDAR OF INDEPENDENT RELEASES...972
COMMENTS ON THE FILMS (Licensed).........960
COMMENTS ON THE FILMS (Independent)....961
CHICAGO LETTER 941
CINCINNATI 976
CORRESPONDENCE 974

DOBBS WILL MAKE PICTURES.................944
"DOOM OF DARKNESS" (True Feature).......944

FACTS AND COMMENTS 935
FOREIGN TRADE NOTES 950

FLICKERS 940
"GHOST OF GRANLEIGH, THE" (Edison)....943

IN THE NORTHWEST..............................976
IN THE MIDDLE WEST............................976
IN THE SOUTHWEST...............................976
INDEPENDENT FILM STORIES 990
INDEPENDENT RELEASE DATES.............1008
INQUIRIES 954
ILLINOIS 974

LICENSED FILM STORIES.......................980
LICENSED RELEASE DATES....................1010
LOUISVILLE 976

MASTER OF HIS SHOW, THE
by W. Stephen Bush..............................936
MANUFACTURERS' ADVANCE NOTES........967

MOTION PICTURE EXHIBITORS' LEAGUE..945
MYSTERIOUS MAN, THE (Cines-Kleine)......940
MOVING PICTURE EDUCATOR 949
MUSIC FOR THE PICTURE.....................948

NEW ENGLAND 978

OBSERVATIONS BY MAN ABOUT TOWN.....947

PHILADELPHIA 974
PHOTOPLAYWRIGHT, THE 958
PROJECTION DEPARTMENT 955

STUDIO SAUNTERINGS 937
STORIES OF THE FILMS (Licensed)..........980
STORIES OF THE FILMS (Independent)......990

"WAR CORRESPONDENT, THE" (Itala)......942

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E......................................1012
KIEWERT, L. C.....................................1015
REISINGER, HUGO 1015

ELECTRICAL AND MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO.........................994
BELL & HOWELL 1014
CALEHUFF SUPPLY CO. 1013
FORT WAYNE ELECTRIC CO...................1005
GENERAL ELECTRIC CO.........................1009
HALLBERG, J. H. 997
HOKE, GEO. M.....................................996
KLEINE OPTICAL CO. 997
MOORE HUBBLE CO. 1014
PICTURE THEATER EQUIPMENT CO........1013
SCHNEIDER, E. 984
SMITH, L. C. & CO...............................1014
STRELINGER, CHARLES A. 994
WESTINGHOUSE ELECT. MFG. CO..........994

MISCELLANEOUS FEATURES.
A. K. C. CO. 979
ALMO F. F. CO......................................996
AMBROSIO FILM CO. 1002-3
AMERICA'S F. F. CO........................1016-17
BLACHE FEATURES 918-19
CHARTER OAK F. F. CO.......................1012
ECLECTIC FILM CO. 975
FAMOUS PLAYERS 922-23
FAMOUS PLAYERS OF NEW ENGLAND......990
FEATURE FILM CO.................................992
FULLER'S, CHAS. L. DISTRIBUTING CO....1014
GENERAL FILM CO. 924-25
GREAT NORTHERN SPECIAL F. F. CO......1004
ITALA F. CO......................................1005
KINEMACOLOR CO. 993
KLEINE, GEO. 928-29
LIFE OF ST. PATRICK FILM CO.............1015
MOORE, F. E. 1001
NEW YORK FILM CO. 1004
PASQUALI AM. CO. 985
TRUE FEATURES 981
UNION FEATURES 993
VICTORY FILM CO.................................973
VIVAPHONE CO. 977

FILM BROKERS.
INTERNATIONAL FILM TRADERS.............984
WESTERN FILM BROKERS 996

FIREPROOF APPARATUS.
H. W. JOHNS-MANVILLE 996
TRAINER, C. W. 996

FILM EXCHANGES.
BRADENBURG, G. W. 1017
EXCLUSIVE FILM SUPPLY CORP.............987
FARRELL FILM CO..................................977
GOLDEN GATE FILM EXCHANGE............983
GUNBY BROS. 1005
HETZ, L. 982
LAEMMLE FILM CO. 1017
McINTIRE & RICHTER 977
M. & F. FILM SERVICE.........................1016
NORTHERN FEATURE FILM EXCHANGE....984
STATE FILM EX. 996

INDEPENDENT FILM MANUFACTURERS.
AMERICAN 917
BRONCHO FILM CO. 989
ECLAIR FILM CO. 993
GAUMONT CO. 920
KAY-BEE 989
KEYSTONE 989
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THANHOUSER 914
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SINN, C. E. 1005
WURLITZER, RUDOLPH 1001
WELTE, M. & SON................................1007

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ANDREWS, A. H. 1016
BENNETT SEATING CO..........................1016
HARDESTY 1016
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NEWMAN 1005
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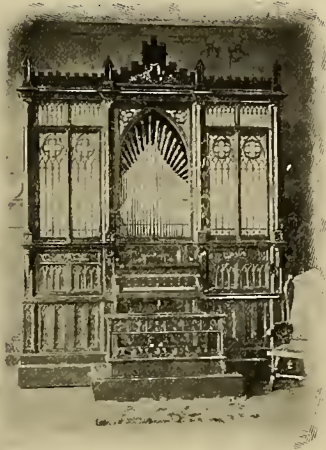

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INDEPENDENT RELEASE DATES

AMERICAN.

Aug. 14—The Mystery of Tusa (Drama).......1000
Aug. 16—An Even Exchange (Drama).........1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Drama)..........1000
Aug. 23—Flesh of His Flesh (Drama)........1000
Aug. 25—For the Flag (Drama)..............1000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Drama)..1000
Sept. 1—While There's Life (Drama).........1000
Sept. 4—The Poisoned Chop (Drama).........1000
Sept. 6—Mysterious Eyes (Drama)...........1000

AMBROSIO.

June 28—The Exploits of the Randin Gang (2 Parts—Drama) ....
July 5—The Little Puppet Seller (2 Parts—Drama) ....
July 12—In the Hands of Conspirators (2 Parts Drama) ....
July 19—The Triumph of Strength (2 Parts—Drama) ....
July 26—The Missionary's Sister (2 Parts—Dr.)

BISON.

Aug. 9—The Snake (2 Parts—Drama).........
Aug. 12—Campaigning with Custer (2 Parts—Drama) ....
Aug. 16—Soldiers Three (2 Parts—Drama)....
Aug. 19—The Iron Trail (2 parts—Drama)..
Aug. 26—The Mystery of Yellow Aster Mine (2 parts—Drama) ....
Aug. 30—The Gratitude of Wanda (2 parts—Drama)..............................
Sept. 2—Pelleas and Melisande (3 parts—Dr.)
Sept. 6—The Love of Men (2 parts—Drama)..

BRONCHO.

Aug. 6—Jo Hibbard's Claim (Drama).........
Aug. 13—The Quakeress (2 parts—Drama)....
Aug. 20—The Heritage of Eve (2 parts—Drama)
Aug. 27—The Madcap (2 parts—Drama)......
Aug. 31—The Broken Thread (Drama).........
Sept. 3—The Gambler's Pal (Drama).........
Sept. 7—May and December (Drama).........

CRYSTAL.

Aug. 19—A Greater Influence (Drama).........
Aug. 24—Caught in the Act (Comedy)........
Aug. 24—Hypnotized (Comedy) ....
Aug. 26—His Aunt Emma (Comedy)..........
Aug. 26—That Crying Baby (Comedy)........
Aug. 31—The Red Heart (Drama)............
Sept. 2—Much Ado About Nothing (Comedy)..
Sept. 2—Baldy Belmont and the Old Maid (Comedy)...........................
Sept. 7—Lost in the Night (Drama)...........

DRAGON.

June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama)...........1000
June 30—Our Future Heroes (Topical)..........1000
July 7—The Ticket of Leave Man (2 parts—Drama)............................
July 14—The Organist (Drama)..............
July 21—Memories of Long Ago (Drama)......
July 26—The Bride of the Sea (Drama)......

ECLAIR.

Aug. 6—The Honor of Lady Beaumont (2 Parts—Drama) ....
Aug. 10—Clara and Her Mysterious Toys (Com.)
Aug. 10—A Woman's Trick (Comedy)..........
Aug. 13—The Thirst for Gold (2 Parts—Drama)
Aug. 17—Her Tutors (Comedy)................
Aug. 20—The Beaten Path (3 parts—Drama)..
Aug. 24—Thirteen at Table (Comedy).........
Aug. 24—Sea Worms (Scientific)..............
Aug. 27—The Better Father (2 parts—Drama)
Aug. 31—The Runaway Uncle (Comedy)......
Sept. 3—Steel (2 parts—Drama)..............
Sept. 7—A Vegetarian's Dream (Comedy)....
Sept. 7—The Habits of Field Spiders (Scientific)

FRONTIER.

July 26—The Toll of the Desert (Drama)......
July 31—A Hasty Jilting (Comedy)..........
Aug. 2—A Brand from the Burning (Drama)
Aug. 7—Masquerading In Bear Canyon (Comedy-Drama) ....
Aug. 9—On the Ranger's Roll of Honor (Dr.)
Aug. 14—The Suffragette Tames the Bandit (Comedy) ....
Aug. 16—The Retribution of Yaobel (Drama)...
Aug. 21—Sailing Under False Colors (Comedy)
Aug. 23—The Eyes of the God of Friendship (Drama) ....
Aug. 28—A Much Wanted Baby (Comedy)....
Aug. 30—Maya—Just An Indian (Drama)....
Sept. 4—Flirty Florence (Comedy)...........
Sept. 6—The Surgeon of Abajo (Drama)......

GAUMONT.

Aug. 7—Up Mt. Blanc (Travel).............
Aug. 12—Tiny Tim and the Adventures of His Elephant (Comedy)...............
Aug. 12—The Lakes of Salzburg (Travel)....
Aug. 13—Gaumont's Weekly, No. 75 (News)
Aug. 14—His Stomach and His Heart........
Aug. 14—Magnets (Scientific) ....
Aug. 19—An Explorer's Tragedy (Drama)....
Aug. 20—Gaumont's Weekly, No. 76 (News)..
Aug. 21—A Tree Mendous Proposition (Com.)
Aug. 26—Saved by His Child (Drama).........
Aug. 27—Gaumont's Weekly, No. 77 (News)...
Aug. 28—Two Jilted Lovers (Comedy).........

GEM.

July 21—The Life Savers (Comedy-Drama)....
July 28—Stars In My Crown (Drama).........
Aug. 4—Bob's Baby (Comedy)...............
Aug. 11—A New Way to Win a Girl (Comedy).
Aug. 18—The Would-be Detective (Comedy)...
Aug. 18—The Elks at Rochester (Topical).....
Aug. 25—What Girls Will Do (Comedy)......
Sept. 1—A tale of a Fish (Comedy)..........

GREAT NORTHERN.

July 12—The Jolly Recruit (Comedy).........
July 18—A Country Cousin (Comedy).........
July 26—(No release this date.)
Aug. 2—A Shot in the Dark (Drama).........
Aug. 9—The Five Copies (Comedy)............
Aug. 16—A Mistaken Identity..................

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)..............................
Aug. 23—The Great Circus Catastrophe (3 parts—Drama) ....

IMP.

Aug. 18—The Flower Girl and the Counterfelter (Drama) ....
Aug. 21—In Search of Quiet (Comedy).........
Aug. 23—The Statue (Comedy)................
Aug. 23—Pen Talks by Hy Mayer (Novelty)..
Aug. 25—Uncle Tom's Cabin (3 parts—Drama)
Aug. 28—His Mother's Song (Drama)........
Aug. 30—Binks Advertises for a Wife (Com.)..
Aug. 30—Hy Mayer, His Merry Pen (Novelty)
Sept. 1—The Trail of the Serpent (Drama)....
Sept. 4—The Pursuit of Jane (Comedy-Drama)
Sept. 6—Binks, the Hawkshaw (Comedy).....
Sept. 6—Humors of Summer, by Hy Mayer (Novelty)..........................

KAY-BEE.

July 25—Flotsam (2 parts—Drama)...........
Aug. 1—Banzai (2 parts—Drama).............
Aug. 8—The House of Bondage (3 Parts—Dr.)
Aug. 15—The Flame in the Ashes (2 parts—Drama) ....
Aug. 22—An Orphan of War (2 parts—Drama)
Aug. 29—The Green Shadow (2 parts—Drama)
Sept. 5—The Ironmaster (2 parts—Drama)...

KEYSTONE.

Aug. 7—The Riot (Comedy)..................
Aug. 7—A Game of Pool (Comedy)............
Aug. 7—The Latest in Life Saving (Comedy)..
Aug. 11—The Riot (Comedy) ....
Aug. 14—A Chip of the Old Block (Comedy).
Aug. 18—(No Release this date).
Aug. 21—The Firebugs (Comedy).............
Aug. 25—Baby Day (Comedy)................
Aug. 28—Mabel's New Hero (Comedy).......

LUX.

Aug. 8—The Triumph of Love (Drama)....... 535
Aug. 8—Should Women Work (Comedy)........ 390
Aug. 15—The Poisoned Dagger (Drama)........
Aug. 22—Over the Garden Wall (Comedy)....
Aug. 22—The Registered Letter (Comedy).....
Aug. 29—His Chance (Drama)................ 950
Sept. 5—A Timely Reminder (Drama)......... 910

MAJESTIC.

Aug. 5—Hearts and Hoofs (Comedy-Drama)...
Aug. 9—A Devilish Doctor (Comedy-Drama)....
Aug. 10—The Greatest Love (Drama)..........
Aug. 12—The Doctor's Ruse (Comedy-Drama).
Aug. 16—The Fickle Tramp (Comedy)........
Aug. 16—A Horse Unfed.......................
Aug. 17—House Hunting (Drama)...........
Aug. 19—The Other Side of the Fence (Com.)
Aug. 23—Bashful Bachelor Bill (Com.-Dr.)..

MUTUAL WEEKLY.

July 16—Mutual Weekly, No. 29 (News)......
July 23—Mutual Weekly, No. 30 (News)......
July 30—Mutual Weekly, No. 31 (News).....
Aug. 6—Mutual Weekly, No. 32 (News).....
Aug. 13—Mutual Weekly, No. 33 (News).....

MUTUAL EDUCATIONAL.

July 17—Funnicus at Luna Park (Comedy)....
July 17—Echinoderms (The Starfish) (Zoology)
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....
July 31—Funnicus Wins the Race (Comedy)...
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific).......

NESTOR.

Aug. 18—The Maid of the Mountains (Drama).
Aug. 20—When the Blood Calls (Drama)......
Aug. 22—Some Runner (Comedy)..............
Aug. 22—When Cupid Won (Comedy)..........
Aug. 25—Weighed in the Balance (Drama)..
Aug. 27—The Renunciation (Drama).........
Aug. 29—Cupid's Bad Aim (Comedy)........
Aug. 29—Two Hearts and a Thief (Comedy)
Sept. 1—The Oath of Conchita (2 parts—Dr.)
Sept. 3—Gold and Water (Drama)...........
Sept. 5—Won by a Skirt (Comedy)...........

POWERS.

Aug. 13—The Great Towel Robbery (Comedy)..
Aug. 15—Fate's Vengeance (Drama)...........
Aug. 20—The Little Skipper (Drama)..........
Aug. 22—The Sea Urchin (Drama).............
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Drama).......
Sept. 3—The Surrender (Comedy-Drama)......
Sept. 5—The Reincarnation of a Soul (Drama)

PILOT.

July 10—Saultary Gulch (Comedy)............1000
July 17—Granny (Drama).......................1000
July 24—The Sure Tip (Comedy).............. 500
July 24—The Bug Professor (Comedy)........ 600
July 31—Loyal Hearts (Drama)...............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 14—Getting the Evidence (Drama)....1000

RAMO.

July 9—Man and Woman (2 parts Drama)....
July 16—A Dog-Gone Baron (Comedy)..........
July 23—The Silent House (Drama)...........

RELIANCE.

Aug. 16—Of Such is the Kingdom (Drama)....
Aug. 18—The Smuggler's Sister (Drama)....
Aug. 20—The Counsel for the Defense (Dr.)
Aug. 23—Success (2 parts—Drama)..........
Aug. 25—The Girl Spy's Atonement (Drama)..
Aug. 27—Peg of the Polly P (Comedy-Drama)..
Aug. 30—The Social Secretary (Drama).......

REX.

Aug. 14—Sally Scragge, Housemaid (Com.-Dr.)
Aug. 17—The Animal (Drama)................
Aug. 21—The Harvest of Flame (2 parts—Dr.).
Aug. 24—Just in Time (Drama)..............
Aug. 28—A Woman's Stratagem (Drama)......
Aug. 31—The Call (Drama)..................
Sept. 4—The Evil Power (2 parts—Drama)....
Sept. 7—The Light Woman (Drama)..........

SOLAX.

Aug. 1—When the Tide Turns (Drama).......
Aug. 6—The Heavenly Widow (Comedy)......
Aug. 8—Falsely Accused (Drama).............
Aug. 13—Four Fools and a Maid (Comedy)....
Aug. 15—A Drop of Blood (Drama)...........
Aug. 20—(No Release this date).
Aug. 22—The Smuggler's Child (2 parts—Dr.)
Aug. 27—A Terrible Night (Comedy)..........
Aug. 29—A Child's Institution (Drama)......

THANHOUSER.

Aug. 15—The Lie That Failed (Drama)......
Aug. 17—Waiting for Hubby (Comedy)......
Aug. 19—The Spirit of Envy (Drama).........
Aug. 22—The Medium's Nemesis (Drama)....
Aug. 24—An Unromantic Maiden (Comedy-Drama)
Aug. 26—The Ward of the King (2 parts—Dr.)
Aug. 29—A Spartan Father (Drama).........
Aug. 31—Frazzled Finance (Comedy-Drama)....

VICTOR.

Aug. 8—Nature's Vengeance (Drama).........
Aug. 15—The Heart of a Jewess (2 Parts-Dr.)
Aug. 22—The Ghost (Drama)................1000
Aug. 29—His Vacation (Comedy-Drama)......
Sept. 5—The Lost Copperhead (Comedy)......

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Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Aug. 11—I Was Meant For You (Drama)......
Aug. 14—Come Seben, Leben (Comedy)........
A· 14—Papa's Baby (Comedy)...............
Aug. 16—An Indian's Loyalty (Drama)........
Aug. 18—The Suffragette Minstrels (Comedy)..
Aug. 18—Father's Chicken Dinner (Comedy)..
Aug. 21—The Work Habit (Comedy-Drama)....
Aug. 23—Two Men of the Desert (Drama)....
Aug. 25—The Crook and the Girl (Drama).....
Aug. 28—Objections Overruled (Comedy).......
Aug. 28—Black and White (Comedy)..........
Aug. 30—The Adopted Brother (Drama)........
Sept. 1—Among Club Fellows (Comedy)......
Sept. 1—Edwin's Badge of Honor (Comedy)..
Sept. 4—A Woman in the Ultimate (Drama)..
Sept. 6—The Strong Man's Burden (Drama)..

EDISON.

Aug. 13—Battle Fields Around Chattanooga (Scenic) 300
Aug. 13—The Right Number, But the Wrong House (Comedy).................. 700
Aug. 15—The Coast Guard's Sister (Drama)...1000
Aug. 16—The Pied Piper of Hamelin (Dr.)....1000
Aug. 18—Starved Out (Comedy).............1000
Aug. 19—Flood Tide (Drama)................1000
Aug. 20—First Aid to the Injured by the Police Force of Berkeley, Cal. (Top.). 425
Aug. 20—Bobbie's Long Trousers (Comedy).... 575
Aug. 22—The Mystery of West Sedgwick (Special—2 parts—Drama)............2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of 'Who Will Marry Mary"—Drama)......1000
Aug. 25—A Mutual Understanding (Drama)....1000
Aug. 26—A Mistake in Judgment (Com.-Dr.)...1000
Aug. 27—Quaint Spots in Cairo, Egypt (Travel) 400
Aug. 27—Zeb's Musical Career (Comedy)...... 600
Aug. 29—Joyce of the North Woods (Special—2 parts—Drama).................2000
Aug. 30—The Ghost of Granleigh (Drama)....1000
Sept. 1—The Younger Regeneration (Comedy)..1000
Sept. 2—The Grecian Vase (Phantasy)........1000
Sept. 3—A Series of Tallulah Falls (Scenic).. 225
Sept. 3—The Girl, the Clown and the Donkey (Comedy)......................... 775
Sept. 5—The Awakening of the Man (Special—2 parts—Drama) 1000
Sept. 6—Slanderer's Tongue (Drama).........1000

ESSANAY.

Aug. 5.—Homespun (Drama) 1000
Aug. 6—Their Promise (Comedy-Drama).....1000
Aug. 7—The Incriminating Letter (Comedy)..
Aug. 7—An Intimate Study of a Mole (Edu.)
Aug. 8.—Rescuing Dave (Comedy)..........
Aug. 8—Mr. Ryhe Reforms (Comedy)........
Aug. 9—Broncho Billy and the Navajo Maid (Drama) ....
Aug. 12—The Edge of Things (Drama)........1000
Aug. 13—Good Night, Nurse (Comedy)........
Aug. 13—Up Lookout Mountain on the Electric Incline (Scenic) ....
Aug. 14—The World Above (Drama)..........1000
Aug. 15—Alkali Ike's Gal (Special—2 Parts—Comedy) 2000
Aug. 16—The Man in the Cabin (Drama)......1000
Aug. 19—The Whip Hand (Drama)...........1000
Aug. 20—The Accidental Bandit (Comedy)....
Aug. 20—Making Hay with Modern Machinery (Industrial)..................
Aug. 21—The Sheriff of Cochise (Drama)....1000
Aug. 22—The Power of Conscience (Special—2 parts—Drama)...................2000
Aug. 23—Broncho Billy's Mistake (Drama)..1000
Aug. 26—The Love Theft (Drama)...........1000
Aug. 27—His Athletic Wife (Comedy).........
Aug. 27—What Cupid Did (Comedy)..........
Aug. 28—The Episode at Cloudy Canyon (Dr.)..1000
Aug. 29—Broken Threads United (Special—2 parts—Drama) 2000
Aug. 30—A Western Sister's Devotion (Drama)1000
Sept. 2—Stone the Woman (Drama)...........1000
Sept. 3—Mr. Dippy Dipped (Comedy).........1000
Sept. 4—Hard Luck Bill (Comedy)...........1000
Sept. 5—While the Starlight Travels (Special—2 parts—Drama)..................2000
Sept. 6—Broncho Billy's Conscience (Drama)..1000

KALEM.

Aug. 8—Coney Island (Scenic)...............
Aug. 9—The Alibi (Drama)..................1000
Aug. 11—For Her Sister's Sake (Drama)......1000
Aug. 13—The Skeleton in the Closet (Special—2 Parts—Drama).................2000
Aug. 15—The Millionaire and the Goose (Com.)
Aug. 15—The Amateur Burglar (Comedy)......
Aug. 16—The Escape (Drama)................1000
Aug. 18—The Substitute Engineer (Drama)..1000
Aug. 20—Breaking Into the Big League (Special—2 parts—Drama)............2000
Aug. 22—Fool Luck (Comedy)................
Aug. 22—Deceiving Uncle Asa (Comedy)......
Aug. 23—The Smuggler's Last Deal (Drama).
Aug. 25—The Blind Basket Weaver (Drama)..1000
Aug. 27—The Invaders (Special—2 parts—Dr.)2000
Aug. 29—The Captivating Widow (Comedy)...
Aug. 29—Mike, the Timid Cop (Comedy)......
Aug. 30—A Railroad Conspiracy (Drama)......1000
Sept. 1—The Christian (Drama).............1000
Sept. 3—The Sacrifice at the Spillway (Special —2 parts—Drama)...............2000
Sept. 5—Boggs' Predicament (Comedy).......
Sept. 5—Children of the Tenements (Topical).
Sept. 6—The Hand of Destiny (Drama)......1000

GEORGE KLEINE.

June 27—A Villain Unmasked (Eclipse Spec.—2 parts—Drama) ....
July 11—The Statue of Fright (Eclipse Spec.—2 parts—Drama ....
July 25—Honor Thy Father (Cines special—2 parts Drama)...................
Aug. 8—By Unseen Hands (Special—2 parts —Drama—Cines) ....
Aug. 12—The Mong-Fu-Tong (Eclipse—Special—2 Parts—Comedy-Drama)..........
Aug. 19—The Clown's Revenge (Eclipse—Special—2 parts—Drama) 2000
Aug. 26—The Human Bridge (Cines Special—2 parts—Drama) ....
Sept. 2—The Sign of the Black Lily (Cines—2 parts—Drama—Special) ....
Sept. 9—The Man (Cines—2 parts—Drama—Special) ....

LUBIN.

Aug. 8—Her Husband's Wife (Comedy-Drama).1000
Aug. 9—When Tony Pawned Louisa (Drama).1000
Aug. 11—The Outlaw's Gratitude (Drama)....1000
Aug. 12—Into the Light (Drama)............1000
Aug. 14—Good for Evil (Special—2 Parts—Dr.).2000
Aug. 15—Over the Crib (Drama).............1000
Aug. 16—Dregs (Drama)..................... 400
Aug. 16—Surprise for Four (Comedy)......... 600
Aug. 18—Mary's Temptation (Drama).........1000
Aug. 19—Black Beauty (Drama)..............1000
Aug. 21—The Burning Rivet (Special—2 parts—Drama) 2000
Aug. 22—The Rag Bag (Comedy) 400
Aug. 22—Smashing Time (Comedy).......... 600
Aug. 23—The Tenderfoot Hero (Drama)......1000
Aug. 25—On the Dumb Waiter (Comedy)......
Aug. 25—Her Wooden Leg (Comedy)..........
Aug. 26—The Reformed Outlaw (Drama).......1000
Aug. 28—The Gangster (Special—2 parts—Dr.)1000
Aug. 29—His Conscience (Drama).............1000
Aug. 30—The Last Crooked Deal (Drama)......1000
Sept. 1—A Mountain Mother (Drama).........1000
Sept. 2—The Engaging Kid (Comedy).........
Sept. 2—Trimming a Boob (Comedy).........
Sept. 4—The Road to the Dawn (Special—2 parts—Drama)......................2000
Sept. 5—In the Southland (Drama)..........1000
Sept. 6—In the Toils (Drama)...............1000

MELIES.

July 10—His Chinese Friend (Drama)..........1000
July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)................................1000
July 31—It Happened in Java (Comedy-Drama) 1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000
Aug. 21—In the Land of Fire (Drama)........1000
Aug. 28—Lost in Cambodia (Comedy).........1000

PATHEPLAY.

Aug. 4—Pathe's Weekly. No. 38 (News)......
Aug. 5—The Love Letter (Comedy)..........
Aug. 6—Grand Canyon of New York (Ausable Canyon) (Scenic) ....
Aug. 6—With the Natives of New Zealand (Manners and Customs)............
Aug. 7—Pathe's Weekly, No. 39 (News)......
Aug. 7—When a Woman Wastes (Drama)...
Aug. 8—Genoa, Principal Port of Italy (Travel) ....
Aug. 8—Mount St. Michel (Architecture).....
Aug. 9—A Woman's Way (Drama)...........
Aug. 11—Pathe's Weekly, No. 40 (News)......
Aug. 12—Every Double Causes Trouble (Com.)
Aug. 13—The Erring Brother (Drama).........
Aug. 14—Pathe's Weekly, No. 41 (News)......
Aug. 14—The House Divided (Drama).........
Aug. 15—Cosmopolitan Life in Cairo, Egypt (Manners and Customs)............
Aug. 15—On the Lakes of Bayrisch, Bavaria (Travel) ....
Aug. 15—Picturesque Jura, France (Travel)...
Aug. 16—The Turning Point (Drama)..........
Aug. 18—Pathe's Weekly No. 42 (News).....
Aug. 19—Napoleon Whiffles, Esq. (Comedy)...
Aug. 20—Strange Traits of Serpents (Zoology).
Aug. 20—Auto Polo—The New Thriller (Sports)
Aug. 21—Pathe's Weekly No. 43 (News)......
Aug. 21—Stung! (Comedy) ....
Aug. 22—The Lizard (Zoology)................
Aug. 22—A Visit to the Ruins of Pompeii (Travel) ....
Aug. 23—The Mexican Gambler (Drama)......
Aug. 25—Pathe's Weekly, No. 44 (News)......
Aug. 26—The Hostage (Drama)...............
Aug. 27—$1,000 Reward (Comedy)............
Aug. 28—The Cook's Revenge (Comedy).......
Aug. 28—Pathe's Weekly, No. 45 (News)......
Aug. 29—A Day With a Hindoo Family (Manners and Customs)...............
Aug. 29—The Road to Morey, France (Travel)..
Aug. 29—In the Valley of the Bourne, France (Scenic)..........................
Aug. 30—The Blind Girl of Castle Guilie (Dr.)
Sept. 1—Pathe's Weekly, No. 46 (News)......
Sept. 2—Whiffles Decides to be Boss (Comedy)
Sept. 2—In the Caucasian Mountains (Travel)
Sept. 3—The Climax (Drama)................
Sept. 4—Pathe's Weekly, No. 47 (News).....
Sept. 4—Fickle Fortune's Favor (Comedy)....
Sept. 4—With the Natives of New Zealand (Manners and Customs)............
Sept. 5—The Otter (Zoology)................
Sept. 5—On the Abruzzi (Travel).............
Sept. 6—The Price of Jealousy (Drama)......

SELIG.

Aug. 7—The Galloping Romeo (Comedy).... 500
Aug. 7—The Grocer's Revenge (Comedy).... 500
Aug. 8—Miss "Arabian Nights" (Comedy)...1000
Aug. 11—The Flight of the Crow (Special—2 Parts—Drama) 2000
Aug. 12—The Broken Vase (Drama)..........
Aug. 12—The Magician Fisherman (Comedy)..
Aug. 13—The Coast of Chance (Drama).......1000
Aug. 14—An Apache's Gratitude (Drama)......1000
Aug. 15—Brown's New Monetary Standard (Comedy) ....
Aug. 15—Moro Pastimes (Educational)........
Aug. 18—The Child of the Sea (Special—2 parts —Drama) 2000
Aug. 19—Tobias Turns the Tables (Comedy-Drama) 1000
Aug. 20—The Ten Thousand Dollar Toe (Com.)
Aug. 20—Scenes in Moroland (Scenic)..........
Aug. 21—Fate Fashions a Letter (Drama)....1000
Aug. 20—The Good Indian (Drama)............1000
Aug. 25—The Water Rat (Special—2 parts—Drama) 2000
Aug. 26—The Adventures of a Watch (Drama)
Aug. 26—They Were on their Honeymoon (Com.)
Aug. 27—How Betty Made Good (Drama)......1000
Aug. 28—The Man in the Street (Drama)......1000
Aug. 29—The Price of the Free (Drama)......1000
Sept. 1—The Jeweled Slippers (Special—2 parts—Drama) 2000
Sept. 2—The Lonely Heart (Drama).........1000
Sept. 3—The Way of Life (Drama)...........1000
Sept. 4—Howlin' Jones (Comedy).............
Sept. 5—Man of the Woods (Drama)..........1000

VITAGRAPH.

Aug. 7—The Penalties of Reputation (Comedy-Drama) 1000
Aug. 8—A Gentleman of Fashion (Comedy).1000
Aug. 9—Father and Son; or, The Curse of the Golden Land (Special—2 Parts—Drama) 2000
Aug. 11—When the Press Speaks (Drama).....1000
Aug. 12—Bingle's Nightmare (Comedy).......
Aug. 12—The Joys of a Jealous Wife (Com.)..
Aug. 13—The Flirt (Drama)....................1000
Aug. 14—Keeping Husbands Home (Comedy)..1000
Aug. 15—The Lady and the Glove (Drama)...1000
Aug. 16—The Line-Up (Special—2 Parts—Dr.),2000
Aug. 18—Slim Driscoll, Samaritan (Drama)...1000
Aug. 19—Those Troublesome Tresses (Com.)..1000
Aug. 20—Better Days (Drama)................
Aug. 20—In and About Calcutta (Travel).....
Aug. 21—A Maid of Mandalay (Drama)....1000
Aug. 22—Playing the Pipers (Drama)........1000
Aug. 23—The Feudists (Special—2 parts—Comedy) 2000
Aug. 25—When Glasses Are Not Glasses (Com.)1000
Aug. 26—A Doll for the Baby (Drama)........1000
Aug. 27—Which Way Did He Go? (Comedy)...1000
Aug. 28—He Fell In Love With His Mother-In-Law (Comedy-Drama).............
Aug. 28—Quaint Singapore (Travel)...........
Aug. 29—The Clown and the Prima Donna (Dr.)1000
Aug. 30—The Call (Special—2 parts—Drama)..2000
Sept. 1—The Passing of Joe Mary (Drama)..1000
Sept. 2—His Lordship—Billy Smoke (Comedy).1000
Sept. 3—The Kiss of Retribution (Drama)....1000
Sept. 4—The Lonely Princess (Drama).......
Sept. 5—The Baby Elephant (Educational)....
Sept. 5—Pickwick (Comedy).................
Sept. 6—When Women Go on the Warpath (Special—2 parts—Comedy).......2000

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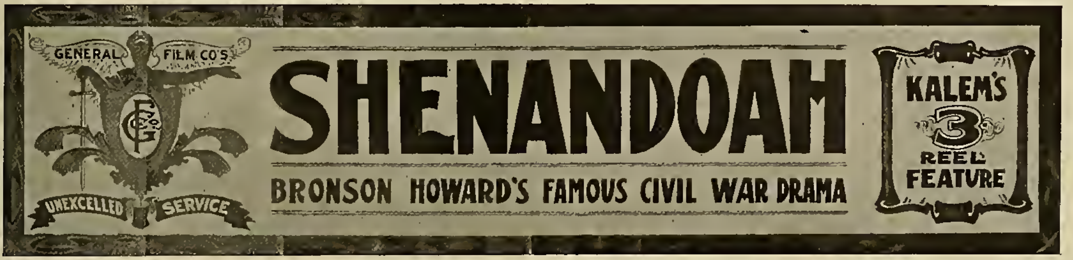
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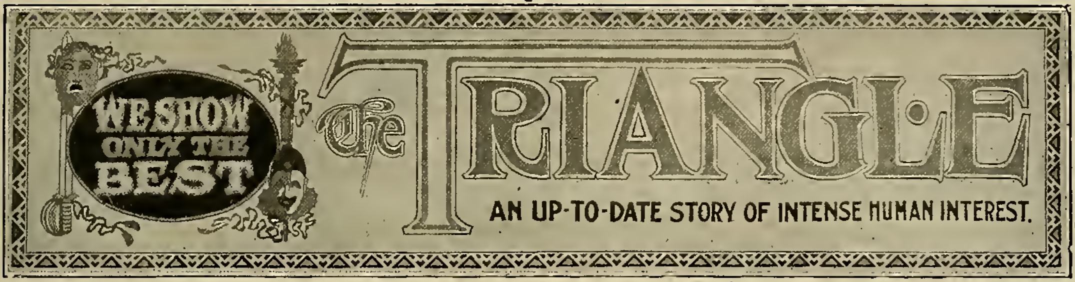
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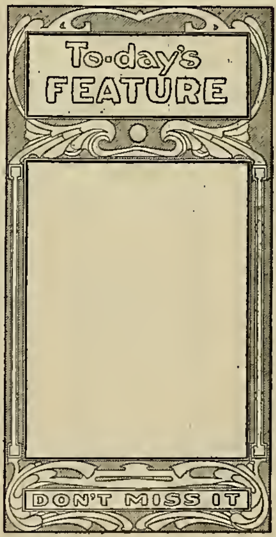
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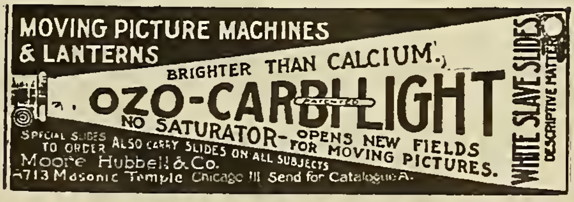

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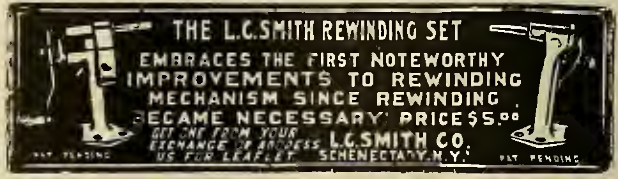

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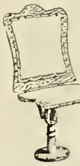

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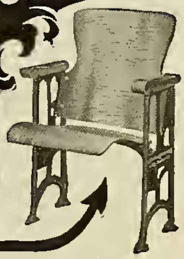

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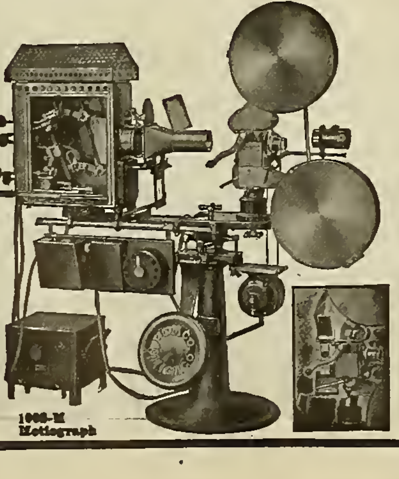

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BARBAROUS MEXICO
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America's Feature Film Company
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For Rent—FILM—For Sale

Do you want good service cheap? Write today.
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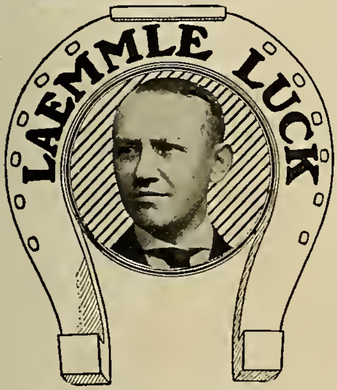
Ellsworth Bldg., Chicago, Ill.



DON'T BE A BACK NUMBER

The old days when you had to pour your profits into the lap of a "state rights feature" man are past and dead. The wise, quick-thinking exhibitor is the one who uses the best FEATURES in all the world as part of his regular service. Write to any of my offices and find out what I'll do for you.

CARL LAEMMLE, President

The Laemmle Film Service

204 West Lake Street, Chicago, Ill.
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Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs

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2549 Archer Avenue, :: CHICAGO, ILL.

BARGAIN SALE OF FEATURES

These films, in splendid condition, are offered for sale subject to being unsold on receipt of inquiry. Send cash with order and avoid disappointment. Lithographs for every feature.

Spectre of the Sea	2250	Messtar	$120
The Gypsy Girl	2000	Eiko	70
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Great Mine Disaster	2000	Eclair	50

2,000 reels, first-class films, no commercial quality, all complete from title to tail piece, sprockets unimpaired.
Everything in stock from a camera to a bottle of cement.

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231-33 N. 8th St. Phila., Pa.

EYE COMFORT LIGHTING System

So necessary to the success of every Motion Picture Theatre that we engineer 60 Theatres a month.

This is a free service to Motion Picture Theatre Managers.

Distance Screen to Rear of Auditorium....................................
Ceiling Height....................................
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Name....................................

NATIONAL X-RAY REFLECTOR CO.
Chicago
229 W. Jackson Blvd.
New York
505 Fifth Ave.

FLORENCE ROBERTS IN SAPHO

The Biggest Theatrical Circuits want "Sapho," with Florence Roberts!

We'll have a surprise announcement for you shortly. The biggest theatrical circuits, both East and West, are trying hard to close with the Mutual for "Sapho" rights. You'd be honestly and truly surprised if you knew WHOM WE MEAN. We'll print the names as soon as the deals go through and the contracts are signed. "SAPHO" (WITH FLORENCE ROBERTS) WILL GO INTO THEATRES THAT NEVER "PLAYED" A FILM BEFORE. Look out for the surprise announcement. And stop marvelling that we are the producers that made the brand that "jumped" the business of a certain film service right in midsummer!

"One Round O'Brien" Flirts into the Opening Reel of His Series. and It's SOME Reel!

When you get "One Round O'Brien's Flirtation" (released Tuesday, Aug. 26), you don't merely get a good comedy reel. At least, don't look at it that way. THE OCCASION IS AN IMPORTANT ONE. For the picture is simply the first of a series, THE BEST COMEDY SERIES EVER RELEASED. You grant that Fred Mace is the world's best comedian, don't you? You grant that "One Round O'Brien" was his funniest creation—yes? WELL, THEN, CAN YOU THINK OF A BUNCH OF FUNNYFILMS THAT CAN BEST A BUNCH OF "O'BRIENS"? If you have any doubts in the matter, be sure to see the "Flirtation" film, Number One in the Series. Then remember that Mace is making each film in the series a little better than the one that went before. It'll mean only one thing: you'll book the whole crazy-funny series if you have to change service to do it!

Week Beginning Sunday. August 24

THE LADY KILLER—Billy Garwood feature, Sunday, the 24th.
ONE ROUND O'BRIEN'S FLIRTATION—Fred Mace feature, Tuesday, the 26th.
A PERILOUS RIDE—Lamar Johnstone feature, Saturday, the 30th.

"NEW MAJESTIC"

Business Offices: NEW ROCHELLE, N. Y.
All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal.

MÉLIÈS FILMS
PRODUCED
IN JAPAN.

Let your patrons live in Japan for one hour with

THE YELLOW SLAVE

SUPERB THREE REEL FEATURE

Enacted entirely by Japanese at Yokohama, Japan. An Original Japanese story.

Copyrighted 1913 by G. Melies

August 28th

LOST IN CAMBODIA

A comedy exploiting the laughable mishaps of travelers in a strange country and featuring an annual Cambodian fete.

Produced in Cambodia, French-Indo China, Asia

SATISFACTION ASSURED

WITH

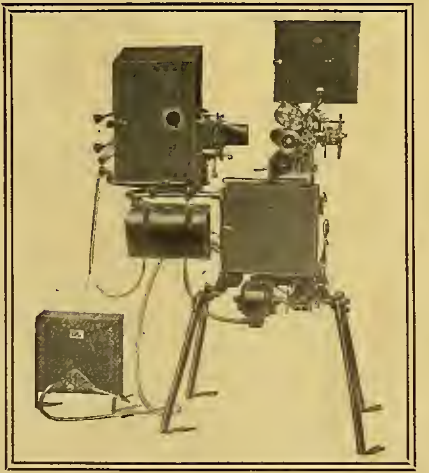
POWER'S CAMERAGRAPH NO. 6A

The Perfect Moving Picture Machine

THIS is made possible only through infinite attention to detail, superiority of construction and that perfection in results which leaves nothing to be desired. Every POWER'S CAMERAGRAPH has back of it the result of 16 years' expert knowledge and mechanical research. The trade has always considered it

The Peerless Projector

POWER'S	*Brings*	**SUCCESS**
CAMERAGRAPH	*Pictures*	**STEADY**
6 A	*Means S. R. O.*	**SURE**



Catalogue G gives full details

NICHOLAS POWER COMPANY

88-90 GOLD STREET, NEW YORK

THE LEADING MAKERS OF
MOTION PICTURE MACHINES

Vol. 17. No. 10 September 6, 1913 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM
INDEX

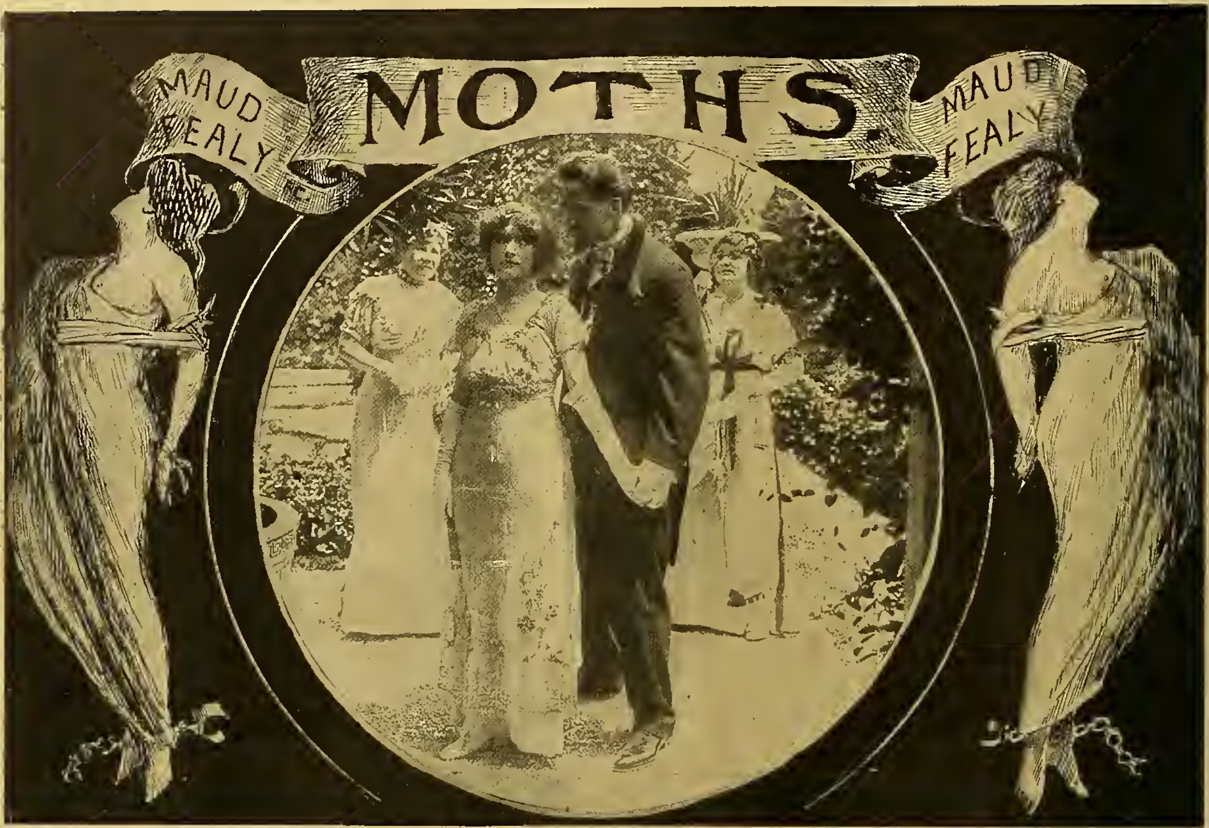
EXHIBITORS'
GUIDE

Scene from "The Mysterious Man" (Kleine-Cines).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510



THANHOUSER MADE THE MUTUAL SPECIAL IN FOUR REELS

"MOTHS" WITH MAUDE FEALY

The Mutual Film Corporation announces as a special release the great OUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never been seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanhouser cast, including such favorites as

WILLIAM RUSSELL GERDA HOLMES HARRY BENHAM MRS. LAWRENCE MARSTON
LILA CHESTER

"Moths" has been described as the most extraordinary description of a woman that has been penned. Remember:

> *"She had chastity, and she had also courage."*
> *"She was the martyr of a false civilization, of a society as corrupt as that of the Borgias, and far more dishonest."*
> *"She is innocent always and yet—When the moths have gnawed the ermine, no power in heaven or earth can make it again altogether what it was."*

You must not miss this Marvel-Play and its wonderful star. There are wonderful lithos, too, and they should attract people to a play that will hold them.

Special terms and bookings can be had exclusively through the offices of THE MUTUAL FILM CORPORATION, Masonic Temple, 71 West 23rd Street, New York City

THE THANHOUSER THREE-A-WEEK

Released Sunday August 31 — FRAZZLED FINANCE

We could lay stress on the fine comedy story in this reel, but instead we call attention to a rowboat upset! It's easily the best comedy boat upset you've ever seen in a picture.

Released Tuesday, September 2 — THE VETERAN POLICE HORSE (2 Reels)

It's only the story of a horse, but it will go down into film history as a dramatic classic. If you want to interest new and fine people in your theatre, go tell the local Humane Society you have this subject.

Friday September 5 — NO RELEASE because of two-reeler of preceding Tuesday.

COMING! Sunday, Sept. 7, "His Last Bet," an all men's picture (the horrid things!) with Harry Benham, Justus Barnes, David Thompson and other Thanhouser Males.
COMING! All the time—to our lobby—THE THANHOUSER PLAYERPOSTER. It solves the posterless reel problem. Ask your exchange man the cost.
COMING! The Thanhouser Kidlet in "Taming Their Grandchildren," Tuesday, Sept. 9th.
COMING! The Thanhouser Kid, in "The Message to Headquarters," Friday, Sept. 12th.
COMING! The Thanhouser Twins (Triumphant Return) in "Life's Pathway" (date soon).
COMING! Eugene Moore (Triumphant Return) in his personally directed picture, "Flood Tide" (Friday, Sept. 19th).
COMING! A staggering list of THANHOUSER CLASSICS in two and three reels, and featuring such stars as Marguerite Snow, James Cruze, Flo La Badie, Mignon Anderson, William Russell, Harry Benham, David Thompson, Riley Chamberlin, the Kid and the Kidlet.

THANHOUSER FILM CORPORATION Thanhouser Stars! Thanhouser Features! Thanhouser Quality! New Rochelle, N. Y.

FIVE-A-WEEK
Essanay
W.M.Y.

AN ALL-STAR BILL

Released September 5th!

"While the Starlight Travels"

(IN TWO PARTS)

"WHILE THE STARLIGHT TRAVELS"—is a genuine motion picture masterpiece. A thrilling and sensational photoplay that throbs with strong sentiment—excellent portrayal and unusual situations. It tells a story of a young warrior who lived during the Stone Age and later reincarnated into a dashing young lieutenant of the Union forces, during the Civil War period. Richard C. Travers, Doris Mitchell, Chas. Hitchcock and Thomas Commerford featured. SPECIAL HERALDS NOW READY. ORDER YOUR ONE, THREE AND SIX SHEET POSTERS FROM US OR DIRECT FROM YOUR EXCHANGE.

Released Tuesday, Sept. 2nd.

"STONE THE WOMAN"

A feature dramatic offering that is bound to hold your audiences. For a strong photoplay book this one. Doris Mitchell and Bryant Washburn featured.

Released Wednesday, Sept. 3rd.

"MR. DIPPY-DIPPED"

One of the best comedies in months. "Robust" Charlie Stine, Ruth Hennessy, Wallace Beery and Dolores Cassinelli will please your patrons.

Released Thursday, Sept. 4th.

"HARD LUCK BILL"

Without a question of a doubt one of the best Western comedies ever produced. Victor Potel, Margaret Joslyn and Marguerite Clayton featured.

Released Saturday, Sept. 6th.

"BRONCHO BILLY'S CONSCIENCE"

A THRILLING and SENSATIONAL Western drama featuring the world's most popular photoplayer, G. M. Anderson.

Coming September 12th! *Coming September 12th!*

"GRIST TO THE MILL"

(In Two Parts)

A splendid dramatic story woven around the tremendous sacrifice made by the WOMAN for the MAN she loves. An offering every man, woman and child should see. Mr. Exhibitor:—If you are looking for a good headline attraction, book this one. Heralds and posters now being prepared.

THE PUBLIC ARE WISE—DEMAND NEW CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

The Universal is Firing

GREAT big features produced by great big brainy directors with unlimited expense accounts are now packed into that Universal program every week. No company in the wide, wide world is producing so many genuine features because no company has the wonderful facilities of the Universal. It is high time for you to see a whole week's supply of Universal films and then *connect with some Universal exchange as quickly as you can!*

Another Broadside That

"IVANHOE"—3 Reels. With King Baggot in the title role, supported by Miss Leah Baird and a huge English Company. Produced in England by Herbert Brenon. European sales have shattered all records!

"IN THE COILS OF THE PYTHON"—2 Reels. An animal thriller that will make a tremendous hit. Demand this 101-Bison release of Sept. 16th.

"SHON, THE PIPER"—Another 2 Reel 101-Bison with a "punch" that will hit the right spot. See that you get it with all its posters!

Universal Film Manufacturing Company

"The Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

Mecca Building, Broadway and 48th Street, New York, N. Y.

All Its Big Guns at Once!

IT takes a fortune in cash to produce such masterpieces as "Ivanhoe" and "Robespierre" and "In the Coils of the Python" (animal subject), and "Shon the Piper" and "A Restless Spirit" and so on—but the Universal has the necessary cash and is spending t like water to get supreme results. You are throwng money away every time you give up part of your profits to the "state rights man." *He can't possibly give you such features as ours!*

Will Smash Competition!

"ROBESPIERRE"—3 reels. One of the most costly and lavish productions ever attempted by the Universal. With William Shay in the title role, supported by your favorite "Imp" performers. Wonderful posters! September 8th.

"A RESTLESS SPIRIT"—2 Reels. With the popular Warren Kerrigan in the leading role. His first picture since he joined the Universal staff!

"THE GIRL AND THE TIGER—A 3-Reel Feature just completed which will give you the best thrill you've had for years. Watch for detailed announcement.

Universal Film Manufacturing Company

"The Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

Mecca Building, Broadway and 48th Street, New York, N. Y.

AT LAST! AT LAST!

THE BATTLE of WATERLOO

Greatest war picture ever filmed, made on the spot where a century ago the fateful contest waged that changed the map of the world and the destinies of nations.

Historically correct in every detail! 8,000 actors, 400 horses employed in this massive work of genius.

THE BATTLE OF

A vivid visualization of "the shock, the crash, the pomp and circumstance of war!"

"A marvelous spectacular film."—*London Daily Mirror*

"The battle scenes are marvelously realistic."—*London Evening Standard*

"Masterly."—*London Evening News*

"Such realism!"
—*London News. and Leader*

WATERLOO

The American rights for this greatest of British productions cost a fortune! It will make the lucky state rights men who secure it, rich!! Offers invited for exclusive territory. Wire your bid to the

Waterloo Feature Film Co.

145 West 45th Street New York

FOR THE CROWN

Louis XIV
Period.

Second Adventures
of Jacques

A Spectacular Production in Two Parts

J. Warren Kerrigan *as* Jacques Le Grand

Supported by an able cast of

America's Most Popular Photoplay Artists

One, Three and Six Sheet Lithographs ***Release Monday, Sept. 8th, 1913***

AMERICAN FILM MFG. COMPANY

6227-6235 Evanston Ave., Chicago, Ill.

Release Thursday, Sept. 11th, 1913
"Through the Neighbor's Window"
A Farce Drama
One and Three Sheet Posters.

Release Saturday, Sept. 13th, 1913
"Red Sweeney's Defeat"
A Western Feature
One and Three Sheet Posters.

Trooper Billy

A Thrilling Western Story in Two Parts

The fame of Frederick Paulding's great play will pack your theatre with those who have seen the stage version and are anxious to view the moving picture adaption.

We've made it *better* than the play. The climax of this picture is an attack by the Indians upon a stockade. The redmen scaling the walls only to be hurled to the ground, the clash of bodies, the straining and grappling in the desperate hand-to-hand struggles between Indian and Trooper for victory, all go to make one of the most realistic battle scenes ever attempted. Book "Trooper Billy," and your patrons will bear your place in mind as the theatre where *good* pictures are shown.

Released Wednesday, September 17th

The two Special Kalem One-Sheet Posters and the Special Three and Six-Sheet Posters that go with "Trooper Billy" will draw the crowd to your doors and the money into your box office. *"Kalem Posters Outside Mean Larger Crowds Inside."*

Watch for the Kalem Two-Part Feature Every Wednesday

Coming Wednesday, September 24th

A Midnight Message

A powerful two-part story of an elderly financier who marries a second time. Suspecting the wife and his son of being in love with each other, he orders the boy to do away with himself. *Watch for next week's announcements.*

KALEM COMPANY

235-239 West 23d Street New York

30 FAMOUS FEATURES A YEAR

AMERICA'S GREATEST STAR

MRS. FISKE

IN

"Tess of the D'Urbervilles"

THOMAS HARDY'S
Tragic Romance
(Published by Harper Bros.)
in Motion Pictures

First of the
"30 Famous Features a Year"
Released Sept. 1st

Next
Release, Sept. 10th
"In the Bishop's Carriage"
The famous story of the underworld by Miriam Michelson, presenting
MARY PICKFORD

30 FAMOUS FEATURES A YEAR

FAMOUS PLAYERS

Executive Offices,
ADOLPH ZUKOR *President*

30 FAMOUS FEATURES A YEAR

EXHIBITORS

can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," and

FORTHCOMING RELEASES:

"In the Bishop's Carriage" presenting Mary Pickford

Lillie Langtry in "His Neighbor's Wife"

Henry E. Dixey in "Chelsea 7750"

Laura Sawyer in "An Hour Before Dawn"

James O'Neill in "The Count of Monte Cristo"

and all future "FAMOUS FEATURES" from the following exchanges:

Famous Players Film Co. of New England **Hiram Abrams, Gen'l Mgr.** **100 Boylston St., Boston, Mass.**	MAINE NEW HAMPSHIRE VERMONT MASSACHUSETTS CONNECTICUT RHODE ISLAND
Famous Players Exchange, Wm. E. Smith, Gen'l Mgr. Masonic Temple Bldg., 23d St. cor. 6th Ave., New York City	NEW JERSEY AND EASTERN PENNSYLVANIA
The Casino Co., Dimes Bank Bldg., Detroit, Mich.	MICHIGAN
Famous Players Film Service Co. **Chattanooga, Tenn.**	NORTH CAROLINA SOUTH CAROLINA GEORGIA FLORIDA ALABAMA TENNESSEE MISSISSIPPI LOUISIANA
Progressive Motion Picture Co. **Pacific Bldg.** **San Francisco, Calif.**	CALIFORNIA NEW MEXICO NEVADA ARIZONA OREGON WASHINGTON
Wm. L. Sherry Feature Film Co. **Wm. L. Sherry, Pres.** **Times Bldg., New York City**	ENTIRE STATE OF NEW YORK
Famous Players Film Service, Jas. Steele, Gen'l Mgr. **125 Fourth Ave., Pittsburgh, Pa.**	WESTERN PENNSYLVANIA WEST VIRGINIA OHIO KENTUCKY
New Grand Central Theatre Co., **Grand & Lucas Ave., St. Louis, Mo.**	MISSOURI
Southern Feature Film Programme Assn. **Royal Theatre Bldg., San Antonio, Texas**	ARKANSAS OKLAHOMA TEXAS
Famous Players Film Service **Bert Barnett, Gen'l Mgr.,** **Temple Court Bldg., Minneapolis, Minn.**	MINNESOTA NORTH DAKOTA SOUTH DAKOTA
Kansas City Feature Film Co. **A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.**	IOWA KANSAS NEBRASKA
Notable Feature Film Co. **612 Judge Building, Salt Lake City, U.**	COLORADO IDAHO WYOMING MONTANA UTAH

EXCHANGEMEN: Two more of the open states have joined the progressive list. Opportunity is knocking in

DELAWARE
MARYLAND
DIST. OF COL.
VIRGINIA.

ILLINOIS
WISCONSIN
INDIANA

DOMINION OF CANADA

FAMOUS PLAYERS FILM COMPANY

Times Bldg., N. Y.

DANIEL FROHMAN, *Managing Director*

30 FAMOUS FEATURES A YEAR

? ? ? Gaumont ? ? ?

"WHO KILLED GEORGE LAMBERT?"

WHY WAS MRS. BECK AT GARDON?
DID HER HUSBAND REALLY SEND FOR HER?
WHO KILLED THE BANK CLERK?
WHO LEFT THE CHLOROFORM BOTTLE?
WHO STOLE THE $10,000 WORTH OF BILLS?

"WHO KILLED GEORGE LAMBERT?"

? ? ?

THIS ENIGMATICAL NARRATIVE WILL BE RELEASED AUGUST 31st

THREE REELS OF MYSTERY

INTENSE EXCITEMENT TO THE LAST MOMENT

"Who Killed George Lambert?"

KEEPS THE SPECTATORS GUESSING UNTIL THREE MINUTES BEFORE THE LAST REEL RUNS OUT

ISN'T THIS WHAT YOU ARE LOOKING FOR, MR. EXHIBITOR?

? **WIRE GAUMONT CO.** ?
1503 World's Tower Building : : : : New York City

Broncho Headliners

The Waif

1 reel, Sept. 12

An Exciting Story of a Beautiful Western Girl's Pluck.

Mary Dawson's brother dies suddenly as they are crossing the mountains to join their father. She dons his clothes, feeling a sense of security against the terrible loneliness in the masculine attire. Losing her way, she takes shelter in a miner's cabin. The young prospector finds her asleep. Unknown to her, he senses her sex. Offering her his bed, he throws himself down outside the door for the night. "Bandit Joe," a half-breed, chased by a posse, enters the cabin through the window. Mary grapples with him; he stuns her and escapes. The miner gives chase, followed by Mary. The half-breed wounds Jim, and is rifling his pockets when the waif, using Jim's gun, kills him. The posse carry the miner back to his cabin, where his wound is found trifling. Some time later, when the pretty waif is safe with her father, Jim, who has struck it rich, joins them to claim the plucky girl for his partner.

Broncho Motion Picture Co.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

The Judge's Son

1 reel, Sept. 10

A Western Drama of Human Emotions

Tense Situations. Hand-to-Hand Conflict with Indians. Scenes of Dramatic Climaxes that Grip the Heart.

Cast off by his father for drunkenness and loose living, Jim Burns, son of a Judge and leading citizen, leaves home. Two years elapse, in which he has struck it rich, overcome his evil habits, and is about to return home. The old temptation to gamble seizes him. He loses all, and, accusing the dealer of cheating, engages in a saloon brawl. The gambler is waylaid and murdered by Bud, a hanger-on. Jim is held for the crime, and his own father sits in judgment on him. As the sentence, "Guilty," is pronounced, Bud staggers into court to warn the miners of an Indian outbreak. The redskins are repulsed, and Bud, shot unto death, confesses, clearing the Judge's boy.

N. Y. Motion Picture Corp.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

Fatty's Day Off

Split Reel Sept. 1

Filled with Laughs and Action.

He takes his girl to the beach, gets "in bad" with two mischievous boys, and they proceed to make the day "enjoyable" for him. After a fruitless chase, in which he loses his breath, not to mention his hat and temper, he seeks quiet in a summer garden. His tormentors tie a string to his rolling chair, and after a wild dash, in which they carry sundry persons and things before them, dump poor Fatty in the lake. With the assistance of the entire police force he is hauled out and sent home, a wetter but wiser man.

Los Angeles Harbor, California

Split Reel Sept. 1

Magnificent views in and about the harbor, showing a diver at work, a 10,000-pound steam hammer driving piles, the raising of a whole town eight feet by suction dredge, and many other truly wonderful, entertaining and educational sights.

KEYSTONE FILM CO.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Fun-Making

It's the fans that count, after all—the folks who talk and eat and dream pictures. Millions of them are flocking to General Film houses today. Millions more are waiting to be urged to flock.

Are you turning the casual patron into a fan? Are you waking him up to the unique enjoyment of sitting in front of a screen and watching the real vivid enthralling stories of General Film Service?

"The Wheels of Fate"

Selig—2 reels *Released Sept. 8*

A rising young author has a frivolous wife whose lover unjustly fastens a murder upon him and skips to Europe with her. A mid-ocean wreck, an eleventh hour confession and the wireless save the author from the electric chair.

"Grist to

Essanay—2 reels.

How a woman was con
false to her husband's
was the only way
facts that would re
ament into which
unwelcome lover.
unselfish devotion,

"The Fatal Legacy"

Kalem—2 reels. *Released Sept. 10*

The legacy is a family curse—the lust for drink. It defeats the contemptible winner of a girl's hand just when victory seemed to be sure. Imagine a fox-hunt staged in "Old Virginia." Undreamed of possibilities for thrills have been realized in this stirring romance.

"The Hills of Strife"

Lubin—2 reels. *Released Sept. 11*

A Kentucky feud in action. A mother is killed with her baby in her arms. A woman of the other clan, whose child has been killed, takes the baby and raises him as her own. What happens when he grows up, unmindful of his true relations with the opposite faction? That's the story.

General Film Company, Inc.

Features

Don't send him away disgusted by one poor picture. Keep your program up to the highest notch—to the place where every picture is a knock-out. Keep him keyed up through every picture. He'll come back. He'll bring his friends. He'll be a rooter for your house. General Film will do it, and General Film alone.

the Mill"

Released Sept. 12

tent to let herself appear
love. She knew that it
to get possession of the
lease him from the predic-
he has been thrown by her
A remarkable story of
ending happily.

"The Mysterious Man"

Kleine-Cines—2 reels. *Released Sept. 9*

Through this picture moves the figure who startles and terrifies everyone. Not till the very end do you discover that the mysterious man is the father of the girl whom the detective is to marry. Genuine suspense carries through the story.

"Caste"

Edison—2 reels. *Released Sept. 12*

A remarkable adaptation of the world-famous comedy. Our fathers and grandfathers loved this story of the aristocracy's intolerance for those of lowly birth. A beautiful example of mother love is one of the gripping elements of this picture.

"The Lost Millionaire"

Vitagraph—2 reels. *Released Sept. 13*

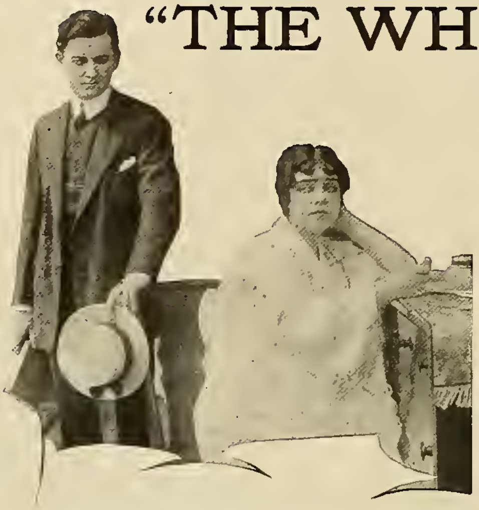
A young millionaire finds a girl who loves him and not his money. It takes an accident, which destroys his memory, to bring them together. Gradually his old life comes back to him. He makes her rich and holds back his own wealth—and she stands the test. An unusual story, worked out with great effect.

200 Fifth Ave., New York

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE



"THE WHEELS OF FATE"

In Two Reels

A great melodramatic masterpiece, singularly strong in heart-throbs, powerful in its tragic interest, and teeming with sensational and surprising incidents. A stirring story of the city, country and storm-swept sea, in which a shipwreck and wireless play important parts.

Released September 8th

Selig's Single Reel Selection

September 9th

"THE RANCHER'S FAILING"

The besetting sin of Geo. Graham is drunkenness, and a scheming adventurer plans to take advantage of his weakness to secure his property. A clever cowboy beats him to it and wins a wife to boot.

September 10th **"AROUND BATTLE TREE"**

A delightful memory of a reunion of the never-grow-old in a little town, where the busy ones come back from a great city to renew the scenes of their youth.

September 11th **"TWO TOO MANY"**

Bachelor Webster, when he gets a running start, overdoes the matter and gets engaged to two girls at the same time. How he relieves himself and the girls gives a clever call for comedy.

September 12th **"HER WAY"**

The touching story of a girl left quite alone in the world with no counselor but the Bible given her by her mother, furnishes the incentive of an interesting and intense little playlet.

On the Way

"THE FIFTH STRING"—Written by John Philip Sousa. Two reels. Released September 15th.

"IN THE MIDST OF THE JUNGLE"—Three reels—SELIG'S greatest wild animal masterpiece.

"THE SPOILERS"—Eight reels—Most elaborate production ever made in this country. From Rex Beach's great novel.

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"HIGH TREASON"

(In Two Acts) **For Release Tuesday, September 16**

This is not "an ordinary multiple." To so designate a subject of such extraordinary power would be injustice. Negatives made during the most troublesome times in the recent history of Italy are blended into an absorbing story not possible to any other manufacturer here or abroad.

This wonderful story of the betrayal of Nation into War by a wireless government operator contains film of:

1. Battle scenes from the Balkan War.
2. The disappearing 13 inch guns of the great Italian batteries.
3. Scenes from the Opera "Aida" (as per above).
4. The Streets of a Great City swarming with thousands of War-Mad People, with all the attendant excitement of stump orators, fanatics, etc.
5. The complete workings of a Government wireless station.
6. The issuance of the First "War Extra" showing the excitement in the editorial rooms, the feverish haste of compositors in setting the type, the great presses with their human-like arms grinding out the inflammatory news, the newsboys and old women gathering the papers at the circulation entrance and the mobs that fairly tore the papers from their grasp.

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About this wealth of film-material made by the famous Cines Co. during the Italian-Turkish and Balkan wars, a delightful story has been woven—the story of a Government wireless operator, who, bribed by bankers speculating for a decline in stock, deliberately changes a message telling of the success of peace negotiations to read the failure of those negotiations and the necessity for War! To follow the son of this wireless operator through the dastardly-made war, to see him die in the thick of battle by the explosion of a bomb, is to realize what the acme of perfection means as applied to multiple reel subjects.

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PATHÉ STANDARD

**CASTE

From the famous comedy by Tom Robertson

In Two Parts **Released Friday, September 12th**

With William West, Mabel Trunnelle, Gertrude McCoy, Bigelow Cooper and other well-known players

TOM ROBERTSON'S famous comedy has held its well-deserved place in popular favor for years. The humor and pathos of the story, the sharply drawn characters, and the swiftly moving incidents make it an ideal photo-play. George D'Alroy, only son of the haughty Marquise de St. Maur, secretly marries Esther Eccles, a dancer. George is ordered to India, and his mother, coming to bid him farewell, discovers Esther and Polly, her sister, in his apartments. George reluctantly introduces his wife, and, before his mother recovers from the shock, old Eccles, a confirmed drunkard, reels in and effusively greets his new-found relative. The poor Marquise and George's chum, Hawtree, receive one shock after another from Eccles until George's reported death from India and and his final return bring about a recognition of his wife.

COMING EDISON SINGLE REEL RELEASES

*A Light on Troubled Waters

A thrilling story of the Maine Coast, in which a brave girl saves her lover from a gang of wreckers.

Released Tuesday, September 9th.

*The Desperate Condition of Mr. Boggs

Poor, distressed Boggs suffers perfect health, but it takes a vision of Dr. Killum's Sanitarium to convince him.

Released Wednesday, September 10th.

The Green Eye of the Yellow God

From the poem, by J. Milton Hayes.

Mad Carew, the idol of the regiment, steals the eye of the Hindu god and pays the penalty of death.

Released Saturday, September 13th.

*The Island of Perversity

Smith's love for Stella is chilled by shipwreck and hunger. He transfers it to her governess—to Stella's delight.

Released Monday, September 15th.

*Jerusalem and the Holy Land

A magnificent series of pictures showing the chief points of interest in Palestine.

Released Tuesday, September 16th.

*The Comedian's Downfall

He gets into a Suffragette meeting while burlesquing a suffrage leader.

(On the same reel)

Cornwall, the English Riviera

Released Wednesday, September 17th.

*One sheet posters. **One and three sheet posters by the Morgan Lithograph Co., Cleveland, O.

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"THE HILLS OF STRIFE" Two-Reel Thursday, September 11th

Very dramatic story of the Kentucky mountains.

"The Clod"

Two Reel

Released Thursday, September 18th

A fearfully dramatic incident of the Mexican Revolution. Pedro Mendez, a dense, but powerful, farmer, is asked to join the insurrectos, but really does not know what it means. He is a mere clod, and knows nothing beyond the calls of his simple life. The battles are waged near his farm. Bands of troopers confiscate his horses and cattle. Then they take possession of his house and convert it into a barricade. His wife and crippled mother are killed and the home burned to the ground. His strength then asserts itself, and, seizing a gun, he throws himself into the battle, killing any man in his way, until he himself is shot to pieces.

"SELF CONVICTED" Two Reel Thursday, September 25th

A great detective story, with reformation rewarded.

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"TRIMMING A BOOB" 400 feet Tuesday, September 2nd

A boob, badly trimmed by gamblers, wins out.

"THE ENGAGING KID" 600 feet Tuesday, September 2nd

A roaring farce of too much love-making.

"THE ROAD TO THE DAWN" 2000 feet Thursday, September 4th

An old but beautiful episode of reformation.

"IN THE SOUTHLAND" 1000 feet Friday, September 5th

A dramatic story of love and trickery in the old South.

"IN THE TOILS" 1000 feet Saturday, September 6th

True love and honesty conquer reverses of fortune.

"SEEDS OF WEALTH" 1000 feet Monday, September 8th

A dainty child's story with a beautiful moral

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VITAGRAPH

When Women Go on the Warpath

"The Passing of Joe Mary"

Western Drama *Monday, September 1st*

Extremely revengeful, he kills an old settler. Pursued through the desert of Arizona, he attempts to kill his pursuer, who is too quick for him. A story of frontier life.

"His Lordship, Billy Smoke"

Western Comedy *Tuesday, September 2nd*

Billy is a cowboy and won't stand for his lordship. He makes a lord of himself, puts the right lord in wrong and runs away with his typewriter.

"The Kiss of Retribution"

Drama
Wednesday, September 3rd

Held under the spell of an adventuress, he forgets his trusting sweetheart at home. Too late he tries to break the spell. The kiss is fatal. Julia Swayne Gordon and Harry Northrup are featured.

"The Lonely Princess"

Comedy-Drama
Thursday, September 4th

Poverty and pride exclude her from the company of others. She meets a young American. Her loneliness is soon lost in a life companionship. Maurice Costello and Clara Kimball Young assume the leads.

"Pickwick Papers"

Comedy and Entertainment
Friday, September 5th

"The Baby Elephant"

1. John Bunny as the indomitable Pickwick does Dickens proud and creates much merriment. 2. The Baby does everything but talk.

"WHEN WOMEN GO ON THE WARPATH"

Comedy Special Feature in Two Parts *Saturday, September 6th*

You can't get the best of the women when they start doing things. It's a merry war and they capture the votes and the trousers. Sidney Drew, Flora Finch and a host of other Vitagraph favorites are in the battle, which makes roars of laughter.

SIX-A-WEEK

"CUPID VERSUS WOMEN'S RIGHTS"—Comedy-Drama—Monday, Sept. 8th.
"OLD MODDINGTON'S DAUGHTERS"—Western Comedy-Drama ....Tuesday, Sept. 9th.
"FORTUNE'S TURN"—Drama ....Wednesday, Sept. 10th.
"THE TIGER"—Dramatically Strong..Thursday, Sept. 11th
"SAUCE FOR THE GOOSE"—Comedy—Friday, Sept. 12th.
"THE LOST MILLIONAIRE"—Drama—Special Feature in 2 Parts..........Saturday, Sept. 13th.

The Vitagraph Company releases a special feature in two parts every Saturday and A COMEDY EVERY FRIDAY.

Vitagraph one, three and six sheet posters—special music for all special releases.

THE VITAGRAPH CO. of AMERICA
East 15th Street and Locust Avenue, Brooklyn, N. Y.

When Women Go on the Warpath

Retribution

A girl flirts with a country boy who falls madly in love with her. When he finds her with the man she is really engaged to, he shoots the man and is imprisoned. Years later, the girl, now a widow, meets the Count De Launay, and marries him. And the climax, which will electrify your audience, comes when she learns that her titled husband is none other than the ex-convict country boy.

Released Monday, September 15th ***Special 1, 3 and 6-Sheet Posters***

Trooper Billy

Adapted from Frederick Paulding's Great Play. In Two Parts

There's an Indian attack on a stockade in this picture that is the most realistic battle ever attempted. The clash of bodies, the hand-to-hand struggles, the straining and grappling for victory, will sweep the crowd before it.

Get the Two Superb Special One-Sheet Posters. Also Special 3 and 6-Sheet Posters
Released Wednesday, September 17th

The Burglar and The Baby

Nag's burglarious career is rudely terminated by a baby. He has a chance to get out of jail, but "Home was never like this"—and he stays. A laugh clear through.

(On the same reel)

One Best Bet

Bud steals money from his wife to bet on a sure thing—and what happens when the money goes to the tailor's in an old suit, is chock-full of fun.

Released Friday, September 19th

The Breath of Scandal

A school teacher's efforts to aid an unfortunate girl causes her to become the target for gossip. About to leave town, events occur which show the worst of the gossip-mongers in their true light. A simple story which will bring a tear to many an eye.

Released Saturday, September 20th

Special 1, 3 and 6-Sheet Posters

Coming Wednesday, September 24th

A Midnight Message

A powerful two-part story of an elderly financier who, married a second time, suspects his son and the wife of being in love with each other. *Watch for next weeks' announcements.*

TRADE KALEM MARK

KALEM COMPANY

235-239 West 23d Street, New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The index for this issue will be found on Page 1114.)

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Saturday, September 6, 1913

Facts and Comments

THE present feature service is admittedly in a chaotic state. When we consider that less than two years ago the multiple reel was a decided exception, and contrast this fact with the present state of affairs showing a great majority of fifteen thousand exhibitors using features, no further explanation of the confusion in feature service is necessary. As in the single reel, quality must win out in the feature field. There is much fermentation at present and much wildcat scheming, but crystallization is not far off, and the useless sediment will find its way to the bottom.

*

In the meantime it is often amusing to watch efforts at producing features with the aid of scissors and an amputated conscience. Recently we saw the remarkable feat of making three reels grow where one reel grew before. The ingenuous author of this "feature" took an old single reel melodrama and cut it up into two parts. He then put a new sub-title on something to this effect: "Our hero is now in Paris." This was followed by a scene showing not only Paris but various other interesting towns, taking up about six hundred feet of film. The action was then continued for awhile, only to be interrupted again with another sub-title, "Our Hero in Rome." This was followed by Roman and Italian scenery generally, and before the end came, three reels of this sort of thing had been inflicted on the audience.

* * *

THE Moving Picture World deplores the occasional sneers and slurs which theatrical papers see fit to cast upon all who have entered the moving picture profession by any other than the theatrical route. The exhibiting of moving pictures is a new profession, requiring certain qualifications which are not infrequently possessed by people who have had no career or theatrical experience whatever. The fact that a man before becoming an exhibitor of moving pictures has been a plumber or a tailor may afford amusement to the paragrapher who writes with far more complacency than wit, but it surely does not militate against the success of such an exhibitor's executive ability, good sound judgment of the public taste, attention to details, regard for the rights and comforts of the public. Business ability is often found outside the ranks of theatrical managers and magnates, and we know exhibitors by the score who are very successful in every respect and a credit to the industry but who cannot boast of any previous theatrical experience.

*

There are hundreds upon hundreds of the smaller cities and towns where a leading moving picture theatre is owned and conducted by a successful business man without previous theatrical experience. We think that this greatly conduces to the wholesome influence which the moving picture exerts; it likewise adds to the esteem of the picture in the minds of the public. While we are on the subject we might add that there are a great many men in the theatrical world today whose beginnings did in no way forshadow their later success. No one thinks of sneering at them, but, on the contrary, we give them credit for rising above their source and conquering the obstacles of their early environment. This, it seems to us, is the American way of looking at things, and to try to belittle a man because he rises to success from a poor start or in spite of handicaps seems to us mighty small business.

* * *

EVERY once in a while we hear of a particularly outrageous instance of unwarranted and illegal censorship. We doubt whether the action of the Mayor of Cedar Rapids in Iowa has ever been surpassed for arbitrariness and hopeless stupidity. The chief executive of Cedar Rapids issued a ukase forbidding the exhibition on the screen of such subjects as Quo Vadis and Satan. When the exhibitor ignored the ukase the Mayor without any hearing whatever revoked his license. When the exhibitor entered a most emphatic protest against such high-handed tactics the Mayor invited a number of his friends to a private exhibition and excluded everyone who might be unbiased and fair-minded. The gathering of long-haired men and short-haired women of course agreed with the Mayor, who thereupon considered himself "vindicated" in his snap judgment. The verdict of this packed jury was singular enough: it proclaimed that "'Quo Vadis' and 'Satan' were fine in craftsmanship, but too sensational." If such subjects are sensational, what, in the opinion of the Mayor and the intellectual giants assisting him, will be safe? Sensation is the order of life, and even in Cedar Rapids, Iowa, there must be an occasional sensation. Happily such Mayors as he of Cedar Rapids are few and far between.

A Sermon in Stones

By W. Stephen Bush

THE history of every nation is clearly reflected in its amusements. The state of society in any age may always be safely judged by the character of its amusements. Take, for example, the history of England, from the Tudors to the exile of the last Stuart king. A glance at the dramatic literature of any generation will convince us as to the ascendancy of the Puritan or Cavalier.

It is not too much, then, to say that the nation seeking the morbid in its amusements is doomed to decadence, while, on the other hand, the people whose amusements are clean and healthy are destined to rule others.

Happily, we have standing even at this day the greatest monument of antiquity, bearing eloquent witness to the truth of our assertion. The Coliseum, one of the seven wonders of the world, must convey to every student of human affairs and human events the certain knowledge that no amount of wealth or power can redeem a nation which is given over to inhuman and degrading amusements.

Compared with all and any modern structures devoted to amusements, the Coliseum looms up like a giant among pigmies. It had seats for sixty thousand people. Its arena was large enough to give room for sham battles on either land or sea. Its architectural beauty and perfection even at this day attest the magnificence of ancient civilization.

Seated on a broken column in the arena, one of the greatest of English historians was moved by the wonders round about him to write the history of the decline and fall of the Roman Empire. He could not understand how so much grandeur had passed away, how this noblest monument, made of stone by the hands of man, had come to crumble from its pristine glory into a mass of grass-covered ruins.

The cause of it all was right before him. The most splendid civilization the world had ever known perished because of the morbid cruelty of the people. All those bloody spectacles in the arena continued for centuries, even after the Christian era weakened, and brutalized and made cowards of the people of Rome, who at last fell a prey to the Northern invaders.

The original program for amusements in the Coliseum contemplated no bloody conflicts and no refinements of cruelty. It was intended merely to give lifelike imitations of war and to thrill the spectators with the sight of armed men in seeming combat for life and death. It was not long, however, before these spectacles, exciting as they were, failed to satisfy the populace. The mob began to roar for real blood and for the sight of real human suffering. Wild beasts from every part of the empire were brought into the arena and set to fight each other and fight with human beings. Weak-minded and ambitious emperors, seeking to cater to this growing popular thirst for blood, tried to surpass each other by feeding the mob's morbid instincts and desires. It is calculated that more than a million human beings perished on the bloody sands of this arena, among them thousands of Christians. The thirst for blood began to spread through the empire, and soon every amphitheater from the far East to the plains of Arles resounded with the cries of victims and the savage shouts of the spectators.

As in the body the poison spreads with the blood into every part, even so the greatest civilization built by the hand of man went down in disaster and beyond the possibility of resurrection.

The world has made great progress in the service of humanity since those days, and by slow and painful stages we have arrived at a high state of civilization. The respect for the dignity of man is greater than ever. Our amusements have long ago discarded all elements of inhumanity.

It is gratifying to know that in creating and promoting clean amusements the moving pictures have taken a great and glorious part. There are, it is true, a number of men in the amusement world constantly demanding the ultra-sensational. This, however, is a weak, atavistic echo of the days of the Coliseum. On the whole, it must be admitted that our amusements are at least harmless and often uplifting. The moving picture has made for the advancement of humanity, and has aimed at a higher mark of civilization. This, of course, has been due to the pressure of enlightened public opinion and owing, in some little measure at least, to the constant efforts of THE MOVING PICTURE WORLD. This pressure must not be withdrawn. The good fight must be continued. Such things as the portrayal of contemporaneous crime must be resisted without compromise.

Ways and means must be found to make such a degradation of the films a penal offence. Yellow journalism is no excuse for yellow kinematography. It is highly deplorable that men are found who want to make money out of the filming of an escaped lunatic or the trials of "white slavers."

Catering to the morbid instincts which lie dormant in humanity in all ages is a crime against civilization. From this reproach the great producers in this country and abroad have been entirely free. They cannot, however, prevent other men from trying to capitalize crime and filth in moving pictures. Here enters the duty of the exhibitor. If the police cannot stop the exhibition of such films for lack of definite legal power the exhibitor can kill them by refusing them to be shown in his house.

It seems to us that here is a subject which might well engage the attention of the organized exhibitors everywhere. The good name of the moving picture is of the first importance to them; without a good reputation they cannot continue in business. Their emphatic and unanimous declaration on this subject would be a great encouragement to every reputable producer and, indeed, to every friend of the moving picture. It would serve as a warning to all men who might be tempted into giving financial aid to the morbid and unclean film. A feature that cannot be shown cannot be sold, and an argument to the pocketbook is the only kind of argument that the financial supporters of such schemes are able to appreciate. We feel sure that the great majority of exhibitors would co-operate with the legislators in the different States to make the film which obviously caters to depraved tastes an offense against the law.

There are essentials of decency upon which all normal-minded persons will agree naturally. These essentials must be observed all the more carefully in view of the fact that so large a portion of our audiences consist of women and children. Banish the morbid film.

Sir J. Forbes-Robertson, Sir H. Tree, Mr. A. Boucher, Miss Violet Vanbrugh, Mr. Chas. Hawtrey, Mr. Cyril Maude, Mr. G. du Maurier, Mr. Seymour Hicks, Mr. Martin Harvey, Mr. Ed. Payne, and Miss G. Elliott are a few of the most notable idols of the British and American dramatic public who are at present engaged in picture production in the English studios.

"The Wheels of Fate" (Selig).

Reviewed by James S. McQuade.

THE Selig Polyscope Company is to be specially commended for the literary and dramatic merit of the scenarios now being used (and for some time past), in the feature subjects. "The Wheels of Fate," in two reels, to be released September 8, has a particularly strong story. The scenario was written by James Oliver Curwood specially for Mr. Selig. Mr. Curwood is widely known as a writer of fiction, some of his works being "Isobel," published by Harpers, and "The Honor of the Big Snows," "The Courage of Captain Plum," "The Danger Trail," "The Gold Hunters," etc., by the Bobbs Merrill Co., Indianapolis.

"The Wheels of Fate" is a society-domestic photodrama, in which the infelicity of married life ends in tragedy for the wrong doers and in happiness for the wronged—a denouement that leaves a good moral taste in the mental mouth, though it occurs too infrequently in actual life. And this is as it should be, where the treatment of such subjects is based on the viewpoint of a divertisement and not from that of a didactic dissertation.

The author and Director, Oscar Eagle, have worked hand in hand in giving us a clear, well-connected story. With his customary skill and wide-awakeness, Mr. Eagle has succeeded in keeping the spectator in close touch with the thread of the story at all times, and in matters of detail he has been thoroughly observant. In the panic, in mid-Atlantic, where the big steamer is about to sink, the scene is most realistically produced. There is action, action, action, and it is all to the point and in fine control. In the minor scenes, the same careful attention to detail is present. Mr. Eagle is also to be commended on the settings given the principal scenes of these films. The photography is fine.

Moving picture fans will welcome Thomas Carrigan in the role of Philip Wynn. His characterization is marked by fine artistic discrimination, and that leaves little more to be said. Charles Lawler, the villain of the story, is strongly impersonated by Clifford Bruce. One familiar with the sweetness of the disposition and character of Miss Adrienne Kroell in private life will be fairly amazed at the strong contrast of her Mrs. Philip Wynn, the faithless wife in the story. As the "inspiration" girl, Miss Alma Russell is appealingly human.

Philip Wynn, a rising young author and devoted husband, suffers from lack of sympathy in his work by an apathetic wife. She is so bent on pleasure, that she has little time to devote to her husband and his pursuits, and while others sing his praises, she fritters away her time at card parties and in studying bridge whist.

One day he comes to her, glowing with enthusiasm over the success of his new book. She carelessly tosses the book aside, and proceeds with her primping with a bored air. Hurt to the soul, he retires to the solitude of his study and begins a new work, to which he has given the title, "The Inspiration Girl."

But Mrs. Wynn, although repelling her husband, is not without her favorites among the sterner sex. A society man, called Lawler, pays her devoted attention and is always laying his plans for an elopement. The deluded wife is only too glad to listen to his proposals.

In the meantime, the neglected husband seeks the solitude of the forest. In a little cottage in the woods he makes his home, and gives himself up entirely to his new work. In his solitary travels through the woods, seeking inspiration, he meets a young girl and finds in her the ideals that he has ever found lacking in his wife. They become devoted friends, and she takes such interest in his work, that he names her "The Inspiration Girl."

About this time Lawler goes fishing with a friend and it chances that their quarters are near the woods in which Wynn has sought retreat. Lawler is addicted to drinking strong liquor and in one of his bad fits of temper following this weakness, he quarrels with his friend, who leaves him. This friend, on his way through the forest, is seized with thirst and Wynn's cottage appearing close by, he enters and helps himself to water. Lawler, incensed at being overcome by his friend in the fisticuff game, follows him into Philip Wynn's cottage. There the quarrel is renewed, and Lawler shoots his friend with a revolver that he picks up.

Philip Wynn, who had left the cottage some time before on a fishing expedition, finds that he has forgotten his fishing hooks, and returns to get them. He is amazed to find the dead man there, and while puzzling himself over the situation, Lawler, accompanied by the game warden and others, enters the cottage. Lawler accuses Wynn of murder and carries the news to Mrs. Wynn, the fickle wife. Philip is condemned to die in the electric chair, and his wife gets a divorce.

Scenes from Selig's Two-Reel Society-Domestic Photodrama Entitled "The Wheels of Fate."

The closing scenes show Lawler and his newly wed wife on their wedding trip to Europe. In mid-ocean, their ship, the American, collides with another and a fearful panic ensues, the prelude to foundering. Before the ship goes down, Lawler confesses to the captain that he was guilty of the murder of his friend and that Philip Wynn was innocent. The last dispatch sent out by wireless from the ill-fated vessel, carried Lawler's confession to the governor of the state and to the world. Philip was released and found compensation for all his ills in the love and devotion of his new wife, "The Inspiration Girl."

Two Vivid Vitagraphs.

Reviewed by Louis Reeves Harrison.

A TERRIFIC train wreck, an actual one, showing the clash of engines, the smashing of machinery, the overturning of coaches, the flare, smoke and grim hideousness of such an accident, from a point of view that must have been extremely perilous for the camera men, is the high value of "The Call," a two-part Vitagraph tragedy. It is brought in to account for the elimination of a married man's individuality, so that his wife may suppose him dead and marry the other fellow. In a story depicting the same situation, "Her Reputation," Beatrice Demarest Lloyed thus describes what happened:

"He could remember the call for help, the eager press forward, the unintelligent effort, the screams, the horrible things they found, the frenzied sobbings of blessings, the unbearable cursing of those who could still curse, the frantic half-blindness in which he worked as one of the ever-thickening mob of creatures which clustered closer and blacker about the unspeakable horror. Into the cool black air the flames leaped with no less crazed appeal than the voices—those voices he would never forget till he was dead, and not then. He was one of a mass of undeservedly tortured humans in hell."

In both screen and printed story the situation is that of a man leaving his wife "for her sake" and preferring to be thought dead that she might enpoy her second choice, **but the stories are not the same in preparation, exposition or end.** All triangles where there is a husband, wife and trusted **ami de la famille**, however, look alike to me, and even French people are getting tired of them. The husband who runs away is a weakling; the friend who hangs around to pick up crumbs from the family table is no hero; the adaptable and mercenary wife attracts no sympathy. Perhaps on this account the audience experiences a sense of relief when they are all killed off.

The acting in this drama is admirable, especially that of E. K. Lincoln. His portrayals are those of intelligence. Without violence of movement or facial contortion, without any of the stale tricks used by old theatrical men, he conveys the uppermost sentiment supposed to be in the character's mind during varying situations and moods. He acts as though the director, in this case none other than long-headed Ralph Ince, permitted him to do as he pleased. The interpretation is a fine one, but Ralph Ince deserves something better to interpret. He has not yet reached his great opportunity.

"The Mystery of the Silver Skull," two-part Vitagraph feature, is from a photoplaywright who knows his business, who knows how to construct a drama for the screen, and it is an entertaining story told by a powerful cast. The acting is absolutely without flaw, and the story is so entertaining that it will hold attention, but it is based on the fatality attached to an inanimate object, in this case a tiny silver skull, and both playwright and director should exercise care in showing that the little demon is directly responsible for both the climax and what leads to it.

The drama is put together correctly, but its form is more that of the stage than of the ordinary photoplay—incidents of the past are brought into present action by narrative, in order to preserve suspense. To illustrate my point I may be permitted to outline the story.

A young ship owner, Costello, rather fond of his piratical-looking skipper, Lytton, calls at an office in New York to conclude a deal with an amiable miser. He returns suddenly after the interview and catches an attractive girl attempting to abstract papers from the safe. The miser has a hold on her father and seeks her hand in marriage as the price of silence. During the interesting scene that follows in the miser's office between the girl and the young ship owner, he picks up a little silver skull and takes it with him when they escape. He follows up the adventure and hears from the girl's lips that her father murdered an unknown man at a game of cards before two witnesses, one of them the miser, the other a ship's officer.

The murder was ascribed to the girl's father, then too drunk to know what had happened, whereas it was really committed by the miser. The piratical-looking skipper alone knows that the girl's father was innocent. In the natural course of events the skipper sees the silver skull, in evidence when the murder was committed, and he appears at an acute moment to right the wrong he has compounded for years. The mere sight of the watch charm, while it might have recalled the murder, does not seem to be strong enough incentive for him to confess his inactive but criminal complicity. A powerful scene would have been his gradual yielding to the pleadings of the young ship owner, his noble motive being to preserve the girl from an unhappy fate at the risk of being punished for the part he played as accomplice.

I refer to this as the natural and logical development of what is in all other respects a very good story. It is almost an obligatory scene. This is a play of high tension, and a great deal more is imposed upon the dramatist in such a case than in a simpler form of story. The instincts of the modern audience are keenly alert, and the playwright must give adequate justification for setting in motion characters actuated by differing motives to arrive at an exact moment of high pressure. We must consider that miracles are no longer excusable, because the photoplay gives much more time for careful preparation than a drama for stage performance.

I have already referred to the acting—that of old Vitagraph favorites is delightful in this piece—but I failed to get the cast and can name neither the lady nor the miser, to whom go the honors of splendid performances in this photodrama. Both contributed heavily to intensifying interest in the presentation. The tout ensemble is creditable to author, director and performer, the triangle that must have its proportions nicely balanced in order that the whole play may succeed.

Scene from "The Call" (Vitagraph).

Scene from "The Silver Skull" (Vitagraph).

"The Betrothed"

Six-Reel Ambrosio Feature.

Reviewed by W. Stephen Bush.

IN an article printed in the Moving Picture World of September 5th, 1908, I spoke of Manzoni's famous novel, "The Betrothed," as "A great opportunity for an enterprising maker of films." I felt so strong on the subject that I added, "I recommend to all of them to read the story. Its dramatization in moving pictures will not be easy, but it would make us laugh and weep, then laugh again and weep again and make us all feel glad that we are living."

I therefore felt a sense of just gratification when I heard that the filming of this splendid story had been done by such a competent filmer of classic subjects as the Ambrosio Company has proven itself to be. The difficulties of filming such a story cannot be exaggerated, and no amount of human art will ever succeed in transferring to the screen a notion of the power of Manzoni's pen. His mastery of language, his ability to mix humor and pathos, his kindly outlook upon life, his love of what is good and his hatred of what is bad cannot be known in any other way than by reading the book.

Scene from "The Betrothed" (Ambrosio).

There are, however, running all through the story of "The Betrothed," valuable dramatic materials which lend themselves very readily to filming. A great temptation to the producer is to yield to the charm of Manzoni's name and thus try to make the moving picture tell too much at once. I cannot absolve the Ambrosio Company from the blame of having yielded here and there to this temptation.

With this single exception, however, this filmed version of the world's greatest novel deserves unstinted praise. Something of the charm of Manzoni's genius gets on the screen and casts a spell on the spectator. It is very evident that this was a labor of love with the Ambrosio Company. To begin with, they have gone to the trouble of taking various scenes of the story on the very spots where Manzoni has located them, and we get glimpses of Lake Como set like a gem in one of the most beautiful landscapes of the world. The charm in the story lies in the fact that it deals with the adventures of a young couple from the ranks of the plain people of Italy. Their simple honesty is set in striking contrast with the corruption and magnificence of the noble rulers of the country. No one has ever told of the struggles of the poor against the intrigue and insolence of the rich with greater and more convincing eloquence than Manzoni. No one ever understood the human heart better than he. The scenes in which he shows how even an old man hardened by long years of crime may at the last feel penitence and remorse and find happiness in doing good, has brought tears to the eyes of most readers of the book. In the film the scene perhaps is a bit too hurried, but enough is shown to touch the spectator.

Scene from "The Betrothed" (Ambrosio).

The producer has improved to the utmost every opportunity for spectacular work. The insurrection and the bread riots in Milan and later the fearful scenes in the deserted streets when the plague swept over the city, are portrayed with imposing skill and fidelity to life and history.

"The Betrothed," by the Ambrosio Company is entirely worthy to be enrolled in the list of the world's moving picture classics.

CHARLEY CHAPMAN'S BIRTHDAY.

Charles Chapman celebrated his birthday on August 12. He astonished the whole Vitagraph studio by decking himself in his glad rags and going home two hours earlier than usual. Mr. Chapman, who is the scenic expert, has never before been seen at the plant in anything but his working clothes, and has never been known to be away from his duties, not even for a moment, before this eventful day. His age, proponent sayeth not. During the summer he occupies a bungalow at Rockaway Point, going back and forth from business every day. It is filled with many curios and beautiful works of art. One of his latest notions was the purchase of seven or eight suckling pigs. One morning about four o'clock, they set up such a squeal, he was obliged to get up in his nightie and give them the bottle, with which he had provided himself for such an emergency. We regret that we cannot furnish pictures of this event. Chap is some figure. Yes, and some worker too. He sets up the sets and knocks them down again like ninepins in a bowling alley.

A VITAGRAPH COMEDY EVERY FRIDAY.

For some time past, requests have been received by the Vitagraph Company to establish a Vitagraph comedy release day. Hereafter, beginning Friday, September 5th, the Vitagraph Company will release one of its comedies every Friday.

A Brace of Interesting Edisons

"Caste" and "The Green Eye of the Yellow God."

Reviewed by Louis Reeves Harrison.

NOT within my memory has "Caste" been shown as a screen production, and it is remarkable as well as pleasant that it should remain for the Edison studio to release this well-constructed stage play for presentation in motion pictures. The germ of the play is probably set down as "fond hearts versus coronets," but it has deeper currents than those easiest named. It is ostensibly the old story of a gentleman of good family and social position "marrying down" from the point of view of his friends, though the girl be the fittest mate he could select. Her personality is not so offensive in such alliances as the habits and conduct of her relatives and associates. The father of the girl in this case might have been regarded as a comical old sot, but his degradation is so complete—he is a greedy and greasy soak—that his children are badly handicapped in any attempt to rise above their initial standpoint.

Scene from "Caste" (Edison).

Gertrude McCoy, as the girl, engages sympathy for the role in her serious acceptance of its responsibilities, but she is crude in her movements at times—they do not seem to proceed from her own consciousness as much as from exterior suggestion. Upon receiving bad news a woman does not instantly slam her face on her arm and sob convulsively—it takes time for her to fully realize a great misfortune—it is stunning in its effect. Miss McCoy wins on a very engaging personality of her own when she does not attempt to do what she does not naturally feel. She is admirable in the situations that are really affecting, doing as well as the rest of the splendid body of actors gathered together in this strong photodrama. Gertrude McCoy, Mabel Trunnelle, Mrs. C. Jay Williams, William West, Richard Tucker, Bigelow Cooper and Barry O'Moore form one of the best balanced companies for work of this kind that I have seen grouped in one production during the past year or two. It would seem as though nothing more was to be desired in any part. Of those unremarked in previous Edison releases I was most pleased with the quiet and thoroughly consistent work of Mr. Tucker. There was nothing theatrical about his impersonation, and it was none the less effective on that account. I give prominence to the interpreters of this well-known play because of their efforts to carry it over in masterly fashion, and I do not omit the baby boy. He seemed almost conscious of what was required of him, actually played his tiny part to perfection. Director Williams, long engaged on split-reel comedies, has shown that he can put over a big play when he has the material. He has made a decided success of this one.

Scene from "The Green Eye of the Yellow God" (Edison).

"The Green Eye of the Yellow God" is completely dominated by Charles Ogle. He was a great surprise to me in the youthful role of Lieutenant Carew, a devil-may-care British officer in the East Indian service, a transformed Charles Ogle of many lofty villainies. He impersonates a young man of great natural courage challenged by a woman to gratify a passing caprice for the unattainable. When he asks her what she would like for a birthday present—the anniversary is to be celebrated by a ball in her honor—she mentions the "Green Eye," a priceless jewel in the eye of an Indian idol, and adds, "Of course, I really don't want it, but you would not get it for me if I did—would you?" He takes the challenge seriously, wrests the jewel from its socket, fights his way out of the temple, is desperately wounded, rides in a dazed condition to the ball, delivers the evidence of his reckless bravery and dies in the presence of the woman who sorely tested his love. The jewel is almost immediately recovered by an under priest who has followed the daring officer, and nothing but remorse remains for the woman who sacrificed a splendid fellow on her altar of vanity.

"He had loved her all along
With the passion of the strong."
She loved him when it was all too late.
"There's a one-eyed yellow idol to the north of Khatmandu,
There's a little marble cross below the town;
A broken-hearted woman tends the grave of Mad Carew,
And the yellow god forever gazes down."

The immortality of the material is strongly suggested in contrast with the mortality of those who build idols and ideals from base clay.

There are some beautiful scenes in the play, some new and highly artistic effects. Most noteworthy of these is the darkened view of the club house piazza during the height of the ball with a glimpse through the windows of a brilliant interior, the scene of the ball. Not only are the contrasts thus presented very effective, but the picture is one to hold the eye and remain in the mind. The conclusion of the tragedy is perfect.

ST. LOUIS MOTION PICTURE CO. BUYS MELIES PLANT AT SANTA PAULA.

On a recent visit to California, O. E. Goebel, president of the St. Louis Motion Picture Company, made a trip to Santa Paula to look over the property of the Melies Company, with a view to purchase. Satisfied with the plant and location he bought the property, as for sometime he has been seeking a California location to stage the popular Frontier films.

Considerable additions will be made. Plans are being drawn for the erection of a large glass studio at a cost of $25,000, and, when finished, the plant will be one of the best equipped in the country.

W. L. Robards, formerly with the Universal, Lubin and Melies companies has been engaged as an addition to the producing staff at Santa Paula. The company will be augmented from Los Angeles and no expense is to be spared in putting on productions that will further the popularity of Frontier films.

CINES ACTOR IS KILLED BY MADDENED BULL.

G. Geisha, a Spanish actor brought to Rome by the Cines Company to be used in a series of Spanish plays, was killed recently by a maddened bull in rehearsing a scene from "For the Love of a Toreador," a coming Cines picture. Geisha was a professional bull fighter and was hired especially to play the lead in that picture. This is the first accident of consequence that has befallen any member of the Cines Company in its history.

Motion Pictures Ridiculed on Stage.

Broadway Farce Seeks to Redeem the Waning Glory of the Stage by Affront—Miss Briscoe Serves Injunction.

THERE opened in New York City on the evening of August 25, at the Forty-eighth Street Theater an alleged comedy by one Phillip Bartholomae entitled, "Kiss Me Quick." It seems that the author has depended principally for his comedy upon the amount of ridicule he could derive from the making of motion pictures, principally the actors. It is said that instead of being humorous the piece is actually venomous and is a good revelation of the resentment that is harbored by non-progressive theatrical men against the ever-growing and popular motion picture. The play, if it can be so called, deals directly with studio work of motion picture making. It endeavors to create the idea that photoplayers as a class are a set of illiterate, uncouth and unintelligent persons. The characters are exaggerated much in the same manner that it is customary to exaggerate the grossness of circus people when they are put into novels or on the stage, regardless of actual conditions.

This in itself would be bad enough, but the management of this production has seen fit to utilize the name of a well-known leading woman, Miss Lottie Briscoe, of the Lubin Company, as one of the histrionic incompetents typified in the play. It is said that there is a rehearsal scene in which is brought out the alleged fact that while motion picture actors may be able to convey thoughts and ideas before the camera they are totally incompetent and inadequate when it comes to "real acting." Miss Briscoe came over to New York from Philadelphia to witness the opening of the play and was surprised to find her name on the program as that of one of the boorish characters. She went at once to the manager and demanded that her name be removed from the program. This he refused to do, saying that it furnished good advertising. From this it is evident that the management is courting a lawsuit over this matter for the mere sake of what publicity it will bring. At any rate Miss Briscoe got in touch with her attorney, Mr. Guy Murray, of 64 Wall Street, and injunction papers were served upon the management of the company and the theater, restraining them from using Miss Briscoe's name in connection with the piece. The case will be heard August 29, in Supreme Court, Part Two, before Judge Whittaker. Miss Briscoe feels that it is necessary to take these proceedings, not only on her own account, but in behalf of the vast number of reputable motion picture actors who, as everybody knows, have been for the most part recruited from the ranks of the legitimate stage, including some of the most illustrious personages that the drama has ever known.

One incident that detracts from Miss Briscoe's credit in this matter is her inspired presence on the opening night. This makes it evident that she knew all about it in advance, and if that is the case the whole thing is nothing but a cheap advertising scheme on both sides of the case.

In response to inquiries it is difficult to find anyone who ever heard of the author, Phillip Bartholomae; but whoever he is his play seems to be a cynical outburst against an art that will nevertheless continue to manifest itself with increasing force and will crowd the disgruntled witch-finders entirely out of the business in due course of time. It is probable also that the art of writing photoplays has encroached considerably upon Mr. Bartholomae's field and that he finds himself confronted with the alternative of becoming either a photoplaywright, or crying "wolf" to call attention to the decadence of his ebbing vocation. His sentiments as embodied in his splenetic spasm remind one of those Chinese who beat on gongs and make loud noises to scare away evil spirits.

The chances are that the promoters of this fiasco are anxiously anticipating a storm of indignation on the part of photoplay fans, all of which will be valuable advertising.

That being the case, it hardly behooves anyone to get worked up over the thing. The awful "panning" that "Kiss Me Quick" got from the New York dallies will kill it quickly enough. One critic said that the title should have been "Kill Me Quick."

GAUMONT NEW CITY OFFICES.

The Gaumont Company, of Flushing, Long Island, feeling the need of central offices, has taken a large suite at 1503 World's Tower Building, located at 110 West 40th Street, New York. One of the features of the new quarters will be a fully equipped up-to-date projection room in which to exhibit the well known Gaumont product.

"The Thrust of Hate" (Eclectic).

By George Blaisdell.

THE Eclectic Film Company will release on September 1 a three-part hand-colored picture that is worth going a distance to see. It is straight drama, embellished with a sword fight in which the participants show marvelous skill. "The Thrust of Hate" will easily stand all tests by which a picture is judged. The story is good—but in its working out there is such fine quality of acting, such real artistry, that it will closely hold all the way by reason of its treatment alone. The photography in the sample print which was shown—and this one was in black and white—is excellent, all that is to be desired. The settings are charming. The exteriors show the luxuriant foliage of the country bordering on the Mediterranean. The structures are those of people of means, harmonizing with the station in life of the principal characters. The interiors are elaborate, such as all persons, whatever their success or non-success in the world's battle, enjoy seeing on the screen. The direction is of the best.

The story is of an artist, in love with his subject, the daughter of a duchess. The two have come to an understanding. The mother is in financial difficulties and goes to her banker, seeking a third mortgage on her property. The banker, visiting the duchess, sees the daughter. Deeply impressed, he writes the mother asking permission to call and press his suit for her daughter's hand. The mother consents to receive him and later sanctions his proposal. She oversees the daughter and the artist in the conservatory. It is a clandestine visit. The mother upbraids the girl, tells her of the engagement for her she has entered into, and then notifies the artist of the situation. The marriage takes place. On the return from the honeymoon the banker sends to his fencing club a challange for a bout. The artist, a member of the club, a former friend of the banker, is prevailed upon to meet the banker. The meeting is the occasion for a festival and a large company is assembled. Both men are experts and evenly matched. As the contestants change positions the artist, realizing the man opposing him has won the woman on whom he had set his heart, deftly removes the button that guards the point of his sword. When the bout is renewed the banker falls, pierced in the heart. The referee picks up the weapon of the artist, discovers the naked point, and leads away the artist. The wife, in an adjoining room, sees the body of her husband. She leans against a pillar; she does not approach the body. The picture fades.

One of the strongest scenes is where the mother, after the discovery of the two lovers in the conservatory, takes the girl into the house and informs her of the love of the banker and of the fact that the family is bankrupt. Another is the farewell of the two lovers. The contest in the fencing club, as friendly a one on the part of the banker as it is deadly on the part of the jealous artist, makes a spectacle sufficient in itself to put over any single reel. Reference has been made to the acting. It may be unfair to single out any one of the players. The writer cannot forego calling attention to the splendid work of the man who plays the banker. It is unusual.

The conclusion of the picture will undoubtedly be the cause of many a controversy. Which contestant in the sword fight did the wife favor? Had she, as has been known to be the case, really fallen in love with her husband? She did not go to him; neither did she go to the artist. It is safe to say the conclusion of the picture will be marked by a buzz of conversation in every house.

JOHN BUNNY TO BE KING OF MARDI GRAS.

The business men of Coney Island, New York, have selected Mr. John Bunny, the world-famous Vitagraph comedian, to be king of the Mardi Gras of 1913, which will be held for one week beginning Sunday, September 7. Having the power to choose the woman who will act as queen, Mr. Bunny promptly selected Miss Lillian Walker, the justly renowned Vitagraph beauty. On the opening day of the Mardi Gras the king and queen will be crowned in high state at Luna Park, and for a week they will reign together over the kingdom of fun. There is no doubt that Mr. Bunny and Miss Walker will fill the bill beyond precedent. They will in all probability prove to be wonderful drawing cards for the big show, to say nothing of the incidental publicity they will bring to the Vitagraph Company.

'The Kink is a dead one; long live the Kink."

The American Theatre Curtain and Supply Co.. through its representative, Mr. G. H. Callaghan, reports the installation of Radium Gold Fibre Screens in the Hamilton Theater, Yonkers, and the Stratton Theater, Middletown, N. Y.

CHICAGO LETTER

By JAS. S. McQUADE

THE members of the Chicago branch of the International Motion Picture Exhibitors' Association have been hard at work for the past three weeks endeavoring to bring about in this city the adoption by exhibitors of a three-reel program for five cents and a five-reel program for 10 cents. This subject was thoroughly discussed at the last regular meeting of the organization, in their hall, in Masonic Temple, and another meeting was held shortly afterward, in the same place, at which the General Film Co., the Mutual Film Corporation and the Universal Film Manufacturing Company were represented by their local exchange managers. Another meeting was held a few days later, at which the exchange managers of the various feature film companies and the exhibitors met in friendly session.

Sidney Smith, secretary of the association, states that very encouraging progress has been made among exhibitors and that all exchange representatives have signified their willingness to cô-operate. It will take time and some patience to effect the change, he declares, but he is optimistic on the outcome. A drawback to a complete observance of the rules at the outset arises from the fact that several of the feature film exchanges have outstanding contracts with some exhibitors in certain districts, but the plan is looked upon favorably by all film renters.

Some owners of theaters with balconies are contending that, where five reels are offered for 10 cents admission, the balcony seats should be held at five cents. It is shown, however, that this ruling would work hardship on a nearby competitor whose house has no balcony and who charges 10 cents, experience having proved that he will lose patrons, as the latter will take advantage of the five cent seats in the competing house. Children under 10 years of age will be admitted to 10 cent theaters at half price.

The ruinous competition at present existing in Chicago, in the exhibition business, cannot come to an ending too soon. Average intelligence is sufficient to show the present owners and managers of picture theaters that they are practically eating one another up by pursuing the present policy. They should remember one truth, however; when they have finished eating one another, the business will be continued on a higher and saner plane by wiser business men, who will estimate moving picture entertainment at its true value and follow the motto, "Live and let live."

"Les Miserables" of Remarkable Excellence.

There was little time to herald the first presentation of "Les Miserables" at Orchestra Hall in the daily press of this city, and an additional drawback lies in the fact that the opening of the dramatic season was right at hand. Notwithstanding these heavy handicaps, the great photodrama has made fine headway, and the business has increased steadily through its commanding artistic merit. How appealing that merit is can be gleaned from the following criticism in the Chicago News, of August 25, the opinion of its managing editor:

> One of those motion picture masterpieces that Europe loves and that America often undervalues is now on view at Orchestra Hall. It is Victor Hugo's "Les Miserables," done into a film drama of remarkable excellence. The story of Jean Valjean, of Javert, of Fantine, of Marius and Cosette, which Hugo told in five chief divisions, is here presented in nine reels. The performance lasts two and a half hours, but it does not seem overlong.
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> France evidently was ransacked for actors to fit the roles. In the character of Valjean, M. Henri Krauss, of the Theater Sarah Bernhardt, appears to great advantage. His physique, as well as his genius as an actor, enables him to enact a part beyond the capacity of the ordinary man.
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> Ordinary "stage business" of the "movies" is laid aside in favor of acting such as one has seen in the productions of Bernhardt, Irving and Mansfield. A turn of the head, a shrug, a movement of the lips, serve in this Hugo piece the same ends that exaggerated postures and mechanical devices attain in the ordinary picture play. It is noteworthy that not one of the many letters and documents introduced is thrown on the screen, nor needs to be. There is, of course, an explanation of each scene, but a person familiar with the story could almost do without the explanations. The interplay of character, the spiritual progress or degeneration of each individual, thousands of delicate emotional reactions, are as clear as they are in the novel itself.
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> In selecting material the authors have made some departures from the original. For example, they cause Valjean to steal a loaf for his sick mother instead of for the seven children of his sister. But, for the most part, the film drama adheres closely to the Hugo text. The episode of the bishop's candlesticks, the incidents in Valjean's career as M. Madeline, his flight with Cosette, the intrigues of the Thenardiers, Marius' courtship of Cosette, and the scenes of the rebellion of 1832 are given with fidelity. Glimpses of old Paris and beautiful rural scenes will delight people who have seen France.
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> Selections on the great organ are given by Robert Stronach and W. F. McCarrell.

William Sievers, secretary and treasurer of the Rex Amusement Co., St. Louis, and general manager of the New Grand Central Theater, that city, is attending to the booking of the Illinois state rights, and to the presentations at Orchestra Hall. Rochford and Oak Park have already been booked.

Buffalo Bill To Live In Pictures.

H. Tammen and F. J. Bonfils, proprietors of the Denver Post and of the Sells-Floto shows, have arranged to engage in the manufacture of moving pictures. On Thursday, August 21, at Denver, they purchased all the best animals and equipment of Buffalo Bill's Wild West Show, the sale of all the belongings of the historic organization being held on that date.

Fifty thousand dollars was immediately set aside for the production of the first of a series of multiple feature reels, in which the early life of Buffalo Bill, the scout and soldier, will be closely and truthfully followed in pictures, he himself to appear as the principal figure. It is said that Indians and soldiers will be massed in great numbers in these pictures, and that early frontier life will be realistically portrayed. A studio for the production of interior scenes will soon be erected in Denver, according to reliable information.

M. P. Operator Killed in Chicago.

Joseph Lavelle, operator in the Langley Theater, Langley Avenue and Sixty-third Street, grasped a live wire and was killed Thursday night, August 21, in the presence of 1,000 persons, and was held by the current for half an hour until firemen cut the wires and dragged his body out with pike poles. When he grasped the wire with his bare hands there was a blinding flash and a scream that brought the people to their feet, but the fireman and policeman of the Woodlawn station on duty there, and the ushers, quieted the audience so that there was no panic and no person was hurt.

A fuse blew out when lightning, during a terrific electric storm, struck the wires, plunging the house into darkness. Lavelle, knowing nothing of the storm outside, thought that some one had merely thrown the switch and began fumbling in the dark to turn the lights on again. In his confusion he grasped a live wire and completed the fatal circuit.

When he was carried outside, with the horrified audience gathered around in the rain, surgeons worked over him with a pulmotor for an hour. At the end of that time they placed him in an ambulance and took him to the Washington Park Hospital. There it was declared that death had been instantaneous.

Moving Pictures Teach R. R. Employees How To Handle Explosives.

Colonel B. W. Dunn, chief inspector of the bureau of explosives of the American Railway Association presided at the twenty-second annual convention of members of the American Association of Railroad Superintendents, in Chicago last week. In a special room at the Hotel Sherman, he arranged for the presentation of a series of moving pictures to accompany his address, the object being educational and especially referring to the handling of explosives while in transit.

The first picture was "The Tragedy of Three Careless Men," in which the first careless man was seen pouring gasoline into a leaking receptacle. Careless man number two, representing the railroad, received the goods for transportation without noticing the leak. The third careless man smoked his pipe near the leaking can, which resulted in an explosion and a big fire. Another picture treated of the gross carelessness of workmen in handling explosives, with consequent explosions and loss of life.

"This is a new adventure in the activities of the bureau of explosives," Col. Dunn said. "If it is approved, we hope to make use of it in our educational work—that of instructing shippers of explosives and inflammable material and the employees of railroads as to the necessary precaution and care in handling such goods.

"In 1907 the loss by fire due to accidents in transporting explosives was $500,000. Last year the loss was $30,000. In 1907 fifty-two lives were lost in such accidents. There were no lives lost in such manner last year."

Misinformation Exposed.

Paul De Outo, who owns the state rights in Illinois and Wisconsin for the three-reel "Quo Vadis?" called at the World office Saturday, August 23. Mr. De Outo drew attention to a letter written by Liman C. Mann, a moving picture lecturer, which appeared in the Moving Picture World, in the issue of August 9.

"Mr. Mann was not engaged by me to lecture 'Quo Vadis?' in East St. Louis, that is positive," said Mr. De Outo. "Mr. Comer, my advance man, wrote me a letter recommending Mr. Mann as a good lecturer, and on July 22 I wrote Mr. Redmon of the Airdome, East St. Louis, to the effect that I did not think it would pay to get a lecture up and besides, that the pictures did not require a lecture."

"I have Mr. Comer's letter to Mr. De Outo and Mr. De Outo's letter to Mr. Redmon before me at this writing, and am satisfied that Mr. Mann misinformed me as to his being engaged by Mr. De Outo to lecture on the three-reel 'Quo Vadis?' "

H. D. Koffman, owner of the Humboldt and Liberty Theaters, Chicago, is associated with Mr. De Outo in the state rights for the films mentioned.

Chicago Film Brevities.

Frank T. Montgomery, the well known exhibitor of the south, spent several days in Chicago last week, making his headquarters at the La Salle Hotel. Mr. Montgomery made the rounds of the trade during his stay. He also paid a visit to the World office.

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Sol. L. Lesser, president and manager of the Golden Gate Film Exchange, Inc., San Francisco, passed through the city, August 20, on his way to New York City. Mr. Lesser made a pleasant call at the World office.

* * *

M. C. Watkins, general traveling representative of the Almo Feature Co., was in the city recently, from a tour of the entire central states in the interest of his company. Mr. Watkins reported extraordinarily good business throughout the section traversed.

* * *

H. H. Buckwalter, of Denver, and his daughter, Miss Margaret, spent a few days visiting in the city last week.

WEBER AND FIELDS IN PICTURES.

Will Appear in Photo-comedies.

The first production of the new Weber & Fields subsidiary Kinemacolor Company will be a big spectacular humorous Kinemacolor special five reel feature that it is the present intention to title Weber & Fields In "Meyer and Mike Around the World."

An entirely new theme will be the background of all the famous Weber & Fields comedy hits. A capable cast of well known players will support the noted comedians, and a large army of show girls and supernumeraries will be employed in many of the scenes.

The motion picture arrangement of this big production will be by Mr. Roy L. McCardell, the humorist and writer, who is an experienced photoplaywright of some fourteen years standing. Mr. McCardell, whose work for the Biograph, Kalem and Vitagraph is well known to moving picture audiences, has recently contracted with the Selig Polyscope Company to do a series of wild animal comedies with nursery rhyme "leaders" or readers, a distinct novelty originated by Mr. William Selig, who selected Mr. McCardell as his photoplaywright. The first scenarios of these motion picture animal comedies have been delivered, and their taking is now being arranged for at the Selig animal ranch near Los Angeles.

CHESTER BEECROFT WITH GENERAL FILM.

On Tuesday, September 1, Mr. Chester Beecroft, the well known New York journalist and publicity man, will take up his new duties as manager of publicity and advertising with the General Film Company at 200 Fifth Avenue, New York. For the past two years Mr. Beecroft has been manager of the New York office of the Billboard, in which position he gained an experience and acquaintance that extends over the entire theatrical and film fields. Prior to his connection with the Billboard Mr. Beecroft occupied the position of advertising manager of the Motion Picture Patents Company in the early years of its existence.

CANCELLATION OF ADVERTISEMENT.

Since our last week's issue, we have learned that the advertisement on page 991, entitled "Five Prizes in Film Competition," is contrary to postal regulations. We therefore have cancelled same and will return all replies. We regret very much that the advertisement appeared under the circumstances and that many of our readers took the time and trouble to prepare replies. Needless to say, we had no intention of doing anything contrary to regulations of the United States Postal Department.

Ivanhoe

Three-Reel Universal Feature.

Reviewed by W. Stephen Bush.

An earnest and ambitious effort to film high class popular fiction of the type of Sir Walter Scott's Ivanhoe, deserves the hearty commendation of every friend of moving pictures. Even if the production resulting from such an effort was feeble and imperfect, harsh criticism would be out of place. Happily, the film rendering of Ivanhoe, by the Universal Film Company, does not stand in need of any indulgence but is, on the contrary, entitled to sincere praise purely on its merits. The director has evidently grown with his task and there is plenty of evidence all through this feature, that care, and time, and patience, and skill entered into the production. In this film, the Universal Film Company have aimed higher than usual and I am glad to say that their mark is close to the center of the target.

Scene from "Ivanhoe" (Imp).

It is in altogether a tolerant and friendly spirit and with a helpful purpose that I venture to point out what appeared to me to be some of the minor defects in the production. I would not care to even mention these defects were it not that they could have easily been avoided and that this warning may serve to prevent a repetition. While the titles as a whole are quite acceptable, I was astonished to find that fierce Norman warrior, Brian de Bois Guilbert turned into a Celtic "Sir Bryan." I did not like the French heels on Lady Rowena and Rebecca, nor could I reconcile myself to the German military moustaches on Brian de Bois and Front de Boeuf. The military operations about the castle are at times confusing and it is not always easy to tell who are the besiegers and who are the besieged. The famous scene, "Trial by Combat," where Ivanhoe appears as Rebecca's champion to save her from being burned as a witch, would seem to stand in need of some explanatory sub-titles. I think, too, that the movements of the mob gave one the undesirable impression of long and painful drills before the camera, though most moving picture audiences will be quite ready to overlook this last blemish.

Scene from "Ivanhoe" (Imp).

I would not do this production justice if I did not mention two great points of merit, one the splendid acting of the principal characters and the other the magnificence of the settings.

Moving Picture Educator

THE PLACE AND VALUE OF THE EDUCATIONAL PICTURE IN THE MOVING PICTURE BUSINESS.

HAS the educational picture had any effect upon the general business of the moving pictures? This is a question of vital importance, because whatever effect has been experienced in the past, will have a great influence on the future life and character of the moving picture business. The writer ventures to affirm—with more certainty than boldness—that the present commercial and moral standing of the picture business is due in the larger measure to the educational picture than to any other one cause. That there be no misunderstanding let it be distinctly understood that this is not a revival of the subject of the moral effect of the picture either upon sentiment or public opinion; but rather the general effect upon every aspect of the commercial side of the whole picture business. The present standing of the moving picture, both in manufacturing and exhibiting, is high, very high as compared to five years ago; to what cause may this be attributed? Undoubtedly to the large field of educationalism which seemed naturally to open up before all who were interested in kinematography, and which has proved eminently successful to all those embracing the opportunities thus presented. That there are those who have not followed this higher trend there can be little doubt, otherwise there could not exist the sensational picture, with its yellow tinge; perhaps with pictures as with newspapers, there must be the yellow streak to meet the one so pronounced in some natures, until that nature is cultured above itself.

The Lost Lure of the Picture.

A proof of this educated advance is that the pictures have lost much of that old and unhealthy alluring nature which they formerly unfortunately "enjoyed." In those alluring days it was only a question of pictures, not what kind, or how good or how bad, simply pictures, so long as they were moving pictures, that was all they asked for. From this unhealthy state of things sprang all kinds of censorship and prohibitions; children must be protected, and even some adults must be protected against themselves, to say nothing of the need of forcing some exhibitors—and occasionally a maker—to come within the bounds of propriety. In some centers such as the crowded parts of the cities, or in places where the crowds gathered like Coney Island, this "lure" was both pronounced and strong if not dangerous. Happily this is now very largely a "lost lure." no longer does a simple picture allure, and the flaming poster has lost much of its old power. Before going to a picture place now people invariably want to know what they are going to see, its nature, value and power. What has brought about this change if it be not the educationalism with which the pictures of the last few years have been saturated? Having tasted the worth and beauties of the class of pictures which have been drawn from that which was best and "worth while" the public taste has been spoiled for that which is without merit and cultureless, not because of a cultured discrimination, but rather because of the keen perception which readily distinguishes between that which in itself proves more worthy.

Educationalism in the Picture Has Been Commercially Successful.

Thus has the educationalism in the picture lifted the thought and experience of the people; it might also be said at this time, that this also applies to the music for the picture as to the picture itself. Better scenarios are now written because of the campaign of education carried on by such men as Epes Winthrop Sergent. Better acting results from the fact that now no actor of greatest fame thinks himself too big to enter the field of the silent drama; and again in turn the manufacturers realize that there is nothing too good for either themselves, the exhibitors or the public.

If then this spirit of educationalism has so raised the standard all along the line, how much more has the distinctly educational picture figured in this progress? The educational picture enlisted the interest and support of educators of the world; these were quickly followed by all classes of people upon whom education has an influence.

Commercially It Pays.

No one goes in business except for profit, that which pays must prevail. When the poorer and questionable prevailed they paid; when these passed away and this higher order of things took its place it also was made to pay.

Now, therefore, there is only one outlook in the whole realm of the moving picture world commercially as well as morally, and that lies first in the educational picture, and in the second place the general spirit of educationalism in all pictures, so long as these prevail, and as their scope is unending, so the future of the picture in all its parts, relative to human society, will continue its upward course and its standard will remain; while commercial prosperity is also maintained.

THE NEW NAME.

Apropos of the suggested new name which shall comprehend and designate the full purpose of the moving picture and picture houses, instead of the numerous and varied mis-nomers of the present time; many readers may recall that the Educator has at various times encouraged the discussion of this topic. Agreeably with this suggestion we publish a letter received from Mr. John C. MacKenzie, of Seaforth, Ontario, Canada:

"Moved by a paragraph written by W. H. J. in a recent issue of the Educator, in which he urges the necessity of a new name to designate our industry, I am going to make a suggestion. The field of the common noun and its derivatives seems to have been searched in vain, and, as the motion picture is pre-eminently a twentieth century product, I prefer to let the dead languages remain dead, so far as we are concerned. Thus the thought has struck me: Why not give the name of some man who has done something to make our art possible a place? This put me in a big field and, of course, opened ground for controversy, but after summing it up to the extent of my limited knowledge, it seems to me that Lumiere was the first to project a picture—the projected picture is Lumiere's achievement. (I do not know to what extent this statement would have to be qualified, speaking strictly.) The first picture thus shown being Lumiere's pictures, why not call all such pictures Lumieres? The word is neither cumbersome or undignified, and is easily remembered. I might cite other reasons which would apply in Europe as well as here in its similarity to 'luminous' or 'luminaire,' etc., which my dictionary tells me means 'any body that gives light'—'a person that lightens the world.' That comes pretty close to what we are trying to do."

It is a pleasure to publish Mr. MacKenzie's letter. At this time we will make no further comment, except to say that we do not agree with the suggesions to discard the dead languages; may we hear from others on this important subject.

AN AUSPICIOUS PITTSBURGH OPENING.

Messers. Dershimer & Grelle who recently purchased Pennsylvania state rights on Kalem's Biblical Masterpiece "From the Manger to the Cross," opened, with the picture, in Pittsburgh at the Liberty Theater, Pittsburgh's newest Play-House on August 11th, for an indefinite engagement. The attendance has far exceeded their expectations and comments from the clergy, press and public have been very gratifying.

A booking office has been opened at 406 Cameraphone Bldg., 5th Avenue, Pittsburgh, Pa.

LAURANCE GOES TO WARNER.

W. H. Laurance, who has been manager of Union Features for the past few months, leaves that company on September 1st to take charge of the Indianapolis office of Warner's Features, Inc. Mr. Laurance is a fully experienced film man, having been in the business for the past seven years.

Motion Picture Exhibitors' League

AN OPEN LETTER TO PRESIDENT NEFF AND HIS REPLY.

THIS office is in receipt of copies of letters from E. E. Fulton, a supply dealer of Chicago, and President Neff of the M. P. E. L. of A. As both letters are somewhat lengthy we do not deem it necessary to publish them in full, but the salient features of each are embodied in the following excerpts:

Mr. Fulton's Letter.

Mr. M. A. Neff, pres., Moving Picture Exhibitors' League of America, Cincinnati, O.

Dear Sir: In your annual report at the recent convention in New York City, we note, among other things, the following:

"We are able to purchase parts, accessories and supplies at a discount of 40% off the regular list price."

Will you, as President of the Motion Picture Exhibitors' League of America, please address to the writer an open letter in which you state clearly and explicitly your attitude on the subject "The Place of the Jobber and Dealer in the Motion Picture Theater Supply Business"?

We are impelled to ask for this frank statement of your position, as the head of the large body of exhibitors whom you have the honor to represent, because it seems to us that your policies mean extermination to 500 of us who have for years been a part and parcel of the moving picture industry.

Thanking you in advance for the courtesy of an early reply, we are, Yours very truly,

E. E. FULTON.

President Neff's Reply.

Mr. E. E. Fulton, 154 W. Lake St., Chicago, Ill.

Dear Sir: In reply to your communication of August 16th, 1913, would say:

You have asked for a frank statement of my position. In brief this is my position—I stand for the bona fide motion picture exhibitor first, last, and all the time, and he comes first, and rightly so, as he is the first to secure the nickel to distribute to the great army of those in the other branches of our business. Heretofore he has received small recognition, but the time has now arrived when he must be considered in all matters pertaining to our business, and if by securing a few privileges we should have hurt anyone, it is only just and fair that we as exhibitors should at least be allowed to retain a small percentage of the amount that we take in; and if we can buy accessories at wholesale prices, I fail to understand why anyone should object. When an exhibitor cannot compete with his competitors, he has to either move, or give up business.

I am sure no one can blame an exhibitor for buying ⅝ x 10 inch carbons for $2.70 per 100, or $24.50 per thousand, or intermittent sprocket and solid star and shaft, old price $7.50, new price $2.50. Do you blame us for saving $5.00 on a sprocket? The old price of a web star wheel was $3.00. Can you object to us buying it for $.75? Measuring machines can be purchased for $12.00, the old price was $25.00. Other supplies in proportion to prices quoted. 40% off, and they are guaranteed, or to be returned. Will you furnish supplies to the exhibitors at the same prices?

And that you may fully understand the situation, there is not an exhibitor in the United States, to my knowledge, that is interested financially one penny in the American Motion Picture Supply League, or any other supply house, except the one in Pittsburgh, and a very small one at Cleveland, and possibly another place or two which I cannot recall. Very truly yours,

M. A. NEFF, Pres.

ATTENTION, CALIFORNIA EXHIBITORS.

Are you making your arrangements for the annual convention of the Motion Picture Exhibitors' League of America State Branch No. 12 which will convene in San Diego, Tuesday, Wednesday, Thursday and Friday, September 9th-10th-11th and 12th?

We expect to have a great gathering. Every exhibitor and his wife—from Siskiyou to San Diego—will be there. You must be there sure.

We have arranged for a special train from San Francisco, leaving Monday evening, September 8th, at 6 o'clock. Fare from San Francisco, round trip, $15.00, good for 15 days, with stop-over privileges on return trip. We will go down through the San Joaquin Valley. Fare and a third will be charged from all points on the Northwestern Pacific and Western Pacific to San Francisco or Stockton. All exhibitors living along line of the proposed routing can board special train at their home town or nearest point. Arrangements have been made to give us a splendid time. Sightseeing trips, including a genuine bull fight, in Tia Juana, Mexico. Grand ball and banquet—headquarters U. S. Grant Hotel. And aside from all that, this promises to be an eventful and important meeting.

Business of vital importance to every exhibitor in the state will be transacted, and to protect your interests and advance your ideas you must surely come. The league in California and throughout the United States has never been so strong numerically or as powerful as now. A booking agreement with all exchanges is what we want to get. If you are not affiliated, now is the time to join.

Exhibitors south of San Jose on Coast Line—one and one-third fare for round trip to Los Angeles. $3.00 round trip Los Angeles to San Diego. Be in Los Angeles Tuesday morning, and all go down to San Diego together. Exhibitors north of San Francisco and Stockton buy one and one-third, fare round trip ticket to San Francisco or Stockton and $12.00 round trip from these points to Los Angeles and $3.00 round trip Los Angeles to San Diego. Exhibitors south of Stockton on Valley Line can join special at their towns. Exhibitors on Santa Fe can get one and one-third fare round trip to San Diego. Those who want to be on the big special must send in their names and money to the secretary at once so that space can be arranged for. Come on, boys, bring your wife or sweetheart and join the crowd. Let us hear from you whether you are a member or not.

W. A. CORY, Secretary.

OFFICIAL CONVENTION CALL.

Illinois Convention.

The motion picture exhibitors of the state of Illinois will meet in convention at Peoria Tuesday and Wednesday, September 23rd and 24th. Every member of our league is urged to attend the convention, and every bona fide exhibitor in the state of Illinois, whether a member or not, is invited to attend. This will be the most important convention ever held in the state of Illinois, as a new set of officers will be elected to fill vacancies. Every visiting exhibitor will be entertained and on the evening of the 24th a big banquet will be served.

Indiana Convention.

The exhibitors of the state of Indiana will meet on Tuesday, September 30th, and Wednesday, October 1st, either in Indianapolis or Muncie. Big preparations are being made for this convention. Every member of the M. P. E. L. of A. is expected to attend. Splendid entertainments are being planned and a big banquet will be held at night. Every bona fide exhibitor in the state of Indiana is invited to attend. Officers will be elected to fill all vacancies.

M. A. NEFF,
President Motion Picture Exhibitors' League of America.

FLORIDA CONVENTION NOTICE.

The first convention of the Florida State Branch No. 33, M. P. E. L. of A., will be held at Tampa, Fla., for three days, beginning Monday, August 31st, 1913.

President E. O. Griffith is working hard to make this first convention a big success and he is receiving daily letters from exhibitors all over the state assuring him of their attendance at this meeting. All moving picture exhibitors of the state of Florida, whether members of the league or not, are urged to make a special effort to be present at this convention, as many matters of vital importance to the exhibitor will come before the meeting.

The entertainment portion of the program is not overlooked, as special attention will be given to all visiting exhibitors to see that they enjoy their stay while in Tampa. National President M. A. Neff and National Secretary G. H. Wiley have been invited to attend.

MAYOR GAYNOR'S ADDRESS TO CONVENTION.

The National Secretary of the Motion Picture Exhibitors' League of America has had printed in pamphlet form the address of the Hon. Wm. J. Gaynor, Mayor of New York, which was delivered on July 8 last at the national convention at the Grand Central Palace, New York City.

There was no accompanying information with the circular as to whether the national secretary is distributing them to exhibitors or whether exhibitors may write to him for quantities of them to pass out among their patrons. We trust Mr. Wiley will make this matter clear through a later notice.

From a typographical point of view the circular may be criticised on account of the smallness of the type. It is a four page 6 x 9 folder, the front being used as a title page. The two inside pages contain the text of the address and the fourth page is blank. It would have been much better if the fourth page had oeen utilized by having the type larger and allowing it to spread over three pages instead of two. As it is now it would be difficult to read in any subdued theater light, and it is doubtful whether anyone would care to wade through it in any light, owing to the eye strain it would entail. Besides this it is badly paragraphed. There should be more breaks to relieve the solid phalanx of plain body type. Outside of that it's a wonder.

UNCONSTITUTIONAL.

Ohio Courts Decide Against Law Licensing M. P. Operators.

The recent decision of the Supreme Court of Ohio declaring unconstitutional an act of the legislature requiring moving picture operators to be licensed by an official designated for that purpose contains many interesting points. In the course of the decision the court says:

> "The examiner is made the exclusive judge as to whether or not the applicant is trustworthy and competent. No standard is furnished by the General Assembly as to the qualification, and no specifications as to wherein the applicant shall be trustworthy and competent, but all is left to the opinion, finding and caprice of the examiner. He is the autocrat with unlimited discretion, without rules prescribing the qualifications of applicants for license only so that he finds them trustworthy and competent."

The court then calls attention to the fact that there are provided six districts in the state and six examiners, each of whom may have his own notions as to what shall constitute the applicant trustworthy and competent; and so there may be, in the first instance, as many different standards in the state as there are examiners, whereas, the standard should be uniform throughout the state.

The court points out, however, that it will sustain a proper law for licensing moving picture operators. Such a law the court says must establish standards of efficiency and certain definite tests. The present law leaves the licensing power in the hands of an official whose arbitrary decision is final. Such a provision the court declares would militate against the general welfare of the state.

MASSACHUSETTS BRANCH ACTIVE.

At a recent meeting of the Massachusetts State Branch of the Exhibitors' League, the resignation of Mr. Joseph Mack from the presidency was accepted, and Mr. Ernest Horstmann was elected to succeed to the office. At a meeting held shortly after this quite a few new members were taken in, and the league is again very much alive in Massachusetts. No better equipped man than Mr. Horstmann could have been secured as president. He is very much interested in the League, is earnest, and has the ability to put things across. What is more, Mr. Horstmann has a very convincing way of talking. And the membership list is bound to swell every time he makes one of his characteristic speeches. The Massachusetts State Branch has not really decided with which of the two factions to ally itself, and there has been some talk of remaining independent of either, and to merely be a state organization, without any outside connections. A special meeting was held this week, at which members of the "seceding" state organizations were present, to tell their side of the fracas. Mr. Neff was expected to be present, to explain his side of the affair, but was unable to come to Boston. On this account no action was taken, except to call a meeting for Friday, August 25, at which this State Branch will reorganize and decide on which side of the fence it will go, or whether to remain independent of both. At all events, the Massachusetts branch is again active and interested, which is most encouraging, after the state of coma into which it had fallen. HENRY.

SWINDLERS DOING "LOCAL STUFF."

Reports have reached this office of a set of moving picture fakers who have been successfully working in New England. Their scheme is that of going into a town and contracting with a theater manager or the Board of Trade for the making of a series of local motion pictures. They set up a dummy camera, without an inch of film in it, turn it loose on anything that anybody wants taken, and after collecting a deposit they disappear to parts unknown.

Merchants have paid for having their stores photographed and residents owning pretty homes have paid for having them filmed with their families, only to find out that it is a swindle. This sort of thing has a distinctly harmful effect upon the good name of the business, and exhibitors, hereafter, when they notice any local filming being taken by strangers, should speak to someone in authority and have the proceeding investigated.

This gang that has been working New England is said to have an advance man who arranges for as many dupes in a day as possible, and because the scheme is so novel they have been having an easy time in getting victims. It is the old photo-enlargement game of years ago in a new guise.

INDIANA "INTERNATIONAL" CONVENTION.

The Indiana State Branch of the International Motion Picture Association will hold its first semi-annual convention at Indianapolis on Wednesday, September 10. The state headquarters are located in rooms 410 and 421 Saks Building, Indianapolis.

Arrival in Los Angeles of Isadore Bernstein, the New Manager of the Universal West Coast Studios.

Exchange Assets

An Interesting Symposium of Ideas on Exchange Management.

(Concluded)

By H. Z. Levine.

THE junk exchange is a veritable incubus which drains the vitality or cash drawers of the regular exchanges. With the remarkable increase in the output of outlaw "single" and "feature" releases, they have been multiplying with the precipitation peculiar to mushrooms. In former years, when the "lid" was on the market, as it were, and an "outsider" had as much chance of "getting in" as has Lucifer of getting into Heaven, these junkers secured their film through a well organized "underground" railroad system. Buying old material in this way, they were able to get subjects at five-tenths and one cent per foot. And thus equipped with a cheap stock of reels, costing from five to ten dollars per reel, they were organized to handle several junk accounts on the basis of one-dollar-a-reel-per-day at fifteen or eighteen dollars. Some of the most remarkable collections of "cast-off" and out of date subjects were collected in these junk exchanges. Even today one can rent there a subject two or three years old, (and thus compare the pictures of "today" with those of "yesterday"). Often the uninitiated exhibitor will judge a manufacturer's present output by the stuff he gets from his junk exchange. As a protection against these leeches, legitimate exchangemen found it necessary to open junk offices themselves—and thus at least regulate rental rates. But this subterfuge didn't solve the junk problem. It only accentuated it. The only solution in the mind of Ed Lux, manager of the Cincinnati-Buckeye Film Exchange, is to relegate junk to the junk heap.

Ed. Lux, Manager Cincinnati-Buckeye Exchange.

"It seems to me," said the classic-featured Ed, "Ohio is the richest state in the Union in junk exchanges. We have them here, everywhere. They seem to grow up over night—and some go out of existence the night following their birth. But regardless of how long they exist they do more than their measure of harm by educating the exhibitor in the wrong direction and cutting rental prices. The junk retirement plan now under consideration by the exchange organizations and film manufacturing combinations is a feasible proposition likely to work out to the great advantage of all. The first thing to do is to cut down the junk dealers' supply—or close up their source of supply. They cannot afford to buy from legitimate manufacturers—and some big manufacturers will not deal with them under any circumstances.

"So if then they were not able to secure stuff from the legitimate manufacturers and the exchanges shut off the leaks in their own establishments, the junkers would soon go out of business or go into the junk feature business—which is equivalent to suicide—for a junk feature service is a false representation proposition and naturally a self-killer. A suggested plan, which has its merits, is the scheme whereby each exchange returns each week to its manufacturing affiliation as many old reels as it gets new ones. Hence, if an exchange is buying twenty-eight reels, it is obliged to return twenty-eight reels—thus, as far as the exchange is concerned, junk is retired automatically. The present feature situation, however, is complicating things considerably, but the assets of legitimate exchanges will not be affected by the feature business unless present rental arrangements are considerably changed and exchanges are forced to make reductions—for days the exhibitor runs features. The junkers are the fellows who affect our 'assets.'"

With a purchase of a 21 or a 28 reel program a week, an exchange receives about twelve hundred and fifty posters. The handling, recording and filing of these posters is an intricate problem. Posters take up more space in exchanges than perhaps all the rest of the stock put together. This is the bane of the exchangemen's existence—yet the paper is as important as the reel of film itself—indeed, sometimes more important than the reel. It is easy at times to get by with a mediocre reel if the paper is big and attractive—but often a good reel is lost or killed by poor paper. So important a factor does A. W. Blankmeyer, manager of the Detroit Universal, believe paper to be that he personally supervises the poster department, with Mr. Peckham, his able lieutenant in direct charge. Blankmeyer and Peckham can be found some evenings, along about 10 o'clock, in their shirt sleeves, mapping out schemes for poster filing and indexing.

A. W. Blankmeyer, Manager Detroit Universal Exchange.

"Were we to lose sight of our ever-increasing supply of paper, we would sure be crowded out of our offices," said Mr. Blankmeyer. "To solve the space problem, we have devised a tube system. This system is a space economizer and storage affair. These tubes (which have the appearance of mailing tubes), are the length of a one-sheet width and about four inches in circumference. We are able to roll up about two or three dozen posters and slip them into the tubes. The number of the reel is marked on the end of the tube and thus it is filed away. Usually, ten one-sheets are folded up for ordinary purposes and placed in the stock pigeonholes. When this supply runs out, we have recourse to our reserve supply in the tubes. We also keep special records of attractive and business-getting paper, and in this way can assist exhibitors with their theater-front displays."

"Competing regular exchanges can do each other considerable harm if they are non-believers in co-operation. Except in very few instances and in some peculiar sections of the country, all exchange managers co-operate with each other (along with the assistance of the business-like and reliable exhibitors), in eliminating the undesirables. There isn't a stronger adherent of the co-operating plan than A. A. Schmidt, manager of the Victor Film Service of Buffalo.

"Often I get applications for service from some unknown exhibitors, located in a small town or large city. When

Joseph Hopp and Family on Property Observation Car. Mr. Levine on Left.

such application is received our staff has instructions to communicate with our competing exchanges and a statement of his reliability and his account is rendered. If he happens to owe our competitor some money, he is refused service until he pays up. Our competitors do the same. Operating this get-together plan, we are protected against 'smart-guys.' An exchange to run with profit has to watch carefully its scale of rental prices and draw a comparison with the prices of competitors. Ordinarily, there is a tacit understanding between the different exchanges as to prices. There's nothing in cut-throat and cut-price practices— usually, it is the undoing of the manager. On a 21 or 28 reel buy, an exchange must have a certain number of first run customers, a certain number of second runs and so on at certain prices, depending on its program and overhead expenses. In taking on business below a certain minimum there's a good opportunity of going broke."

In recapitulating the interviews with Messrs. Freuler, Morgan, Marentette, Snitzer, Bryson, Lux, Blankmeyer, Hopp, Schmidt and Plough, one point is absolutely clear—an exchange manager hasn't a sinecure. Little does the obstreperous and complaining exhibitor appreciate the amount of worry and detail a manager wrestles with daily. Yet, he receives the complaining exhibitor with a smile, a firm grip and a pleasant word—and regardless of the justice or injustice of the complaint, he preserves an exterior at once ameliorating, diplomatic and pacifying. Only in extreme cases is his spirit ruffled or provoked, but he believes like Marty Williams of Kansas City—"I should worry," says Marty, "when there are jobs where you work twenty hours a day and mine is only a nineteen hour job!"

"Doomed to Die or The Vial of Wrath"

Three-Reel Union Feature.

Reviewed by W. Stephen Bush.

THIS is not a cheerful story, but its dramatic power cannot be denied. Looking at the picture one has a feeling as if some stray page from Maupassant or Zola had painted itself on little strips of celluloid, detailing and intensifying those horrors of which the pens of Zola and Maupassant were so fond. It has not only striking dramatic power but the added charm of novelty, which, considering the dreadful melodramatic drivel with which the screen is burdened nowadays, affords no mean measure of relief to the spectator. The standard of art and photography in most Union productions is above the average, and in this picture this standard is well maintained.

Cinema "Eclair"

Scene from "Doomed to Die" (Union Features).

The story is exceedingly simple as most really tragic stories are apt to be: A pretended friend seeks to seduce a wife from her loyalty. Her husband, an expert in bacteriology, discovers his friend's perfidy and turns his intimate knowledge of science into an instrument of almost fiendish vengeance. I cannot find any fault with the acting of the principals, which was really of a high order, but I do not think the director rose to the possibilities of the subject. There is an occasional lack of finish, and the explanation of motives is not always as clear as such an explanation should always be. I cannot help commending the clever way in which the dramatis personae are made to bow to the spectator at the beginning of the story; it is a charming innovation in Union Features.

NEW ENGLAND PICTURE PERSONALITIES.

MR. JACOB LOURIE.

The subject of this sketch is one of the best known and most popular of New England exhibitors. In May, 1909, Mr. Lourie decided to enter the moving picture business and at that time organized the Beacon Theater Company, of Boston, of which corporation he is president and general manager. Associated with Mr. Lourie in this concern are Mr. O. Grosberg, treasurer, and Mr. S. Solomont, assistant treasurer. Mr. Lourie, however, is the only one of the company to give his undivided attention to the business, and to him is due the credit for the success enjoyed by the houses operated by the Beacon Theater Company. The Beacon theater, Boston, is one of the finest houses in the country, built especially for the exploitation of moving pictures and vaudeville, and cost $75,000. In January, 1911, Mr. Lourie advised his company to buy the Colonial Theater, Nashua, N. H., which was promptly done. The next year, the Nashua Theater, of that city, which had been operated in opposition to the Colonial, was also acquired, on Mr. Lourie's instigation. In 1913, Mr. Lourie advocated the purchase of an estate of fifteen stores and the Shawmut Theater, Blue Hill Avenue, Roxbury, Mass., and the Beacon Theater Company promptly proceeded to acquire this property. The Shawmut was purchased subject to an existing lease, and Mr. Lourie will assume control at its expiration.

Jacob Lourie.

SOL LESSER IN NEW YORK.

Pacific Coast Feature Man to Open New York Office for the Golden Gate Film Exchange.

Sol Lesser, of San Francisco, has returned to New York City. Before he starts home he plans to open here an office, fully equipped even to projection room, for the Golden Gate Film Exchange of San Francisco. This company has made a change in its policy, which heretofore has been the marketing of a regular program of a manufacturers' group. It has taken over the Pacific Feature Film Company. Mr. Lesser has been connected with both concerns and will continue with the Golden Gate. It is intended to release weekly at least seven features, and sometimes eight or nine. Among these will be the Exclusive program and Union Features. The company will supply exhibitors in California, Nevada, Arizona, Washington, Oregon, Idaho and Montana.

"Out on the coast we are building larger picture theaters than ever," said Mr. Lesser at the Exclusive offices the other day. "My company is a firm believer in the future of the feature. We think the single reel will be valuable chiefly to balance programs. Personally I believe a person can't, these days, go into a theater and get into the atmosphere of a story in one reel. We have tried out the question, and we find that we can do a far better business with the big stuff—the multiple feature. In our purchasing office here in New York, which we hope to locate this week, we intend to buy on merit. We are glad to see the open market so far as the exhibitor is concerned. We figure that the day of the arbitrary program, compelling the exhibitor to take a service the exchange desires regardless of the theater-man's wishes, is passing. So, seeing what we construe to be the trend of the times, we are going to keep pace with the market."

CINES BRINGS SPANISH ACTORS TO ROME.

George Kleine, who has exclusive American rights for all Cines productions, announces the receipt of important advices from the Cines Company concerning the importation of seventy-five actors and actresses from Spain. These people were especially engaged by the Cines Company for a series of spectacular Spanish plays. Several thousand Spanish costumes are now being made up in the big wardrobe department of the Cines Company and painters are busy with a number of magnificent settings. The productions are all under the direct management of Director Guazzone, the producer of "Quo Vadis."

Foreign Trade Notes

BRITISH NOTES.

(From Our Own Correspondent.)

The next American company to immigrate to these shores for the purpose of making spectacular pictures should have no difficulty in securing real soldiers to assist in battle scenes. Yesterday Col. Seely, the War Secretary, told Parliament that the troops at Aldershot were assisting in the production of moving picture films. Contrary to opposition being raised, he said he hoped the films which would be inspected by the Army Council before exhibition would create an interest in the army and be useful for recruiting purposes.

* * *

Mr. J. E. Williamson, a gentleman associated extensively with the scientific and experimental aspects of the industry, is now busily engaged on a new series of submarine pictures. An ingenious contrivance has been made that will enable him to descend to the ocean bed down a tubular shaft at the bottom of which is a compartment with windows for the pictures to be taken through. Several very powerful electric arcs will be employed to illuminate the area to be filmed. By this arrangement it is hoped to secure films of the denizens of the deep worthy to be ranked with the many excellent pictures of animals in natural environment.

* * *

"It's an ill wind that blows nobody any good" and the moving picture has provided the street bag-snatcher with another loop-hole of escape. At Hampstead, the other day, a thief snatched a woman's handbag and bolted, but a hue and cry was soon raised and in less time than it takes to tell about fifty people were in hot pursuit. A policeman stood out to stop him, but the breathless thief managed to gasp out, "Jerk me aside, we are doing this for the pictures." The constable released his hold and the miscreant escaped. There is the essence of a plot for a novel comedy in this.

* * *

Should the nation buy films? The question is again being raised here as to the advisability of purchasing copies of certain films to be preserved in one of the great museums. Such subjects as the "Battle of Waterloo," "Ivanhoe," "Charge of the Light Brigade," it is pointed out would be valuable in future years.

* * *

A statement has been issued from the London office of the Ontario State Bureau giving particulars of a course of instruction in agriculture by the kinematograph, which the Ontario Department of Agriculture will shortly offer to farmers in the province.

* * *

A practice increasing in favor with film manufacturers for advertising their products is at present being exploited by five different firms in England. Arrangements are made with newspaper proprietors for the publication in serial form of the story of a picture. The instalments are published each week simultaneous with the release of the film depicting the progress of the story up to that period. In this fashion Edisons are "booming" their "What Happened to Mary" series, and Gaumonts are similarly advertising in conjunction with the Weekly Dispatch a picture entitled "No Chance."

* * *

The picture obstructor is likely to receive harsh treatment from the English magistrate. Saying that it was a stupid, senseless thing to do a Highgate justice recently fined a youth two pounds for waving a walking stick in front of the screen at the Alexander Palace.

* * *

The announcement that the "Flying A" company shortly intend to issue a series of medieval pictures in addition to their Western subjects has aroused considerable interest among exhibitors of better class pictures in this country. Hitherto the middle ages historical subject has been almost monopolized by such firms as Gaumonts, Pathe, and other (with the exception perhaps of Selig) continental firms.

* * *

John Lawson's champion house-wrecking sketch. "Humanity," has been filmed by the Magnet Company. For exhibitors in Jewish localities I would advise no better attraction. In Leeds, satirically known as the New Jerusalem, the film is being booked up all round.

* * *

Sir Chas. Wyndham, the universally popular actor-manager, has entered into an undertaking with Raffell's Bioscope Syndicate to produce "David Garrick," with his full West End company. On such an elaborate scale is this to be produced that the cost is expected to run into several thousands.

* * *

The Newcastle County Court Judge was called upon to settle a nice point the other day. The Gaumont Company sued another film-hiring firm for damage done to a film let out to them. The film was damaged to such an extent that it would not take the sprockets, but as the damage was done in an Edinburgh theater the defendants considered themselves immune from responsibility, holding that they should not be held up for the actions of a third party who was not their servant. Gaumon'ts, however, were awarded full compensation.

* * *

Mr. Arthur Bouchier and his wife (Violet Vanbrugh), have agreed to play for a week in "Macbeth" for the kinema at a combined fee of £1,000. The producers are a German syndicate.

* * *

Sir Hubert-Von-Herkomer is now producing his first scenario, the "White Witch." The famous artist himself takes the leading role in the fourteenth century miracle play which will be ready in a month or two. Miss Marie Corelli has specially written a plot for Sir Hubert to produce. Asked why he had turned his attention to films instead of painting he said, "I cannot always be painting portraits. Painting is most exhausting work, and after I have worked at a portrait all the morning I want to do something else and I find all this craft of cinematography fascinating. To tell you the truth I am having the time of my life."

* * *

John Davis, late U. S. A. acting ensign, watched the filmed "Battle of Gettysburg" with reminiscent eyes the other day at a London showroom. A daily newspaper comment on the picture "with its tendency to enlighten the average Englishman's ignorance of the great American Civil War."

* * *

The canny Scot has a reputation for resource particularly where the "bawbees" are concerned. At a picture show at a Lanarkshire village payment for admittance is taken in jam and jelly jars when currency is not forthcoming. It is no uncommon sight to see a line of juveniles each laden with jars waiting at the doors. It is reported that on one occasion a collier "banged a saxpence" in the pay box and was asked to take his change in jelly jars as they had not taken any money so far that night.

* * *

Mr. "Dave" Horsley, formerly of the Universal company, and Mr. Albert Blinkhorn, manager of the Vivaphone Sales Co.; are the American visitors of the week and both gentlemen are likely to extend their business tours to the continent.

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Messrs. Hibberts, film renters and manufacturers of Bradford, have amalgamated with Films, Ltd., of Liverpool and the American Express Co.

* * *

A Methodist official from Vancouver is due in this country shortly to transport a number of religious films for a special church-cinema which is being established in Victoria, B. C.

J. B. SUTCLIFFE.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

A FREQUENT complaint on the part of photoplay professionals is one directed against the trespassing upon their domain by inexperienced people. Very often they are heard resenting what appears to them to be a policy of studio managements to fill up casts with more regard to economical production than a display of artistic merit. The professionals rightfully claim that no reputable producing concern will see economy in such a policy; and add that professionals who need work and the money it brings should be given preference over stage-struck people who are willing to give their services for practically no pecuniary return; their sole aim being to become the worshipped of the people.

* * *

With the subject put squarely before them the complaining professionals, a majority at least, must admit that if they were more honest with their friends and acquaintances and more fair to themselves they could reduce the army of invaders considerably. While young and old people almost worship their respective screen favorites and apparently love them for the appearance they make and their acting, there is in almost every case where personal interviews are sought with the favorites a selfish motive. The interviews are sought to open a way to get themselves, their children or some friend into the business. Some professionals, especially those who have had stage experience outside of the photoplay settings, have quick perception that enables them to anticipate what the visiting friends have up their sleeves. They very gracefully and ingeniously parry the artful advances and ultimately escape introducing the visitors to the "manager who engages people to pose." "They don't work me for anything like that," professionals often say, "there are enough of us that need the jobs. I won't encourage usurpers."

* * *

Those who succeed in thus escaping the responsibility that would be placed upon them quite naturally win the gratitude and admiration of their fellow professionals. And after all they have only figured as a champion for a selfish purpose and neglected a sphere in which they could win the gratitude of the public. Opportunities are offered them to become missionaries for a most laudable purpose. Most players, in conversing with their friends from the auditoriums of theaters are disposed, sometimes involuntarily, to convey exaggerated notions of the salaries the photoplayers get and the delight afforded them by being recipients of the public's admiration. Some go so far as to weave glowing tales of sumptuous entertainment and other favors shown them by distinguished people. It is true that this is sometimes done "to string the poor boobs along," as some say. But it is wrong. It increases the hunger of the uninitiated and if continued it makes the appetite so irresistible that the poor victims will sacrifice anything to share in the gilded life that is portrayed to them.

* * *

The duty of the professionals is to discourage the overtures from the starting point in a straightforward and pleasant, though firm, manner. An example that should be followed was given in a studio recently. A young man holding a good position in a bank had tried for years to get into the studio, or some department connected with it. . He persisted in his overtures despite the repeated replies that there were no vacancies. He secured repeated interviews with various officials in the company through the efforts of influential friends and friends of influential people that he could enlist in his cause. Finally he was looked upon as a pest, and to squelch him with a test he was turned over to an old professional. No test was given. As a substitute the player gave the young man a course in reasoning that practically killed his ambition for honors in the photoplay field. After learning all he could of the young man's family and business connections the old player compared the details with those of an actor's life. He pictured the hardships and vicissitudes attending the theatrical field and pointed out the foolishness of trading certainty for uncertainty. "Yes," interrupted the youth, "but look at the success so many men who started in commercial fields have attained on the stage. I feel I was born to become the same as they did." The player stuck to his job like a minister of the gospel trying to convert a terrible example and finally won out, and a professional who had been an interested listener promptly declared that if the same policy was pursued in most of the cases that arise all concerned would be vastly benefited. Before leaving the young man said: "I am satisfied now. Had I been spoken to in the manner that you have spoken to me, I would have given up long ago. I hung on because of the stories given me of the bright side of the life and felt that some day I would get a chance to fill a vacancy in some small way and gradually climb up. I realize now that the climbing is hard and the struggle to remain at the apex is much harder."

* * *

Nearly all the leading producing companies in the photoplay field have had a rule for some time that none but professional people be employed. When firmly applied this rule has been the means of saving the producers much annoyance and has so discouraged applicants that they have sought other fields of employment. But one loop-hole has gradually developed into the dimensions of a flood-gate. The employment of "supers" dignified under the titles of "extras" has been productive of innumerable barnacles that attach themselves to everything and everybody connected with motion picture studios. The situation is such that a vigorous campaign of persuasion should be inaugurated to save the foolish being from a life of indolence, and perhaps worse. In and about many studios crowds of people, young and old, gather daily for a chance to get in a picture, notwithstanding many of them often hover about for days, and sometimes weeks, without getting the chance. Mobs for theatrical work can be secured with ease, as they always have been since theatricals became known, but never have the volunteers been so plentiful as they are now. Men capable of and with opportunity to earn more money at some other following and women who could be more useful in their homes flock to the scene of operations and give no thought to the time when they ridiculed the "supers" in the theaters. They are "extras," and the children that are offered for sacrifice upon the altar of fame and fortune are numerous enough to challenge the taking of a census. There never was a time when so many beautiful and precocious children existed as at present, and the introduction of the prodigy is invariably the same: "It is not the money I look at—I never would have brought her here; but all my friends have been urging me to get her in the pictures. She is so pretty, as you can see, and you ought to see her antics about the house. She is far beyond her age intellectually." It goes without saying that in most of the cases the old adage that "Love is blind" is strikingly illustrated.

* * *

Here is the way one photoplayer carries the fame he has achieved, which is considerable. An old actor he had not seen for twenty years called upon him. The famous one was profusely congratulated upon his success before the camera, after which the visitor asked for "a boost to get a job." A bystander remarked that the departing visitor took a great interest in, and evidently thought much of, the famous player, to which the latter replied: "O, that's all bunk. Come to think of it, I am not quite sure he knew me twenty years ago; and if he did I am—sure that I was to him, like the rest of them—a small Potato in the patch; and when I wanted the loan of a twenty I got it—not. I like to meet old friends, but that lather stuff is nauseating."

KALEM'S BIG BASEBALL PICTURE A HIT.

Kalem's big two-reel baseball feature entitled "Breaking Into the Big League" was billed on its release day, August 20th, at several of the large Broadway theaters, where it did a turn-away business. At the Broadway Theater the attendance was terrific, being attracted by the announcement and special billing matter which proclaimed the fact that John J. McGraw and Christie Mathewson were to appear in the picture. McGraw and Mathewson are prominent throughout the story, but what made the Broadway exhibition more noteworthy on this occasion was the fact that John J. McGraw and Christie Mathewson were in the audience. They occupied a lower box and attracted no particular attention until the spot-light man in the gallery got busy and showed them up to a large and enthusiastic audience.

Forty seats had been reserved for members of the New York baseball team and their wives or sweethearts. The picture pleased immensely and was punctuated at frequent intervals by much applause. It shows the New York Giants at their training quarters at Marlin, Texas, and there are many views of regular championship games at the Polo Grounds. As a popular picture, there was every evidence, judging from the enormous attendance that night, that the picture will be a big box office winner.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Into the New.

OUTGROWING the old house, the Idle Hour Theater, Watertown, S. D., sister theater to the house of the same title in Aberdeen, issues a souvenir program of the opening of a new house with the same name. It is a six-page booklet, 4x7½, bound in a cream yellow with blue and yellow border and blue text throughout. It is better than we'l gotten up; it is tasty and elegant in appearance and typical of a house that has outgrown its modest past. It is typical, too, of the advancement of the business in general and the demand for larger and handsomer houses. Mr. C. T. Smithers is to be congratulated on this step in advance. Ten years ago the opening of any new house would have been marked by an almost sickening splurge, if it were marked at all. Now quiet refinement replaces bombast.

New Post Cards.

The Kraus Manufacturing Co. has just placed on the market a set of thirty postcards of licensed players in the photo-geletaine process that is the best thing they have yet put out. They are higher in price than their more familiar glazed sepia finish, but they are very much more than worth the slight difference in price, since the effect is practically that of an actual photograph and yet they are put out at a price that will permit them to be used as souvenirs at even a five cent admission. They are really artistic and many of them are made from exclusive photographs. They have an unusually good one of Henry Walthall, a new pose of Miss Sweet and all are above the average. They can be used advantageously as single cards or in sets of three or five.

Another issue is a set of four exclusive poses of G. M. Anderson in his familiar Broncho Billy make-up. These were specially posed for the Kraus Company and are unusually good both as to likeness and action. A set of four Broncho Billy nights with a fresh card for each night would bring in money.

Taken in conjunction with their photo-geletaine large cards for lobby work they have one of the best series the licensed exhibitor can possibly use.

Snap.

The Colonial Theater, Eldorado, sends in a four-page card folder, and Manager S. M. Farrar writes that it served to turn business away for three nights. It looks like some of Bert Williams' work, particularly the catchline: "As cool as a cave and it costs but a dime." There is punch to the paragraphs; the sort of punch that brings business. It leaves you with the feeling that you would like to go and see the pictures described, and so you do. Read this for example:

> A thrilling, rip-roaring and sensational feature full of patriotic impulses with a slam and crash to every-foot. The battle between the American soldiers and the Filipino insurrectos will make you stand up on your tiptoes and will send ice-cold shivers of suspense tingling up and down your spinal cord and you will want to reach down and pick up a brick and get into the game yourself.

Now, by way of contrast, read this from another contribution:

> The self-centered man, ever confident of his success, wins in love over the more sensitive friend. Assurance and success come naturally. Overwhelmed by the game of chance, it is significant that he takes his defeat with less philosophy than most men. To him it is utter failure—the end of all.
>
> His incompatible nature causes him to carry his rash act to the climax, nor can others prevent.

Which of the two would coax the money from your pocket if you were the man outside trying to decide what you wanted to do? The real purpose of advertising is to bring into your house the people who would not, in the usual run of things, be one of your patrons. You can't merely tell them you have a show. You must convince them that you have a good show.

Prints His Own.

Anees K. Maluf, of the Lion Opera House, Glasgow, Kentucky, sends in a weekly program of his own pringting with a promise that he will better this publication as he gets along in the game. It is eight pages and cover, three by five inches, and it looks better than his letter promised. The cut work is a little blurred, due to lack of make-ready, but the general effect is good, and there is a surprising amount of reading matter in the small space. It covers the production of the week, the week starting with a Tuesday. Three reels, with a couple of specials, makes a good showing of material, and with the Saturday special Mr. Maluf throws in a brick of ice cream or any five cent fountain drink. This extract from the back page has a convincing sound and may suit others:

> We will consider it a favor if you will tell us what kind of pictures you want to see, that's what we are here for, to please you. We select weekly all pictures shown in this theater and will be glad to get the picture you want—if it is good.
>
> WE KNOW THE STORY OF EVERY FILM MADE AND WHAT THE CRITICS SAY ABOUT IT, SO WE OUGHT TO KNOW.

This is very different from the operator in a small Massachusetts town who is permitted to select the house program by a very short-sighted manager. One patron asked for certain films and was told he would not get them as the producer was poor. One well-known leading man is never shown because—in the estimation of the all-sufficient operator—he is a "has been," while another brand is not used "because the pictures are badly lighted." If we had an operator like that we would kick him so far down the street he wouldn't get back in time for Christmas. Houses should be run to please the patrons, not the operator.

A Double Program.

A program of the Columbia and Elite Theaters, Bowling Green, Kentucky, offers but a single feature for each house each day, whether this be a one-part story or two or three. The larger half of the space is given to the advertisers and this, we think, is a mistake. The first function of a house program is to do the house good, and enough space should have been taken for the program to give the entire program. It stands to reason that the other titles on the day's run possess some pulling power and the names of all should have been given. This could be done with the space now used through condensation and the use of a smaller type. The cover is pretentious in appearance, being printed in black with a tint block, and it looks like the real thing, but it lacks a certain smartness of statement inside that discredits the cover. A lot more could be said in fewer words.

Getting a Good Crowd.

The other night we went over to Feltman's Park in the Flatbush section of Brooklyn. The park differs little from others in various sections of Brooklyn, but there is a marked difference in the audience from some of the open air crowds and business was capacity; capacity including a lot of emergency soap boxes and beer cases that supplement the regular seats. There are three Feltmans and John McAleer, who acts as manager, and all four are a "greeters" committee. They do not merely take tickets and count up. They stand by the entrance and every man and woman is made to feel that he or she is of more importance than their ten cent pieces that they put into the box office. It is team work carried out to a nicety and the result is a quiet and orderly family party. If a person gets noisy he is invited to leave and his money is returned. Nine times out of ten he comes back in a few evenings and fits into the general scheme of the audience. It certainly does not hurt their business to stop nuisances, and yet some managers argue that this cannot be done.

One thing that counted was a comment that William Feltman made one morning when there were about $30 worth of rain checks in the box the night before. "A lot of them joke us about the checks," he explained, "but we don't get sore to see the rain checks come in. We remember that we got the money for them and we are willing to give a show in return."

When an airdome manager can take up a rain check and smile at the same time, he is getting to be a "regular" manager.

The cut shows the enclosure dressed up for the Fourth of July, when Shenandoah was the special attraction. They do little paper work, but their advertising manner has made them a permanent clientele. It pays to be more than merely nice.

One Man and Another.

Here's a letter from a man we like. He is H. H. Johnson, of the Lyric Theater, Champaign, Ill., and he has been doing precisely what we urged live wires to do long ago. Instead of laying back in the collar because others did, he jumped in and pulled the load, not alone for himself, but for the man without enterprise. Both houses use licensed service and what is said helps the opposition equally with Mr. Johnson, but he went right ahead, getting out an interesting department, one that created and held interest. He might, occasionally, have credited an item to this paper, particularly in the cases where he used the signatures of editorial writers, but this is a detail of professional courtesy that lies with the practical newspaper man rather than the manager, and this paper tries to give stuff that helps, not for the sake of credit given, but to help the business. Mr. Johnson writes:

> Last summer I submitted a full page ad that I used in this city, but did not see any mention of same.
>
> Under separate cover I am mailing you a quantity of ads that I have run in the local paper. This paper has been very friendly to me and have asked me to furnish them with news items of the moving picture business. This was carried out in their paper about January 18th, and each Saturday they devoted a double page of the paper to the theatrical interests, the photoplay houses carrying ads on one page, and the vaudeville and dramatic house on the other page.
>
> On the photoplay page four columns were taken up with paid advertising by my house and one other one, each house had the privilege of filling the other three columns of the page with anything pertaining to the programs of the house or interesting news items in connection with the business.
>
> The other house that was advertising did not seem to be able to get dope for the space; in fact, it seemed to be an effort to cover the space taken for advertising, and the paper called on me for material for the page.
>
> In the samples of this page which you will receive under separate cover, you will find some full pages; you will find the dope that was furnished by me marked with blue pencil, and you will notice that it occupies the greater part of the page; at the same time you will also notice my ads were larger. I did not do this to hog the paper, but it was because the other house would not pay for an equal amount of the space, and the reason of me furnishing most of the news items was because the other house would not turn it in, in shape for publication.
>
> You will notice that I have part of the space taken up with a writeup on the coming week's show. I get this writeup mostly from the comments on the films in the "World," rewriting it so it will be for the public instead of the exhibitor. I usually write up at least two of the films for each day, sometimes three; the rest of the space, you will notice, I have given over to news items of the players or of the producers, and educational value of the motion picture.
>
> I have tried to handle this page so it will be for the uplift of the business in general here in this town and, while I have often devoted considerable space to my own house, I have always furnished something that the public and patrons of my competition would be benefited by if they read it, or would have a better understanding of the business as a whole.
>
> My news items and my stories on the educational value of the pictures have been reproduced from clippings secured in the "World," that it, most of them.
>
> This page is still running each week, but the size of the ads have been cut down to four columns seven inches, but I get the same space to furnish dope for.
>
> I would like to see mention of the ads I have sent you, either criticised or commented on in the advertising department of the "World," and I would also like to have you look over the news items on the value of the picture.
>
> I have been very proud of the opportunity I have been given by the paper to furnish the material, and I would like to know if what I have furnished has been of any value, or if I have made the best of the opportunity. I have tried to be clean in what I have said about my own house and, while I could have used the columns (that were at my disposal) to knock my competitors, I don't think you will find in any of the columns any item that was anything more than facts, and which the people here believe.
>
> I have spent over $900.00 the past year to advertise my house and I think I have every reason to believe that it has paid me well, and my idea of advertising is telling the truth in every line you have printed, and any house that keeps faith with their public and knows how to get a good picture will do business.
>
> I appreciate your work in the "World" very much; it is always an interesting department for me and one that I always read.

Not a Hog.

As Mr. Johnson says, he was not a hog. He got more space for the announcement of his coming program because he went at his work in a systematic manner and turned out nearly a column a week of really readable stuff about the coming films. He did not brag or blow his horn too loudly, but he turned out a column that any fan and most others would read with interest. He was able to do this because he has the writing gift, but with the same opportunity offered, the opposition manager neither wrote good stuff himself or hired another to write it for him. He had from a quarter to half a column a week, but it was a jumble of stuff that did not greatly interest because it was not smartly written.

The miscellaneous matter was even better done. Some of it was straight clipping matter, while other items were revised, but it was all prepared with newspaper sense and presented in a form that could not but be helpful to the cause of the picture. We shuddered when we saw the size of the roll Mr. Johnson sent in, but it was worth going over and we enjoyed it both as a newspaper and an advertising man.

The Advertising.

It is only in the advertising that the other house is shot at and here only indirectly and in legitimate fashion. With so much space at command there was plenty of room for display and this display has been well looked after.

Mr. Johnson has a number of good catchlines, some of which we quote below.

> You can get the habit for a dime.
>
> We'll leave it to you whether or not you get the best value for your picture money at the Lyric.
>
> If it's good it's at the Lyric. If it's at the Lyric it's good.
>
> Pathe Weekly every Monday. Multiple reel features every Friday. Quality EVERY day.

We hope that now he has broken the ice Mr. Johnson will drop in frequently. He writes that he sent us a page last summer. Through some mishap his communication failed to reach us, but this is not likely to happen again.

But will Mr. Johnson and others please send in matter flat instead of rolled. Long experience has made us one of the best little jugglers ever, but we still have a fondness for the flat stuff that will open and *stay* open.

Babies in Glass.

Here is something that seems to be brand new. We think it will stand some beating:

> It remained for Harold Ballou, owner of the Olympian Theater, to find a new convenience for his patrons, and now it has been done other managers are wondering why it was not thought of before.
>
> Mr. Ballou's theater caters to a family trade, being out in the residence district of Renton Hill, and many mothers have been in the habit of taking their young children and babies with them when they attended this playhouse. Mr. Ballou noticed that often when the babies became restless the mothers would have to take them out until they became quiet, and thus miss part of the performance.
>
> This new wrinkle in motion picture house conveniences is a retiring room for women, which is glass inclosed, and where the babies can squall to their heart's content without disturbing anyone, while their happy mothers can see all of the fine points of the film through the windows of the room. This new idea was installed during Potlatch week, when the cozy little Olympian, at Madison and 14th, was treated to a thorough overhauling. Among the new improvements are an indirect lighting system, redecoration of the walls, a new screen built further back to improve the projection of pictures, a new velvet stage curtain, and the entire renovation of the pipe organ, which is said to be the third largest in a motion picture house in the state and the only one in an uptown theater.

We have heard the mothers of wailing children advised to "can" the noise, but Mr. Ballou puts them up in glass instead of cans, it would appear.

Mr. Ballou's house is in Seattle, and one of the house schemes is a four-page weekly. We think that Mr. Ballou should get more advertising for his well edited little sheet.

A Canadian Contribution.

K. M. Leach, of the Eagle Theater, Swift Current, Sask., sends a four-page weekly program with the comment that his aim is to give his Saturday patrons a list of the attractions for the coming week. Mondays the program is put into all the residences. There is a daily change of program with a feature every day, yet the entire program is put into two pages, six by nine inches, without undue crowding, and yet sufficient detail. A fabric-finish paper is used and the press work is reasonably good. All of the titles are in the same face of type, giving uniformity of appearance, and the daily program impresses itself on the eye at the first glance, as is not always the case where different sizes and faces of type are used. The use of italic dates, set at the left without indention, helps this result. On the whole, we think that Mr. Leach needs only to use a smooth surfaced paper to get a program that is good in every respect. The fabric finish does not lend itself well to rapid press work.

Knows Wesley by Mail.

Here is a letter from R. W. Buzzell, of the Plaza Theater, Northampton, Mass.:

> Excuse me for taking up your time, but you can look over the inclosures, and criticism of one line in your department of my feeble efforts would be greatly appreciated.
>
> Needless to tell you that I appropriate everything that looks good to me in every issue of the *World* and I would be at a loss without that paper every week.
>
> I would like to meet personally sometime Wesley, of Gardner and Rathbone, of Exeter; the latter is in charge of a house belonging to the same parties owning this; namely, Goldstein Bros. Amusement Co., of Springfield, Mass.
>
> He and I exchange reports on pictures, so we are somewhat acquainted.
>
> The day I came to this theater I saw a screen that was one-half a perfect picture and the other half you could not see, as bright houselights shone directly on it.
>
> I have a good union operator and a Mirroroid screen, and now my house is perfectly lighted with shaded lights, and I will back my picture against any one.
>
> You will see that I believe in cuts, and I also have a pianist who is glad to get Kalem and Vitagraph music for pictures.
>
> I had about three-quarters of the Grand Army post here and they enjoyed themselves thoroughly.
>
> Am running "What Happened to Mary" series and they are certainly interesting.
>
> Hope I am not taking too much of your time reading this. I just stopped to talk about taking pictures of the town tomorrow and I think that I will get them going if I can show the people movies of themselves.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

That Leather Binding.

THOSE who had ordered the new edition of Technique in the leather binding have had to wait a few days, for these did not come in with the cloth covers, but they were sent out last week and we think that the recipients did not mind the delay. The cloth bound edition makes an attractive little volume, but the copies in dark blue leather with gilt edges are a delight. The reading matter and the paper are the same, but for those who want to make the book a desk companion, the leather edition is worth the difference in price.

Shaw Sees the Punch.

Judge Shaw, who has not been represented in this department in some months, has been studying the punch and his simile is so good that it is passed along for the benefit of others. He writes:

> Read your chapter on the "punch" last night. This seems to be the idea of it as I get it: The story is like the human face. The features (incidents) may be ugly or beautiful, weak or strong, ill-matched or harmonious; but no matter how beautiful the face may be, if the animating *soul* (punch) is lacking, it is only a poor, pathetic dead face. On the other hand, the features may be plain, unattractive, but illumined by a great soul they become lovable, fascinating.

That's precisely it. You probably know some girl, beautiful in a perfect, doll-like way, who is uninteresting because she possesses no animating soul, while, on the other hand, some other woman with coarse complexion and poor features may be a most lovable woman and look attractive because soul shines through her eyes.

In the same way you may see what appears to be the perfect production of a perfect script and yet feel that something intangible is lacking because the punch has been omitted.

Give your story a soul.

If You Live In Buffalo.

If you live in Buffalo you can join the photoplay circle there by sending your name and address on a stamped envelope to this department. Don't send a postcard and just initials as a writer did the other day. You will not be bothered with circulars or letters. It is simply that we will not give addresses in this department because such publication is immediately followed by letters from a flood of advice grafters who are always looking for people on whom they may prey, and the address is not sent except to another address in the town mentioned.

Coincidences.

John William Kellette, who is all right even if he does live in New Rochelle, drops us a line on the yellowest kind of yellow paper. We hope some time that Kellette will write William Lord Wright, who opines that our own green paper makes more noise than a circus calliope. The Kellette paper is still louder, but he writes sensible things. A recent duplication moves him to this:

> Until today I was serene in the belief that I had something original, only to find out that you beat me to it. Strange, at that, for yours was "Building a Trust," and "The Trust that Was Busted" was mine, and while they differed in several instances, the underlying germ was the same.
>
> I simply indite this to show that had I seen the Lubin and I was prone to believe things, and having sent Lubin mine (which I didn't) I might think they "pinched it." Whenever I see anything similar to something I wrote produced by a company rejecting the script, I simply feel that somebody beat me to it. I think that is the better way, don't you? Too many embryo photoplaywrights get the idea that what they write is as fresh as a new laid egg, when, as a matter of fact, hundreds of aspiring future greats may have, at that time, Uncle Sam's mail packs burdened with just such scripts.
>
> And as to titles: I have found titles that I believed original with me later produced, only to find that the stuff was made up weeks before my script reached the studio. "The Little Girl Next Door," for instance, produced by Thanhouser, was identical in name, but not in theme, to one I submitted, but their story was filmed and finished more than a week before I put mine into the mails. When the aspiring photoplaywright gets feeling that he is being robbed, he ought to hie himself into the woods and give himself a good licking. The things he believes original with him, he is simply sending out weeks and months after somebody else had beaten him to it.

"Building a Trust" was written in October, made in December, but not released until July. Meantime Mr. Kellette had written a story that dealt with a Chinaman and an Irish woman and that had our title in reverse. He didn't accuse us of theft of suggestion because he knew we never had seen the script and we do not believe that he would have made the suggestion, anyhow. But he wrote a trust story with an Irishwoman and a Chinaman and we wrote one with an Irishwoman, a Chinaman and a negress. This is threshing out old wheat, but there are too many persons who still cling to the belief that if they see a story that is something like theirs it must be theirs. If they sent their story to the company releasing the other, they know the company steals. If they never sent it there, they are certain that some editor who did it stole the idea and sold it elsewhere. Just get it into your head that it is possible for two persons to think up substantially the same idea, and you'll get over that belief in the wholesale dishonesty in the studios.

Chatting with Miss Baker.

Some months ago, following the second Photoplaywriters' dinner, we announced that Miss Hetty Gray Baker had started for the coast to see what she might see. Here is her letter on her return:

> From the point of view of a photoplaywright, I got much encouragement to keep on, but the future for the tribe, and it's right at hand, is in multiple reel stuff. The people who want to make it a profession cannot afford to do only single reels. The increasing use of copyright books and plays for two and three-reel productions is more than a straw to show which way the wind blows; it is the wind itself, which is going, I'm afraid, to make it harder traveling for the original writer.
>
> Are you going to take up captions in your new book? I've been thinking a good deal about that subject lately. I accepted unquestioningly at one time the dictum "The perfect play has no caption." But I decidedly do not think so now. It seems to me that the caption, rightly worded and placed, has a very important part in increasing the interest or heightening the suspense in drama, and adding to the humor of comedy. The great trouble with captions is that they are generally used to explain the story, thus relegating the scenes to mere illustrations.
>
> The caption should, if it is humanly possible, merely introduce the succeeding scene, and be so worded that the spectator's anxiety to see what is coming next is whetted. The briefer and more pointed the caption the better. The few plays I have seen which were without captions would, I think, have been the happier for "a few kinds words." But these are, of course, to be preferred to the play which has a lot of narratives interpolated under the name of captions. I remember in one of my first plays, I wrote the synopsis by copying the captions, one after the other! It made a complete story!
>
> A good deal of light on how to write captions can be gained by studying Vitagraph captions. On the average I think they are unusually clear, pointed and well phrased. Biograph leans a bit to the narrative style, but it seems to me that the captions in that company's "The Wanderer" could, without exaggeration, be called perfect. They not only supplemented the story, which is the chief end of captions anyway, but appreciably heightened the poetry and appeal of that remarkable picture.
>
> Am I all wrong in this? "What about captions, anyhow?"

It will interest Miss Baker and many others to know that at this time we are arranging to run a series of articles on the multiple reel scripts by some of the best known photoplay editors. Lawrence S. McCloskey and Phil Lang are among those who will have discussions in an early issue. We hope to get the first one next week.

As to captions, the second edition of "Technique of the Photoplay" contains a very full chapter on leaders and inserts. It is shown that the leaderless script is not the script that is without leaders, but the one that does not need them, and emphasis is placed upon the fact that the leaderless script is seldom possible and that it is better to use too many leaders than too few.

Just the other day two scripts came to our desk. One had nearly a full reel of leader in what purported to be a three-reel play, BUT the leaders carried the story and it was merely a matter of translating the leader into action or else condensing it. The other script had one leader. By actual count it needed seventeen for twenty-nine scenes. The script was a botch. Not even the synopsis could straighten it out.

If you need leader, use it. Do not use more than you have to, but unless you are positive that you get the idea over in the action, write the leader even if you think it will be cut out.

Miss Baker quotes two excellent examples, Biograph and Vitagraph. Study these, but do your own thinking and formulate your own style.

Listen to Lamothe.

Here is shrewd talk from Julian Louis Lamothe, head of the New Orleans corner:

> In looking over my photoplay records the other day, I found that I had withdrawn from circulation the ideas of four plays after the second or third time out, and these ideas were afterward produced by other companies. One instance occurred in this city. A member of our Inquest Club sold his first script to American, and they praised the idea as being above the average. I had written up the same thing two years ago, and in better scenario form, but after its rejection by three companies, I considered that it would be a waste of postage to send it out again. But recently the thought came, that if I had continued sending out my scripts, any one of them might have reached the editor before the other fellow's did, and I might have made a sale or two more. So now I keep all my scripts going, sometimes improving, but at all times sending them out. My postage bill has increased considerably, but I shall feel compensated if a few of the resurrected scripts sell.
>
> The New Orleans Circle sends greetings. The membership increases at every meeting, and we are getting along famously. Marc Edmund Jones will spend the winter here, and we all look forward to his coming.

More Kalem Script.

We present this week, with apologies to Mr. Lang and our readers, the middle portion of the script of The Skeleton in the Closet, which got mislaid on the holdover bank, as type has an uncanny faculty of doing

With this inserted between the other portions, the complete script is at hand.

Scene 24. *Exterior scene near Sheriff's home.*
The sheriff and Kitty together. He can control himself no longer and ardently proposes to Kitty. She is undecided, but finally consents. They embrace. He leads her out of scene.
Scene 25. *Before Sheriff's house.*
Dan comes into scene. Stops as he sees someone approaching and smiles. Sheriff and Kitty enter. Sheriff tells Dan that Kitty has consented to marry him. Dan is surprised and hurt. He controls himself and manages to hide his feelings. He offers congratulations. Sheriff insists upon an immediate ceremony. He and Kitty exit. Dan looks after them and enters house.
Scene 26. *Sheriff's living room as in former scenes.*
Dan comes in, crestfallen. He looks about room. Picks up Kitty's shawl tenderly and starts to kiss it, but remembers he has no right to do so. He sits down and holds head in his hand.
Scene 27. *Exterior of minister's house.*
The minister greets the sheriff and Kitty as they come up. All enter house.
Scene 28. *Same as 26. Sheriff's room.*
Dan, seated with chin in hand, starts and looks about the room. "I have no right to stay here, now," he exclaims. He makes a decision and draws out an old grip into which he tosses his few belongings. He takes saddle from floor, tosses it over his shoulder and starts out of room.
Scene 29. *Exterior of minister's as in Scene 27.*
The minister comes out with sheriff and Kitty, having completed ceremony, and offers congratulations. Fade out.

END OF PART ONE.

Note.—Here a fresh page is taken for the start of scene two.

"THE SKELETON IN THE CLOSET."

Part Two.

Sub-title: LATER. THE TROUBLE MAKER.

Scene 1. *Exterior of a country grocery store in the West.*
A rough Westerner loafs outside store. Kitty and the sheriff enter. She carries a basket on her arm. It is some time after their marriage and they are doing some marketing. They enter store.
Scene 2. *Roadway near grocery store.*
Mason, now a regular bad man, saunters into scene. Looks off toward grocery store and starts in that direction.
Scene 3. *Exterior of grocery as in former scene.*
Mason saunters in and asks a few questions of the loafer. While they are conversing the sheriff and Kitty appear from store. Sheriff carries the market basket. He and Kitty walk out of scene without noticing Mason's presence, but Mason recognizes Kitty. He turns to the loafer and says "Who is that?" Man answers, "Why, that's the sheriff and his wife." Mason expresses, "Well, what do you think of that." Stands looking after couple.
Scene 4. *Roadway.*
Sheriff, with basket, and Kitty pass across scene.
Scene 5. *Exterior of grocery.*
Continuation of Scene 3. Mason makes a determined gesture, tugs at his belt and saunters off to follow Kitty and sheriff.
Scene 6. *Exterior of sheriff's house as in former scenes.*
Sheriff's horse is hitched. He appears with Kitty, still carrying basket. Mason is seen in background. Sheriff hands basket to Kitty, telling her he has business to attend to. He kisses her, mounts horse and rides off. Kitty enters house. Mason comes up and looks in window.
Scene 7. *Interior of sheriff's as in former scenes.*
Kitty is at table, taking things from basket.
Scene 8. *Exterior of sheriff's.*
Mason turns from window with leering expression. Shrugs his shoulders and knocks at door.
Scene 9. *Interior of sheriff's house.*
Continuation of Scene 7. Kitty looks up and says, "Come in." Mason saunters into room. Kitty is horrified. "What are you doing here?" "Oh, just a friendly call. Aren't you glad to see me?" Mason registers. She tells him to go. He calmly seats himself and begins to roll a cigarette. Begins to size up the place. Kitty renews her entreaties for him to leave. Mason blows a puff of smoke and leaning over table on his elbow, remarks:
Sub-title: "SUPPOSE I TELL YOUR HUSBAND THAT YOU'RE A CATTLE THIEF'S DAUGHTER!"
Kitty is amazed at the brazenness of this villain. She gets out her purse and gives him some coins. He insists upon having the entire contents of the purse, sticks money in his pocket and saunters out. Kitty looks after him in terror.
Scene 10. *Exterior of sheriff's house.*
Mason comes out with a cynical smile and strolls away.
Sub-title: A FEW DAYS LATER.
Scene 11. *Exterior of Western Post Office.*
Mason is talking to several men as Dan strolls up and takes part in the conversation. Kitty comes out of post office with one or two letters and a paper in her hand. Mason points to her and makes a slighting remark. Dan promptly knocks him down. Mason scrambles to his feet and draws a gun, but Dan has him covered. Mason pockets his gun, muttering to himself, and strolls away. Dan looks after him a moment, then proceeds to follow Kitty.
Scene 12. *Exterior of sheriff's house.*
Kitty appears with mail and enters.
Scene 13. *Road near sheriff's.*
Dan appears, looking quite concerned, and starts for sheriff's house.
Scene 14. *Exterior of sheriff's house.*
Dan appears and knocks.
Scene 15. *Interior of sheriff's house as in former scenes.*
Kitty admits Dan. He questions her regarding Mason. She breaks down and tells him her sad story. She sinks at table and weeps. Dan bends over to comfort her.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

E. H.—Probably by now you have seen the announcements of Mr. Graybill's death.

CLOVER—Wallace Reid was Jim in "When Luck Changes," and J. W. Johnson played Steve in "The Greater Call."

M. C. A.—The information will be supplied if you will send a stamped and addressed envelope for reply.

M. C. M.—We have not heard of the player you mention lately, but believe that he is still in Los Angeles. We'll try and find out.

E. F. G.—Mention some other parts played, please. No cast sheet is given for "The Picket Guard." We may be able to pick up others.

A. F.—Freaky pseudoyms are barred from this column. Your suspicions are correct. The players named had those parts.

J. F. G.—Miss Eleanor Caines and Frank De Vernon had the parts mentioned in "One on Romance." Miss Caines recently died in Philadelphia, as the result of an accident in a picture. Charles Murray and C. L. Barr were respectively, Paul and Harry, in "Their One Good Suit." Pathe does not give casts.

R. S.—Dyed-in-the-wool fans would mock one who does not recognize Miss Alice Joyce, who played the nurse in "The Nurse at Mulberry Bend."

LOIS—Thanks for the letter. If we knew where to send a postcard——.

C. I.—Both scripts seem to have been held for further consideration and we would not worry for three full months. Edison takes from four to eight weeks to pass on a script, but they are entirely responsible and do not lose scripts. Be glad the story is held.

J. S.—The best reply we can give to your postcard request is the suggestion that you order a "Technique of the Photoplay." We cannot reply fully here.

J. B. E.—There are lots of things we could tell you, but you had better read the reply to J. S. just above. Why not join the Washington circle?

R. E.—Apply at the various studios for a position as an extra. Most companies hire direct, though a few book through an agency, in which case this information will be given you when you apply. The pay varies; seventy-five cents being about the lowest paid.

C. A. L.—We are trying to forget that amateur actors' contest at the Exposition, and we have already forgotten the names of the winners. No company that we know of employed any of the contestants.

S. J. S.—The number of scripts accepted or rejected has nothing whatever to do with the ultimate chances of success. That is not dependent on the verdict of rejection, but entirely upon your inventiveness and your ability to stick. We think that in common with most beginners you fail to realize the vital importance of getting a really unusual plot as a foundation for a story. You must learn plotting before you can hope to succeed as a writer, and unless you are exceptionally clever, you must gain facility through practice. Your letter suggests an education and intelligence that should fit you for the work, but your last question indicates a bias that is apt to prove fatal to success if you let it influence you. If an actor can write a good story it is entirely "fair" for the editor to purchase it. Why not?

B. D.—In "A Shadow of the Past," J. B. Sherry was Col. Boyd, Miss Mildred Harris was Mildred, and Miss Anna, Little Gertrude. In "The Favorite Son," Charles Ray was Jim, and Miss Grace Cunard was Mollie. We do not place Bill.

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

An Important Notice.

THE editor is occupying a position on the top of that tall stump again. He does not know what to do with regard to a series of questions which was proposed to be propounded through the Department, the first instalment of which has already been published.

The objection has been raised that such a series of questions, when combined with the publication of the answers thereto, would supply a complete method of enabling men to coach themselves for examination, by learning the answers without, possibly, fully understanding the subject. It seems to me this objection is valid and such a proposition might result in a great deal of harm. On the other hand, such a series of questions, if handled by organizations in the manner I have already suggested, could not but result in an immense amount of good. The problem now is what to do about the matter. This, to my mind, is an exceedingly important proposition. I would not hesitate for a minute if the questions and answers only reached genuine operators; that is to say, men now operating machines; but the trouble is that thousands who would like to be operators, but have not the necessary knowledge and training to secure a license, might, and doubtless would, use the questions to *coach* themselves so that they could pass, though their knowledge would still be limited to a lot of replies to questions learned by rote. So great is the advantage of this kind of a thing in the education of operators, that I would be glad to publish the questions and send the answers to unions or to individual *operators*, but for the fact that it would involve an enormous amount of labor and a very large expense, since the thing would cover probably a full year, and would doubtless require the employment of a separate stenographer to take care of the correspondence thus entailed. The total expense would, I believe, reach not less than $1,000, and might reach a great deal more than that if two or three thousand operators demanded replies to the questions, as well as a considerable number of unions. If the unions and individual operators are sufficiently interested, I would like to hear suggestions on this subject, and know just how the unions and individuals feel about it, and, if there is considerable desire for the questions and replies, some suggestions as to how this expense could be met.

I am willing to do the work, but I am not willing to pay out from $1,000 to $2,000 of my own money to accomplish even so highly a beneficial result. I am not a millionaire, and cannot afford it. Let me impress upon you that the course taken will depend very largely upon the number of unions and individuals heard from. In the meanwhile, the questions will be held in abeyance.

Projection Improvement.

Mr. Travis Rauch, New Orleans, La., writes:

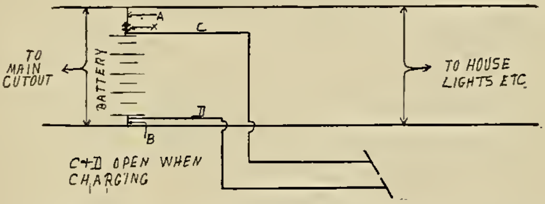
> You ask about the conditions in this city and recently there was a short letter regarding same. We have some very good projection and some very bad, but the good is taking the lead—a condition every one is pleased with. Our latest and newest theater is the Tudor, owned by J. Pearce & Sons, who are now operating six theaters in New Orleans. I understand they are using Simplex machines. Their picture is steady and the light is brilliant; the projection is good. The inside of this house is of the Baronial type, and it is well lighted and ventilated. Is equipped with a fine pipe organ and has an orchestra. The house is reached through an arcade some 75 feet in length, and the entrance is in keeping with the rest of the house. The screen is of radium gold fibre about 16 feet wide. New Orleans should certainly feel proud of this theater. First run licensed service is used. The latest stunt in some houses is to give three reels for five cents, though in some parts of town four and five reels are shown for that sum, supplemented by a few vaudeville (?) acts.
>
> Apropos of the "joke on us all"; on page 143 of the Handbook is a diagram of an auto-transformer; now while the "joke on us all" called it an economizer, would he have it connected right if it was an auto-transformer? On page 164 is another connection in which line A goes to the machine, and B to the arc; also a lead comes from mid-way between the two coils to the arc, which is nearly the same as he had his "economizer," but, for argument sake, would he have had it connected right had it been an auto-transformer?

There is very little similarity between the connections named. Of course, if the device had been a plain choke coil, then his connection would have been all right, since the choke coil is connected exactly the same as is a rheostat, but the connection of a transformer, or even an auto-transformer, is quite different in its effect, as well as, to some extent, mechanically. My understanding was, however, that the gentleman had a Hallberg economizer. I am glad to know that projection in New Orleans is improving, but from another letter, just received, I am led to believe there is still very great room for improvement indeed. The good will not lead very heavily if salaries range from $5 to $22, with very few getting the latter sum.

Storage Battery Problem.

Montfort, Wisconsin, writes:

> In our theater we have our own private light plant of 110 volts. Wishing to eliminate the losses in the rheostat we thought of changing the dynamo from 110 volts d. c. to 70 volts d. c., but in doing this we will have to install complete sets of lights and ventilating fans of different voltage from those we have. To avoid doing this we hit on this possible plan: To buy a 110-volt storage battery and tapping the battery from the middle we have 55 volts. Between the neutral wire and either outer wire, by the use of the DPDT switch, we may use any side of the battery, getting use of the current without the use of a rheostat. This would allow us still to keep all of the lights and fans. Here are a few questions I want to ask: 1. Would it be necessary to have end cells with which to keep up the required voltage? 2. While using the arc on one side of battery, would the dynamo assist the cells being discharged through the remaining set or would the remaining set be charging during the operation? 3. What size ampere hour battery would we need? 4. Would we still have to use a small rheostat in series with the arc? 5. Would it be difficult to insert ammeters in the circuit to keep track of the charge and discharge? In looking through your handbook I find no mention of storage battery for operation of arc or in any way used, but find the handbook very handy in locating any troubles.



In the first place, you could not connect a storage battery directly across 110 volt lines without resistance between. Therefore, it would be necessary in charging to connect resistance at X, since otherwise your batteries would charge so fast that the plates would buckle. You could not charge and use the battery for projection at the time time, but during use would be obliged to cut it out by means of a switch at A and one at B, C and D. Your storage battery would have to be of sufficient size to deliver the 25 amperes you wish to use, and deliver it at 60 volts, and sufficient resistance would have to be inserted at the line at Y to consume the extra voltage; this much resistance would be necessary in order to steady the arc and prevent possible injury to the battery when striking the arc. It would be impractical to use a storage battery without some resistance. I have redrawn your sketch as it was wrong in several important items. You could not connect in the middle as you proposed to, except that you used only one-half of the battery at a time. To connect as you had it would short circuit the battery. I do not think you would find this kind of plant at all satisfactory and I would by no means advise its installation. You had better get the 70-volt outfit, and do things right.

Simple to Determine.

Mr. John T. Hendry, owner and manager of Hendry's Grand Theater, Fort Myers, Fla., has trouble as follows:

> Shadows on overhead ceiling and proscenium walls follow the movement of the pictures. Am using mirroroide screen and have been unable to decide as to whether these shadows are caused by reflection from the curtain, or rays of light through the lens, though it does not seem possible that the light rays would throw these shadows to the sides and overhead. I have my screen surrounded with black, as per your Handbook instructions, but the shadow shows distinctly on the wings and ceiling, which are painted green.

The light rays from the lens itself could not possibly be diverted in the manner shown unless there was oil or something on the front lens, in which case the picture itself would be out of focus in spots. It is possible, however, that these rays could come from some other source, such as the condenser mount, but this could be easily determined by very simple experiments. If the light spots (you call them shadows) vary in intensity as the films change—that is to say if they are brilliant when a light scene is on and less intense when a dark scene is on, then they are undoubtedly caused by reflection from the screen. The matter is easy to determine.

Dowser Behind the Condenser.

Waynesville, N. C., writes:

> How about putting a dowser, similar to the one in front of the condenser, behind the lens—between it and the arc, so that when the lamphouse door is open the cold air will not strike the lens directly? Why don't we hear more from the North Carolina operators? Are the boys in this section all dead? If so, let us hope they will come to life.

Theoretically a dowser behind the condenser would be excellent, practically it would be somewhat difficult to arrange. I think brother Woods' (Frisco) idea is by far the best thing I have seen to date. It appears in one of the recent issues. We will be glad to hear from the North Carolina men at any time. I do not think they are dead by any manner of means, but possibly sleeping.

A Reply.

Mr. Joseph S. Pare, New York, replies, as to "the problem," page 426, July 26, as follows:

> If the current flowing through the rheostat was of such value as to cause the drop in voltage to be exactly 110 volts at all times, no matter what the load on the transformer might be, then it would be no disadvantage, beyond a waste of energy, to connect the rheostat in series with the primary of the transformer on a 220 volt circuit. With 110 volts drop in the rheostat this would leave 110 volts for the primary, as required. However, the current flowing through the primary will vary according to the current in the secondary, and, since the ratio of voltage is practically two to one, therefore with, for example, 60 amperes in the secondary, there will be only 30 amperes in the primary. Now, this 30 amperes flowing through the rheostat would cause a greater drop in voltage than 110, so that the primary would not receive current at 110 volts, which would, in turn, decrease the secondary voltage, and, therefore, the operation of such an arrangement would not be satisfactory, due to the variation in arc resistance. Also as you only have a rheostat designed for 25 amperes, if more than that quantity is allowed to flow through, there will be excessive heating in the rheostat. It is impossible to connect any given resistance in series with the primary of the transformer, so that there will always be the required drop in voltage across such resistance. For this reason the transformer should always be used on the voltage for which it was intended. If the rheostat was connected in series with the secondary side of the economizer, it would simply limit the value of the current which would flow through the secondary circuit, provided such a current did not exceed the capacity of the rheostat used. Connecting the rheostat in the secondary circuit would not cause any variation with regard to the voltage at the terminals of the secondary coils. It would, however, change the voltage at the arc and, hence, the amperage. Yes, as you stated in a recent issue of the Department, many specialists could show you things, but very few of these specialists could teach practical common sense as you do. You are doing wonderfully well; keep up the good work. We need just such a man as yourself in this world of "must-know-it-or-get-out." Why is it so many operators refuse to have their names and addresses published? I think it ought to be done in order to show who is who. Am anxious to know what Mr. Hallberg will say with regard to the rheostat-transformer matter.

Many thanks for your kind words, brother Pare. My opinion is, broadly speaking, that your answer is quite correct. I will have Mr. Hallberg express his views in due course of time.

From New Orleans.

New Orleans, La., orders a Handbook and writes:

> On July 12 issue, page 203, the Pickwick Club, Sussex, New Brunswick, complained of condenser breakage with the motiograph. I had the same trouble until I inserted a piece of asbestos board, held up by four bolts, in the lamp house about an inch from the top, as I found there was not sufficient ventilation; since then I have not broken a single condenser. Some time ago you asked about conditions in New Orleans. There are about 110 moving picture theaters here, some of which run straight pictures, and some pictures and vaudeville; also some of them use a spotlight song. Although projection is fair, there is room for improvement. Personally, I think that New Orleans is the home of the crank grinder, who cannot get a job anywhere else. (Wow! fireworks due from New Orleans. Ed.). We have the General Film Company, the Consolidated Film Company, and the Mutual Film Company, as well as two or three junk exchanges. By the latter term I mean exchanges that buy up old copies of film. Salaries are very poor. On an average a man working from six to eight hours a day (two shifts) gets from $15 to $22. Operators who are working in suburban theaters from about 6:30 to 10:30 p. m. get on an average $1 per night and ten cents car fare, or in other words about $8 a week, although some work for still less than this, even as low as $4 or $5. If a man asks for an increase he is promptly let out and another crank grinder installed. A union was organized something like three months ago and has approximately thirty members, but the managers, as a rule, are fighting the organization by promptly discharging union men as soon as it is found that they are union men. If there are any national organizers one of them certainly ought to be sent down here. Ever since the union was in existence the claim has been made that they would get their charter in two weeks, but, so far as I know, it has not yet been received. One drawback is that there was a union organized here seven or eight years ago, but as it paid the men while they were out of a job some would not work when they could get it, but simply lived off the organization. This makes many, myself among them, leary about joining again, as they fear a like result. They not only run the chance of losing their money, but also the chance of being promptly fired, and there are always half a dozen crank grinders running around ready to take a man's place, so you can see our predicament. I have an operating room 8 x 8 x 7 feet, project a 14-inch picture at 98 feet; have a 12-inch exhaust fan in operating room, but no vent flue. Now do not imagine I am a kicker, I am merely setting forth things as I see them.

I have published this letter because if conditions are anything even approaching those set forth, then New Orleans needs a good big shaking up. If the statements contained are wrong then they can easily be corrected. If they are right then it is even more to the interest of the managers themselves than to the operators that they be corrected. What does a "manager" expect to get on his screen when he employs an "operator" at the "salary" named in this letter for suburban houses? The business of exhibiting moving pictures is discredited by this kind of a performance; the business of exhibiting moving pictures demands that a man of ability be employed in the operating room, and you cannot get men of ability at $5, $6, $8 or $10 a week; that is a cinch. True, the house may only run during the evening, but the operator must make his living during those hours, nevertheless, since he cannot work by day and then from 6:30 to nearly midnight, and if he did he could not give even half way decent services on either job. Certainly there must be something wrong with conditions when a letter of this kind, emanating from one who is evidently a man of intelligence, is received, and a man who is also one of the older New Orleans' operators. I shall send this letter to International President Shay, and I certainly hope that he will take steps to bring the organization in New Orleans to a point where the crank turners and ten dollar operator will be eliminated. Real managers will welcome this, or, at least will be mighty glad it is done after it is done, and the others do not count. What an alleged union did ten years ago must not be used as a standard to judge the acts of an I. A. T. S. E. union of today.

Joining the Union.

Quanah, Tex., writes:

> What chance is there for an out-of-town operator joining the Union? I would like very much to, but there seems no chance. Can an operator get a State license in the State of Texas? If so, where can it be obtained?

I have referred your letter to President Shay, with request that he communicate with you. I do not believe the State of Texas issues operators' licenses. I think that only some of the large Texas cities do. The Handbook you ordered has gone forward.

Fine Operating Room.

Mr. W. B. Martin, manager Modesto Theater, Modesto, Cal., writes:

> I ran across the sketch on page 486 of your issue of May 3, 1913, under the heading, "A joke on us all." In the issue of June 14, page 1132, you criticise Kansas in his solution, saying that both wires of the feeding system should pass through the economizer. That is true, only in the case where the current saver is a transformer and not a choke coil. His connection is correct for a choke coil, the only thing that I would change being his pilot light for the machine. It should be connected at I, although it would burn full in the present position when the arc is not burning, and dim when it is. The brother may have one of the older style current savers, such as the Miles Rheostaticide, in which event his connections were correct. More anon, and later a photo of one of the best operating *rooms* you have ever seen; running water, toilet, plenty of space, two Powers 6A machines, dissolver, rectifier, choke coil, spotlight—in fact the best obtainable of everything. Wish you could see my house here. It would be a good sight for sore eyes.

It is always a pleasure to look at good operating rooms and theaters, though I'm not troubled with "sore eyes." The operating room is the very keystone of the whole theater, and keystones ought to be made out of good material. If they are too small, or of poor material, then there is likely to be trouble. Friend Martin's comments on the "joke on us all" are correct. Glad to hear from him again and trust we shall thus be favored in the near future.

Upside Down.

Our old friend, Harry G. Waldron, proprietor of the Langdon and Electric Theaters, Langdon, N. D., calls attention to the fact that figure 100, page 211 of the Handbook is up-side down, and that the letters J and K, in B, figure 135, page 347, are reversed. He then continues:

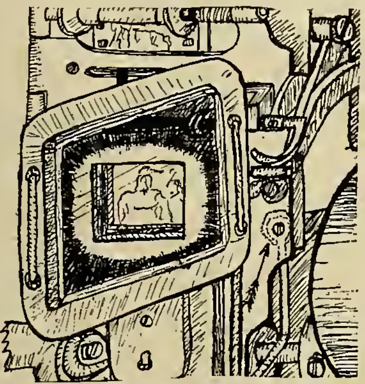
> I will contribute what seems an insignificant idea, although it has served to steady my picture noticeably. The upper reel of my Motiograph was constantly jerking as it unwound. This was sometimes sufficiently heavy to cause a vibration of the entire mechanism, and the picture would jump on the screen. This jumping, while not great, was readily apparent to a "moving picture eye," and it was unnecessary. I secured a piece of clock spring—the end which had a wire loop riveted to it. Filing off this loop left a hole by which the spring was riveted into the magazine in such shape and position that it rubbed the reel very lightly at the edge, just enough to keep it checked down to speed.

The upper reel should always have some tension, to prevent this jerking; it is supposed to be provided in the magazine itself, and I supposed all magazines were thus equipped. The Powers has a sort of spring arrangement on the inside of the door, which clamps the reel lightly when the door is closed. As many times as I have looked at the Handbook, I have never noticed that cut being upside down, but it *is* all right, and Hoffman, I guess, is the goat. Owners of Handbooks will make the letter correction in pencil, putting the J where the K is and vice versa, and take note of the cut.

Spot Shield.

Mr. J. Roy Hunt, Gadsden, Alabama, submits sketch of his light shield, with the following description:

> Am enclosing sketch of shield for the spot, to be used on the Power's machine. Have not seen anything like it, therefore, will give the boys a chance to try it out; it is certainly a relief to the eyes. Take the glass and frame out of the blind side of a Power's lamphouse, fastening a piece of tin over the hole in the lamphouse door. Next get an old bicycle spoke and put through the hole in the frame and bend so as to hold the ruby glass in place. To use both ruby and green makes the spot too dim. Bend the other end around so as to fit in the gate and bolt with screw just under the gate latch. This kind of screen takes an enormous amount of strain away; hence, it is of great value.



During the past three years, and also in the first edition of the handbook, I have illustrated and described schemes of this kind, though not just as friend Hunt has it. I would suggest, however, that the use of the green glass would prove more satisfactory than the use of the ruby. The shield, of course, stands at right angles to the gate—the only thing which is not quite clear in the drawing. It took me a couple of minutes to dope that out, since it looked like Brother Hunt had the thing set crooked and directly over the aperture, which, of course, would be impossible.

Operator in Error.

Mr. S. J. Whyte, one of the proprietors of the A-Muse-U Theater, Kosciusko, Miss., writes:

> We started a moving picture show some eight months ago with a regular licensed operator. This man trained our present operator, who has made good, but I cannot get him away from some of the ideas of his predecessor, one of which is as follows: We scarcely ever run more than six reels (Simplex machine, which takes a 12-inch carbon above) and he insists on re-trimming every night, taking an upper carbon 8 to 10 inches long out and using it for a lower. I claim that this is extravagant and that the carbon would run two shows, or twelve reels, and give a better light than the first night, due to less resistance in the shortened carbon. Who is right?

I don't quite understand what you are driving at, brother Whyte. Your statement means that you are running six reels and only using from two to four inches each of carbon in the process. If this is so, you must be using a very very weak light, but, in any event, I see no earthly reason why the operator should take out eight or ten inches of top carbon and put it in the bottom. He could not use a ten-inch stub in the bottom, therefore must break off some, and that represents waste. Also, assuming you are using d. c., I think you will get better results by using a ½ solid projection carbon below, and a ⅝ cored above. The old upper carbon will give just as good light as it ever did, and, of course, as you say, there will be somewhat less resistance, hence a little increase in amperage as the carbon burns away. If you are using only three or four inches of carbon a night, I would suggest that a six-inch carbon might be better, but, in any event, if your amperage is only strong enough to consume that much carbon in running six reels, the resistance of the carbon does not amount to much one way or another.

Transformer Probably Overloaded.

Messrs. Block & Co., Brooklyn, write:

> Last year we opened a house in Queens, L. I., taking current through an outside pole transformer, which reduced the voltage to 110. We were the only ones taking current through this transformer and our light burned up to candlepower. At present three stores are also taking through this transformer and our projection light seems to be somewhat poor, although we are now using the high notch of our inductor. What we want to know is, will this additional load operate to produce this effect?

Provided the transformer is not large enough to supply all this load, it would. The thing to do is to have the light company test the voltage of the secondary of the transformer when the load is all on. If it is less than 110, then the transformer is overloaded and there should be a larger one installed at once.

Wrong Focal Length Condensers.

Mr. James Vetter, Staunton, Iowa, has trouble as follows:

> Am having difficulty in getting a clear light. When the corners of the pictures are clear there is a dark spot in the center of the screen. I think the trouble lies in the lens, and have tried everything I can think of. What size lens should be used in my machine? I am projecting an eight foot 6 inch picture at 54 feet, with one 6½ and one 7½ condenser.

If your picture is 8½ feet at 54, you are using a six inch e. f. objective, and should have two 7½ condensing lenses. By using these lenses and sliding your lamp-house backward and forward, until the right point is reached, your screen should be cleared up. I would suggest, friend Vetter, that you procure a copy of the Handbook. You will find the lens proposition very clearly explained therein.

Enormous Investment.

How many of you have ever stopped to think of the total value of the equipment placed in the charge of operators in this country?

The moving picture theaters in the United States and Canada are estimated from 10,000 to 17,000. At a conservative guess I should say that the total might reach 12,500 for the two countries, and that these theaters own and use not less than 15,000 projection machines. Undoubtedly there are enough projectors used in schools, colleges, governmental, and other work to bring the total up to at least 20,000. Assuming the average value of these machines to be $225 each, and the other operating equipment to amount, on an average, to $75 per theater, we have a total of $300 for each house, or $6,000,000 worth of property placed directly in the charge of the operators of the United States and Canada. Quite a respectable amount, is it not? Bear in mind these estimates are very conservative. The total will, I believe, run much higher than this, possibly as high as $8,000,000.

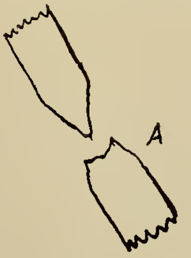
The New York American, of August 9, gives the total value of projecting machines now in use in this country as $10,000,000, but this is, I believe, excessive, as is their estimate of the photoplay theaters in the United States, 17,420, with a realty value of $348,400,000. The article in question gives the number of moving picture employees in the United States as 200,000, with a weekly payroll of $2,300,000. It gives the total investment in the moving picture business in this country as $500,000,000, and the total number of employees as more than a quarter of a million people. It gives the property value of the producing plants as $100,000,000, and says that the producing manufacturers employ more than 20,000 people with a weekly payroll of $750,000, and states the weekly output is about 70,000,000 feet of film produced at a cost of $1,250,000, for which the exhibitor pays $6,500,000, though whether the American writer means by this that the exhibitors pay this or that it is the sum paid in rental, I do not know. I think the New York American's figures are excessive, though that is only a guess on my part; but, in any event, it is something of a business we are connected with, is it not?

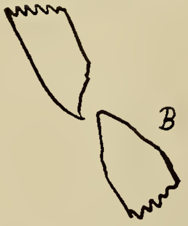
A well known Parisian statistician estimates the output of films throughout the world as amounting to 300,000 meters per day, or more than 100,000,000 a year (a meter is 3¼ feet). This writer estimates the annual receipts of American moving picture houses at $55,000,000.

Some Questions.

Mr. Ray E. Crockett, Bethel, Maine, comes forward with the following:

> I have a motor-driven Power's 6A, projecting a twelve-foot picture at about 50 feet. What would cause the carbons suddenly to turn red and to flame after burning correctly for some time? The carbons are ⅝ and the amperage 40. I carry about a 3/16 arc and feed regularly. Am using a straight up and down set, with the lower carbon slightly advanced, and the whole lamp tilted at about 60 degrees.
>
> The arc burns as per sketch. After the light has burnt as per A for a little while, it will burn as per the B, and the light is good. The upper carbon generally burns pointed when the lights are red. The center of my picture is brighter than the ends. What causes this? Am using 6½ rear, and 7½ front condensers. When the light is bad the carbons seem full of cracks.





Here is a new one with a vengeance. If your drawings are correct, neighbor Crockett, the only possible explanation is that your polarity is reversed, and the only explanation I see that would account for the condition is that your feeders are switched to different generators at different times and that the generators are of opposite polarity. I presume, of course, that you are using d. c., since the sketches seem to indicate this. You had better get after the powerhouse on this proposition. If I were you I would try two 6½ condensers. Possibly they will clear up your screen; also have your condensers set so they are square with each other, and with their convex surfaces almost touching.

Troublesome Trouble.

Mr. H. H. Rolison, one of the owners of the Pastime Theater, Troy, Pa., has trouble as follows:

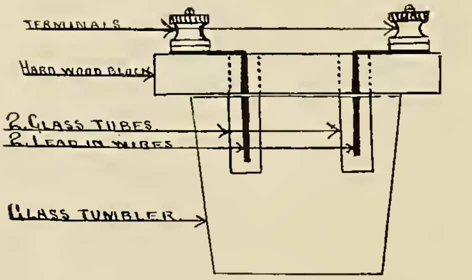
> Our picture seems to swing sideways on the screen, and there is an up and down movement. The machine is securely fastened to a concrete floor. Current is 110 volt through a Power's inductor. We have a two-wing shutter. Power's 6A.

Try your intermittent sprocket and see if it has any side motion. If it has, loosen the set screw in the collar in the intermittent sprocket shaft next to the inside end of the left hand bushing and with a screwdriver point, using the rim of the sprocket as a fulcrum, pry the collar over to the left against the bushing, at the same time tightening the set screw. See that the roller flanges 691, figure 116 of the Handbook, hug the film closely. If they do not, then drive out spindle 692, figure 116, and stretch spring 729, figure 116, slightly filing one end of the sleeve between the two flanges, if necessary, to make it shorter. Don't overdo this, however, or the film will ride on top of the flanges, instead of between them as it should. In one of these two things I think you will find your trouble, provided, however, the machine itself does not sway sideways. It is also possible, though improbable, that your intermittent shaft is sprung. If the up and down movement occurs regularly four times to each revolution of the crank, then (a) the sprocket is not true. (b) Dirt on face of sprocket. (c) Intermittent shaft sprung. If the jump is irregular and intermittent, then (a) the tension is not tight enough. (b) Intermittent sprocket teeth worn. (c) Bushings worn.

Polarity Indicator.

Winston-Salem, N. C., contributes an excellent sketch of a polarity indicator, and writes:

> Referring to sketch of polarity indicator I sent in, published in one of the March issues, will say that there are many methods for testing for positive and negative poles which should only be tried by experienced electricians. One brother recommends the potato test, which I used for several years successfully. The attached sketch, however, shows a cheap and effective tester, which can be used by anyone.



> To use this device, fill the glass with water, in which a tablespoonful of salt has been dissolved. When the current has been switched on, fine bubbles of gas will be given off from the negative wire.

This seems to be one of the best testers I have ever seen, when its simplicity, ease of construction and cheapness are considered. Many thanks for this contribution.

Exhibitors Welcome.

May M. Pettengill, of Pettengill & Pettengill, theatrical managers, Eureka, Cal., writes:

> I do not know whether or not I am entitled to ask questions, as I am only an exhibitor. My operator, however, does not seem to overcome a trouble, therefore I seek your advice. What condensers would you use with a motiograph lamp using current through a rectifier, with about 30 amperes to the arc? The throw is 58 feet, with a 15 foot picture on a plain white wall. We used two 6½ condenser lens and have tried a 6½ next to the arc, and a 7½ in front. We get a better light with the two 6½, but the picture seems to draw the eyes and make a strain. The 6½ and 7½ does not do this, but does not make a sharp picture. We take great interest in our pictures and are not satisfied unless we have the very best in projection. We have our operators try out all new things, and this may have something to do with the fact that we have built, owned and operated five successful theaters in this section. We never, however, ran across this condenser trouble until we built this house a few months ago.

If your figures are correct you are using a 3½ inch e. f. objective, which would call for two 6½ condensers. I cannot, however, understand why there should be any such effect as you have described. You have got me on that proposition. If any one of our readers can offer any suggestions as to this unique trouble, we would be glad to hear from them, for it is one I never heard of before. The only possible thing I can think of is that when you put the two 6½ lenses in you do not move the lamp house closer toward the aperture, and that you have it so far back that you are using the back focus. Evidence of this would be a spot somewhat square in shape, fringed all around with light blue, but I never knew even this condition to produce the effect you set forth. Most certainly exhibitors are just as welcome to the Department as operators. The Department has many exhibitor contributors.

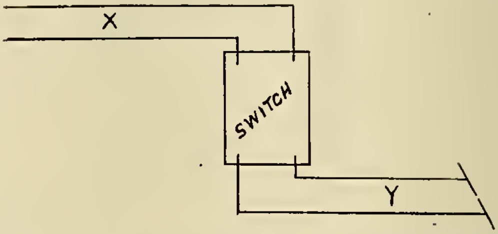
Voltmeter and Ammeter.

I desire to again call the attention of managers and operators to the desirability and advisability, from any and every point of view, of equipping their operating room with a reliable voltmeter and ammeter—particularly the latter. The voltmeter is a great convenience, but no operating equipment is complete without a good ammeter. This instrument should be located on the wall directly in front of the operator, and in my opinion it will save its own price in a very short time, as well as enable the operator to produce better results. But bear in mind that should be located *right beside the observation port*, or between the observation ports, if there are two machines used. After a long search I have finally located a thoroughly reliable ammeter and voltmeter which sells for a very reasonable figure.

Powers Motor Connection.

Mr. Robert Brummet, Jellico, Tenn., orders a Handbook and writes:

> Why does the N. Power Company connect the machine motor to the operating switch when the motor is for 110 volts, and you know that the arc voltage is only about 48? What do you know about the mining camps? I was recently called on to set up a machine in a camp and it was a motor drive. It looks as though these little camps were getting ahead of the large cities with regard to up-to-date equipment.



The connection is all right if the transformer or rheostat is placed as it should be. The whole difficulty lies in the fact that some operators make the mistake of connecting their resistance or transformer in at X instead of at Y, as it should be. This, of course, throws the resistance ahead of the switch, placing the motor on the arc voltage, which is wrong. If the transformer, or resistance, is placed at Y, the motor will be on 110 volts, or whatever the line pressure may be.

Get a New Part.

Mr. O. J. Bilodean, Stevens Point, Wis., writes:

> Can a cam shaft pinion on an Edison Model B be removed? The pinion on my shaft is pretty well worn. I certainly agree with Mr. Harman, of Vancouver, August 2 issue, as to small town operators joining the Union. What have you to say to pictures pasted on the walls of operating rooms?

Certainly the pinion can be removed. You will find directions for its removal on page 237 of the Handbook, instructions Nos. 24 and 25. I see no particular objection to pictures being hung, or even pasted on the walls of the operating room, if the operator wants them there, except that the Underwriters allow nothing inflammable inside the operating room, and further provided the pictures are appropriate. Personally, I prefer the walls of the operating room to be painted a dead black.

The Ghost Laid.

Mr. S. J. Harris, Tonkawa, Oklahoma, killed his ghost thusly:

> I see in recent issues that several of the operators are bothered with that infernal nuisance, a ghost. I fought the ghost proposition for three years right here in Tonkawa. I did everything I could think of, including calling it all the names the dictionary could supply, and then wrote the department, and was told to do just what I had done. I was taking current through what was called a Silver Saver. I got my manager to try the Fort Wayne compensarc and there have been no ghosts since.

I trust the Fort Wayne people won't get mad about this. Blue Beard killed his wives, it is said, with a cleaver; neighbor Harris has killed his ghost with a compensarc—and there you are.

Operators Are you perfectly satisfied with the results you get on the screen?

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Comments on the Films

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"AN INDIAN'S LOYALTY" (Biograph), August 16.—A melodramatic picture with a situation that the Biograph Company has made use of a great many times, but nearly always with freshness and nearly always effectively, as in the present case. It is a situation where there is money in the house and only a girl to protect it, and the bad man attempts to force her to disclose its hiding place. As usual there are rescuers on the way, and it also includes a speedy Biograph chase. The photography is clear.

"THE PIED PIPER OF HAMELIN" (Edison), August 16.—Illustrating Browning's well-known poem. This picture is commendable, especially to those who have not seen a former version of it made by an independent company, which was much better in every way. In this the story is clear and told with a measure of effectiveness, but very little dramatic color has been added by the adapter and producer. The character of the little lame child which in the former picture, little Marie Eline, "the Thanhouser kid," filled with human significance, has been reduced to an empty figure in this picture. At times its producer, George Lessey, has not escaped a certain staginess. The photography is fair.

"THE MAN IN THE CABIN" (Essanay), August 16.—These Broncho Billy pictures continue to be widely popular, and the reason is doubtless in the vivid way G. M. Anderson and his company produce them. The story in this case has, as often in these Western pictures, been told before. It is, however, commendable as a fair offering and the photography is acceptable.

"THE ESCAPE" (Kalem), August 16.—This picture offers a very interesting contrast. On one side are pictures of a prisoner in stripes escaping, on the other, children playing about a farm. It is a farm boy, fond of wild west literature and playing with a lasso, who suddenly finds real need of his rope. At the same time he saves his little sister whom the bad man is using as a shield to keep his pursuers from shooting. The farm scenes with the children are bright and full of poetry and the picture makes an acceptable offering.

"DREGS" (Lubin), August 16.—In a very vague way this picture tells a story. It is not at all clear and we do not see how it can furnish very much entertainment to the average spectator. It is only 400 feet in length, however, and on the same reel with it is a laughable farce. It was written by George Terwilliger and produced by Joseph Smiley.

"SURPRISE FOR FOUR" (Lubin), August 16.—On the same reel with the foregoing is this farce after the Lubin pattern, with some good jokes that are fresh. It made much laughter and the audience seemed pleased with it. The author is E. W. Sargent and Arthur Hotaling the producer.

"THE TURNING POINT" (Patheplay), August 16.—A melodrama in which there is continuous action, and it seemed to hold the attention of the audience. It has a situation that is not at all new. We find an adventuress set by crooks to win the confidence of a millionaire. She falls in love with him, and desires to escape stealing from him his great treasure which, in this picture, is a painting. As usual, the millionaire rescues her from the crooks and marries her. It is not very convincing, but has been told with backgrounds that suggest wealth and a pleasant life, and these the audience generally like. The photography is good and in some of the leading effects very beautiful.

"THE WORK HABIT" (Biograph), August 21.—A comedy in which there is a good idea, but which isn't worked up in the most effective way; for it is not made, as a whole, convincing. Dad (Lionel Barrymore) has worked all his life and is well enough off to take a holiday; but keeps on working. His daughter in the city thinks that she and her husband can make it so pleasant for Dad that he will forget his old habit of working. It isn't shown that they make any real effort to please him and soon he is looking for a job. One wonders why he didn't go back to the farm. There is too little life in it to make it a very good offering; but there are some good things in it.

"THE SHERIFF OF COCHISE (Essanay), August 21.—A very interesting picture and a first-class offering. It has a new character who, we feel very sure, will appeal strongly to the public, and it has a story that will hold the interest well. The name of the player who takes the sheriff's role is not known to us. But he pictures the character on a search for a couple of horse thieves amusingly and his droll way of circumventing the crooks is fresh and very entertaining. It makes what is perhaps the best offering of to-day's regular releases.

"THE LAND OF FIRE, NEW ZEALAND" (Melies), August 21.—A picture of the marvelous natural wonders found in New Zealand, and geysers, hot springs and the like. It is clearly photographed and was warmly applauded by a large audience in the City Theater on Fourteenth Street, New York. Audiences seem to appreciate all kinds of topical and travel offerings except those made by some dry-minded behind a camera. In this picture there is action and a kind of suspense; for while one looks at a geyser he never knows just what he is going to see next.

"A MAID OF MANDALAY" (Vitagraph), August 21.—Illustrating Kipling's Mandalay song, this picture needs the music to give it life. We saw it accompanied by the usual drumming on the piano and it fell very flat; but it has this quality that it does illustrate the words and sentiment of the song, and the two together should go very well. It was taken by the Vitagraph travelers in Mandalay; was written by James Young, and produced by Maurice Costello, who also plays the role of the British soldier. Clara Kimball Young is not very effective as the Burma girl who prays to the idol; but is more so than W. V. Ranous, as her father. The backgrounds are often full of interest. It is clearly photographed.

"FATE FASHIONS A LETTER" (Selig), August 21.—A picture that tells a good story smoothly and effectively. It plainly pleased the audience and there was some applause when it became clear that the hero was to arrive in time to save the heroine from being robbed. The fashioning of the letter from the wife to her husband, so that when partly burned its meaning, as much of it as he can get, alarms him and brings him home in time to nab the burglar, is clever and convincing. The backgrounds are fresh and add a pleasing touch to the offering as a whole. Will M. Richtey is the author of the script, which was produced by Fred Huntly. Hobart Bosworth plays the chief role, a detective who leaves home to hunt a criminal. His wife (Eugenie Besserer) receives some money and a clever crook (Henry Otto) breaks in and demands it. But her letter has called her husband home and he finds in the burglar the very man he was looking for. A good offering.

"STUNG" (Patheplay), August 21.—A good farcical situation does not wholly save this picture from the deadening effect of its unnatural, burlesqued characters. There was plenty of evidence that it did not greatly interest the audience. Spectators here in New York seem to be growing more inclined to express satisfaction or otherwise with their pictures. This offering has some good scenes and there was a little laughter, over the antics of the donkey.

"PATHE'S WEEKLY, August 21.—The editorial department of the mid-week topical heightens its value as an offering. It is always worth while and the ordinary items are worth seeing, too, even the least of them.

"THE TEN THOUSAND DOLLAR TOE" (Selig), August 20.—This rather silly and surely impossible comedy may amuse in some houses, although it is quite certain that the scene where the single young man vigorously rubs the bare foot of the single young woman will in some houses cause a demonstration that will be unpleasant to the more refined. On the same reel is an interesting scenic, "Scenes in Moroland."

"FIRST AID TO THE INJURED" (Edison), August 20.—This demonstration by the police force of Berkeley, Cal., is interesting to the average house as well as instructive; as to the latter especially so to those who may be in municipal authority. Berkeley was chosen for the demonstration as it was the pioneer city to give its police this instruction. On the same reel is "Bobbie's Long Trousers," a comedy that is not quite pointless. It endeavors to prove that a boy with short "pants" is permitted by the girls with whom he works to take liberties that are denied him when he appears in long trousers. In this instance the boy reverted to the abbreviated garment.

"STRANGE TRAITS OF SERPENTS" (Patheplay), August 20.—A most interesting as well as instructive illustration by Curator Raymond L. Ditmars of the Bronx Zoo, of the habits of some of the more deadly snakes. There are shown the fer-de-lance, American adder, Brazilian tree snake, king snake, a mongoose killing a snake, and a lot of rattlesnakes. Why did the company not give us a photograph of Mr. Ditmars? It would have been worth while. On the same reel is shown "Auto Polo—the New Thriller," pictures taken at the international contest held on Hempstead Plains.

"THE ACCIDENTAL BANDIT" (Essanay), August 20.—A short comedy that may amuse rural audiences. It did not audibly impress a morning city house. On the same reel is an industrial, "Making Hay With Modern Machinery," which will interest both city and country.

"BETTER DAYS" (Vitagraph), August 20.—In this short reel there is more real drama, in the opinion of this reviewer, than has been contained in any picture of the three days of the week. This is due to the work of Van Dyke Brooke, who not only directs the picture, but plays the lead. Mr. Brooks so interests little Sidney Cummings that the child sees only the tramp and forgets the camera, to which obviously he was little accustomed. There is deep pathos and a bit of delightful comedy as well—it is the laugh with a suspicion of a choke—in the scene where the tramp is taken by the child into the nursery, puts on with the little fellow the boxing gloves and rides the hobby horse. Rosemary Theby and Leo Delaney acceptably play the father and mother of the child. A. F. Clarke is the author of a story that at no time descends to the commonplace; the identity of the originals of the two photographs carried by the tramp remains unrevealed; the woman and child are not miraculously restored to the outcast. On the same reel is the travelogue, "In and About Calcutta."

"PLAYING THE PIPERS" (Vitagraph), August 22.—An amusing full reel comedy, which would have been even better as a half reel. The preparations were a little tedious, though many laughs came during the bagpipe contest. Hughey Mack and Dorothy Kelly played the leading roles. The fire which developed toward the close of the contest interfered with the humor and served no particular purpose so far as the story was concerned.

"THE LIZARD" (Patheplay), August 22.—Instructive views of green lizards in their native haunts. They feed upon caterpillars, shed their skins like snakes, and have a curious friendship for toads. A very interesting half reel.

"VISIT TO RUINS OF POMPEII" (Patheplay), August 22.—On same reel with above, a worth-while view of the buried city, now uncovered and restored in part. The scenes are in color and give a strikingly clear idea of the splendid civilization of that remote day. A good release.

"THE RAG BAG" (Lubin), August 22.—A bit of foolishness without any very definite idea back of it. The tramp gets into a rag bag and is sold with the rags by his friend. Very light comedy.

"SMASHING TIME" (Lubin), August 22.—This, on same reel with above, is more entertaining. The colored girl places a watch on her slipper, in imitation of her mistress. She attends a ball and a jealous girl gets her lover to smash the watch. This creates a rough-house among the darkies which is spirited and amusing. Real darkies were employed to give tone to the occasion.

"FOOL LUCK" (Kalem), August 22.—The young husbands, living in the same flat, both promise to bring their wages home. But both stop and buy lost baggage being auctioned off by the railroad. The developments are absurd and mildly amusing.

"DECEIVING UNCLE ASA" (Kalem), August 22.—This, on same reel with above, elicits more laughter than the other. It is the old proposition of the young man's friend dressing up as his wife in order to get uncle's money. This is better done than usual and is enjoyable.

"THE GOOD INDIAN" (Selig), August 22.—An ordinary Western release, telling a familiar story. The Indians go out on a raid and set fire to the cabin of the doctor and his wife. The good Indian comes to the rescue, being grateful to the wife for having saved his child's life. The burning of the cabin was the principal feature and this was considerably drawn out.

"THE BLIND BASKET WEAVER" (Kalem), August 25.—The situation has been used in a number of former pictures; yet a very slight twist has given it a measure of individuality and fresh interest. A lame girl (very well suggested by Alice Hollister) loves a blind basket weaver and has a rival. An operation on the blind man's eyes restores his sight and she prefers to let her rival become his chosen one rather than have him see her deformity. There are some good scenes; but the picture is not what could be called strongly acted. It is clearly photographed and makes a commendable offering, not a big one.

"A MUTUAL UNDERSTANDING" (Edison), August 25.—Two weaknesses keep this picture from having a "punch." The fact that it refuses to go the whole way and be simply an out-and-out melodrama with all the impossibilities of such keeps it from getting anywhere; it doesn't prove or rightfully end anything and so itself criticises the situation it chose. Then it is hardly probable that a bank clerk who looked as intelligent as Richard Tucker would lose ten thousand dollars in so inexcusable a way; it criticises nearly every character concerned in the plot. It is a very well staged offering and the chief players are all that could be desired. Bessie Learn has the romantic lead opposite to Richard Tucker. Robert Brower and William West play the friendly bank presidents. There is a bookkeeper in West's bank who deserves mention, but we don't know his name. May Abbey is a niece of President Brower and Benjamin Wilson is the minister. The script is by Dr. J. H. Landau and was produced by George Lessey.

"WHEN GLASSES ARE NOT GLASSES" (Vitagraph), August 25.—A farce with a good joke that seems perfectly new and is very enjoyable. The author, W. A. Tremayne, has skillfully prepared his plot to make the most of his joke. Along the way, as it were, the players, especially Hughie Mack, have added bits of character comedy that the audience plainly found amusing. There was a good deal of laughter and the offering can safely be recommended. It was produced by Van Dyke Brooke. Josie Sadler plays the widow to Charles Brown's wooer.

"HER WOODEN LEG" (Lubin), August 25.—In this picture a very slight plot gives the Lubin people of Producer Arthur Hotaling's Company a good chance to be entertaining in their delineation of farcial characters. Mae Hotely's asking on the street for "help in getting a wooden leg" amuses, because it has so plainly nothing to stand on. There is a good deal of fun in the offering that is not at all boisterous. There is, by the way, a corking chance for a good story of sentiment in the picture's idea. The script was written by Epes Winthrop Sargent.

"ON THE DUMB WAITER" (Lubin), August 25.—A farce that entertained the audience very well. Robert Fisher plays a "boob" who goes in his night shirt to the dumb waiter for some groceries ordered by his wife (Eleanor Blanchard) and the door slams. He begs of his neighbor, a married woman (Peggie O'Neil), to let him crawl along her fire escape. He is seen by the woman's husband (Robert Drouet) and there is trouble which has a comical ending. It was produced by Joseph Smiley.

"THE CROOK AND THE GIRL" (Biograph), August 25.—The story told by this picture is unusually weak for a Biograph. In it the heiress falls in love with her new gardener and he a crook who has been payed by the villain to get employment at her house to steal a paper from her which will deprive her of her inheritance. Then the author didn't carefully guard our sympathies away from the villain of the story who, as the rich man's nephew, was counted heir until the girl came and, so it seems, supplanted him without good cause. The hiding of the will was not strong, nor was the snatching of the first will from the old man by the nephew in an early act. One can make a will as many times as one pleases. It is a well acted offering and has some beautifully lighted scenes and some good photography. Claire McDowell is the girl; Harry Carey, the crook; Lionel Barrymore, the nephew; Hector Dion, the butler, etc.

"PATHE'S WEEKLY" August 25.—Several of the items this Monday are not so clear as could be desired. Of course, enough is shown to make the topical of great interest.

"THE REFORMED OUTLAW" (Lubin), August 26.—Romaine Fielding generally produces from the shoulder; he uses situations that are sometimes as in this case not wholly new and puts them over freshly by the vigor of his handling. We enjoyed this picture and the audience seemed to like it; but it was helped by the poorness of what went before it. It is the old story of the girl and the outlaw, but there is a fresh way of doing things and of looking at things in it and a very acceptable note of sincerity that makes it entertaining. Mr. Fielding probably never sees anything mechanically. Mary Ryan, the girl, also has a habit of being brand new Jose Robinson plays the outlaw.

"THE ADVENTURES OF A WATCH" (Selig), August 26.—The story is really foolish. Careful production and playing can do little to save such a plot.

"THEY WERE ON THEIR HONEYMOON" (Selig).—On the same reel is this picture with a decidedly far fetched situation for a comedy; but there is fun in it. Some of its scenes are amusing, taken by themselves, and being very clearly photographed are pretty. Mrs. Owen Bronson is the author and the producer is Charles France. Palmer Bowman and Alma Russell play a newly married couple who to win a bet take a strange way to enjoy their honeymoon.

"A MISTAKE IN JUDGMENT" (Edison), August 26.—A very good picture by M. B. Havey of a young boy's background. It is a sincere story, full of human sympathy and with that understratum of humor that true insight nearly always gives. It is out of the ordinary run of pictures and appealed to us more than any offering in a long while. The boy is a natural youngster and his parents don't understand him very well, so he has a hard time of it until things get too rough for his sense of justice and he runs away for a day and has a good time in a boy's way. We hope to see other pictures by Mr. Havey—who very clearly is a human being. The picture has been sympathetically produced by Charles M. Seay. Yale Boss carried the lead effectively and naturally. Charles Sutton and Mrs. Williams play his parents. It is very well photographed.

"A DOLL FOR THE BABY" (Vitagraph), August 26.—An Independent company made a picture some time ago that resembled this closely and did it even more effectively. The main idea is the race of cow punchers through dangerous miles to get for a sick baby a doll which the doctor thinks will save her life. She is the idol of the ranch and had set her heart on the doll when she was taken sick. Many who have not seen the story will be entertained by it. There is some hard riding and an attack of hostile Indians who try to wipe out the punchers who are bringing the doll. It was produced by W. J. Bauman.

"THE LOVE THEFT" (Essanay), August 26.—A good many people will like the story of this picture. It finds pathetic sentiment in the case of the old clerk (T. J. Commerford) who absentmindedly puts in his pocket a picture of "his little sweetheart," the very little girl (Eleanor Kahn) of his employer (Jules Ferrar). The frame is valuable and when it is missed the employer sets a detective (E. H. Calvert) on the search for it. Things would have been all right if a crook (Bryant Washburn) had not stolen it from his room. There are some good things in the character line in it. Jules Ferrar's role gave no great chance, but he has utilized what he had with perfect naturalness. Mr. Commerford's playing in the picture's chief role is very commendable; he stirs sympathy. A very fair offering.

"THE HOSTAGE" (Patheplay), August 26.—An unusual picture with true desert scenes and real Arabs. We have not the slightest doubt that it was taken in the actual Sahara and it perfectly suggests the nomadic life of the desert's peoples. The photography is clear and often beautiful. It is these lesser things rather than the story which is very fair, however, that make it a fine offering. The story is simple and might be true, but is not strongly dramatic. The leading man over-acted all through his business and this took the edge off the story's reality.

Licensed Specials

"BREAKING INTO THE BIG LEAGUE" (Kalem), August 20.—A review of this two-part picture will be found on page 620 in the issue of August 9.

"THE LINE-UP" (Vitagraph), August 16.—A fine two-reel special offering which is in truth a feature. The story is of college life and its hero is the captain of a football team. We find the villain in the captain of the rival team, and the climax comes at the end of a fiercely contested football game which is the most exciting game we have ever seen on the screen. To see the picture is almost as good as to be a college man when the home football team wins. A tremendous crowd of spectators has been perfectly suggested. Their enthusiasm shows vividly the phases of the game and the changing of victory from the villain's to the hero's side. We cannot say that the story is wholly convincing, but is certainly effective, and the producer and players deserve high commendation. A very desirable offering, one to excite enthusiasm.

"THE WATER RAT" (Selig), August 25.—A two-part special offering featuring the well-known detective, Locksley, who has appeared in other offerings of Selig make. Several noticeable weak moments keep the picture from making as a whole a very marked impression; but, in spite of all, the story holds the interest. The audience seemed to enjoy it and not the less in that they could make fun of and get laughter from the awkward diving into the river of the "water rat" and others. This touch of comedy was unintentional, but left no ill effect on the picture as entertainment. The "water rat" (William Stowell) is a desperate crook who lives in a "house of mystery" near a river and is a society man when off duty. His robbery of some valuable jewels gets the picture's hero (Thomas Carrigan) unjustly suspected and is the final cause of his undoing; for Locksley (Charles Clary), at the plea of the heroine (Adrienne Kroell), trails him down. Some very cleverly made scenes make the story impressive in places, and some of the waterside photography is perfect. It is a safe offering, not a great one. The author is Frederick Ingram and it was produced by Oscar Eagle.

"THE FEUDISTS" (Vitagraph), August 23.—This two-reel comedy may not be as great a laughmaker as "A Regiment of Two," but it will make a lot of fun. The story is of two next-door neighbors who fall out. The feud extends to all the various members of the respective families except two—a young man and a young woman; these are very much in love. The heads of the families are Sydney Drew and Josie Sadler, John Bunny and Flora Finch. The lovers are Wallie Van and Lillian Walker. Much of the mirth will come when, with Drew and Bunny rolling over in the dust, and the members of the two families co-operating in the battle, Wallie Van upsets two beehives. An effort has been made, and with considerable success, to make the humor continuous rather than to bunch it in spots. James Oliver Curwood writes the script and Wilfrid North produces it.

"THE HUMAN BRIDGE" (Cines), August 26.—A sensational "Wild West" picture of life in the gold fields of Australia. It is full of action, which is entirely conventional and includes a good deal of hard riding, shooting, capture and rescue. It takes its name from the means by which the gang of the villains get across a deep and very dangerous looking but narrow canyon—the human bridge of acrobats. The country in which it was made is truly sensational with its lonely ridges, sharp declivities and abrupt breaks. The love story is crude.

Independent

"THE PURSUIT OF JANE" (Imp), September 4.—This comes very near being an excellent comedy of the smart type, but one or two lapses in costuming and plot rob it of this distinction. As it stands the summer resort love story is well pictured and of sufficient interest to be above the ordinary release. Jane Gail and Matt Moore play the leads.

"LOST IN THE NIGHT" (Crystal), September 7.—One of the best straight dramas we have seen by this company. Dick stops overnight with his friend Tom, putting the diamond necklace he is to deliver next day in the family strong box. Pearl robs the safe in the night, while asleep, hiding the necklace in a hollow tree. A year later, as she and her husband face ruin, she goes to the tree in her sleep and recovers the necklace. This story is consistent and entertaining, although it resembles a Pathe release in which Miss White appeared a year or two ago.

"MUCH ADO ABOUT NOTHING" (Crystal), September 2.—A note left in a book borrowed by Chester creates trouble with his wife, but all is settled when Miss White makes explanations. A good light plot.

"BALDY BELMONT AND THE OLD MAID" (Crystal), September 2.—In this the versatile Belmont hires out as a lady cook in order to win the affections of his old maid employer. Quite pleasing. On same reel with above.

"A VEGETARIAN'S DREAM (Eclair), September 7.—Movable drawings of vegetables, egg cups, peanuts, frogs, etc. Some amusing effects are achieved. The love drama enacted by the young onions was especially funny.

"THE TALE OF A FISH" (Gem), September 1.—Quite a neat little summer romance, written by C. B. Hoadley. Ethel Grandon is the popular girl at the resort. She pledges her hand to the suitor who catches the largest fish. Jack, her favorite, goes to sleep in a most unenthusiastic manner, but she fastens a big fish on his line. Delicate comedy, well pictured and nicely handled.

"MABEL'S NEW HERO" (Keystone), August 28.—A full reel comedy containing much that is genuinely funny, but also many broad, suggestive situations which will not commend it to the best houses; in fact, much of it is unfit for presentation anywhere.

"FEENEY'S SOCIAL EXPERIMENT" (Reliance), September 1.—This story, by Vaughn Kester, contains an ingenious situation and is full of good humor. Feeney and his workingmen friends turn tables on the millionaires, after the yacht has been wrecked, and proceed to put into action some of McCandish's socialistic teachings—well pictured and worth while.

"SAVED BY HIS CHILD" (Gaumont), August 26.—A small boy who shoots a desperate bank robber in the nick of time to save his father's life is the central figure in this drama of the Paris outlaw. The production is somewhat melodramatic, but it gets over in good shape.

"THE FATAL BELL," (Gaumont), September 2.—The treasurer of a large business enterprise, from a rather stagey motive, promises his wife to shoot himself on the stroke of five in this drama of Parisian life. He is led to this rash resolve because he has been accused of appropriating funds which his brother has, in fact, stolen. The situations created out of these materials are tense and dramatic. The story is well told throughout. The photography is very good.

"THE LADY KILLER" (Majestic), August 24.—A first-class comedy, depicting the fashion of certain women for lionizing celebrities. Lamar Johnstone appears as Adolph, the great pianist. He prefers frankfurters and sauerkraut, but is so constantly pursued by society women that he gets no peace and comfort. In the end he escapes, leaving one admirer in a supposed fainting fit. Quite pleasing.

"ONE-ROUND O'BRIEN'S FLIRTATION (Majestic), August 26.—Another One-Round O'Brien picture, featuring Fred Mace as the unfortunate pugilist with get-rich-quick ambitions. There is some good roughneck lovemaking in this and some interesting sparring. O'Brien's opponent was to lay down, but his anger rose because O'Brien flirted with his girl and he knocked the latter out. This is very laughable comedy of its kind.

"GOLD AND WATER" (Nestor), September 3.—The story does not make a promising start, but the last half shows a decided improvement and holds to the finish. The story is of a jumped claim. The rightful owner fortifies the only available well and compels capitulation of the jumpers.

"STEEL" (Eclair), September 3.—Two reels of melodrama with excellent photography and some very interesting backgrounds; but with not a character or figure that is at all admirable. The story is cheap; it gives a little suspense, but no emotion.

"THE GIRL SPY'S ATONEMENT" (Reliance), August 25.—In this film Norma Phillips gives us an attractive portrayal of the niece of a Southern general, who acts as a spy. The scenes occur off the field of battle and make a good, conventional story of love between the lines. The photography is very pleasing.

"THE SOCIAL SECRETARY" (Reliance), August 30.—A Forrest Halsey reel, in which the Spragg family are seen trying to break into high society. The situation is interesting. Miss De Lespine makes a good social secretary and has developed surprisingly in parts of this kind. She saves the girl from eloping with the rascally chauffeur, and then refuses to marry the son, in spite of the parents' willingness. A good society release.

"PEG OF THE POLLY P" (Reliance), August 27.—This is the best character comedy we have seen by this company for a long time. It is a canal boat story, by Forrest Halsey, and true to type in every respect. Big Bill goes to the barbershop and raises trouble with his rival's friend. He also upsets the dance on the canal boat, but he finally gets Peg, and all ends happily. The acting and setting are all that could be desired. A good comedy release.

"THE GAMBLER'S PAL" (Broncho), September 3.—Merely a Western episode, in which the woodsman's wife decides to go away with his former pal, the gambler. She starts, but on the way her conscience bothers her, and she returns. The pictures are good, but this can hardly be called a fully developed plot.

"MAY AND DECEMBER" (Broncho), September 7.—A one-reel offering, in which Anson White tries to force a marriage with the girl because he holds a note against her father. She meets a fleeing circus performer in the woods, who is being pursued for a crime he is presumed to have committed. White captures the acrobat, but later he is found innocent and robs his captor of his clothing. The story swings from drama into comedy rather abruptly, but makes fair entertainment.

"THE TRAIL OF THE SERPENT" (Imp), September 1.—The woman who played the part of the designing stenographer in this showed evidences of ability, but the story as shown was full of absurd situations and has but little appeal. The woman was too bold in her operations to lend credibility to the plot. The last scene, where she was found dead in the vault, had a touch of real drama about it, and was by far the strongest incident in the film.

"WON BY A SKIRT" (Nestor), September 5.—Though the photography in some of the opening scenes of this number was too light, as a whole the story will prove a laughing success. It treads on dangerous ground in some places, where the young man masquerades as a girl and enters the young ladies' seminary, but is so well acted that it escapes vulgarity and brings many laughs. A good offering.

"THE LIGHT WOMAN" (Rex), September 7.—This adaptation from Robert Browning will make strong appeal to women. One of the keen feminine members of the censorship board was overheard to remark that it was "grand." It is well played by Phillips Smalley and Lois Weber. There are charming and extensive backgrounds—in fact, good staging throughout. The photography is excellent.

"A TERRIBLE NIGHT" (Solax), August 27.—A comedy of errors in which a family consisting of father, mother, brother and sister is stricken at the same time with fear of burglars and each mistakes the other for the burglar, with the result that they all land in cells at the police station. The humor is light and has a broad appeal.

"THE SIMPLE LIFE" (Rex).—What is intended for smart comedy of a breezy sort, but in reality it goes over the line too far and becomes very suggestive. An additional scene at the beginning, revealing the marriage of the supposed bachelor to his young housekeeper, at least to the audience would have improved appearances.

"HABITS OF FIELD SPIDERS" (Eclair), September 7.—Close views of numerous varieties of the spider family. Rather creepy, but interesting from a scientific standpoint, particularly the demonstrations of web spinning, fly catching, etc. A half reel number.

"BABY DAY" (Keystone), August 25.—Ford and Mabel and the other Keystone merrymakers romp through a California baby show and create considerable excitement. They forgot to take very much of a plot along with them, but get a few smiles just the same.

"THE KELP INDUSTRY" (Keystone), August 25.—This, on same reel with above, is a very interesting exposition of the manner in which kelp is taken from along the California coast and made into baskets, toys, etc.

"FATTY'S DAY OFF" (Keystone), September 1.—The fat boy takes a very reckless ride in a wheel chair, winding up by falling off a pier. Good comedy without offensive situations.

"LOS ANGELES HARBOR" (Keystone), September 1.—On same reel with above. A very interesting and instructive view of the wonderful harbor which was 16 years in building and contains seven square miles of breakwater. A good release.

"BETWEEN HOME AND COUNTRY" (Reliance), September 3.—A brisk episode of Civil War days, occurring between the lines of the opposing armies. With but little of the paraphernalia of warfare to aid them, the characters in this succeed in working up a tense situation. Stanley Walpole did very creditable work indeed in the part of the spy, and Miss De Lespine had the leading feminine role. There was considerable overacting on the part of certain minor characters. A good number.

"WHILE THERE'S LIFE" (American), September 1.—A familiar plot, amateurishly handled. The characters were not well identified in the beginning and it takes the observer some time to get them well in mind. The young doctor loses his eyesight; his selfish wife goes ahead with her stage work, and the sister alone befriends him. The close was not entirely satisfactory, the observer being left in a puzzled state of mind as to the outcome of it all.

"FLIRTY FLORENCE" (Frontier), September 4.—A picture of the circus blackmailer and her ways. "Flirty Florence" is the wife of the circus man and he has chosen for her victim a rich lawyer who is happily married. The man seems too easily captivated by her wiles to be truly interesting and, since the beating that his wife gives him when she finds him with the woman, is all his punishment, we are not sympathetic on the score of his fate. "Flirty Florence" has personality, she convinces us more than any other character and to see her end in jail doesn't excite our mirth. In fact, the offering is weak, chiefly because it uses tragic material of which to make a comedy; for that is the picture's intention.

"MAYA, JUST AN INDIAN" (Frontier), August 30.—Bill strikes gold while living with his Indian bride. He deserts her, thinking he is carrying the gold with him, but she has replaced it with rocks. Two years later Bill's second wife becomes sick and the Indian girl brings the gold to them. This story somehow lacked conviction, though the scenes are quite attractive.

"A MUCH WANTED BABY" (Frontier), August 28.—A simple comedy which will be followed with much interest wherever shown. The baby is passed around from one to another until all concerned become greatly attached to it. Only with great difficulty does the real father and mother regain possession of it. A good release.

"THE POISONED CHOP" (American), September 4.—An entertaining story, illustrating fairly well the danger of placing poisoned meat out for a dog. Mr. Green tried the poisoned meat as a last attempt to get rid of the family dog. The child was supposed to have eaten it, then the tramp, and later it was served up on the table with other chops.

"THE MYSTERIOUS EYES" (American), September 6.—While not entirely convincing, this film story is full of interest and will be followed eagerly by observers. The girl at the inn with her father discovers the innkeeper looking through the eyes of a painting on the wall at them. Fearing robbery, she escapes on her horse. The situation is an eerie one and might have been handled in a little more probable way. At the same time it is entertaining.

"FRAZZLED FINANCE" (Thanhouser), August 31.—The old maid catches a chicken thief and induces him to dress up in swell clothes and pose as her admirer. In this way she brings back the regard of her former lover. The plot is quite unique and entertaining, but the photos were somewhat hazy in places.

Independent Specials

"THE IRON MASTER" (Kay-Bee), September 5.—A two-reel war drama with many new features and a strong climax. Some of the opening scenes have a rather modern atmosphere about them—greater care should be used to keep photographs, modern furniture, etc., out of these wartime settings. The fighting centers in the attack on the iron mills and was very well staged. The love story is consistent and appealing.

"THE OATH OF CONCHITA" (Nestor), September 1.—Here are two thousand feet of juvenile hairlifter. It would have been a far more desirable release as a single reel. Three men are in love with an Indian girl, portrayed by Mona Darkfeather. One of them is an Indian, who almost continually is trailing one of his rivals, long knife in hand; the second is a Spanish grandee, who wins the girl but is killed by the Indian; the third is a priest, who, however, conceals his passion from the girl, but not from the Indian.

"THE EVIL POWER" (Rex), September 4.—An effective melodrama in two reels that is weird and terrible. It deals with a hypnotist who gets weak women in his power so that, after a sufficient measure of suspense, they may be rescued. The early scenes are weak and do not help the story as much as they should. They introduce the first victim, a girl whom the evil man merely needs to help in his conquest of the second victim, the wife of a prominent business man. The producer, perhaps knowing that some strong scenes were coming, did not take enough trouble to make the evil man's method of meeting the second victim convincing—it is poor. After that, though, the story is well planned and effective; it gets one under its spell strongly. It is well acted by the five chief characters; the photography is clear and effective; and the backgrounds have an Asiatic touch now and then that helps. Where such stories are liked, this will go strongly. It was produced by Otis Turner from the script of himself and D. F. Wilcox.

"THE SMUGGLER'S CHILD" (Solax), August 22.—This two part drama of the deep sea is a very good picture of an age when smuggling was much more romantic than it is now. The scenes and the costumes are very pleasing. In the story an old episode is given a quaint twist when a widow, the heroine of the play, puts her babe on board a smuggler's vessel. Most of the following incident centers about this child, to no disadvantage of the interest. The little fellow's adventures among the rough freebooters likewise compels sympathy, and if the ending is rather conventional in that the widow marries the captain of the smugglers, the unique situations created by introducing a child into such crude and violent atmosphere make the film as a whole a pretty fair offering.

"THE BLINDNESS OF COURAGE, OR BETWEEN TWO LOVES" (Dragon).—These three reels present an interpretation of the times when the cavalier was abroad in Virginia and the Carolinas with a sword at his side and a challenge on his lip. It was a period of strong passions, of heady adventures and strange undertakings. This spirit has been well translated in the drama. It tells the story of a capricious lady, the daughter of a Colonial governor, who sends two rivals for her hand on the dangerous mission of robbing the body of an Indian chief of his burial feathers. The worthier of the two brings back the feathers and wins the girl, but he is blinded in the effort and this is a slight dramatic defect because it leaves the girl under a cloud of blame. But the story is well told, the action is anything but halting and interest is well sustained.

"FADED BEAUTIES" (Great Northern), August 30.—The characterization of old Major Kurt in this comedy is very commendable. The fun grows out of his call on the sweetheart of his youth when both have grown too old to be foolish. A mutual disillusionment results, which is strictly in accord with the probabilities and yet leaves the spectator satisfied. The play is well worked out.

BRENNAN OF THE MOOR" (Solax), Feature Release.—This a three-reel production, featuring Barney Gilmore, who plays the title role to good effect. He is ably seconded by the others in the cast. The story is that of "Brennan of Moor," a breezy, witty Irish outlaw who "stole from the rich to give to the poor," having been driven to this kind of life by persecutions of the English, which robbed him of his estate and his father. Barney's adventures are amusing and startlingly interesting. Two incidents commend themselves particularly. They relate to Barney's escape from prison. In the first his cell is flooded with water and he barely escapes drowning. This scene is well done. In the second he presses three roadside athletes into service for a human bridge on which he crosses a stream to elude pursuers. This is a striking expedient. But Barney's whole record as a highwayman will command attention and a warm sympathy for him. The play is worthy of being featured.

GEORGE SIEGMAN.

The dean of the Reliance acting forces is George Siegman. In point of service he is the oldest member of the company, although a young man still. His heroic stature is the reason why he is frequently referred to by his friends and associates as "Big George," for he stands six feet two and weighs in at 225 pounds. As an interpreter of herculean roles he is without a peer, both as to size and quality of work; for besides posessing a splendid physique he has an excellent technique—and brains.

George Siegman.

While usually democratic and amiable, he is serious minded, and a real man all the way through. Mr. Siegman is the ideal portrayer of manly roles. He shines in such parts as a village blacksmith, a football hero, a pirate chief, a pugilist, a burglar on the Bill Sykes order, a Roman gladiator, a strike leader, a ranch foreman, and others. Some of his best work of recent date may be seen in "Half a Chance" in which he plays the part of Frisco Pete; also strong leads in "The Hardest Way," "The Smuggler and The Smuggler's Sister," and as Pierrot in "The Love of Columbine."

Mr. Siegman is a New Yorker born. He began his theatrical career, after leaving the Boston public schools, with the Castle Square Stock Company of that city. He gained there a valuable experience which secured him a place among Charles Frohman's players, and for four years he appeared in "To Have and To Hold." He next was sent with Eleanor Robson's company in "Salomy Jane," with which he continued as long as the piece was played. He then joined "Under Southern Skies" and continued with it during the period of its big city showing. He then left the legitimate and entered vaudeville for a season with Joe Welch's production of "Blackwell's Island."

In 1907 George joined the Biograph Company from spring until fall. The next summer season found him with the Edison Company. There was a brief return to the footlights, after which he joined the Reliance Company, with which he is now in his third year.

NIGHT PHOTOGRAPHY.

An extraordinary achievement in night photography was accomplished recently by Director Huntley and Operator Wycoff, of the Selig Polyscope Company, in California, which promises to make the silhouetted syk-line of Los Angeles famed the world over. The cameraman planted his instrument on top of Broadway Hill over the tunnel, and after the lamps had begun to twinkle he secured a perfect film of the "City of the Angels," after dark. The lighting system of Los Angeles is in detail and in decoration the most perfect of any city in this country, and the effect secured with the pencils of light and the facades of buildings lining the streets out clearly against the sky was beautiful, giving an effect like fairyland. The success of this experiment means a great deal in the art of photoplay. The particular drama in which this scene will be used is entitled "The Shadow of the Bridge." It will be utilized in the form of a dissolve, the visions materializing as the fabric of a dream.

At the Sign of the Flaming Arcs.

By George Blaisdell.

THE Eclair company will release during September a feature entitled "A Puritan Episode." It is a good picture. Much care has been given to the production. With the exception of one or two players the cast contains all of the best on the roster of the company. There is, however, one incident in the story as worked out that deserves especial attention. It is an offense against history—and the offense is not to be excused or condoned by the plea that on the point in question authorities differ. Furthermore, it is a second offense for the Eclair company. Still worse, the company is to be charged with confirming a popular fallacy. In the picture in question Miss Stuart—whose work in portraying the woman crazed by grief is splendidly, artistically done—is represented as being burned at the stake for the crime of witchcraft. (In 1692 witchcraft was a capital crime in Massachusetts, made so by the first code to be constructed by English colonists in New England, in 1641).

Two dozen persons were executed in Massachusetts for witchcraft. Twenty-three of these were hanged; one, stern old Giles Corey, who refused to plead either guilty or not guilty, was pressed to death. Not one was burned. John Fiske, whose researches in American history certainly constitute him an authority, in one of his works specifically states that no person was ever burned at the stake in New England for witchcraft. Of course, there is no denying that it is simpler and more spectacular to show in pictures a burning at the stake than it is to represent a hanging; but the exigencies of the moment furnish no adequate excuse for falsifying history the facts of which are easily available, even in Fort Lee.

* * *

J. M. O'Dowd, of Florence, S. C., lessee and general manager of the Auditorium, a picture house seating 700 persons, was a caller at the World office last week. Mr. O'Dowd is one of the progressive exhibitors of the South, and one of the successful ones, too. His prosperity is due in no small measure to the intelligent supervision which he has given to his programs. He is a believer in the value of scientific and educational pictures, especially as an attraction for those who have never closely followed motion pictures.

* * *

Joe Brandt, the publicity man of the Universal Film Manufacturing Company, sailed for London on Tuesday morning. At the pier to see him off were Carl Laemmle, president of the company; others of his business associates, who, by the way, presented him with a valuable traveling bag; a delegation from the Screen Club and personal friends. Motion pictures were taken at the ship. When the film is developed it will be forwarded to Mr. Brandt, who will then introduce the New York "bunch" to his new friends across the water.

George U. Stevenson will have charge of Mr. Brandt's department in his absence. Assisting him will be Harvey Gates, who comes to the Universal from the Dramatic Mirror. Mr. Gates' special duty will be to look out for the publication of the Universal Weekly, work for which he is eminently qualified. Although he has been in the picture game but a year he has shown a grasp of screen matters which augurs well for his future. Within the last few months Mr. Gates has sold half a dozen scripts, practically all he has written. Mr. Stevenson has a wide acquaintance in the trade. He brings to his work a rare cordiality of manner—a valuable asset. His friends will wish him all success.

* * *

Matt B. Snyder, the veteran actor who last winter "broke into" pictures, and with success, has left us and gone to the Pacific Coast. He says he may never return. The occasion of his journey was the marriage of his daughter, Georgie Florence, to Albert Herman Herbert, which took place in San Francisco July 23. Mr. Snyder will make his home with his daughter. It was last spring that the one-time Annapolis man, later skipper of blockade runners, Confederate soldier and follower of Kirby Smith into Mexico in the days following the Civil War, celebrated his seventy-fourth birthday. You'd never guess the age. In spite of the striking white beard Mr. Snyder hardly looks sixty. He is a most interesting companion—full of reminiscences of his many years on the stage and of well-known players with whom he has been associated. The Screeners who gather at the clubrooms on Saturday afternoon when the weather is cool will miss him.

* * *

That was an interesting split subject which Pathe put out August 20 under—or should one say after—the title of "Strange Traits of Serpents." The snakes were filmed under the direction of Raymond Ditmars, curator of reptiles in the New York Zoo. In the days before Mr. Ditmars came to his present prominence as an authority on reptiles he was a reporter on the New York Times. His habit at that time of carrying in his pockets snakes commonly supposed to be deadly was a source of constant nervousness and sometimes of terror to his associates. On some occasions when the head of a reptile would be seen protruding from his coat pocket Mr. Ditmars found himself suddenly alone in the news room. It was related of him at that time that his practice of taking his "pets" home with him was the cause of decided protests on the part of his parents. Certainly the manner in which the snakes were handled in the making of the picture proves Mr. Ditmars' familiarity with his dangerous friends.

* * *

A card from David Horsley states that he is still thoroughly enjoying himself in Europe. On August 12 he left Paris for Switzerland and Italy. Mr. Horsley writes that he has met many Americans connected with the picture industry. He will sail for home on September 3.

* * *

Walter E. Green, who for the past four years has been with the Edison Company as assistant sales manager, is now with the Gaumont Company, of Flushing. Mr. Green will be the traveling representative of his company. He will take his goods with him and demonstrate to film men the quality of the Gaumont product.

* * *

Edwin August, who is making pictures for the Universal company on the West coast, will soon begin work on a multiple-reel film that will be his biggest yet. Since Mr. August has been producing his own pictures he has turned out three successful double-reelers and is now working on the fourth.

* * *

Albert W. Hale, who is directing Majestic pictures, writes of an unusual coincidence at the recent Santa Monica road race. It was decided to make a picture around the race. The story was of a driver, with a wife in hospital, entering a contest and winning. Earl P. Cooper agreed to take the part of the driver. "But the scenario shows that our man wins, so you must finish first," admonished Hale. Cooper did win. The fact that Cooper's wife was ill in a hospital at the time the race was on and that the driver received from her such reports as he could during the running gave a touch of realism to the filming of the story that is unusual. The title of the picture will be "For His Loved One."

* * *

Fred J. Balshofer, general manager of the coast studios of the New York Motion Picture Corporation, is on a visit in New York. He will remain here for a month, combining business with pleasure.

* * *

O. M. Gove, cameraman for the Kalem Santa Monica (Cal.) comedy company, is on a vacation in the East. He dropped in at the World office on Wednesday to inquire in regard to old friends in town. During Mr. Gove's visit a summer shower brought from the Kalem man the statement that it was the first rain he had seen in five months. Mr. Gove when with the Biograph company filmed the first full reel of pictures taken in Southern California. He is a lifelong photographer, having been in business at one time in Australia. Before his return to the coast he will visit New Hampshire, his native State, and ramble among the White Mountains.

* * *

Can you beat it? Here was I, wondering what fact of interest more or less remote to picture lovers could be dug up to complete this page. In walks John Steppling—rare John Steppling would be the old-fashioned way of expressing it; and it would be true today—who makes known the fact that he has come in to say good-bye for a while; that on Saturday, August 30, he takes train for the Pacific Coast. Mr. Steppling will be one of the leading members of a company now being recruited in New York for stock work in the Savoy Theater, San Francisco. His departure from the screen will be regretted by the thousands of his admirers who for over two years have followed his work with the Essanay company. May his absence be short. His last picture work was done here with the Famous Players, where he appeared as the father of Tess, in the support of Mrs. Fiske in "Tess of the D'Urbervilles," and in the company of Mary Pickford in "In the Bishop's Carriage." Hands have been shaken and good-bye said. There is a personal note in this paragraph, and no attempt will be made to conceal the fact. I had looked forward to jolly good times this winter with a splendid fellow who is corking good company. Well, we can't be stopped from hoping for other winters, anyway.

Manufacturers Advance Notes

FOR THE CROWN.

The second of the "Adventures of Jacques," which production proved immensely popular throughout the American continent and is proving a big hit abroad. Lorimer Johnston is the author and producer and much credit is due him for the splendid settings, the perfect costuming and great care with which the most minute details are worked out.

Scene from "For the Crown" (American).

Warren Kerrigan again plays the port of Jacques and his dramatization of the character is immense, he very ably portrays the cavalier of the Louis XIV period and is intelligently supported by a talented cast including Vivian Rich, Jack Richardson, George Periolat, Louise Lester and a host of others whose faces are very rapidly becoming very popular with moving picture fans.

Little Helen Armstrong deports herself as the infant king in a most admirable and commendable style and lends a very apt touch of child life to the production.

Snapshot of the Gene Gauntier Feature Players Who Sailed for Ireland August 14th, To Make Three-Reel Features for the Program of Warner's Features, Inc. Gene Gauntier in Center; Sidney Olcott, Director, to right; Jack J. Clark, Leading Man To Right In Light Suit.

RAMO ON EXCLUSIVE PROGRAM.

All releases of the Ramo Company beginning September 1 will go through the Exclusive Supply Corporation. Contract putting the Ramo subjects on the Exclusive program was signed at the Exclusive offices in the Candler Building, New York City, August 27. Acting for the Ramo Company were Horace A. Snow, president; A. G. Leonard, secretary, and C. Lang Cobb, general manager. Harry R. Raver, secretary, and Joseph R. Miles, general manager, represented the Exclusive. The Ramo single releases will be discontinued and the Ramo Company will confine themselves exclusively to making two three-reel features monthly.

"WHILE THE STARLIGHT TRAVELS."

Doris Mitchell has only appeared in two or three Essanay photoplays, yet the photoplay public are clamoring for more of her. In "While the Starlight Travels," Miss Mitchell more than does justice to the role of Walla, and is generally believed that she will be liked in this production. Richard C. Travers, who is becoming more prominent every day, does splendid work as a stalwart warrior Tulon. Others to be congratulated are Thomas Commerford and Charles Hitchcock. The story of "While the Starlight Travels," was published in the August 30th issue of the World, page 986.

Scene from "While the Starlight Travels" (Essanay).

"THE BRIDE'S KEY" (Universal).

The first Florence Lawrence feature that has just been completed by Director Harry Salter for the Universal, is a strong love story that shows Miss Lawrence at her best. The scenario was written by Capt. Leslie T. Peacocke, and is an adaptation of his powerful short story "The Victorious Surrender," which appeared last fall in "The Smart Set" magazine.

A SCOOP FOR GAUMONT.

The Gaumont Weekly No. 77 contained a rather complete review of the Diggs-Caminetti trial in San Francisco. This was the first animated record covering this international story to appear anywhere. Another film on the same subject has been rather widely advertised and will be released September first, but the Gaumont Weekly beat all its competitors in handling this important news matter.

"THE ROAD TO THE DAWN."

This photoplay is one of Arthur Johnson's masterpieces, the sad story of a derelict, who after the golden days have passed is brought to realize that drink has destroyed his life, and caused the ruin of the beautiful girl, who loved him. The picture is a Lubin two-reel and employs a select cast of the home studio players.

Bill Hedrick, the village drunkard, works enough to get the cost of his jug of liquor, which is sent every week. From the town where the liquor is shipped, Mary Lane, a widow, broken by privation, realizing that she is near her end, takes her little girl, Daisy, to the express office and consigns her to a near relative. She places a ring in a bag around the child's neck instructing her not to let anybody enroute see the ring. In the express office the tags get mixed and the child is consigned to Hedrick. On delivery Bill refuses to accept the child, but the express agent bullies him into paying the $4 and taking Daisy. Bill puts the baby to bed and as he watches her he thinks of days long ago, when a handsome young blacksmith, he hammered a ring out of a gold coin and gave it to his sweetheart, who deserted him on account of his drinking and married another man. As Bill is watching the child his craving for the jug of whiskey overcomes him. A booze peddler passes and offers a small bottle; he has no money, but by feeling the bag around the child's neck he finds that it contains a ring. To get the liquor he steals it and recognizes the ring he had hammered out for Mary. He drives the peddler away and taking the child in his arms hurries out into the night taking a road to a new and better life.

Scene from "The Road to the Dawn" (Lubin).

JEANETTE TRIMBLE REJOINS KLEINE-CINES CO.

After a portracted illness, which necessitated her retirement from pictures, Jeanette Trimble, well known to American picture fans as a Cines leading woman, announces that she will again be seen in regular Kleine-Cines releases. Miss Trimble plays Cleopatra in "Antony & Cleopatra," the seven-reel Kleine-Cines feature.

JAMES NEILL TO DIRECT FOR UNIVERSAL.

James Neill, the veteran stock actor and impresario, has joined the Universal forces as director. This announcement comes as a finale to a persistent campaign upon the part of general manager Bernstein of the west coast organization at Universal City, who offered a series of inducements that eventually persuaded him.

CHARLEY SIMONE IS AT LIBERTY.

Charles Simone, the undiscovered Mansfield of Italy, whose business talents have been recognized in America, writes from Bayonne, N. J., that he has just resigned his dual position as general manager of the Centaur Film Co., of N. J., and the Venus Features Co. He says he feels very much at liberty, though he feels confident of hooking up somewhere, somehow in the immediate future. Charley has been in the moving picture business a long time and understands the manufacturing and selling branches of it thoroughly. Personally he is a gentleman, and has a most amiable disposition. He has held many positions of trust and his integrity as a business man is unquestioned.

RELIANCE—MAJESTIC—AUTHORIZED STATEMENT

The Reliance Company has now moved its studio to the newly acquired Clara Morris Estate at Riverdale, on the Hudson, and, according to Mr. H. E. Aitken, who in addition to his many other activities is president and general manager of the company, elaborate arrangements are being made for larger and better productions.

Geo. W. Lederer, the well known theatrical producer is now associated with the Reliance and will stage some large and expensive features.

J. P. Dunning, formerly vice-president of the Corn Exchange Bank, who has recently become associated with Mr. Aitken is also very active in the company at the present time.

Mr. Ritchey is treasurer of the company and still active in its affairs, but his outside interests have become so pressing as to demand a great deal of the time formerly given to the Reliance.

Mr. Aitken, who is also undertaking the active management of the Majestic Company, of which he has been president since its organization, also announces that Fred Mace is coming east to work at the Reliance studios, where he will, however, produce pictures for the Majestic. This move has been made for the purpose of affording Mr. Mace better support and assistance in the productions in which he is featured.

"STREETS OF NEW YORK" SELLING WELL.

"The Streets of New York," Pilot Film Company's three-part attraction of Dion Boucicault's great play, has been secured by Herman J. Garfield, Columbia Building, Cleveland, Ohio, for the States of Ohio, Indiana, Kentucky, Michigan and Wisconsin. It is in four reels of high class photography and is one of the best moving pictures ever made of New York life. One thousand feet have been made specially for Mr. Garfield, introducing the different scenes in that great play. A special high class lobby display and an extraordinary line of advertising material and lecture has been prepared for each of the five companies that Mr. Garfield expects to operate in the territory included in his purchase.

"HIGH TREASON."

Kleine-Cines Release for September 16th.

"High Treason" is the title of a Kleine-Cines release which, it is predicted, will make a distinct sensation among picture fans. The story centers about the bribing of a Government wireless operator and aside from a good story, the infinite work of the producers cannot fail to deeply impress. For instance, one gets many enchanting glimpses of the board of trade at its busiest hour, a complete wireless station, the embarking of thousands of. troops, the composing room of a great Italian daily with thirty compositors at their boxes, the war extras coming from the presses, the crowds of hooded women and bare-foot boys seizing the papers as they are handed from the circulation rooms, the thousands of frantic, war-mad people swarming the streets, with the occasional fanatic mounted on a convenient window-sill exhorting the populace to war.

There follow many battle-scenes which were actually taken by Cines during the Balkan war and are cleverly worked into the story. The big thirteen-inch disappearing guns, cavalry charges and infantry skirmishes all combine to make a two-reel subject of extraordinary power and appeal. The release of this picture, will, no doubt, create wide comment.

SMITH OPENS SUPPLY HOUSE.

There has come a new member to the ranks of motion picture supply houses. He is Percy L. Smith, of Roanoke, Va., who has opened a first class supply house in that city. Mr. Smith carries in stock everything that exhibitors and operators need, and wants manufacturers of all kinds of supplies, worthy of handling, to get into communication with him.

HAUPTMANN'S "ATLANTIS."

The distinguished German literary genius, Gerhart Hauptmann is the latest celebrity in the world of letters to give consent to have one of his masterpieces reproduced in moving pictures. The Great Northern Film Co. has obtained from him the rights to produce, in moving pictures, his thrilling story of "Atlantis." Those who have read the intensely interesting novel will appreciate the magnitude of the undertaking and when it is considered that it is to be presented in nine reels, the task of the Great Northern Co. may well be regarded as an achievement out of the ordinary in the annals of feature films. Hauptmann in accepting the Great Northern's liberal offer for the rights to "Atlantis" was assured that nothing would be done by halves and his every wish was gratified, even to the selecting of many of the principals. Cameramen were sent broadcast in order to film the re-enacting of the German author's literary creation.

The Scandinavian-American liner C. F. Tietgen, 12,000 tons burden was chartered at a cost of $6,000 and with officers and crew and a passenger list of 500, steamed into the North Sea, where many of the more exciting scenes in the drama were reproduced. Nothing was left undone along the lines of realism, even to the sinking of a vessel on the high seas. The Great Northern Film Co. has been fortunate in receiving suggestions from Hauptmann during the preliminary preparations for the presentation of the "Atlantis" feature.

It was at his suggestion that the principal feminine role was allotted to Madame Orloff, the famous actress of Berlin. Unthan, who was Hauptmann's inspiration for the character of Arthur Stoss, the "armless wonder" was engaged to play the role for the feature photo-drama. Unthan has made several visits to America and has been seen in the principal vaudeville theaters. Gerhart Hauptmann, who was the winner of the $10,000 Nobel prize in literature has manifested a deep interest in the film production of "Atlantis" which represents an outlay of $60,000 by the Great Northern Film Co.

LILY LANGTRY'S LEADING MAN WITH CRYSTAL.

A new face has been noticed in the late releases of Crystal films that photoplay fans have been unable to place. The work of this artist has been so worthy that it has caused comment and inquiries have been made as to who the newcomer is. Investigation discloses that he is Henry Gsell, who for years starred with Lily Langtry, playing opposite the Jersey Lily on her last tour of this country. Mr. Gsell, besides being an actor of recognized ability, has good looks and a pleasing personality and his acquisition by Crystal films as a permanent member of its stock company, should be more than satisfactory to the fans. Mr. Gsell appears in mostly all of the forthcoming Crystal releases and his work merits attention.

SHERRY BOOKING FAMOUS PLAYERS IN N. Y.

The Wm. L. Sherry Feature Film Company has closed with the Regent Theater for the exhibition of all the Famous Players Features in that magnificent house at 116th Street and Seventh Avenue. The Moss and Brill circuit has booked the entire service of features for all of its houses, including the Hamilton, Jefferson and the 86th Street in New York City. The Sherry Company is the exclusive agent for the Famous Players new feature service for the entire state of New York.

W. S. CLEVELAND'S BOOKING BUSINESS EXPANDING.

The Cleveland-Fidelity Offices claim to book for a larger number of theaters than any other popular-priced agency, and on their circuit are theaters of all sizes, from those using ten and twelve big features each week, to little houses that use only two or three acts in conjunction with moving pictures. Performers accepting a route from the Cleveland agency are glad to get all the "time" possible, for they have learned that the little fellow's money is just as good as the big one's, and the day has passed when there is any stigma connected with playing the small time.

"THE JEWELED SLIPPERS" (Selig).

As "John Street," the mystical detective, Thomas Corrigan is the leading light in a two-reel Selig feature entitled, "The Jeweled Slippers," which is scheduled for release September 1.

This picture is another unique story in the series of Selig releases, dealing with the exploits and adventures of "The Man in the Street." The alert character of John Street is one of the best interpretations yet given by this capable young actor.

ITALA FEATURES POPULAR.

A record sale, attesting the drawing power of the feature films, is responsible for the action of Sam Benjamin, of Chicago, in purchasing a second copy of "Tigris," for Iowa, for which state Mr. Benjamin has the exhibition rights. This is probably the first time in the history of state rights that two copies of such a long subject as "Tigris" have ever been sold for Iowa alone. "The Death Knell," the Itala three-reel subject, is being actively booked by the Golden Gate Film Exchange, of San Francisco, and the Emby Feature Film Company, of New York City, W. E. Greene, of Boston, and the Attractive Feature Film Company, of Philadelphia. The Weiland Feature Film Company, of Pittsburgh, have bought the Itala two-reeler, "Branded for Life," as have also the M. & F. Feature Film Company, of Chicago.

MRS. FISKE IN "TESS OF THE D'URBERVILLES."

Another Famous Players' Achievement.

The appearance of Mrs. Fiske, America's favorite artiste, in motion pictures, marks another epoch in the history of film progress. "Tess of the D'Urbervilles," Thomas Hardy's dramatic story, made famous on the stage by Mrs. Fiske's portrayal and just recently produced by the Famous Players Film Company, is one of the choicest subjects ever introduced into motion pictures. The combination of one of the foremost actresses of the day and the most noted work of a famous novelist should serve to place the Famous Players on a more important plane that it has ever before occupied. This production is the first of the "30 Famous Features a Year," to be released by the Famous Players on its extended program.

PITY THE POOR PUBLICITY MAN!

By Bert Adler.

Now wouldn't it jar you if you were handling the publicity of a big feature—and knowing that figures talk, you gathered that several thousands dollars were being spent on production—but to take no chances, you proclaimed the expenditure $10,000, meaning that you "laid on" a couple thou. for safety's sake.

And then the picture took longer to produce than the director figured, more people to be used, more "sets" built, more costumes made, more properties bought or rented—expenses went up, up, up, until the advertised figures were doubled.

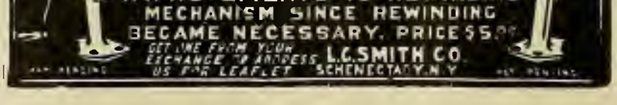
Well, wouldn't that jar you? It was Bert Adler's experience in publicizing the Majestic "Sapho." The $10,000 figure was the expense guess before the start of the picture. But twice that figure was the official finding of the Majestic bookkeepers upon the actual completion of the picture.

EIGHT FEATURES A MONTH.

The True Feature Company of 110 West 40th Street, which distributes the product of the Continental K. F. Society for the United States and Canada has arranged for a regular weekly output of two features of an average length of three reels. These features cover the widest possible range of subjects from the pure drama to thrilling stories of the world of sports notably the cycle and automobile sport. The dramas are for the most part directed by Theodore Burgarth, formerly director of the Irving Place theater, while the sporting stories are under the direction of experts, which assures the right atmosphere and absolute correctness in all matters of sporting technique. Their great four reel drama "The Doom of Darkness," is selling well on the state rights plan.

RELIANCE RELEASES OMITTED.

There will be no Reliance release on Wednesday, September 3, to allow for the three-reel production of "The Glow Worm" by Will Levington Comfort, released on September 6. The release of Wednesday, September 10, will also be omitted to allow for the two-reel subject "The Clown's Daughter," which appears on September 13. Following the latter date the regular three weekly Reliance releases will be made as usual.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WEEKLY PROGRAM

5 Three-Reel Features 7 Regular Releases

Exclusive Supply Corporation

220 West 42nd Street, New York City

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, SEPTEMBER 1st, 1913.

BIOGRAPH—Among Club Fellows (Comedy)........
BIOGRAPH—Edwin's Badge of Honor (Comedy).....
EDISON—The Younger Generation (Comedy).........1000
KALEM—The Christian (Drama) 1000
LUBIN—A Mountain Mother (Drama)................1000
PATHEPLAY—Pathe's Weekly No. 46 (News).......
SELIG—The Jeweled Slippers (Special—2 parts—Dr.)..2000
VITAGRAPH—The Passing of Joe Mary (Drama)....1000

TUESDAY, SEPTEMBER 2nd, 1913.

EDISON—The Grecian Vase (Phantasy)..............1000
ESSANAY—Stone the Woman (Drama)...............1000
LUBIN—The Engaging Kid (Comedy)...............
LUBIN—Trimming a Boob (Comedy)................
PATHEPLAY—Whiffles Decides to Be Boss (Comedy)
PATHEPLAY—In the Caucasian Mountains (Travel)..
CINES—The Sign of the Black Lily (Special—2 parts—Drama) ....
SELIG—The Lonely Heart (Drama)..................1000
VITAGRAPH—His Lordship, Billy Smoke (Comedy)..1000

WEDNESDAY, SEPTEMBER 3rd, 1913.

EDISON—A Series of Tallulah Falls, Ga. (Scenic)..... 225
EDISON—The Girl, the Clown and the Donkey (Com.) 775
ESSANAY—Mr. Dippy Dipped (Comedy).............1000
KALEM—The Sacrifice at the Spillway (2 parts—Drama—Special) 2000
PATHEPLAY—The Climax (Drama) ....
SELIG—The Way of Life (Drama)....................1000
VITAGRAPH—The Kiss of Retribution (Drama)......1000

THURSDAY, SEPTEMBER 4th, 1913.

BIOGRAPH—A Woman in the Ultimate (Drama)......
ESSANAY—Hard Luck Bill (Comedy)................1000
LUBIN—The Road to the Dawn (Special—2 parts—Dr.)2000
MELIES—A Day at Singapore (Scenic) 1000
PATHEPLAY—Pathe's Weekly No. 47 (News)........
PATHEPLAY—Fickle Fortune's Favor (Comedy).....
PATHEPLAY—With the Natives of New Zealand (Manners and Customs) ....
SELIG—Howlin' Jones (Comedy) ....
VITAGRAPH—The Lonely Princess (Drama).........

FRIDAY, SEPTEMBER 5th, 1913.

EDISON—The Awakening of the Man (Special—2 parts—Drama) 2000
ESSANAY—While the Starlight Travels (Special—2 parts—Drama) 2000
KALEM—Bogg's Predicament (Comedy) ....
KALEM—Children of the Tenements (Topical)........
LUBIN—In the Southland (Drama) 1000
PATHEPLAY—The Otter (Zoology) ....
PATHEPLAY—In the Abruzzi (Travel).............
SELIG—Nan of the Woods (Drama)..................1000
VITAGRAPH—The Baby Elephant (Educational)......
VITAGRAPH—Pickwick (Comedy) ....

SATURDAY, SEPTEMBER 6th, 1913.

BIOGRAPH—The Strong Man's Burden (Drama).....
EDISON—Slander's Tongue (Drama) 1000
ESSANAY—Broncho Billy's Conscience (Drama).....1000
KALEM—The Hand of Destiny (Drama).............1000
LUBIN—In the Toils (Drama).......................1000
PATHEPLAY—The Price of Jealousy (Drama).......
VITAGRAPH—When Women Go On the Warpath (Special—2 parts—Drama) 2000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 8th, 1913.

BIOGRAPH—A Modest Hero (Drama)...............
EDISON—Keepers of the Flock (Drama).............1000
KALEM—The Bribe (Drama)..........................1000
LUBIN—Seeds of Wealth (Drama)...................1000
PATHEPLAY—Pathe's Weekly No. 48 (News)........
SELIG—The Wheels of Fate (Special—2 parts—Drama).2000
VITAGRAPH—Cupid Versus Woman's Rights (Comedy-Drama) 1000

TUESDAY, SEPTEMBER 9th, 1913.

EDISON—A Light on Troubled Waters (Drama)......1000
ESSANAY—Sunlight (Drama) 1000
LUBIN—Playing with Fire (Drama).................1000
PATHEPLAY—Sleufoot's Seventh Suicide (Comedy)..
CINES—The Mysterious Man (Spec.—2 parts—Drama).
SELIG—The Rancher's Failing (Drama)..............1000
VITAGRAPH—Old Moddington's Daughters (Comedy-Drama) 1000

WEDNESDAY, SEPTEMBER 10th, 1913.

EDISON—The Desperate Condition of Mr. Boggs (Comedy) 1000
ESSANAY—The Treater's Treat (Comedy)...........1000
KALEM—The Fatal Legacy (Special—2 parts—Drama).2000
PATHEPLAY—Across the Chasm (Drama)...........
SELIG—Around Battle Tree (Drama).................1000
VITAGRAPH—Fortune's Turn (Drama)..............1000

THURSDAY, SEPTEMBER 11th, 1913.

BIOGRAPH—Baby Indisposed (Comedy).............
BIOGRAPH—The Lady in Black (Comedy)...........
ESSANAY—Bonnie of the Hills (Drama).............1000
LUBIN—The Hill of Strife (Special—2 parts—Drama)..2000
MELIES—(Title Not Reported) ....
PATHEPLAY—Pathe's Weekly No. 49 (News)........
PATHEPLAY—The Accidental Shot (Drama).........
SELIG—Two Too Many (Comedy)....................1000
VITAGRAPH—The Tiger (Drama)....................1000

FRIDAY, SEPTEMBER 12th, 1913.

EDISON—Caste (Special—2 parts—Drama) 2000
ESSANAY—Grist to the Mill (Special—2 parts—Drama).2000
KALEM—Wanted, a Plumber (Comedy)...............
KALEM—Too Many Cops (Comedy)...................
LUBIN—Panama Hat Industry (Industrial)............ 400
LUBIN—An Exclusive Pattern (Comedy)............. 600
PATHEPLAY—Young Hearts and Old (Drama)........
SELIG—Her Way (Drama)..........................
VITAGRAPH—Sauce for the Goose (Comedy).........1000

SATURDAY, SEPTEMBER 13th, 1913.

BIOGRAPH—An Unjust Suspicion (Drama)...........
EDISON—The Green Eye of the Yellow God (Drama)..1000
ESSANAY—Broncho Billy Reforms (Drama)...........1000
KALEM—The Monogrammed Cigarette (Drama)......1000
LUBIN—The Medal of Honor (Drama)...............1000
PATHEPLAY—A Jungle Flirtation (Comedy).........
PATHEPLAY—Tahiti, the Picturesque (Travel)........
VITAGRAPH—The Lost Millionaire (Special—2 parts—Drama) 2000

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One-sheet posters of Licensed Stars, 7 for $1.00 or 14 for $2.00, postage prepaid; singly, 15c. each. Photos, 11 x 14, of Association, Mutual or Universal Stars, $2.00 a dozen or 20c. singly, postage prepaid. High-grade quality postcards, 300 different Universal, Mutual and Association Players, 30c. a hundred or $3.00 a thousand. Send for free advertising matter.

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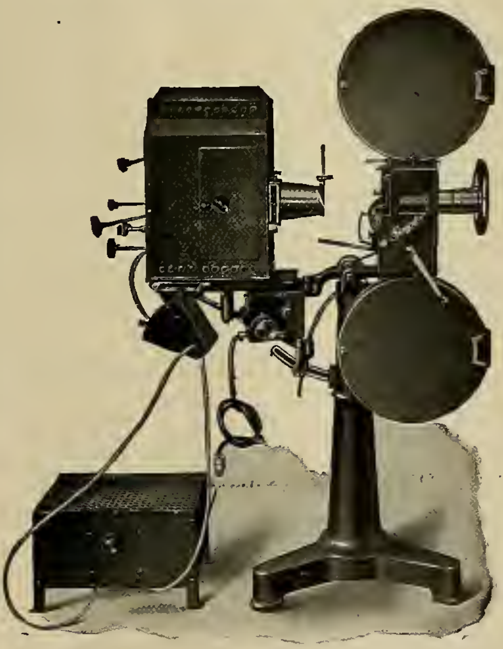

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Write today for Catalogue A

MADE AND GUARANTEED BY

PRECISION MACHINE CO.
317 East 34th Street, New York City, N. Y.

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, AUGUST 31st, 1913.

CRYSTAL—The Red Heart (Drama)
ECLAIR—The Runaway Uncle (Comedy)
REX—The Call (Drama)

MONDAY, SEPTEMBER 1st, 1913.

IMP—The Trail of the Serpent (Drama)
NESTOR—The Oath of Conchita (2 parts—Drama)
GEM—A Tale of a Fish (Comedy)

TUESDAY, SEPTEMBER 2nd, 1913.

BISON—Pelleas and Melisande (3 parts—Drama)
CRYSTAL—Much Ado About Nothing (Drama)
CRYSTAL—Baldy Belmont and the Old Maid (Com.)

WEDNESDAY, SEPTEMBER 3rd, 1913.

NESTOR—Gold and Water (Drama)
POWERS—The Surrender (Comedy-Drama)
ECLAIR—Steel (2 parts—Drama)
UNIVERSAL—The Animated Weekly No. 78 (News).

THURSDAY, SEPTEMBER 4th, 1913.

IMP—The Pursuit of Jane (Comedy-Drama)
REX—The Evil Power (2 parts—Drama)
FRONTIER—Flirty Florence (Comedy)

FRIDAY, SEPTEMBER 5th, 1913.

NESTOR—Won By a Skirt (Comedy)
POWERS—The Reincarnation of a Soul (Drama)
VICTOR—The Lost Copperhead (Comedy)

SATURDAY, SEPTEMBER 6th, 1913.

IMP—Binks, the Hawkshaw (Comedy)
IMP—Humors of Summer by Hy. Mayer (Novelty)
101 BISON—The Love of Men (2 parts—Drama)
FRONTIER—The Surgeon of Abajo (Drama)

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 7th, 1913.

CRYSTAL—Lost in the Night (Drama)
ECLAIR—A Vegetarian's Dream (Comedy)
ECLAIR—The Habit's of Field Spiders (Scientific)
REX—The Light Woman (Drama)

MONDAY, SEPTEMBER 8th, 1913.

IMP—Robespierre (Three parts—Drama)
NESTOR—Poisoned Waters (Drama)
GEM—The Gold Mesh Bag (Comedy)

TUESDAY, SEPTEMBER 9th, 1913.

101 BISON—A Forest Romance (Two parts—Drama)
CRYSTAL—Pleasing Her Husband (Comedy)
CRYSTAL—Some Luck (Comedy)

WEDNESDAY, SEPTEMBER 10th, 1913.

NESTOR—Algy Forfeits His Claim (Comedy)
NESTOR—Views of Stockholm (Scenic)
POWERS—Mother (Drama)
ECLAIR—The Banker's Daughter (Two parts—Drama).
UNIVERSAL—The Animated Weekly No. 79 (News)

THURSDAY, SEPTEMBER 11th, 1913.

IMP—The Shells (Drama)
REX—The Diamond Makers (Two parts—Drama)
FRONTIER—Dorothea and the Chief Razamataz (Com.)

FRIDAY, SEPTEMBER 12th, 1913.

NESTOR—The Girl Ranchers (Comedy)
POWERS—In the Cycle of Life (Drama)
VICTOR—A Bride from the Sea (Two parts—Drama)

SATURDAY, SEPTEMBER 13th, 1913.

IMP—Binks Elevates the Stage (Comedy)
IMP—Hy Mayer Cartoons (Novelty)
101 BISON—Wandering Folk (Two parts—Drama)
FRONTIER—On Forbidden Paths (Drama)

Mutual Film Corporation Current Releases

SUNDAY, AUGUST 31st, 1913.

BRONCHO—The Broken Thread (Drama)
MAJESTIC—A Trade Secret (Drama)
THANHOUSER—Frazzled Finance (Comedy-Drama)

MONDAY, SEPTEMBER 1st, 1913.

AMERICAN—Where There's Life (Drama)
KEYSTONE—Fatty's Day Off (Comedy)
KEYSTONE—Los Angeles Harbor, Cal. (Topical)
RELIANCE—Feeney's Social Experiment (Drama)

TUESDAY, SEPTEMBER 2nd, 1913.

MAJESTIC—A Perilous Ride (Drama)
MAJESTIC—The Great Santa Monica Road Race (Top.)
THANHOUSER—The Veteran Police Horse (2 parts—Drama)

WEDNESDAY, SEPTEMBER 3rd, 1913.

BRONCHO—The Gambler's Pal (Drama)
MUTUAL—Mutual Weekly No. 36 (News)
RAMO—The Black Opal (Drama)
RELIANCE—(No Release This Date)

THURSDAY, SEPTEMBER 4th, 1913.

AMERICAN—The Poisoned Chop (Drama) 1000
KEYSTONE—Title not reported.
MUTUAL—Title not reported.
PILOT—Title not reported.

FRIDAY, SEPTEMBER 5th, 1913.

KAY-BEE—The Ironmaster (2 parts—Drama)
THANHOUSER—(No Release This Date)

SATURDAY, SEPTEMBER 6th, 1913.

AMERICAN—Mysterious Eyes (Drama) 1000
MAJESTIC—The Turkish Bath (Comedy)
RELIANCE—The Glow Worm (3 parts—Drama)

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 7th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—His Last Bet (Comedy)

MONDAY, SEPTEMBER 8th, 1913.

AMERICAN—For the Crown (Drama) 1000
KEYSTONE—(Title Not Reported)
RELIANCE—Between Home and Country (Drama)

TUESDAY, SEPTEMBER 9th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—Taming Their Grandchildren

WEDNESDAY, SEPTEMBER 10th, 1913.

BRONCHO—The Judge's Son (Drama)
MUTUAL—Mutual No. 37 (News)
RAMO—(Title Not Reported)
RELIANCE—(No Release This Date)

THURSDAY, SEPTEMBER 11th, 1913.

AMERICAN—Through the Neighbor's Window (Com.) 1000
KEYSTONE—(Title Not Reported)
MUTUAL—(Title Not Reported)
PILOT—(Title Not Reported)

FRIDAY, SEPTEMBER 12th, 1913.

KAYBEE—The Waif (Drama)
THANHOUSER—The Message of Headquarters (Dr.)

SATURDAY, SEPTEMBER 13th, 1913.

AMERICAN—Red Sweeney's Defeat (Drama) 1000
MAJESTIC—(Title Not Reported)
RELIANCE—The Clown's Daughter (2 part-Drama)

Exclusive Supply Corporation Current Releases

MONDAY, SEPTEMBER 1st, 1913.

ECLECTIC—The Thrust of Hate (Feature Subject—Dr.)
DRAGON—Title not reported.
F. R. A.—Dr. Nicholson and the Blue Diamond (Feature Subject)
LEWIS PENNANT—Decreed To Die (Feature Subject Drama)

TUESDAY, SEPTEMBER 2nd, 1913.

GAUMONT—The Fatal Bell (Drama)

WEDNESDAY, SEPTEMBER 3rd, 1913.

SOLAX—Men and Muslin (Comedy)
GAUMONT—Gaumont's Weekly No. 78 (News)

THURSDAY, SEPTEMBER 4th, 1913.

GAUMONT—"Some" Fireman (Comedy)

FRIDAY, SEPTEMBER 5th, 1913.

LUX—A Timely Reminder (Drama)
SOLAX—Retribution (Drama)

SATURDAY, SEPTEMBER 6th, 1913.

GREAT NORTHERN—A Girl Graduate (Comedy)

ADVANCE RELEASES.

MONDAY, SEPTEMBER 8th, 1913.

DRAGON—(Title Not Reported)
F. R. A.—The Voice of the Wild (Feature Release)

TUESDAY, SEPTEMBER 9th, 1913.

GAUMONT—An Actor's Adventure (Drama)

WEDNESDAY, SEPTEMBER 10th, 1913.

SOLAX—Dooley and His Dog (Comedy)
GAUMONT—Gaumont's Weekly No. 79 (News)

THURSDAY, SEPTEMBER 11th, 1913.

GAUMONT—Love Me, Love My Animals (Comedy)

FRIDAY, SEPTEMBER 12th, 1913.

LUX—(Title Not Reported)
SOLAX—Gratitude (Drama)

SATURDAY, SEPTEMBER 13th, 1913.

GREAT NORTHERN—(Title Not Reported)

Another New York Motion Picture Corporation Triumph

WATCH OUT!! WATCH OUT!!

for

PEERLESS FILMS

IN 2 AND 3 MASSIVE REELS

Gigantic Naval Spectacles *Picturesque Puritan Productions*

Mark the Date of the First Release

(2 REELS) "THE BONDSMAN" (2 REELS)

THURSDAY, SEPTEMBER 18th

A Red-Blooded Production of Wonderful Power and Dignity

To Exhibitor and Public: These two and three reel Feature Films of the New York Motion Picture Corporation are Peerless in Name, in Story, in Acting and Photography; Messrs. Kessel and Baumann have excelled their reputation for extraordinary and mammoth film spectacles in giving Peerless Productions to the Exhibitor. The Mutual exhibitor showing Kay-Bee, Broncho and Keystone pictures will have additional cause to rejoice when the Peerless Brand is added to the Program.

P. S.—Owing to copyright laws, the name EMPIRE, under which brand the above pictures were to be released, has been changed to PEERLESS!!

New York Motion Picture Corporation
Long Acre Building
Broadway, at 42nd Street, New York City

MUTUAL PROGRAM EXCLUSIVELY

CORRESPONDENCE

PITTSBURG.

THE Cameraphone Company, which controls a string of theaters in this city and Cleveland, has been incorporated with a capital of $10,000.

A building permit for the erection of a motion picture theater at 4513-15 Bntler Street has been awarded to John P. O'Conoel. The new theater will be built of brick and steel, will cost $13,000 and will occupy a space 40 x 100.

Moving pictures are now being used in this city to teach safety to the employees of the big local steel mills. The pictures are being shown in the Carnegie library at Homestead, and they illustrate the methods of properly conducting duties which will preclude any possibility of accident. The pictures were taken at the Homestead Works of the Carnegie Steel Company and were acted by efficient employees of the company. The pictures are lectured by L. H. Burnett, assistant to the president of the big steel company. The film will be shown in all the manufacturing towns around Pittsburgh.

The miscellaneous posters that the Pittsburgh theaters used to a great extent last Winter have disappeared and even the worst offenders of that time are now using the paper supplied by the film companies. In some cases last Winter the posters in front of several of the largest theaters in town were ludicrous. Old four-sheets from "East Lynne," "The Old Homestead" and similar old timers were used to advertise moving picture stories. Now, however, these methods have changed. The Pittsburgh theaters display paper that is clean, new and descriptive. The foyers present an attractive, artistic appearance, and the posters now equal the best put out by even the more expensive "legitimate" plays.

H. E. Kennedy & Co. is working on the plans of a small moving picture theater to be built at Federal and Isabella Streets, Northside. It will be on a lot 40 x 100, one story and a balcony in height and will have a seating capacity of 800. It will be built of brick, with a terra cotta exterior.

Application for a Pennsylvania State charter has been made for the Broughton Nickelodeon & Amusement Co., which will build and operate picture houses in western Pennsylvania. The incorporators are William J. Stilley, Harry Y. DeViney and Harry Martin.

The films showing the various municipal departments of this city at work have proven very popular, and one section of them displaying the fire and police departments was shown at two of the local theaters.

The Pitt Theater Company has been incorporated in this city by Richard V. Nnttall, Arthur D. Rogers, Charles Schlegel and U. Murray Carr.

Harry Davis and John P. Harris, the amusement magnates of this city, have purchased a plot of ground, 100 x 135 feet, on the south side of Forbes Street, opposite the Schenley Hotel. On this plot of ground the amusement kings have decided to erect what is to be the handsomest theater in Pittsburgh. The structure is to cost not less han $200,000 and will represent the latest idea in theatrical architecture and the best thought and practice in the science of acoustics. There are to be no storerooms in connection with the building, and it will have a capacity larger than any theater between Philadelphia and Chicago.

A building permit has been issued to the Harry Moore Estate to build a one-story brick store and motion picture theater in Warrington Avenue, to cost $7,000.

Keny & Wagner, proprietors of the Comique Theater, Ashland, have closed a deal for the purchase of a lot on North Centre Avenue for $8,500. A motion picture theater will be erected thereon.

Thomas Kenyon, who built the handsome new theater at Penn Avenue and Sandusky Street and the Kenyon Theater on Federal Street, Northside, proposes to build a mammoth vaudeville and motion picture house on the site of the Federal Apartment building that was burned some time ago. If his offer for the plot is accepted, Mr. Kenyon will build a theater thereon that will cover the entire plot, from Federal Street to Weisser Street, a distance of 240 feet, and from Moody Street north for 60 feet. The plan is to have the entrance on Federal Street, with a big foyer, and sufficient room inside the theater to seat comfortably at least 3,000 persons. Such a building, according to Mr. Kenyon, would cost about $125,000.

J. W. Fagan, Joseph Fisher and Frank G. Cawley have made application for a Pennsylvania charter for the Garrick Theater Company, the character of which will be the establishing and maintenance of a moving picture theater in this city.

D. L. MANLEY.

LOUISVILLE.

THE Louisville Motion Picture Exhibitors' Association will continue to hold its meetings in the offices formerly occupied jointly by the Central Film Exchange and the Princess Amusement Company, but now left to the former concern, since A. F. Mayer and Irving Simon left Louisville for New York. Judge Allen Kinney, one of the principal stockholders in the company, is now handling the Princess's affairs from his office. Manager R. S. Schrader, however, addressed a cordial letter to the association, inviting it to continue the use of his offices for its meetings, the central location rendering it particularly convenient, and the organization accepted the offer at once.

Two big Bison 101 three-reel features have recently taken remarkably well with Louisville audiences, who saw them first at the Novelty Theater, to which they were furnished through the Central Film Exchange. One was "Robinson Crusoe," and the other "The Death Stone of India." The company's departure from the Indian-cowboy films, which have been somewhat overdone of late, has been a fortunate one, judging by the hits made by these new features, and patrons of the shows, as well as exhibitors, are eagerly looking for more of the same sort.

Manager Louis Dittmar, of the Majestic, has made another ten-strike in securing the exclusive rights to the productions of the Famous Players Film Company in this territory. The service will start about September 1, and will include three big features a month, the films running from three to five reels. The first release shown locally will be "The Prisoner of Zenda," with James K. Hackett in the role. "Tess of the D'Urbervilles," with Mrs. Fiske in the title role. "His Neighbor's Wife," with Mrs. Lillie Langtry, and "A Good Little Devil," starring Mary Pickford, will follow in rapid succession.

Morton Shaw, or "Mort," as he is more familiarly known in Louisville, who has been associated with his father, Col. C. A. Shaw, at the Avenue Theater for some sixteen years, has moved up a peg, taking charge of the Baker Theater, at Rochester, shortly. The house plays popular priced attractions in the Stair & Havlin circuit. Mr. Shaw has filled all positions in the theater, starting at the Avenue as usher under his father, and ending by managing the house himself. His winter's trial of moving pictures and vaudeville at the old house, which is now being removed to make way for a ten-cent store, was eminently successful—so much so, in fact, that the Walnut followed suit when the work of tearing out the avenue began. Col. Shaw, who manages the Walnut, has not yet announced his plans for the coming season.

The New Grand, Charles Berger's new house at Twenty-seventh and Portland avenue, continues to do a very satisfactory business, taxing the capacity of the house, which is only 250, nearly every night. In fact, when the Westonia Airdome, Ed Clay's summer bonanza at Twenty-sixth and Rudd avenue, closes, which it will as soon as cool weather begins, Manager Berger will be turning them away. The management of the new venture is rather taxing Mr. Berger's time, as he is engaged in business in Louisville, and finds even the evening run down to the show frequently bothersome. Alfred Klitchmyer, manager of the Berger house at Corydon, Ind., which is also called the New Grand, was in the city recently, and visited the new house.

Meredith & Cook, of Louisville, are preparing to open a new house at Twenty-seventh and High streets, having purchased their machine for this purpose from the Harry K. Lucas Film Company recently.

Miss Carrie Bean, of Lexington, Ky., who has for some time been connected with the O. R. Hukle Automobile Company, of that city, has purchased the Princess Theater from Edward and Scott Graves on behalf of a silent partner and herself. She took possession at once, and will manage the business hereafter. Announcing that she considered the first and most important steps in the improvement of the theater to be a thorough and systematic cleaning, she put a number of men to work on this job. Miss Bean intends to make the Princess a clean and up-to-date theater, she said, and will do everything in her power to that end. Vertner Saxton and Flossie Sheriff, of the Princess musical staff, will be retained.

Thomas O. Davis, of Lexington, Ky., has leased the opera house at Williamstown, Ky., of R. H. Elliston & Company, and will offer moving picpures, vaudeville, lectures and other high-class amusements through the winter. The house will be refitted and equipped new throughout, complete electrical installation being among the innovations proposed. Three stairways will furnish means of exit from the building, and two broad ladders will also be provided at other exits, as an additional precaution in case of fire, the lessees desiring to make a point of the safety of their house.

A recent fire at Frankfort, Ky., wiped out half a block on St. Clair street and destroyed a number of business houses, including the Gem Theater. The origin of the blaze is unknown. The total loss was over $50,000.

Alexander Brothers & Company, of Cadiz, Ky., have closed a deal whereby they have purchased the Lyric Theater, one of the leading picture houses of the city, from W. C. Brewer and Dr. E. B. Bradshaw. Rudd Averitt will manage the house for the new owners. The theater will be operated in its present quarters for the remainder of the year, but it is planned, after that date, to erect a new and up-to-date building for the housing of the enterprise.

The Dixie Amusement Company, which operates moving picture houses in nine town in Kentucky, has acquired the house known as the Crystal amusement, at Franklin, Ky., and will operate it as one of its string. Arthur Mitchell has been placed in charge by the company. Several improvements will be made in the theater, including a new machine and screen, the object of the company being to produce the best possible pictures for its patrons.

George Markham, of Covington, Ky., has purchased the John Buckingham property at West Point, Ky., across from the Illinois Central depot, and will build a moving picture theater and a skating rink on the ground. The contract for the buildings has already been awarded, and the work of construction will be rushed.

Judge Gorman, of the Court of Common Pleas at Cincinnati, O., has handed down a decision discharging Samuel Lewis, who conducts the Empire Theater in that city, and who was arrested in July on the charge of operating a moving picture machine without having a licensed operator in charge. The court has held that the ordinance requiring examination is unconstitutional, as conferring arbitrary discretion on the board, no standard of qualification being fixed, and no requirement being made save that the board shall be satisfied of the applicant's fitness.

Daniel Fuller, of Salem, Ind., recently opened the opera house in that town as a moving picture and vaudeville house. He will run four reels a day.

Polk Brothers & Henry, of Taylorville, Ky., have recently opened up their house at Taylorville again. It was closed down for six weeks for repairs, and has been completely renovated in the interim.

Ward & Company, of Campbellsburg, Ky., a combination of local capitalists, have opened up the new picture house which the company was organized to start.

Manager David, of Cynthiana, is about ready to start his new house in that city, which will make the third picture show in operation there.

G. D. CRAIN, JR.

OHIO.

MR. J. C. DESPONTIN has succeeded Dwight Lafever as manager of the Grand Theater, at Mt. Vernon. The policy of moving pictures will give way to a combination of four acts of vaudeville and one roll of pictures.

E. L. Stanton will build a new one-story picture theater at Alden avenue and Summit street, in Columbus, to cost about $8,000.

The Photoplay Company, of Akron, plans to erect two new picture houses in that city. One will be in the Old National City Bank Building, on Howard street, and another in the Sheffield block. The capital stock is $25,000. Louis Loeb, Harry Weiner and others are interested.

Deputy State Building Inspector Callahan, on a recent visit to Akron, ordered solid brick substituted for tiling in the walls of several moving picture buildings under construction. The order increases the cost of their building from $500 to $2,000. It is declared that the tiling, which is secured in Akron, is a fireproof material, and that the order was a mere technicality. Construction work, however, was suspended until a definite ruling was secured.

The State Board of Health of Ohio has adopted the use of moving pictures showing the dangers and treatment of tuberculosis. They will be sent from town to town and exhibited under the auspices of women's clubs and social centers.

J. A. Maddox, manager of the Colonial Theater, at Columbus, and Mrs. Maude Murray Miller, have been mentioned as probable appointees for the new Ohio board of censorship for motion pictures. The positions pay $1,500 a year.

The proposal by School Superintendent Shawan, of Columbus, to install a moving picture machine in the school was opposed by one member on the ground that it was "a lazy man's method of teaching, because it does not demand the use of imagination on the part of the students."

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST

THE Owl Drug Company is using moving pictures to instruct its employees, in the northwest, in the art of salesmanship. The picture is being shown at local theaters.

The moving picture films showing the methods and results of scientific handling of poultry on the farm, made by the Oregon Agricultural College, are in demand. They have been sent to Missouri, Canada, and Iowa.

A. C. Nelson, state superintendent of public instruction in Utah, has been made a member of the branch of the Educators' Film & Service Corporation at Salt Lake City. Other members are: Mayor Samuel C. Park, Rudger Clawson, and Professor F. S. Harris, of the Agricultural College.

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READ THE CRITICAL REVIEW ON PAGE 1049 IN THIS ISSUE

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CORRESPONDENCE

ILLINOIS.

THE Princess Theater, at Peoria, has been redecorated and remodeled, and was reopened August 16, as an exclusive picture house. The Princess is one of the Seaver-Robinson houses.

The Iris Theater Company, of Chicago, has been incorporated, with a capital stock of $30,000, to do a general theatrical and amusement business. The incorporators are: Joseph H. Muhkle, Marion Pickett and Herbert M. Weston.

Robert E. Lee, of Warren, leased the lower story of the Odd Fellows' Building, to be used for his moving picture theater.

Moving pictures of the Fourth of July celebration at the Peoria state hospital for insane at Bartonville, were shown at the Princess Theater, at Peoria.

The airdome started in Gibson City by Dever & Bishop has gone out of business.

The Globe Theater, at Sullivan, has opened after two weeks of idleness.

The Opera House Photoshow, at Griggsville, has changed back to the General Film Company service.

The Varsity Theater, in Urbana, was recently damaged by a mysterious fire. Herman Lippstein, the owner, lost two machines valued at $200 each, 6,000 feet of films, a piano, and all the seats were damaged. He carried insurance of about $1,000. He plans to rebuild the place.

The Knights of Pythias, of Rock Island County, gave free motion pictures at their annual picnic at Moline.

M. H. Curts, of Savannah, has purchased new equipment for his moving picture show, including new opera chairs and a new electric sign. He also will install a new front.

The Moline Swedish Olive Degree Staff, of Moline, recently engaged the Star Light Airdome for two benefit performances.

S. E. Hurst, proprietor of the Gem Airdome at Hillsboro, closed his place during the two weeks that the Litchfield-Hillsboro chautauqua assembly was in session. He had charge of the moving pictures at the chautauqua.

The Foster-Photo Play Film Company, of Chicago, has been incorporated, with a capital stock of $2,500. The incorporators are: T. J. Gorman, J. F. seph Shoecraft and Robert Hanson.

A. J. Ross has opened his new picture show in Cairo, the Star, at 2711 Commercial avenue. Three reels are given for five cents.

The Pastime Theater Company, of East Moline, has been incorporated, with a capital stock of $2,500. The incorporators are: T. J. Gorman, J. F. Ryan, J. L. Greer, S. A. Cartwright and Edward Reavy.

The Crystal Theater, of Paxton, furnished the moving pictures for the chautauqua at that place.

The Chicago, Burlington & Quincy railroad is using local moving picture theaters for the exploitation of its "safety first" films. A car is being sent over the road to instruct employes in the prevention of accidents.

Glenn Reynolds has opened the Princess Theater, at DeKalb.

W. E. Demmick will open a moving picture show at Williamsfield.

Exhibitors of Danville have formed a local league, with I. N. Martin, of the Majestic Theater, as president, and John M. Dillon, of the Exhibit, as secretary and treasurer. A committee from the local union of musicians at Danville, has called upon the owners and proprietors of motion picture houses, asking that they be granted the union scale of $18 a week for pianists, and $15 a week for trap drummers.

The Photo Theater will give performances at Niantic on Monday, Tuesday and Wedensday nights.

The Hippodrome, at Alton, has ended its picture season, and after redecorating and some remodeling, will return to vaudeville.

Lang Brothers have leased the Bloomfield Building, in Toledo, and opened a motion picture show.

Moving pictures were recently used in the service of Plymouth Congregational church in Danville. The pastor preached upon "A Series of Moving Pictures Portrayals."

The Orpheum vaudeville hour at Rockford, is giving a picture show each Sunday with an admission of ten cents.

Fred Clark has opened an airdome in a tent at Macomb. In addition to vaudeville he gives feature pictures.

Chris Taylor, of the Tabard theater, at Kewanee, was given the contract to furnish free moving pictures on the street for the merchants of the city.

The Opera House, at Paris, will play many road shows this season, but the regular five-cent Saturday afternoon picture shows will be continued.

Sidney Gobin, operator at Dreamland Theater, in Pekin, and Miss Minnie Irene Wheeler, of Canton, were recently married at Canton.

The Commercial Club, of Virden, has been asked to investigate a proposition by St. Louis parties, who wish to construct an Opera House to cost from $12,000 to $25,000, on the southeast corner of the square.

Ed. Haas, Paul Kirkpatrick and M. V. Horney, of Lincoln, have started their picture shows over a circuit comprised of Elkhart and five other towns.

C. H. Osgood, of Galesburg, took some interesting moving pictures for the Mississippi River Power Company at its big dam at Keokuk, Ia. Experiments were made to determine the voltage required to run a one hundred horsepower arc lamp. Arcs were made that would jump a distance of eight feet, and while taking the picture it was necessary for the men to wear darkened glasses.

W. L. Busby, of Quincy, plans to have the Empire Hippodrome opened August 24. He plans to give high class pictures and vaudeville for ten cents.

The Vermilion Amusement Company, of Danville, has been incorporated, with a capital stock of $5,000, in that city, and has opened a new moving picture house. The incorporators are: William M. Cannady, Frank H. Ramsey and Lawrence G. Griffith.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

MR. F. B. LANGE, of Ramona, Okla., has purchased the Royal Theater, at Collinsville, and reopened the house.

G. H. Ackerman, A. W. Blue, William and T. H. Thacher and Joseph Duncan, of Salina, Kan., proprietors of moving picture theaters, who were arrested because they opened their houses on Sunday, pleaded guilty to the charge of violating the Sunday labor law, and each paid a fine of $5 and costs.

The A. E. Kilfer Cinematograph Company recently took a number of pictures near Arkadelphia. Some of them were made for W. P. Wilson, an Arkadelphia real estate man, who will use them for advertising purposes, but in addition, Wilson wrote the scenario for a romantic story, in which young folk of the city took the leading parts.

Dr. G. B. Yount is now manager of the Pastime Airdome at Claremore, Okla.

Motion pictures will play a large part in the new policy of the Durant Theater, at Durant, Okla., under the management of Fred Harle, who has been connected with the house for sometime, and Reedy Jennings, who, for two years, was manager of the Gayety. One act of vaudeville and three reels of pictures, will be shown for ten cents. The house has been redecorated and a new operating room installed. Road shows will be booked in cooler weather, but the photoplay and vaudeville will be used when there are no other attractions.

Charles Barron and Walter Larmore, formerly connected with the Majestic Theater at Wellington, Kan., have taken a six months' lease on a moving picture house in Ponca City, Kan., and may operate it longer.

W. H. Eyler has sold his interest in the Amuseu Theater, at Pine Bluff, Ark., to his partner, O. C. Hauber, and has returned to his former home at Cleveland, Ohio.

The Alamo Film Company was given a contract to film the Cooke County fair at Gainesville, Tex., which opens September 16.

The Landes Carnival Company, which has been playing Kansas and other southwestern towns, has adopted free moving pictures an one of the open air attractions. This performance has been found as big an inducement as the death-defying stunts usually advertised by the carnival companies, is less expensive and causes less conflict with public officials.

O. William Holt, of Manhattan, Kan., has purchased a moving picture camera, and will film people and events in that vicinity.

The Lamara Theater, at Phoenix, Ariz., has cut its program from 5,000 to 4,000 feet of film a show, but increased the number of changes to four a week.

The city council of Houston, Tex., has granted a permit to J. L. Talmon and Fred Melott, to open a picture show at 711 San Felipe street.

Clemmons Brothers have placed a new marble front to their Imperial Theater, at Beaumont, Tex.

Frank Rogers has built a twenty-foot addition to his moving picture show at Cordell, Okla., and made other improvements to the house.

Field Kindley has opened a motion picture airdome at Gravette, Ark.

The Lubin Company has completed its work at Silver City, N. M., and the actors have gone to Las Vegas, N. M., where they will work for some time.

Robert Turnbull, of Phoenix, Ariz., was given permission to film the Arizona National Guard at Camp Hunt, Whipple Barracks. The pictures will be shown throughout the State, then turned over to the Guard, to be used for recruiting purposes.

C. A. Hill and A. F. Baker have opened the West Side Movie, at 1020 West Douglas avenue, Wichita, Kan.

Alderman Reilly, of Dallas, Tex., has given notice that he will ask for a regulation forbidding vaudeville in connection with moving picture shows, and also one for the abolition of amateur night in vaudeville houses.

F. L. Bailey, of Hugo, Okla., has purchased a moving picture house in Guthrie, Okla. He was formerly manager of the Dixie, at Hugo.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

WEDNESDAY afternoon and evening business at local photoplay theaters has been helped by the half-holidays given to employes of the stores. As a rule, though, warm weather business has not been very good. The crowds have been kept away by the excessive heat, and in addition, there are many attractions in Springfield, such as the encampment of the Illinois National Guard, which counteract the attractions of the photoplay houses. The popular band concerts at local parks make inroads upon the Sunday afternoon crowds.

Despite the announcement by the Vaudette Amusement Company that the Kalem feature, "From the Manger to the Cross," would not be sent out during the summer months, there has been many requests for booking for it from Central Illinois towns.

The airdome on South Fourth street, has added vaudeville to its picture program.

Davidson & Ogle, of Springfield, have opened their new Central Theater at 130-132 East Main street, in Danville. The house seats 600 persons. First-run Mutual service will be used.

MIDWEST SPECIAL SERVICE.

IOWA.

F. E. ROSENKRANZ, of Rolfe, has closed the Scenic for a week to remodel the place.

IawA

Suffragists of Iowa plan to use moving pictures of noted suffrage places to further their cause during the State Fair at Des Moines.

E. C. Houser opened the new Princess Theater, at Iowa City August 2. Souvenirs were given to all who attended the opening performance.

J. R. Nichols and C. R. Thomas opened their new moving picture show in the Nichols Building, at Glidden, with a free show.

L. B. Seymour has purchased the Scenic moving picture theater at Glenwood from Koon & Son.

Following the receipt of a petition from citizens who declared that pianos in moving picture theaters were "nerve-racking noise-makers, disturbers of the peace and generally very annoying to the public," the city council at Sioux City, ordered the instruments silenced.

E. R. Kehl, who has been manager of the moving picture show at Orange City, has purchased the business from J. W. Schultz.

W. S. Pickler is improving his photoplay house at 2412 University avenue, Des Moines, at a cost of $2,000.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

SAXE BROTHERS took pictures of the arrival of the Niagara, Perry's flag ship, at Milwaukee, and the human flag formed by the school children and other incidents connected with the celebration of the Centennial of Perry's victory. These were shown at the Alhambra, Saxe and Princess theaters.

Henry Klein, formerly an alderman of Milwaukee, will open a new moving picture show in the old Wisconsin College of Music Building, on Grand avenue, in that city.

Alderman Percy Braman, of Milwaukee, wants a censorship for all moving pictures shown in that city. It provides a fee for each film censored, the amount to be determined by the council judiciary committee. The ordinance which was prepared by Municipal Reference Librarian Leo Tiefenthaler, provides that the censors shall serve without salary, but authorizes the appointment of a secretary at $1,500 a year.

Eight business men of North Fond du Lac, are contemplating forming a stock company to erect a new moving picture show.

Rudolph Von Nagel, alias Frank M. Arnold, was sentenced to three months in the house of correction at Milwaukee, by Judge Page, of the District Court. Von Nagel represented himself as the Atlanta Motion Picture Company, and advertised for girls to become actresses. Twenty girls were summoned as witnesses, but only three testified. They said that they made a deposit of $20, and were given some "instructions" in facial expressions. Von Nagel admitted that the company merely existed for the purpose of extorting money from stage-struck girls.

The Gem Theater has been opened in the opera house at Oconto.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

FRANK BAUMGARTNER has sold the lease on the American Moving Picture Theater, Rivard and Gratiot avenues, in Detroit, to Thomae Kato, who for several years was connected with the Packard Motor Car Company.

The last seven seats in the new Empire photoplay house in Detroit, are reserved for ladies, in order that those who come in without escorts may sit together.

Attorney General Fellows has given an opinion to Deputy State Fire Marshal Robinson that moving picture operating rooms may have a 24 square inch opening on the side toward the street, but this opening must be equipped with an automatic fire door.

Robert Jackson, Jr., of Negaunee, has purchased the Bijou moving picture theater at Sault Ste. Marie, Ontario. The house will be conducted by his sister, Miss Mabel Jackson.

Herbert Rahm, of Rochester, has opened a moving picture show at Oxford.

Herman Stark, the original owner of the Queen Moving Picture Theater, at Hancock, has purchased the interest of Harry Goldfarb in the business, and with his son, David Stark, will conduct it.

George H. Gordon, president of the General Motion Picture Company, of Philadelphia, and S. S. Shackelton, of Grand Rapids, have been endeavoring to interest Grand Rapids People in the manufacture of Lorbran-O-Graph, a moving picture machine for use in homes, churches and for industrial advertising.

Charles H. Nobel, of Bad Axe, contemplates erecting a new two-story building on the site of the present Idlehour Theater, which will seat about 500 persons. MIDWEST SPECIAL SERVICE.

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LICENSED FILM STORIES

KALEM.

THE BRIBE (Sept. 8).—John Dickson, millionaire candidate for mayor, is in love with Dora Malcom, a society girl. He finds, however, that she is engaged to marry Frank Stevens. He hides his grief and promises to be best man at the wedding.

Higby, a political boss, determines to discredit Dickson as he fears he will be elected. He hires Maggie Lee, an unscrupulous woman, to appear at Dora's wedding and claim that Dickson is her husband. The program is followed out to the letter. Maggie appears and makes the accusation, but on questioning, says that Dickson hired her to do it. Dickson's infatuation for Dora is so well known that the statement is believed and he quickly loses his popularity. Dora postpones the wedding, but does not lose her faith in Dickson, whom she knows to be an honorable man. Stevens is angered at her defense of the man, an altercation follows and Dora breaks the engagement.

Maggie Lee, although a hard, calloused woman, has a little daughter whom she worships. The child is lost one day and Dora is the means of restoring her to the mother. Maggie's gratitude is so great that she confesses her crime and makes a public denunciation of Higby, who hired her to lie. Public sympathy quickly shifts to Dickson and he is elected by a large majority. As a further reward, Dora promises to become his wife.

THE FATAL LEGACY (Special—2 parts—Sept. 10).—On his wedding eve Henry Halleck opens a sealed envelope which has been handed down to each generation, and learns that the family is cursed with a lust for drink. He signs the pledge which bears the signatures of his fathers. Two years later he is a widower, with a son, Jack. Jack grows to manhood and not possessing the strength of his father, falls into evil ways. Jack pays the penalty for his weakness and Halleck takes the grandson, Harry, into his home.

Many years later Harry becomes engaged to Anna, a charming girl of the neighborhood, and on his wedding eve he, too signs the pledge. But Harry has inherited his father's weakness and the old man's heart is broken.

Forbes, a young man of the North, visits the old home and falls in love with Anna. Harry succeeds in discrediting his rival in a most cowardly manner and marries the girl. After the ceremony, Harry, made bold by liquor, jokingly confesses to Anna how he has deceived her and she locks herself in her room.

The fox hunt is to take place next day. At the Hunt Breakfast Harry, unable to overcome his weakness, drinks heavily and insists upon riding a spirited horse. In the chase he tries to make a fence and is thrown to the ground. He is carried back to the breakfast room where old Halleck is left alone with his dead. Later Forbes gains from Anna a promise for the days to come.

WANTED, A PLUMBER (Sept. 12).—Jinks is about to take a bath when he finds that something is wrong with the plumbing and the water supply is cut off. He calls up a plumbing establishment and the boss sends Fatty, a workman, to make the repairs. Fatty has just caused trouble at the Jones residence and is somewhat unstrung.

When Fatty arrives at the Jinks home he is conducted into the kitchen and shown the meters. He locates the trouble, but, unfortunately, he connects the water pipes with the gas meter, and vice versa. Then the trouble begins. The cook, attempting to light the gas stove, is deluged with water and Jinks, who, impatiently waiting in the bath room, tosses a match in the bathtub, is startled when he is greeted by a flame. Fatty makes an ignominious retreat and Jinks sends for another plumber. Fatty is about to enter the shop when he sees his boss waiting for him with a piece of lead pipe and changes his mind.

TOO MANY COPS (Sept. 12).—Two motorcycle policemen, located at different points along a road, establish a mode of communication by which they can time speeding automobilists. They make a number of arrests and in most cases they permit the speeders to go on their way for a consideration. Three tramps witness the proceeding and by a subterfuge secure the badges of the police. They have the time of their lives extorting money from all manner of auto drivers, regardless of the speed, but are called to account in a most unexpected manner when they have held up James Jeffries, Jack Jeffries and Barney Oldfield.

THE MONOGRAMMED CIGARETTE (Sept. 13).—Jack Drake, gentleman burgler, is fastidious. He visits his tobacconist and orders a fresh supply of cigarettes bearing his monogram. Rosa, the tobacconist's daughter, is desperately in love with him. Drake calls at a jewelry store and looks over a number of articles. When Julian Driver, the clerk, opens the safe to produce a further display of goods, Drake whips out a pair of powerful opera glasses and secures the combination. He makes a small purchase and leaves.

On the following morning the safe is found open and its valuable contents gone. Detective Dallas is summoned and discovers a cigarette bearing the initials "J. D." They are Julian Driver's, the clerk's initials. He is placed under arrest. Ethel, the jeweler's daughter, is in love with him and protests. Her plea is so convincing that Dallas promises to do his best to clear the man. He follows the cigarette clue. The tobacconist identifies the monogram and gives him Drake's address. Rosa, however, warns the culprit over the telephone. When the detective gains entrance to Drake's apartments by a clever disguise, the man is on his guard. The cigarettes he now smokes bear no monogram. Dallas discovers finger prints that correspond on both cigarettes. By a subterfuge he finds where the stolen jewelry is hidden. An exciting chase follows, during which Drake makes a sensational hand over hand fight on a telegraph wire. It is in vain, however, and he is turned over to justice, while the innocent man is released.

LUBIN.

SEEDS OF WEALTH (Sept. 8).—Aline Maxwell, a young seamstress, is the sole support of her invalid father. She finds regular work in the household of John Lavino, a wealthy attorney. Her work is principally the making of dresses for Emily, the four-year-old daughter of the Lavinos. Mrs. Lavino discovers, to her discomfiture, that Aline is in love with her son, Ralph, a young attorney in business with his father. She orders Ralph to give up any intentions of marrying Aline. Ralph refuses. Mrs. Lavino then tells Aline that she must discontinue her work in their household. Aline leaves, heartbroken. That Ralph might not know why she left, she tells him that she does not love him. Deprived of her source of income, she rapidly drifts into a state bordering upon poverty. Little Emily's love for Aline never wavers and she pays surreptitious visits to the humble home of Aline and her father.

A valuable necklace, the property of Mrs. Lavino, is discovered missing a few days later. Aline has been seen alone in the room where the necklace is kept. She is suspected by Mrs. Lavino. Detectives are sent to her home, where the missing diamonds are found, imbedded in the earth contained in a row of flower pots on Aline's window sill. This is considered positive proof that the seamstress is the guilty person. She is arrested, but secures bail through Ralph, who, in spite of the emphatic objections of his parents, announces his intention of acting as Aline's lawyer. At the trial the damaging circumstantial evidence against Aline is being delivered to the jury by the prosecuting attorney, when Emily, divining by childish intuition that her beloved Aline is in trouble, interrupts the trial proceedings. The little girl then tells how she had taken her mother's necklace and had planted the diamonds in the flower pots in Aline's home. She had been told that diamonds were "seeds of wealth," and in her childish way, had thought that if they were planted trees of money would grow from them and thus relieve Aline from her poverty. Aline is immediately exonerated and her engagement to Ralph is finally sanctioned by the Lavinos.

PLAYING WITH FIRE (Sept. 9).—Jim Black, while in the East, marries Nell, a pleasure-loving girl. He brings her back to his rough ranch house, where they are boisterously welcomed. The wife is disappointed at her surroundings, but tries to make the best of it. Some months later John Dexter, a stock scheme swindler from the East, opens an office in the village near the ranch, and floats an investment company. Dexter learns that Jim is one of the most trusted men in the community, goes to his house and offers him $1,000 for the use of his name as president of the investment company. Jim refuses to listen to the proposition, and orders Dexter out. Nell overhears the conversation between her husband and the slicker. The girl's longing for pretty clothes have reached a point where she is desperate. She begs Jim to accept the slicker's offer. The latter steadily refuses until Nell places his love for her in the balance. Then Jim reluctantly gives in. He impresses upon Dexter that the company must be run on the square, accepts $100 on account, and gives the money to Nell, who immediately orders a lot of pretty clothes through the express company. The cowboys, assured by the use of Jim's name as president, invest their savings with Dexter. The latter prepares to make his getaway. As Nell's express packages arrive, the slicker tacks a "company busted" sign in front of his office and clears out. The cowboys are enraged and failing to find Dexter, start out after Jim, whom they hold directly responsible. They meet Jim on the road and refuse to listen to explanations. Jim turns in flight. The cowboys follow and wound him. Around a curve Jim falls off and crawls into the bushes, his riderless horse galloping on. The cowboys follow Jim's horse for some time, while the man himself crawls to his house and explains his predicament to the terrified Nell. The girl realizes her folly and determines to right matters if possible. She mounts her horse and overtakes the slicker, makes him disgorge and returns to the house just as the cowboys come back from their chase, and are trying to break into the house and get Jim. Nell gives them their money and makes them believe that they did not give him a chance to explain that he saved it for them.

THE HILLS OF STRIFE (Special—2 parts—Sept. 11).—A long-existing and bitter feud between two clans of the Kentucky hills culminates in a fierce battle, the factions being headed by Bill Knox and Pete Harris. Knox's wife, fleeing from her burning cabin, is hit by a stray bullet and falls, with her baby, in her arms. The young child of Harris has also been killed, and the mother, in mad fury, has found a rifle and joined in the battle. She chances upon the dead Knox woman, and her rage melts away as she takes up the motherless baby. Harris is killed in the fight, and Jane Harris rears the baby as her own, at first with the idea of working a splendid revenge upon the Knox clan by making the boy a deadly enemy of his own blood, but later forgetting this motive as she comes to love the boy, whom she names Tom. Tom grows up a kindly, lovable youth, without the fierce and warlike instincts of the other mountaineers. He meets, by chance, Mary, a girl of the Knox faction, who is really a distant cousin of his, and the two fall in love, though their courtship is necessarily secret and dangerous, the feud having suddenly flared up again. Bill Knox, growing old, but more savage than in his youth, learns that Mary is meeting one of the enemy and determines to ambush Tom. The boy's foster mother learns of old Bill's plans, and reaches the ambushed trysting place just in time to throw herself in front of Tom and with her own body stop Bill's bullet. Before the old man can fire again, he is disarmed by Tom, whose swift vengeance is stopped just in time by the wounded woman, who, before she dies, tells them that Tom is old Bill's son. Though old Bill endeavors to keep his new-found son, Tom hates this fierce and bloody land, and with Mary turns his back forever on the mountains, passing down into the peaceful valleys.

PANAMA HAT INDUSTRY (Sept. 12).—An excellent industrial picture showing the evolution of the fashionable Panama hat. The hats are all made by negroes, who appear to be very happy at their work and show considerable skill. First you see the gathering and stripping of the rushes, then the boiling, drying and weaving. The hats are then bleached, blocked and ironed and turned over to the trimmers, who supply the bands and other finishing. The last scene is the retail hatter's shop with its many customers anxious to secure a dainty piece of headgear.

AN EXCLUSIVE PATTERN (Sept. 12).—A haberdasher sells to a young man a vest that he declares to be an absolutely exclusive pattern. The design is unique and startling, and Tom wears it home to luncheon with much pride. He immediately spills soup on it, but Nan, his wife, promises to clean it. After the wife has cleaned it she hangs it in the backyard to dry. It is stolen by a tramp. She telephones Tom of the theft, and notifies the police, giving a description of the vest. Nan goes on a shopping expedition, and the first man she sees on the street is wearing the stolen vest, or at least she thinks it is the stolen vest. She endeavors to recover it and the man, deeming her a lunatic, flees in horror. Meanwhile Tom has seen the vest adorning the figure of a suffragette, a prize fighter, and the original tramp, and his attempts to recover it have been highly disastrous. The police now busy themselves and the tangle comes to a head at the station house, where the simultaneous appearance of half a dozen persons wearing the vest, tends to disprove the haberdasher's assertion, that the one sold to Tom was without a duplicate. Freed from the clutches of the law. Tom and the other battered and furious vest owners, proceed to wreak vengeance on the haberdasher. They treat him to a bath under the fire hydrant.

THE MEDAL OF HONOR (Sept. 13).—Dick Wright, captain, and Seth Bonner, lieutenant of a city fire company, are in love with Grace Rider, who accepts the attentions of both men without expressing a preference. Dick and Seth have a wordy altercation over the matter and decide to let the girl settle the dispute at once. They go to Grace's home and urge her to choose between them. Grace, after trying to avoid the issue, gives her hand to Seth. Dick takes the decision like a man and congratulates the couple. Later in the day, while Grace and Seth are strolling, fire is discovered in Grace's home, her mother giving the alarm. Grace hurries to the house and despite Mrs. Rider's pleas, rushes into the burning structure to save her jewel box that is on the second floor. The fire department reaches the scene and Mrs. Rider implores Seth to save Grace. The lieutenant goes into the house, but loses his nerve when he finds the stairs choked with smoke and flame. He tries to ascend two or three times, then gives in to his yellow streak and sits on the bottom of the stairs, his head in his hands. Meanwhile, Grace is blinded by the smoke and has difficulty in finding her jewel case. When she does get the box from the dresser, it is too late to get out. Overcome by the smoke and has difficulty in finding her jewel Dick, worried by the prolonged absence of Seth, goes to the side of the house, looks in a window at the foot of the stairs and sees Seth. Dick

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breaks in the window and when he learns that Seth is afraid, pushes him to one side and goes up the stairs himself. The captain carries Grace from her room down through the mass of flames. At the foot of the stairs Seth begs Dick to let him take Grace out. The captain, in order to keep Grace's faith in Seth unbroken, hands the girl over to Seth. Casey, a fireman, sees the transfer through the side window, but Dick orders him to keep silent. Grace believes Seth has saved her life. The fire board awards a medal to Seth and gives Grace the privilege of pinning it on. The ceremony is too much for Casey, who tears the medal from Seth's coat and insists on placing it where it belongs—on Dick. Seth is branded as a coward and there is a beginning of a true romance between Dick and Grace.

EDISON.

KEEPERS OF THE FLOCK (Sept. 8).—Old Luke has been a shepherd for many years upon the moors of Cornwall. When Thomas Drake marries his daughter, Ellen, Luke decides that the time has come to retire. Accordingly he takes Thomas to his employer and asks that his flocks may be given into the hands of his son-in-law. The employer consents and Luke retires to a peaceful old age.

The married life of Ellen and Thomas is not, however, destined to progress as peacefully. Thomas has a selfish, intolerant nature and is very unpleasant to his patient wife whenever anything goes wrong in the domestic arrangements. When he comes home one day and finds that his dinner is not ready for him, he scolds Ellen in round terms and sets out for the "Load of Mischief" Inn.

Bess, the barmaid at the inn, always eager for the opportunity to make mischief, devotes all her energies to winning Thomas away from his wife. She flatters him and encourages him to spend his money. Thomas, greatly struck by the attractions of the inn, persuades Ellen to give him the dowry old Luke has given her out of his hard earned savings. Part of the money was to buy a bracelet for Bess, and the remainder goes the way of all the rest, over the counter of the "Load of Mischief."

When Thomas is wrung dry of money Bess jeers at him and taunts him with being a simpleton. Mad with anger the man goes home. He gruffly refuses old Luke's request for a pipeful of tobacco and informs Ellen that he has spent all the money of the dowry. Stunned by the discovery that his hard-earned savings have been swept away so wantonly, Luke rises and solemnly curses his son-in-law. Thomas leaves the house and the old man again takes up his position as sheep herder.

But Luke has grown old very fast in the time since he ceased his labors. The duties of tending the sheep which once seemed so easy, are now really arduous exertions for his weary old limbs. And so it happens that when the repentant Thomas, walking slowly in the fields, sees the old man struggling with a heavy trough and comes to his assistance, a reconciliation is readily effected and Thomas returns to his sorrowful wife.

A LIGHT ON TROUBLED WATERS (Sept. 9).—Howard Sterling mate aboard his father's coasting vessel, is very much in love with Millie Sawyer. On his return from a voyage, he brings Millie a lantern which he tells her to place in her window when his ship is passing that he may know she is still thinking of him.

Although she is very fond of Howard, Millie, it must be confessed, is something of a flirt. Joe Gorman, a mysterious young man with plenty of money and no visible means of support, attracts her almost as much as Howard. Gorman kisses her one day while Howard is watching. To the sailor's indignation, Millie does not appear to resent it particularly, and when he upbraids her with her fault, she grows very angry with him. Sad at heart, Howard sets out on his voyage, vowing to have nothing more to do with so fickle a girl.

The mysterious Gorman is in reality the chief of a band of wreckers. With a suave smile and an easy manner he covers a disposition which is in reality savage and unscrupulous. Aroused by Millie's apparent liking for him, he lures her out on the cliffs one evening, leads her to the cave of the wreckers, and informs her that he has sent for a minister to marry them. Almost immediately thereafter, Millie discovers that a dreadful plot is on foot against Captain Sterling's schooner, and that she is a prisoner. A sudden call from the lookout directs the attention of the wreckers to the rapidly darkening ocean. Millie takes advantage of their pre-occupation and escapes. She hurries to her house and takes out Howard's lantern.

Meanwhile, the wreckers have overpowered the lighthouse keeper and extinguished the light. Sterling's vessel, ignorant of its whereabouts, is rapidly bearing down on the deadly rocks on the shoreline. Suddenly a white figure passes swiftly along the cliff front, and a swinging lantern warns the vessel's crew of their danger.

Captain Sterling and Howard land quickly at the wharf, and make their way up to the cliff. They find Millie struggling with the enraged Gorman. Startled by their approach, the wrecker turns to flee, loses his footing, and falls to a well-merited death on the rocks below.

THE DESPERATE CONDITION OF MR. BOGGS (Sept. 10).—John Boggs knows perfectly well that he was tottering on the brink of the grave. From a careful study of many medical books he had convinced himself that he was afflicted to some extent with every known form of ailment. One morning while his family ate breakfast and he was occupied in treating himself for a serious complication of cholera, whooping cough and the bubonic plague which had developed overnight, he accidentally drank some of old Dr. F. Raud's lotion for rheumatism and sprains, intended only for external use. His family flew to the aid of the anguished man and a doctor was hastily summoned while Boggs composed himself to await the agonies of death. The doctor, a cold, practical person, arrived at last and made a thorough examination of the poison victim. He unsympathetically declared that the lotion was perfectly harmless and wouldn't hurt an infant. He went on to say that Boggs seemed to be an unusually healthy man.

Incensed beyond endurance by this heartless callousness, Boggs dismissed the doctor and sent the maid to fetch the discoverer of a new cure, whose advertisement in the morning paper had raised lively hopes in his breast. The maid was slow in returning and Boggs went down to the wharf to treat an incipient case of pneumonia with the salt air. He settled himself in a sunny corner and fell asleep. In a few bold words Boggs dreamed he was in Dr. Killem's sanitarium. His experiences there were so vivid that he awoke a cured man.

CASTE (Special—2 parts—Sept. 12).—Eccles, a prodigate old drunkard, is the father of two beautiful girls, Esther and Polly. George D'Alroy, a young officer in the British Army who is infatuated with Esther, brings his friend, Captain Hawtree, to call. The captain is greatly taken with the lively Polly, who makes him carry the teakettle about and generally dance attendance on her to the emphatic disgust of Sam Garridge, an ardent suitor for Polly's hand. Meanwhile Esther shows George a letter from an impresario offering her an engagement on the stage. The offer seems a veritable godsend to the girl, but she changes her mind when George asks her to be his wife instead.

A few months after they are married, George receives the unpleasant news that he must sail for India with his regiment. Owing to her ultra-aristocratic ideas, George has not dared to tell his mother, the Marchioness D'Alroy, that he has married a girl of common origin, and he is in a quandary as to what provision he should make for Esther.

The farewell scene between husband and wife at D'Alroy's city residence is broken by the appearance of the aristocratic mother, come to bid her son Godspeed on his way. Her astonishment and disgust may be imagined when a lowly ballet girl is introduced as her son's wife! To cap the climax, old Eccles, in his customary state of saturation, enters and greets his newly discovered relative.

The Marchioness departs in a huff, refusing to recognize her daughter-in-law, and George sails for India. Shortly after his arrival he is seriously wounded in an engagement and the news of his death is sent to England. Esther, with her young baby, leaves her husband's house and goes back to her family. Here she is soon in destitute circumstances. Old Eccles, sniffling with pity over his sad fate, soon spends all her money and then steals the necklace of his "poo lil grandson."

The Marchioness calls and haughtily offers to take the child and give Esther an allowance. To Eccles' horrified disgust, Esther indignantly refuses to be separated from her child. Happily enough D'Alroy is not really dead. He returns home and effects a reconciliation between aristocracy and democracy, which gives the picture a highly satisfactory finish.

THE GREEN EYE OF THE YELLOW GOD (Sept. 13).—The "Little Yellow God" sat on a stone pedestal in a temple near the English army post and leered down, through an inscrutable green eye which was a priceless emerald, at the Hindu folk who worshipped him. Mad Carew knew it was the maddest of all his acts. He knew what the penalty must inevitably be. Also, he knew that even though it asked him to storm the battlements of heaven, he could never refuse the slightest desire of one small kissable mouth. And so he stole the God's Green Eye.

It is a mistake to attempt to make generalizations about that great dark land we call the East, but there is one truth which always prevails. He who meddles with the gods of the heathen shall surely die. There was no exception in this case. Carew was strong, self-reliant, absolutely devoid of fear—none the less, he died.

ESSANAY.

SUNLIGHT (Sept. 9).—Ben Grant, living in the country with his parents, has a wild craving for the city, and after a slight reprimand from his father, determines to leave his home. He arrives in the city weary and hungry and finds himself in one of its awful slums. Through the intercession

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of a child of the slums, he is fed and cared for by her mother. The little girl, Mary, arrested for stealing coal, is taken in hand by a charitable organization and given a home in the country. It is Mr. and Mrs. Grant who become Mary's foster parents, and under their care she grows into a beautiful and lovely woman. Ben has unfortunately fallen among thieves in the city, and casts his lot with them. As he grows into manhood, however, he wearies of the life and longs for the fields and flowers of his country home. He decides to go back. The joy of Ben's parents is great as they receive their boy once again into their hearts, but greater still is the love and sweetness that grow into the lives of Mary and Ben, uniting them.

MR. TREATER'S TREAT (Sept. 10).—Mr. Trester takes the children of his next door neighbor to the amusement park. The children are wild with excitement and insist on going on all the rides. We take the rides with them and get the benefit of all the sensations and thrills. The race on the Derby and the ride in the Aerostat are especially exciting. After trying everything else, they finally land at the Chutes, where the children drag Mr. Trester to the gates. They have a wild ride and Ruth and Tommy in their excitement upset the boat. It is a ludicrous trio that is fished out of the pond.

BONNIE OF THE HILLS (Sept. 11).—Bonnie, a wholesome girl of the Western mountain country, becomes engaged to Ralph Stuart, a cowboy, after he promises her that he will stop drinking. John Trent, an Easterner, spending his vacation in the little Western town, falls over an embankment. Bonnie and Ralph see him fall and go to his assistance. Ralph notices that his sweetheart is very much concerned about the stranger's wounds, which infuriates him. With Bonnie's help, Trent manages to get back to the hotel. Jealousy drives Ralph to drink. He goes to Bonnie and upbraids her. She returns the ring and dismisses him. Almost insane from whiskey and jealousy, he attempts to kill Trent. Bonnie comes to Trent's assistance and he gets away on her horse. Ralph gives chase and brings Trent to earth in a very sensational manner. Bonnie, however, has followed the men and she pleads with Ralph to spare Trent, whom she has grown to love. Ralph, now sobered, grants her request, even though it is at the expense of his own happiness.

BRONCHO BILLY REFORMS (Sept. 13).—Broncho Billy and his pals plot to rob the general store. Broncho Billy is elected to go into the store and engage the proprietor in conversation while the others enter the rear door and rob the till. A beautiful young girl comes out to wait on Broncho Billy, and he is attracted by her beauty and sweetness and goes back to his pals and declines to have anything to do with the robbery. His pals attack him, tie his hands and feet, and go off on their horses to do the hold-up without him. Broncho Billy manages to free himself, mounts his horse and goes after the bandits. Broncho Billy arrives on the scene just in time to prevent the robbery, and routes his erstwhile pals. The girl thanks him, and as he leaves, looks after him and sighs. He looks longingly at the girl as he mounts his horse, and thinks what happiness life would hold for him if he had led an upright and honest life.

GRIST TO THE MILL (Special—2 parts—Sept. 12).—Will Ward and his wife, Marion, have lived together in true happiness and contentment for several years. The man, whose only weak spot in an otherwise strong character, is his credulity and an inclination to place too much trust in his fellowmen, possesses a sense of honor to a high degree, and his every ambition and thought in life is centered in his wife. Marion is an ideal woman, and her whole life is wrapped up in her love for her husband. Her beauty and nobleness of character make her loved by all who know her.

On his way home from work one evening, Ward as he nears his home, comes upon a man whose automobile has broken down and is impatiently waiting while his chauffeur tried to repair the damage. Ward recognizes in Hammond an old friend, and invites him into the house until the mechanician can get the machine in running order. Hammond accepts the invitation. He is presented to Marion by her husband and immediately becomes fascinated by her charm of face and manner. Before he leaves the house he has formed a plan to get rid of the husband and win the wife. He is a man of great influence in the political world, and offers to get Ward a position that will enable him to live in ease. The husband and wife are pleased and grateful.

Some time later, while Ward is busy in his new position, Hammond brings him a paper to sign, and without reading it, the man affixes his signature. Later, Hammond has Ward arrested and sent to jail on the strength of the document. Marion is grieved over her husband's imprisonment, and a suspicion of Hammond's motive dawns on her. She resolves to let nothing undone to free her husband and punish Hammond, so she sacrifices herself for a time in order to gain her desire. Her husband's conviction grants her a divorce, and immediately after obtaining it, she becomes engaged to Hammond. She loathes the man, but for her husband's sake, simulates love for him.

Ward learns that his wife has obtained a divorce and is engaged to Hammond, and the knowledge almost drives him distracted. After a dinner given to his friends by Hammond, in celebration of his engagement to Marion, the girl, knowing that he is stupid with too much wine, and off his guard, manages to draw the whole story from him, how he duped her husband and had him sent to jail. With the help of an expert telephone man, Marion had previously arranged things so that every word Hammond said was transmitted over the wire and recorded by an operator at headquarters. She cleverly gets possession of the paper, which proved her husband's undoing. Marion's hatred of Hammond, and her cunning have their effect, and her revenge is complete when the man is arrested at her instigation. Ward is released and his wife's actions are satisfactorily explained to him. Husband and wife are overjoyed at their reunion.

VITAGRAPH.

CUPID VERSUS WOMEN'S RIGHTS (Sept. 8).—Because of his opinion against women's suffrage, Madge Trenton breaks her engagement with Rex Liston. Fearing that her heart may change toward him she gets her doctor to order her a trip to Egypt for the benefit of her health. Rex also

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goes to Egypt to seek solitude, not knowing that she is there. They meet one day on the veranda of the hotel where both are staying.

Madge and her aunt, Miss Peterson, engage a guide to show them over some ancient ruins, in spite of Rex telling them that it will be dangerous for them to go without a male escort. Their guide, Abdnl, is a faithful, honest fellow, but none-the-less they are attacked by a band of beggars as they return. Rex, who has followed them, effects a rescue and escorts them back to the hotel. In the fight with the beggars Abdnl is wounded and afterward Madge dresses his wound and treats him with every kindness, as a result of which Abdul conceives a violent passion for her.

After he has recovered from his wounds Madge asks Abdul to take her and her aunt to visit the tombs of the ancient Egyptian kings, again disregarding the warning of Rex, who follows them. He finds Miss Peterson outside the tomb, greatly alarmed at the long absence of Madge and Abdul, who have penetrated into the tombs and left her there to await their return. Rex enters the tomb and is just in time to save Madge from Abdul, who attempts to take her in his arms and cover her with caresses.

That night Madge goes to Rex and tells him that she has decided that she needs a man's care after all and begs him to renew the engagement.

OLD MODDINGTON'S DAUGHTERS (Sept. 9).—With his six beautiful daughters, Moddington sets out for the West. While they are journeying across the plains they rescue Captain Downing, who has charge of a detail of troops who are stationed at the fort. The soldiers to show their gratitude, invite the girls with their father to come to the fort as their guests. This they do and a dance is given in their honor. The soldiers make the best of their opportunity and try to make themselves popular with the girls, hoping to become their favorites.

The next day, joined by Joe Barlow, who is driving a commissary wagon, the Moddingtons again proceed on their way. Indians in the nearby country see them and plan an attack. They are not the only ones who see them, for a party of soldiers at the fort who have followed the settlers with field glasses see the girls and the predicament they are in.

In the meantime, the girls have seen the Indians and they make preparations for self-protection. While opening a box containing rifles, they stumble upon some U. S. uniforms. A novel plan enters the head of Ruby, Moddington's nineteen-year-old daughter. She suggests the donning of the uniforms. This is done and the Indians are fearfully surprised at seeing six "U. S. soldiers." They flee in terror. The real soldiers ride up, just as the Indians go by, and they promptly take possession of the girls saying "there is no harm in a soldier kissing a soldier."

FORTUNE'S TURN (Sept. 10).—Having tramped the city day after day in search of a job and finding none, Tom Whyman is reduced to desperation. He has an invalid father to support and has spent his last cent. Honesty having failed him, he resolves to try dishonesty.

Seeing a house deserted by its occupants for the evening, he climbs to a second story balcony and enters a window. He is seen, however, by two policemen, who at once hurry toward the house. Tom sees them coming and flees as fast as he can, but, being weak from starvation, they soon gain upon him and he realizes that to get away he must take a desperate chance.

Tom bursts through the fire-lines in front of a burning dwelling and rushes into the house, hoping to be able to get through and out at the back and so escape his pursuers. In the house he hears the cry of a small child upstairs and rushes up to rescue it. By the time that he finds the child, the stairs are alight and it is impossible to get out of the way.

He climbs to the roof, and making a rope of clothes lines, he lowers the baby as far as the top of the nearest fire escape. Tom then makes another life line for himself and is able to let himself down, to the ladder, where he faints in a fireman's arms.

Tom is taken to the hospital, for he has been badly burned, but, having been recognized by the policeman, a guard is put over him pending his recovery from his injuries. He is visited constantly by the mother of the child he had rescued, a poor widow, who is filled with gratitude for what he has done for her.

The newspapers take up his case and Tom is pardoned without trial. A kind sympathizer offers him a job and he is able to marry the widow who has fallen in love with him and whose love he returns. His fortune has turned and he is able now to support both his father and his wife in comfort and happiness.

THE TIGER (Sept. 11).—After a search of many years, Robert Bardon at last finds the man he has been hunting, Gamo, the animal trainer. Years before, Gamo had won the love of Gladys, Bardon's daughter, and had eloped with her during her father's absence abroad. After his marriage he had descended to the lowest depths, becoming a vile drunkard and constantly beating his wife, whom he finally deserted and left to die of starvation. Bardon, although he had sought high and low for his daughter, had not found her until a few hours before her death, when he had sworn to be revenged upon the coward that had ruined her life.

He finds Gamo with his performing tigers at the Hippodrome and determines that the hour has now come for his revenge. During the performance, Gamo is injured by one of the tigers, who seems filled with a deadly hatred of him. As soon as he is well, Gamo sells the animal, which is purchased by Bardon, who means to use the beast as his instrument of vengeance.

Bardon seeks out Gamo and invites him to the house, where, having the man alone with him, he reveals his identity. Gamo realizes that his life is in danger and that Bardon intends his destruction. He attempts to leave the room, but finds that he is locked in. When he comes to investigate he finds that he is in a chamber without either door or windows and that escape is impossible.

A secret door in the side of the room opens and Gamo finds himself looking at a cage in which is imprisoned the very tiger that had so lately attacked him. The door of the cage is slowly lifted and nothing remains between him and the ferocious beast.

When the room is at last opened by Bardon's servants they find Gamo a lifeless corpse upon the floor, having been killed by the tiger, while in the next room Bardon, who had been overcome by his emotions, also lies lifeless. His revenge accomplished, Bardon had nothing more to live for.

SAUCE FOR THE GOOSE (Sept. 12).—Greatly peeved at her husband's constant falls from grace, Mabel Wise resolves to teach him a lesson. She threatens that if Jim ever goes out on "a bat" again she will retaliate in kind. Jim solemnly promises to behave himself and to give up the friends that are leading him astray.

Jim's friends come to the office next afternoon and drag him out to have "just one." After the "one" they tell him of a French ball for that evening and ask him to come along. He phones home to tell his wife of the engagement, and, if possible, to get her permission. Receiving no answer he concludes she is out and rushes home to change his clothes before she can return.

On getting back to the house Mabel sees that Jim has been home and resolves to have a surprise for him on his return at night. Later on she receives a phone call from him, telling her where he is. She tells him he must hurry home, as she wants him to come on an outing with her, purely imaginary on her part. He presses her for details, but she hangs up the receiver, leaving him wondering where she is going.

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Mabel fixes up the room so that it will appear as if a gay party has held revel there and then goes out by herself. Jim, fearful of what Mabel may say to him, returns home early to find the house deserted, but sees the signs of a "large evening." He is greatly worried by the absence of his wife and sits down to wait for her. She comes in soon, apparently with a beautiful "jag." She plays the part to perfection and has him almost crazy. When she is satisfied that she has kept it up long enough she enlightens him as to the truth. Jim is entirely penitent and again promises to remain on his good behavior, a promise that she compels him to keep ever afterward.

THE LOST MILLIONAIRE (Special—2 parts—Sept. 13).—A young millionaire, Robert Redwin, does not marry because he cannot find any girl who he is sure loves him for himself alone and not for his millions. Redwin gets a tip that coal is to be found in a certain district in Tennessee, and sends Carter, his agent, to investigate and report. Carter finds valuable deposits at Hell's Gap, on land owned by a poor mountaineer and his granddaughter, Josephine Blake. He telegraphs Redwin advising the purchase of the land at a high figure, and himself schemes to marry the girl, so that he may obtain her coming fortune. Josephine will have nothing to do with Carter, although he threatens that she will get no money unless she marries him.

The check paying for the land is never sent by Redwin, who meets with an accident just as he is about to sign it. A heavy picture falls on his head, causing him to lose his memory and forget his identity. He disappears and the papers are filled with the sensation of the lost millionaire.

Redwin, having forgotten his own name, wanders about the country and leads the life of a tramp. Chance leads him to Hell's Gap, where he meets Josephine and her grandfather, who befriend him.

Hearing from Josephine the story of how she almost became rich, recollections are stirred in Robert's mind and his memory returns to him. Before this he has already won the love of Josephine and he determines to find out whether it will stand the test of riches when she becomes wealthy. Robert sends her the check at last and when she joyfully tells him that she is rich, he bids her farewell, saying that he supposes she will no longer want him now that she is rich. Josephine tells him that her love will ever remain the same and goes with him to New York to be married. Robert does not disclose his identity until they reach his home, where they are married in the presence of Robert's mother, who is happy that her son has won the love of a true woman.

MELIES.

A DAY AT SINGAPORE (Sept. 4).—An interesting scenic of the picturesque show places of Singapore, Straits Settlements, Asia. Singapore, which is at the extreme southern end of the Malayan peninsula, is one of the largest seaports in the world. Its inhabitants are for the most part Malays, with a large proportion of Chinese and a sprinkling of Europeans. In this picture we see all classes in their respective quarters.

SELIG.

THE WATER RAT (Special 2 Parts—August 25).—Two young collegians, Anthony Markham, an enigmatical person, and Alan Strange, whose temperament is the direct antithesis of his friend, compete for the honors of swimming. Both men are aspirants for the hand of Rosalie Latimer, the daughter of the banker, Latimer, to whom Alan is the confidential secretary. Alan wins the swimming match, which so distresses Markham that he insults him. Alan, taking exception to the retort, retaliates by a swift punch on the jaw, felling Markham, who leaves, vowing vengeance.

Two years later we see Alan still trying to win the hand of Rosalie, while Markham, still the puzzling fellow, has managed to break into society and is looked upon as a reputed gentleman, although his source of income is quite unknown. He, too, is still trying to win the fair Rosalie.

To the home of the banker come Lord and Lady Montesgle, bedecked with diamonds galore. For fear of any probable burglary, the chief of Scotland Yards details Detective Locksley to the mansion. The banker is persuaded to place the diamond necklace belonging to Lady Monteagle in the safe, and he delegates this duty to Alan, who, just as he has completed his commission, is knocked unconscious from a blow on the head by Markham, who appropriates the jewels and escapes without leaving any means of identification. Alan is found later, and despite his protestations of innocence, is placed in jail. Through the importunities of Rosalie, who is the only one to believe that Alan is innocent, Locksley is persuaded to ferret out the real thief.

In the company of an assistant detective, Locksley goes to the desolated house of Markham's, and through past observances he comes to the conclusion that the "water rat" (Markham), is responsible for the number of burglaries and crimes committed in the past. Following the requests of Locksley, the assistant dresses as a scarecrow, and from a place of vantage he observes every move of the "water rat." Locksley calls at the house of Markham and is received by a man servant. He is told to wait a while. Becoming impatient after waiting for some time, Locksley looks out of the window and perceives the servant making a fast getaway with a package in the surrounding water. This is also seen by the assistant, who goes in pursuit. The assistant, in struggling with the servant, is knocked unconscious. Locksley goes to his rescue, and he finds in the canoe a small package that was overlooked by the servant. Upon opening it he discovers a diamond ring, the property of Lady Monteagle. Locksley and his assistant again visit the house of the "water rat," and after climbing the stairs in the turret, they observe Markham examining his plunder. A terrific struggle follows. Markham, hearing more of the detective's aides coming up the stairs, plunges head first out of the window. He meets his death in the dive and Alan is relieved from the stigma of theft, much to the pleasure of Rosalie.

THE RANCHER'S FAILING (Sept. 9).—George Graham, a well-to-do ranchman, has many good qualities, but one weakness—drunkenness. Jonas Meade, his foreman, a thrifty, stalwart man, is in love with his daughter, Holly; but he learns, to his chagrin, that she is engaged to a city man, one Victor Wylie. It is gleaned, however, that Wylis is simply after her money, and prefers to get it without marrying her, if possible. This scheming individual visits the ranch and connives with a pair of desperadoes to get Graham drunk, and then make a will signing away all his money to him. Considering Graham's weakness, this is not a great feat of strength, and afterwards the conspirators carry him out into the desert and leave him to perish. They then realize that he must be dead, and proved dead, before the will they have so boldly secured, will be of any value.

In the interim, the sharp-eared Jonas learns of the conspiracy, and with the assistance of an Indian, trails Graham out into the desert, and then to the home of a sheep-herder, who found him and saved him from death. They find an Indian skeleton recently unearthed by spring rains, which they place in the desert, where the conspirators are likely to hunt for it, together with portions of Graham's clothing. They then scatter fresh meat about, to attract the wolves. After this scheme is in train, they conduct Graham back to town and sequester him in his lawyer's office.

The conspirators are anxious to put their claim in proof, and they go out into the desert and secure what they consider absolute evidence, but when they come to town with their little old bogus will, and what they believe are the remains of Graham, they are confronted by that worthy himself. Thereupon he swears to forego drink forever, and Holly hap-

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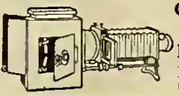

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AROUND BATTLE TREE (Sept. 10).—The Battle Tree, one of the historic landmarks in the smaller towns, has been ruthlessly sacrificed to modern progress. For many years, the youth of the town had gathered around it, etc. To Hilton, a work-a-day old bachelor in the city, this notice of a country paper brought back memories of the old crowd, mostly lost to sight, that there was an intention of reassembling, at a certain date, some good samaritan having sent out notices for the reunion, trusting that they would find response. An invitation also comes to Constance, who has wearied of the dreary grind of teaching piano to young Americans who had neither tuneful ears or sense of harmony, and she concludes that she will go back to the old sweet town, quiet and restful.

This lady finds herself a guest of honor at Hilton's right, and they make right merry with quips and reminiscences of the good old days that are no more, the group including many who have achieved more or less fame in the battle with the big world. As the shades of evening fall, Constance quietly leaves the loquacious group and steals away to visit the "Old Battle Tree" and the carved bench under it where her initials were carved by her boyish lover in the long ago. She hears in the distance the singing of "Auld Lang Syne," then the shadow of a man deepens under the branches of the old tree. Hilton comes to see if the old carving is still intact. There he finds Constance, and they renew the troth that they made in the youthful days of long ago.

TWO TOO MANY (Sept. 11).—Barney Webster enters his bachelor apartments the morning after the ball, with his head swathed in wet towelings, dark rings under his eyes and other evidences to amplify the fact that he has a severe headache as a result of the gay time the night before. He gets a look at himself first, which staggers him, and his butler brings him a note which sends him back into his easy chair for the count. The note tells the volume: "Surprised to see what a fool you made of yourself at the ball last night. Too much champagne. Do you know that you proposed marriage to Annabel Knight and then to Dorothy Armfield? You cannot marry both."

Then follows a series of dissolves, showing Barney's double courtship under the heavy influence, brought about by "the imprisoned smiles of France." This series of revelations quite sober the enterprising club man, and he gathers himself together with a view of breaking with Dorothy, as the lesser love. He goes to call with this philanthropic intent and is about to state his case when Dorothy calls at Annabels and he takes refuge behind the couch, which close quarters leaves him cramped. He crawls behind the heavy window draperies and manages to come down the fire escape. The janitor takes him for a burglar and his dress-suit suffers from the rough handling he experiences. He is hardly cleaned up from this adventure before Harold and his fiancée, Dorothy, accompanied by Annabel, call at the ex-dashing Barney's apartment. His man, James, tells them he is not at home, but they insist upon remaining. Barney, hearing the colloquy at the door, takes refuge in a box-couch. His impertinent visitors invade the apartment and seat themselves upon the couch. Annabel and Dorothy have a mock quarrel as to which shall really marry him. Between fright and perspiration, poor Barney has a swelter of it, until they considerately lift up the top of the couch and Dorothy passes in a formidable looking document, which is a marriage license for him to fill out. This appears to relieve his anxiety and gratifies Dorothy, who is evidently an associate member of the progressive suffragettes.

HER WAY (Sept. 12).—A good mother, dying, bequeaths to her daughter a well-worn Bible, beseeching her to follow its teachings day by day. Her father, a brutal inebriate, comes home and finds her reading the old book, snatches it from her, stamps upon it, and falls to the floor in a drunken fury. Gates, a plausible young stranger, hearing her cries, rushes in, learns her story, eventually wins her confidence, and she gives him her hand in marriage. She finds out that he is a gambler, daily quarrels ensue—her only consolation is the Bible. One night he brings home a stranger, introduces him to her as a friend of his—Burke. Although she is dismissed from the room, she observes that they are discussing the contents of a big Gladstone bag, filled with bundles of bills of a large denomination. The stranger asks that it be locked in the gamvler's safe for the night. Bess retires to her own room, but hearing a noise in the front room in which the safe is located, she discovers to her horror, that her husband is about to break the safe, evidently to thus give the impression that it was rifled by burglars, and then get away with the money. At the same time, the owner of the bag discovers the perfidy of his friend and has secretly covered him with his revolver. The wife, in an agony of fear, rushes into the yard, but with ready wit, throws a stone through the window, and then retires to her own room. This diverts the man who is preparing to blow the safe and the other man who is about to shoot him, flustrating both. The following morning she finds a bill-book under the pillow of the stranger's bed, learning from it that his name is not Burke, that he is in reality a brother of her husband, and is a defaulter. She finds, at the same time, a letter from his heart-broken old mother, which moves her mightily. When Burke, discovering his loss, returns to get the coat, she brings him to his senses and shows him a way to right the wrong by returning the money to the bank and saving criminal proceedings. In the interim, her own husband has read the letter of his mother, is similarly moved and is finding consolation in his wife's Bible when she returns to their home. The lessons in the good book have not been lost. She has practiced them and brought the sinners back into the light from their crooked, wayward paths.

HOWLIN' JONES (Sept. 4).—Occasionally the first son of an English family wishes he were second, preferring the gay and easy life to the pressure of a coronet, and many an available candidate for the house of peers has quietly slipped away to some far corner of the earth, to lose himself in preference to entering the world of politics and submit to the irksome conventions of its social obligations. So it came about that Howland-Jones (who is in reality Lord Howland), comes to America, incognito, and slides down into the great lone land of Arizona, to try out himself, get next to the people, and incidentally a lot of other "varmints," and try to earn his own living at some occupation not quite as laborious as golf or as dangerous as polo, as extravagant as baccarat, or as assinine as sitting in the club windows, watching the ladies crossing Picadilly on rainy days.

The English lordling has the "h's" in his name dropped by the cowboys on the Diamond S Ranch, and becomes known as "'Owlin Jones," but after he gets rid of his monocle, his tweenies, (hideous checked knickerbockers that fit only in fancy), the switch-cane and the monkey-cap (a remnant of his grenadier days), and climbs into general store overalls (equally good, going or coming), fitted with bachelor buttons, and guaranteed to stand the strain of any bucker, he begins to attract more respect in the eyes of the good naturedly scornful. They try him out as a joke by putting him unwittingly on a bucking horse, but he turns the tables on them as he directs the bucker their way and keeps his seat in the fashion that surprises the most hardened broncho buster. They find out that although he is a lord "a man is a man for a' that," for he manages to outdo them at most of their athletic stunts and takes to the country like one to the manor born, and although he is the stature of a man, he settles down to grow up with it, for the love of the new land he has found so congenial.

NAN OF THE WOODS (Sept. 5).—Don James, inspired by almost ungovernable wrath, is about to

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fire upon an innocent man, when a tiny white blossom falls like a snow-flake upon the blue barrel of his revolver. Surprised by this peculiar circumstance, the would-be assassin looks upward toward the tree and in the branches sees again the impish face of "Nan of the Woods," an elf-like mountain sprite, who has recently flown into his life. A moment later Don discovers that the drifting blossom has saved him from killing his own father, whom he has never seen. Upon Don's return from the city, Nan's father, who is an ignorant and jealous man, has observed a stranger at Mrs. James' home (the wanderer who had fled years before from that fireside returned and had been forgiven). The woodsman jumped at a conclusion, as he himself is in love with the widow; but, never asks for an explanation, and intercepting Don, he whispers his suspicions in the ears of that impetuous youth, who upon no other proof than hearsay, trails his own father through the woods and is about to shoot him down. The father, believing his son is avenging his mother's wrongs in connection with his early flight from home under disgraceful circumstances, accepts the defy of his son. So he takes the weapon that the enfuriated young man hands him, exclaiming: "It will be each man for himself when we enter these woods." He quietly empties his own weapon of cartridges and is about to offer himself as a victim, when Nan, who has been playing with her wolves and birds, sees Don. She nimbly runs up a tree and drops the blossom which foils the near tragedy. Her explanation restores happiness, reunites the family, and Nan consents to give up her bare-foot wanderings and her moonlight incantations in the shadowy woods to become Don's bride.

PATHEPLAY.

PATHE'S WEEKLY NO. 45—1913 (August 28).—**Albany, N. Y.**—The unparalleled situation of two men acting as governor of the State continues. Every morning Gov. Sulzer bids his dog, Patsy, goodbye, leaves the executive mansion and walks, as usual, to the capitol.

Brooklyn, N. Y.—More than two thousand school children take part in the sports and pastime dances on the Public School Athletic League Field at the conclusion of the vacation playground season.

Chicago, Ill.—A squad of United States apprentice seamen presents its drill and exhibits its skill in manning the latest type of lifeboat as a feature of the Perry Centennial Celebration.

Jersey City, N. J.—A spectacular fire, starting in a cooperage plant, wipes out four city blocks, destroying factories and tenements and leaving 500 persons homeless and unemployed. The lost is estimated at $1,000,000.

Madrid, Spain.—The Royal family of Spain attends, in state, the baptism of Don Juan, the infant son of King Alfonso XIII.

Saint Cloud, France.—The Stella Aero Club, an organization composed entirely of women aeronauts, holds its annual ascension day.

Paris France.—French vaudeville artists provoke laughter when they compete in a series of ingeniously devised races at the Actors' Association Benefit.

St. Louis, Mo.—An outdoor fashion show, held under the auspices of the St. Louis Times, attracts feminine folks to Forest Park to see the creations or Ora Cue, the well-known milliner.

New York, N. Y.—Christy Mathewson proves he is still there when he helps the Giants to down their ancient rivals, the Chicago Cubs, by the score of 8 to 2.

PATHE'S WEEKLY, NO. 44, 1913 (August 25).—**Long Branch, N. J.**—In the annual pageant of the Children's Midsummer Festival, beautiful babies, beautifully costumed, vie with each other for the prizes, which the committee finds difficulty in awarding.

Stockholm, Sweden.—Jean Bouin, French champion long distance runner, running against time, covers 11 miles, 1,648 yds., in one hr., breaking world's record.

New York, N. Y.—The victorious American tennis team, which succeeded in lifting the Davis Cup, returns on the steamer "France."

Marion, Ind.—The Imperial Order of Wize Gazams, a fraternal adjunct of the Glass Bottle Blowers' Association, presents its spectacular drill at the 37th annual convention of the Association.

Boston, Mass.—The old steamer "Connecticut," of the Norwich line, is destroyed by fire off Governor's Island in Boston harbor.

Villacoublay, France.—Brindejonc des Moulinais, in his 80 H.P. seven-cylinder aeroplane, completes a voyage of 3,100 miles, which included a call at the capitals of seven different countries.

Brooklyn, N. Y.—The baseball team composed entirely of Chinese from the University of Hawaii, ends its tour of the United States with a defeat by the Ridgewood team of this city, score, 3 to 2.

Ghent, Belgium.—The king, accompanied by his two sons, is welcomed to this city, whither he comes for the official opening of Ghent-Terneuzen canal.

Comic Section.—Noah Webster, the well-known author of the dictionary, in his palmiest days, had nothing on our friend Jeff. Drawn by Bud Fisher.

SLEUFOOT'S SEVENTH SUICIDE (Sept. 9).—The love affair of Mandy Coquette and Sleufoot Shine, her dusky lover, was the scandal of the Blacktown villagers. Six times Sleuthfoot had offered his heart and hand to Mandy, six times Mandy had refused and six times Sleufoot had vowed to end it all. But he always reconsidered his decision, that's what made his friends sore, and that's why they decided, after Sleufoot's seventh notice that he was going to leave for parts unknown, to teach him a lesson. Sleufoot's friends, made up as imps of Satan, caught the would-be suicide in the dead of night. Not only did they scare the wits out of Sleufoot, but they nearly made his suicide a reality, until Mandy stepped in and declared that hereafter she would be known as Mrs. Sleufoot Shine, which made everybody happy.

ACROSS THE CHASM (Sept. 10).—Dan Crockett's descendants still tell the story of their ancestor's first encounter with the Rocky Mountain Indians. A young warrior, because Dan would not supply him with "firewater," stole Dan's infant son and, when pursued, used a lariat, which Dan had given him, to span a yawning chasm, and, with the baby tied to his back, moved hand over hand on his perilous journey across the abyss, while Dan and his wife, their hearts aching, stood and watched, fearing and powerless to do aught else than hope and pray. Too, they tell in a reverential whisper, of how the warrior's sweetheart, coming upon her lover after he had safely crossed the chasm, felt her mother instinct strangely stirred, gave the Crocketts back their child, even though to do so cost her lover's life.

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A JUNGLE FLIRTATION Sept. 13).—Another of the animated cartoon films which will score a great success. The story deals with the love affairs of Lovesicko the Monk, and his adventures with the ladies of his choice have been pronounced by all: "The funniest picture ever devised." The film is full of action and the situations that cause spontaneous outbursts of laughter.

TAHITI, THE PICTURESQUE (Sept. 13).—A personally conducted tour through an island of wondrous beauty in the South Seas, opening with a view of Feete, the island's harbor, journeying up the road to the town, where we see the market at five o'clock in the morning, a scene of surprising industry. The film shows the costumes and customs of the natives, the principal points of interest, the Falls of Fautana, with a drop of 680 feet, beautiful lagoons which dot the island and a thrilling view of the national sport, surf-riding.

BIOGRAPH.

A MODEST HERO (Sept. 8).—It is house cleaning time. Mother-in-law leaves, but insists that husband must be put to work, but husband hires a man, while he goes fishing. Our hero substitutes himself for the cleaner and appears to rob the lady of her silver. He is kept too busy, and later proves a hero in spite of himself by rescuing the fair young housewife from the drunken cleaner, who walks in late.

AMONG CLUB FELLOWS (Sept. 1).—Algernon Worthington believes himself a great heartbreaker. His conceit leadse him to believe that the girls, poor souls, cannot resist him. He imagines every young lady in the town is in love with him. The boys at the club get disgusted and resolve to teach him a lesson, and although he is put wise to their scheme, he meets his Waterloo.

EDWIN'S BADGE OF HONOR (Sept. 1).—Edwin, by some mischance of fate, is a convict. One of his gang-mates wins the white ribbon badge of honor for a deed of heroism—that is, he saved the life of one of the other convicts at the risk of his own life. The desire to win one of these badges of honor so obsessed Eddie that he even neglected the chance to escape in favor of this gratification.

AN UNJUST SUSPICION (Sept. 13).—The prison door closed upon him with the inevitable result—the struggle against conventions proved too great. He came to rob the very woman whose life he had saved. Her stand for him resulted in her husband's ungrounded suspicions. The child, however, brought truth and harmony to the surface and a much needed recommendation again established the man in society.

BABY INDISPOSED (Sept. 11).—Now baby was asleep, papa could go to the office, and it was some busy office papa ran. An equal rush in domestic circles brought papa to the phone. Nurse cried, "Baby," and the connection was off, and so was papa. "Baby has?" cried papa at home. "A tooth," said nurse.

THE LADY IN BLACK (Sept. 11).—Behold in this film the villain up to his dirty work again, but if you watch the persistent young hero carefully, you will see him gallantly rescue the lady in black about to be burned at the stake, while at the same time he saved the fair heroine from the mad ambition of her father about to marry her to the dastardly ex-governor of Utah. Ah hah!

Among the Exhibitors.

Phoenix, Ariz.—Hart Brothers have opened their new Spanish-American theater on East Washington Street.

Crookston, Minn.—Messrs. Simmons and Snyder will close the Lyric for a few days while same is being enlarged.

Chicago, Ill.—Henry Myer, theater owner, has purchased a lot at corner of North Clark Street and Sherman Place and will erect theater costing about $200,000.

Buffalo, N. Y.—Manager Jno. B. Oishel, of the Teck Theater and the Shubert interests in this section, will erect a moving picture theater to be located at 418 Auburn Avenue.

Mankato, Minn.—The Schuster Realty Company, of Rosnester, Minn., will erect a moving picture theater at that city.

Philadelphia, Pa.—Geo. Hogg is estimating on plans for a theater for W. N. Leslie at West Chester.

Philadelphia, Pa.—A permit was issued to the Jos. Levin Company for the erection of a moving picture theater at 1108 No. 40th Street for Jennie Biden. Cost, $8,500.

Philadelphia, Pa.—Plans have been prepared for the erection of a moving picture theater on the south side of Moore Street for Louis Fine. Cost, about $10,000.

Binghamton, N. Y.—The new Star Theater in construction by Ned Korublite on his Chenango Etreet site, opened to the public about Sept. 1. Cost, $60,000.

Allentown, Pa.—Max & Schneider were granted a permit for the erection of a theater building at No. 637 North Front Street.

Hancock, Md.—Noah Kirson has purchased the dwelling of Ex-Postmaster Benjamin Mitchell at Hancock, Md., and it will be remodeled for moving picture theater.

Cadiz, Ky.—W. C. Brewer and Dr. E. B. Bradshaw have sold their picture show to Alexander Brothers & Co, who have assumed management of it.

De Kalb, Ill.—Glenn Reynolds' Princess Theater is open for business.

Mankato, Minn.—R. J. Sparling, structural engineer, has drawn plans for remodeling the Unique Theater.

Detroit, Mich.—Wm. F. Klatt will erect a moving picture theater.

Spokane, Wash.—Mr. Paulsen is considering the erection of a moving picture theater, to cost $100,000.

Peoria, Ill.—The incorporation papers of the Apollo Amusement Company, which is to build and operate the new theater to be erected o nthe site of the Crescent Theater at 311 Main Street, were received. George J. Jochem, Lynn C. Sieberns and M. D. Doubet, Inc., commissioners.

Pittsburgh, Pa.—Kennedy & Co. have plans of the Schenley Theater, which Harris & Davis are going to have built on Forbes Street, Oakland.

Milwaukee, Wis.—The Gayety Theater on Second Street, between Grand Avenue and Sycamore Street, has been sold by Fred Landeck to Morris and Isaac Miller, owners of the Engineering Building, which adjoins this property. The theater will continue.

Lancaster, Ohio.—J. H. Miller, of Lancaster, has taken out a building permit for a $7,500 picture theater building, to be erected on East Main Street, between 17th and 18th Street.

Seattle, Wash.—A contract has been let for the remodeling of the Old Star Theater at corner of First Avenue and Madison Street.

Duluth, Minn.—The new Rex Theater will open for business at once.

Valley City, N. D.—William Story will erect a moving picture theater on the site of the Milton cigar store.

Champion, Ill.—B. C. Wheeler, of Kankakee, commenced work on the moving picture theater on North Market Street, Urbana, between the Kankakee & Urbana interurban station and the First National Bank Building.

Beaumont, Tex.—The Imperial Theater will open for business at once. Proprietor, Clemmons.

Chicago, Ill.—The premises at the corner of East 53d Street and Jefferson Avenue have been leased by Edward Rosing to Fred. W. McKinney, who will erect a theater building on it.

Hancock, Md.—Noah Kirson, Cumberland, Md., will erect moving picture theater.

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INDEPENDENT FILM STORIES

UNIVERSAL

CRYSTAL.

PLEASING HER HUSBAND (Sept. 9).—Mr. Green tries to install high ideals into his wife, but to no avail, she preferring to remain plain and hardworking. When Mr. and Mrs. Brown pay them a visit, and Pearl is still washing the dishes in the kitchen, Mr. Greene, after looking at Mrs. Brown and admiring her rich clothes and lordly bearing, scolds his wife for not being the same. Pearl determines to change her mode of living. She invests all of her savings in swell clothes and hires a cook. That evening she leaves a note for Green, telling him that she is dining at the Browns', and asking him to call for her. She informs him that Mary, the new cook, will prepare his supper for him. Green has a fight with Mary and after throwing pots and pans at him she quits. Green prepares his own meal and then goes to the Browns'. He is surprised to find Pearl, dressed in the height of fashion, and looking really beautiful and alluring. She is the center of attraction and is admired by all the men, who persist in being attentive to her, much to Green's annoyance. At last, being no longer able to control his jealousy, he insists upon Pearl accompanying him home. They go, and he is further surprised when he finds that Pearl has accepted his advice about being like Mrs. Brown, and ordered a cab for herself. Green refuses to speak to his wife until the next morning, when she appears as her old self in an old wrapper and serves him his breakfast, whereupon he determines that he likes her best that way and tells her so.

SOME LUCK (Sept. 9).—Happy, a tramp, finds a horse shoe, and immediately his luck changes for the better. He finds a basket of lunch that a workingman left, and has his first meal in days. He next picks up a cigar butt and is about to smoke it, when a gentleman passes and gives him a good cigar. He walks in the park and from a passing automobile espies a suit case fall therefrom. He picks it up and finding it full of clothes, dons himself out in high class and brand new raiment. Walking along a street he passes a window and the wind blowing a twenty-dollar bill out, it falls in Happy's hat. He kisses the horse shoe and vows never to part with it. He goes into a swell restaurant and has a good feed. He emerges and sees a tough assaulting a young woman. He rescues her and while she thanks him, the tough vows vengeance. Happy walks along and the tough gets one of his cronies and pounces on him. They are beating him up, when he pulls out his horseshoe, for luck. A policeman hails in sight and chases all three. Happy, still believing in the horseshoe, hides, and the policeman passes him and arrests the other two. Happy resolves that his horseshoe has brought him some luck and determines to be respectable.

THE HAND OF PROVIDENCE (Sept. 14).—Robbins, a criminal who lives by forging checks, has as a wife, Pearl, a good woman, who, while lamenting his unworthy and nefarious occupation, tries to be a good wife to him. He is arrested and sentenced to fifteen years in the penitentiary at hard labor. She is compelled to seek work and takes a position with a wealthy doctor as governess to his orphaned child. Robbins, in jail, formulates a plan to escape, and writes a letter to his wife at their old address, asking her to meet him at a certain place. This he gives to a fellow-convict to mail for him. They try their plan and get away from the prison. The keepers chase them, and fire on them, wounding Robbins and killing his comrade, on whom is found the letter. The following morning the newspapers published a story to the effect that Robbins was killed, and quoting the letter as authority and a means of identification. Pearl believes that her husband is dead. An attachment springs up between the doctor and Pearl, and when he proposes marriage to her and askes her to become a mother to his child, she accepts and they are married. Later Robbins, who escaped and recovered from his wound, chances to see Pearl and the child. He follows her, and finding out where she lives, calls there the next day. He extorts money from her under threats. The next day he again calls and asks Pearl for more money. Pearl refuses and Robbins proceeds to choke her. The child sees him and runs and tells her father that a burglar is killing her mother. The doctor gets his revolver and enters the room and stops Robbins from killing Pearl. The two men struggle and by accident the gun is discharged, inflicting a wound on Robbins that proves fatal. The doctor still believes that Robbins is a burglar, until Pearl shows him the clipping from the newspaper, and telling the doctor that she believed him dead from the newspaper report. The doctor takes her in his arms and offers prayers of thanks for his timely entrance and the fortunate death of the unworthy forger.

REX.

A FIGHT AGAINST EVIL (Sept. 14).—"Until such time as the better element of society shall constitute itself a unit to protect the innocence of girlhood, just so long will vice continue to prosper."

Dr. Lawson's mother again read the quotation from "Practical Christianity," then closed her eyes to visualize the scenes of tragedy that prompted its utterance. When her son—Dr. Lawson—returned, a young man whose heart and soul was wrapped in sincere effort to protect girlhood flowers, "too innocent to realize," she showed it to him. She gloried in being the mother of such as he, because she knew his life would go toward creating that unit.

A single tenement room became the object of Fate's pitiless visitation—Death called the invalid mother of Mary Fisk, likewise circumstances snatched from the working girl the position through which she eked her frugal existence. Crushed in spirit and bewildered by grief the girl accepted blindly the affected sympathy of a sleek individual who sought to possess a new toy, one whose beauty he could flaunt with pride.

She was grateful because she knew naught of wiles, and she accepted his note addressed to "his sister," where assistance was promised until she could assist herself. And because she was innocent and pure she could not see back of the paint and powder, or the jewels and gorgeous raiment, or the luxurious furnishings of the house with its occupants of red-lipped songsters.

"They" tried to teach her to stain her lips with wine, because they knew wine would make one forget. The effort was futile and the girl was given unto one of the flauntily attired habitues whose better nature was long since calloused by forgetfulness. But even this strategy failed, for the prompting to taste of drink was met by a tender kiss of remonstrance, a kiss that awakened into torturing life from memory's graveyard the realization of like innocence—so far back that the painted creature marveled that she remembered. Then she saw her kneel in prayer * * * and she asked her no more.

So the "flower" was left unsullied—even as the slime gathered for further battle. The dazzlement of a cafe with its mirth, music and song was next tried, but here, too, Fate kindly permitted the protection due to an innocent one. Called upon to administer to a victim of a knife thrust, one of the patrons of the cafe, Dr. Lawson waited therein as the manager requested. He chanced to see and realize what was occurring when the "flower" was brought in and repeatedly urged to drink. He thought of the words he and his mother had talked of the evening before.

The battle was short, but the rescue was complete. He told her of the scheme the painted creatures were playing, and although she was stunned, she trusted her rescuer and went with him to the home where the mother would be waiting. Here the doctor found the society girl whom he had believed he loved, and to whom he was engaged. She waited while the doctor placed the "flower" in his mother's charge, and as he told the story the society girl permitted jealousy to creep in and reveal her real nature. "Send that girl back to her kind at once, or our engagement is broken," was her inflamed retort.

But the "flower" was not told to go. Instead, she accepted the home as a sanctuary—a home where there was a white-haired mother who understood, and a young doctor who wasted no tears over a broken engagement.

THE DIAMOND MAKERS (2 parts—Sept. 11).—Bhadon, an aged chemist, actuated by the decree of Buddha that in America the secret of making artificial diamonds would be discovered, gives his life to the cause and succeeds. Elated at his titanic success. Bhadon sends his trusted Hindoo servant to the high priest in India, pleading that Shedah might be spared to assist in disposing of the product.

Shedah, the powerful emissary for the cause, is dispatched with her two bodyguards to American soil, where, through her wiles and marvelous beauty, she is enabled to effect sale after sale to the wealthy.

This monstrous flooding of the American market with gems of astonishing brilliancy and value alarms, to a marked degree, the Kimberly interests, who controlled this outlet. Their own ceaseless efforts ineffective, they are prompted to retain the services of Felix Westerly, the famous American detective, to learn the source. Westerly, after carefully laid plans, runs upon a clew, and, with the help of his assistants, brings to earth the girl, Shedah. His hardest task follows, for she is eternally guarded by her two Hindoo "shadows," whose sagacity and stealth for a time far out-distance even his most subtle plans. It is only through his double, disguised to represent himself, that he is enabled to shadow Shedah to the secret laboratory where the alchemist manufactures the diamonds.

The discovery of this secret rendezvous barely misses a fatality for Prof. Westerly. He is discovered as he views the laboratory with its profusion of chemical and electrical furnaces and paraphernalia. A gigantic Hindoo engages him in mortal conflict, the desperate battle carried to the roof, where Westerly, exhausted and bleeding, secures a hold which permits him to throw the persistent adversary from the roof, where he falls to high-voltage wires and meets a horrible death. Shedah, the alchemist, and the remaining Hindoo, warned by the sound of strife, totally destroy the laboratory, with all its secrets, and for the time being, elude the officers stationed by Westerly, and successfully escape.

The determined Westerly, goaded by his temporary failure, traces the Hindoo party to another seaport town through the aid of his powerful system of inspectors, and again the quest for strategic supremacy reigns. The trio is at length rounded up at a great society ball, but repeat their reputation for daring and escape. They are traced to their own yacht and captured, having availed themselves of secret panels to confuse the detectives and officers who followed. Westerly reports to the Kimberly interests the ending of the quest, as the inventor, the aged Alchemist, commits suicide rather than reveal the secret prompted by his desire to aid in the revival of Buddhism.

GEM.

THE GOLD MESH BAG (Sept. 8).—Harry Manning is the son of a fashionable family, but on account of money reverses he is compelled to earn his own living. Through the assistance of an old friend he obtains a position as floorwalker in a large department store. The employer, a very wealthy man, has a daughter, who falls in love with Harry, and pursues him, but he, from the serene height of his aristocratic lineage, looks askance at her. She hits on a fine idea. She obtains a photo of him and one of herself and has a double print made, showing them both on the same card. This wonderful scheme fails in its intent, and even makes him more distant than ever. Another wondrous scheme takes root in Ethel's mind, whereby she may be able to obtain her heart's desire. She conspires with two friends to impersonate two sneak thieves. They are to come to the store, steal from her a gold mesh bag in such a manner that Harry can see and capture them. This, she hopes, will bring him closer to her. This preposterous idea works out exactly opposite to her wishes. The pseudo thieves sneak the bag, but are seen by someone else. In order to make their getaway in the excitement, they pop the bag in the side pocket of the unsuspecting Harry. The bag is found in Harry's pocket; he is accused and is about to be arrested when Ethel breaks down and confesses that it was all a joke instituted by her. She is forgiven by her father. Harry is promoted, and, at a birthday party, given in her honor, Harry presents her another mesh bag containing an engagement ring. She joyously accepts and her father gives his consent.

VICTOR.

A BRIDE FROM THE SEA (2 parts—Sept. 12).—Gertrude lives with her uncle, who is rough, uncouth, and treats her unkindly. Jim, a river pirate and thief, comes with his boat. He is taken with Gertrude, and she is so unhappy with her uncle that she is glad of his attention. He proposes that she elope with him, which she does, and they sail away in Jim's boat. In the morning Gertrude implores Jim to take her ashore to a minister, that they may be married, but Jim refuses. He sails away from the town at which they anchored.

While Jim and his crew are drunk, Gertrude escapes in a small boat. She endures great hardships, but finally reaches the shore. She is found, at dawn, by some fishermen, but has suffered a lapse of memory, and can tell nothing of her past life. A minister, who is called to the scene, takes Gertrude home to his mother.

Gertrude helps the minister in his work among the fisherfolk, and in time they are married. One day Jim's boat puts in at the village. A subscription has been taken up to build a new church. The minister takes the money home with him. One of Jim's men sees this and tells him. That night Jim goes to rob the minister. He is discovered by Gertrude, who, in shock of recognition, recovers her memory.

The minister awakens, and sees Gertrude with Jim. Gertrude follows Jim to the shore, in the hope of recovering the money. The minister is overcome, but recovers and follows. Gertrude appeals to Jim, but he laughs at her. The accomplice demands his share of the money. Jim refuses, is knocked into the water and drowns. The accomplice runs away, and the minister and Gertrude are left alone with Jim's body. Gertrude confesses to the minister, who takes her in his arms.

POWERS.

MOTHER (Sept. 10).—The old mother is sitting at the organ playing and singing the song that is ever in her thoughts—"Where is My Wandering Boy Tonight?" The words of the song unfold themselves in visions of her boy when he was a little lad going to school, and the days when he knelt at her knee, praying.

As she sings, she thinks of the time when he, an impetuous young man, gambled and drank too much, and of the night when his father, becoming angry at the boy's continued dissipation, ordered him from the house. Her mother's heart yearns for the boy, who has never returned. Later, the father

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dies, and the mother, now grown very old, is forced to leave her home on account of debt. She goes to the city to search for her son. Her little store of money is soon exhausted and she is ejected from her boarding house. She wanders out on the street, and as the Salvation Army comes by, one girl notices her crying. The girl goes to her and learning her story, takes her along to the Salvation Army Refuge.

The next day the mother marches the street with the army in the hope of finding her boy. They stop before the entrance of a saloon, and while the army holds service, one of the members—the girl who rescued the old mother—enters the saloon.

The girl comes upon the son in the saloon, where he has sought diversion upon the return from a long cruise. As the girl enters, the son is making sport of an old woman who has come in begging for a drink. The Salvation Army lass rebukes him, telling him that "somewhere you have a mother old and grey." The girl takes the old woman out to join the army, leaving the son thoroughly ashamed of his actions.

Outside, the mother asks the army to sing her song—"Where is my Wandering Boy Tonight?"—and as they sing, the son, in the saloon, hears it and sees a vision of his mother as in the days of old. Attracted by the song, he goes out and recognizes his own mother. A happy reconciliation takes place.

THE BLOOD RED TAPE OF CHARITY (Sept. 12).—William Weldon, a telegraph lineman, is the father of a large family and finds it a hard struggle to make both ends meet on his small wages. To make matters worse, he is injured while working and falls from a telegraph pole, sustaining injuries which force a lay-off for several weeks. His family is left almost destitute and after a time seek aid from various charity organizations. In each case the organization promises to make a full investigation and do what they can, but by the time all the red tape rules are complied with, the family would have been starved.

In the meantime, Marx, a gentleman thief, who has a secret retreat in the same building in which the Weldon family live, meets the invalid's daughter, Alice Weldon. She tells him of the family's condition and Marx endeavors to aid her, although at the time he is out of ready cash himself. Taking desperate measures, he holds up a doctor and forces him to attend to Weldon. Then, in company with a female leader of the gang, he attends the big charity ball. There he makes a haul. He pawns the stolen articles and uses the money to help out the Weldons. Later, after the family has recovered, through Marx's aid, the charity organizations finally send a few dollars and a skimpy supply of food.

Marx decides to reform. He goes to the police, declares himself and surrenders. Marx is sentenced, and while sitting in his cell a vision of Alice appears before him, repaying him for his sacrifice and charity.

NESTOR.

POISONED WATERS (Sept. 8).—Eaedy, a witch of Greece, curses the waters of Roma's fountain, so that forever after any one who bathes therein becomes beautiful, but whoever drinks thereof, dies. Chicotio, son of a wealthy neighboring lord, with his father and retinue, visits Roma's father, the duke and she and Chicotio are betrothed. In honor of the betrothal, the duke grants to the village maidens some of the magic waters that they may become beautiful.

Yuro, a huntsman, in love with Zarus, Roma's maid, meets Zarus, and she, fearful lest her mistress find him, bids him hide. Later Roma comes to bathe in the waters and is met by Eaedy, who wishes to tell her fortune. Chicotio, her lover, hurls the witch aside, and she curses him. Chicotio leaves Roma with the witch, who tells her fortune and that she will see her future lord in the reflection of the magic waters. Yuro sneaks from his hiding-place and gazes over Roma's shoulder as she gazes into the water. She sees him and flees. He pursues, makes love to her and wins her. Zarus, full of jealousy, tells Chicotio of this and he gets the duke and has Yuro thrown from the grounds. Zarus follows him and appeals to Yuro for love. He scorns her, and she, wishing death, drinks the poisoned waters and dies. Roma has promised to meet Yuro that night, and gets to the fountain at almost twelve. Here she meets Yuro and as their arms entwine the midnight hour arrives. Remembering the legend that at twelve the spirits of love's suicides arise from the waters, Roma attempts to flee, but Yuro tells her he will protect her.

As she gazes in fear, the spirits arise, beckoning to her, and Roma dies of fright. Yuro seizes her, and with her body does the dance of death. Yuro kisses her cold lips and himself drinks the deadly waters, dying beside her. The duke, searching for his daughter, finds her and her lover at the fountain; and as his head sinks to the will of the gods, Eaedy and the witch appear and laugh exultantly at the fulfillment of her curse.

THE GIRL RANCHERS (Sept. 13).—Mrs. Houston and her daughters in an Eastern city receive an unexpected telegram from the West, informing them of their heritage of "Rough Neck Ranch" together with inquiry as to its management. In spite of Mrs. Houston's protests, her daughters decide to manage their own ranch and promptly wire information to that effect. The foreman, upon receipt of the message, reports the unexpected outcome to the punchers, who give utterance in chorus "That no darn skirt bosses the ranch."

In time Mrs. Houston and her daughters arrive at a small western station, where they are saluted by severeal rounds of ammuntion, piled into a buckboard and driven to "Rough Neck Ranch." Mrs. Houston finds things rather untidy and proceeds to adjust them in accordance with her feminine tastes. Having learned the art of fine pastry and fudge she gives a sample of her pies to Lee, who is immediately transformed into an ardent admirer.

After a few days a general change is in evidence throughout the ranch, which has been renamed "Maidens' Rest." The arrival of other girl friends add to the befitting of its new christening. The punchers unable to tolerate the female monarchs openly rebel. The girls, in answer to their demand, stick up their noses and prepare to care for the ranch duties themselves. The punchers amusingly watch their preparations in various undertakings.

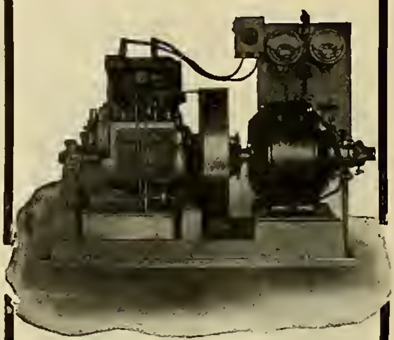
In the meantime the Indians have gone upon the warpath and happen upon "The Madens' Rest." Finding no male opposition, they immediately prepare to carry off the would-be strike breakers, who for the first time give utterance in their prayers for "man," which is promptly answered by the arrival of the punchers, who put the Indians to flight.

A fuller consideration as to the need and uses of "man" having been deeply manifested, an inseparable unit becomes apparent between both species at "Rough Neck" alias "Maidens' Rest" Ranch.

FRONTIER.

DORATHEA AND CHIEF RAZAMATAZ (Sept. 11).—In our story the mother having died some years before and the father being compelled to travel considerably thought it advisable to employ a chaperon for his daughter, Dorathea. He gave the chaperon strict instructions not to allow Walter Rodgers, a young man very much smitten with Dorathea, around the premises. About the first thing that happens after the father went away was a meeting between the two. The chaperon tries to do her duty faithfully and sends the young man away about his business. Later they plan to elope. The father is now on his way home and stops off at Albuquerque, where he buys an Indian blanket as a present for Dorathea.

What's the Use?



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SEP. 3	Gaumont's Weekly, No. 78	" "
SEP. 4	"Some" Fireman (Comedy)	" "
SEP. 9	An Actor's Adventure (Drama)	" "
SEP. 10	Gaumont's Weekly, No. 79	" "
SEP. 11	Love Me, Love My Animals (Com.)	" "
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If I knew you and you knew me.

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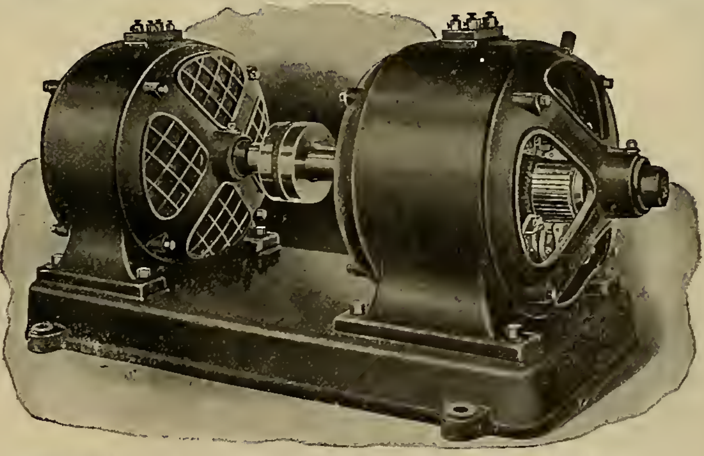

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He arrives home just in time to prevent the elopement and when questioned by the young man why he refuses his consent to their marriage, he gets an idea when he sees the blanket, and tells a falsehood. He tells Walter that he has promised Dorathea to a chief in the West called Razamataz and that Razamataz has sent his blanket to Dorathea as a token of homage. Walter is then chased from the premises.

He takes his daughter with him on his next trip. Walter learns of it and follows on the same train. Later when they reach New Mexico and journey to Whitcomb Springs, Walter follows and securing the services of some cowboys, conceives the idea of masquerading as Chief Razamataz, kidnap the girl and if the father objects, to explain to the father that he is the Indian chief who has come for the white squaw. The plan is executed properly and the girl captured. Walter explains his deception of masquerading to Dorathea. The father with two assistants, has hurried to the rescue of Dorathea. The two assistants are frightened away by the Indians, but the father is held as a prisoner. He agrees to the marriage, hardly knowing whether he is dreaming or not. He is caught at his own game. The justice of the peace ties the knot. The father is compelled to shake hands with the supposed chief and in so doing sees the white arm of Walter protruding from the sleeve, which is a strong contrast of the Indian war paint. He smells a mouse and knocks off the Indian wig. He admits his defeat and accepts the inevitable.

ON FORBIDDEN PATHS (Sept. 13).—The gambling of Howard impels his father to disown him. The story is carried forward twelve years, during which time nothing has been heard of Howard. John Emerson, the father of Howard, receives word that there is trouble on his ranch, and he leaves, accompanied by his daughter, Muriel. On his way to the ranch the old man is taken suddenly sick. Muriel, in search of a doctor, comes upon a Mexican drinking place. A tall gambler, hearing her pleas for a doctor, tells Muriel that he is a physician. On their way to where the stricken man lies, the gambler-doctor persuades the young girl to dismount and go with him for a drink from a spring. Reluctantly she agrees, and during their absence the gambler's horse is taken by another gambler, who substitutes a stolen horse. This action is prompted by Dolores, the Mexican sweetheart of the gambler-doctor, who, having seen him go away with a strange girl, and not knowing the reason, decides upon this method of avenging herself. The exchange of horses, however, has been seen by Muriel, who has fled from the gambler-doctor, he having impulsively embraced and kissed her and has confessed that he is no doctor at all. Muriel had hardly reached her father when she hears the gambler coming from the bushes. He falls at her feet and pleads with her to save him from the impending attack of the cowboys and the man from whom the horse was stolen. The father of Muriel recognizes in the gambler his son. The malignant endeavor of Dolores to see the gambler jailed for his apparent perfidy is frustrated by Muriel, who tells the owner of the stolen horse what she has seen concerning the exchange of horses. A happy reconciliation of the family takes place when Howard goes home to his aged mother.

IMP.

BINKS ELEVATES THE STAGE (Sept. 13).—Poor little Binks is now an actor, and loves the leading lady, who coquettishly encourages him, while she really adores Maurice Mt. Chessington, the handsome leading man. One night while Binks is dressed as a convict and behind prison bars, he sees the leading lady and the accursed Maurice Mt. Chessington embracing off the stage. This maddens him and he drops his character and shakes his fist at them. The manager gives him a kick, and Binks, jumping with pain, knocks down the scenery on the leading man's head and they have a rough and tumble fight with the fire buckets and everything else that they can seize. Binks ends the combat by knocking the matinee idol into the base drum. He is senseless, and Binks, thinking he has killed him, runs from the theater followed by the actors in costume and the audience. He is dressed as a convict and the number of the pursuers grow. He dodges them and they give up the chase. A runaway convict is near by and old Skeggins, the village miser, has covetously wished for the reward. He spies the convict stripes of Binks in the wood, and calling two husky farm hands, he superintends the capture of Binks, and as the train does not go until morning, they lock him in the ice house. The next day he is taken out, rather stiff, and carried to the depot, where the manager recognizes him. Binks is restored and thrashes his captors and gets on the train and leaves with the company.

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ROBESPIERRE (3 parts—Sept. 8).—Robespierre and Dumont were sworn friends in their college days. During their early manhood both loved Louise Brissac, but she favored Dumont and refused the hands of Robespierre. Her father was the local magistrate and was blamed by the peasantry for the imposition of a severe tax. Robespierre was too wise to blame him, but had already grown to despise authority. Brissac was the representative of the rulers in the province, so Robespierre visited Brissac with a delegation of angered farmers. They were coldly received, and their anger grew until Brissac was saved from mob violence only by the arrival of Dumont, who persuaded the malcontents to withdraw. Time passed and the wedding of Louise and Dumont was postponed. Robespierre and Dumont hearing of the mob disorders in Paris leave with the Brissac. Robespierre although young and without influence soon dominates the assembly. Dumont although deploring the massacres is still the friend of Robespierre.

The love of Robespierre for Louise grows in fervor as does the hatred for her father. Finally he sends Dumont to arrest them both as aristocrats. The father is arrested, but Dumont aids the girl to escape and is taken prisoner and sentenced to die. The father goes to the guillotine. The girl sees this and also the threatened fate of Dumont. In despair she decides to visit the tyrant and beg for her lover's life. This is granted to her on the condition that she give herself to Robespierre. Her soul revolts from this but the spirit quails when he shows her the carmagnole or devil dance of the revolutionists. She consents on condition that Dumont is freed and she in company with Robespierre's spy goes to the prison where Dumont repudiates the bargain and hurls the spy to the door of the dungeon. In the meantime, Tallien has impeached the committee of public safety of which Robespierre is the head, and a spirited debate ensues in the convention. This results in Robespierre's overthrow as he is brought down by the bullet of Meda, the assassin. Tallien triumphs while Robespierre is dragged away a wounded prisoner.

Tallien hurries to the prison and Dumont is released. As he is hurrying through the streets in mad search of Robespierre in order to find Louise, the tyrant's victim, he meets the deposed fiend and he is menaced by a furious mob. He demands the girl, but Robespierre cannot answer. A commotion is heard and he sees the stealthy spy dragging the girl along. He hurls him to the ground and brings her to a place of safety. Later they view the execution of the tyrant and realize that their worst days of the terror are at an end.

ECLAIR.

THE RUNAWAY UNCLE (August 31).—Cry-baby Prue and young Archie Sargent want to get married, but papa won't let them until Prue grows up a bit more; so the two elope and are married. Then Prue is afraid to face papa, so Archie takes her to his uncle Sargent's studios in New York. Uncle Sargent, an absent-minded sort of chap, jumps as though shot when they mention the word "married," and, leaving them to the care of his valet, dashes off.

Uncle Sargent had suddenly remembered that he had an engagement himself to be married that day to his dear friend, the spinster (Julia Stuart), Arabella Marsh. He hurried to their rendezvous and met the lady. They were married and went to live in a quiet apartment for their honeymoon.

Steel, a close friend of Sargent's, had the papers publish an item about the artist's disappearance, and had a detective agency place three detectives at his disposal. When the officers appeared he sent them out with the clue that "there appears to be a woman at the bottom of this strange disappearance." The three detectives, in their enthusiasm to track down the runaway uncle, came into unexpected and violent contact with a 60 H.P. automo-

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hile, which did not make way for them. So they reported to Steel sooner than expected in a dilapidated condition. Steel furiously ordered them to disguise as Sherlocks, which they did so excellently that one could barely tell them apart. The three clue-hunters again take up the hunt, have some exciting experiences, but are again unsuccessful.

Uncle Sargent goes back the next day to his studio to settle some affairs before going away on a trip. He encounters the Sherlocks, who take him in charge, despite the protests of his bride, who follows angrily behind. He is marched into the presence of Steel, who identifies him, and welcomes him with open arms as one returned from the dead.

UNIVERSAL.

ANIMATED WEEKLY, NO. 77 (August 27).—**Long Branch Baby Review.**—The kiddies compete for prizes at their Annual Baby Parade, Long Branch, New Jersey.

Prominent People in the Public Eye, Secretary of Labor, Wilson, signing important papers relative to the Department of Immigration.

Henley Regatta.—Exciting race for the Royal Challenge Cup. The Leanders defeat the Canadians.

Fashions.—Pleatings and frills of batiste and Net, trim summer dresses of silk and linen. (Posed and shown by courtesy of The Ladies' Home Journal Pattern Company.)

Coast to Coast Hike.—The start of the Los Angeles to New York cross-country hike. The hikers intend to visit the capital of every State in the Union.

Women's Aero Club.—The annual meeting of the Women's Aero Club takes place at St. Cloud, Paris, France.

The Making of the "Movie 'Ivanhoe,'"—The greatest feature film ever produced.

Champion Athletic Meet.—Many chamuion athletes compete for honors at the Celtic Park Athletic Meet, New York, N. Y.

Irish Festival.—Many famous Irish Dancers participate in the Gaelic Dancing contest during the Irish Feis, Chicago, Illinois.

Life Savers' Exhibition—Rescue and Resuscitation Demonstration. Showing methods employed in rescuing and reviving apparently drowned persons.

Blue Ribbon Winners—The mayor of Bath opens the Live Stock and Horse Show at Bath, England.

New York vs. Brooklyn.—The league-leading Giants defeat the Brooklyn Dodgers in an exciting game at Ebbets Field, Brooklyn, New York. Christy Mathewson delivering his famous "fadeway."

The Stars of Filmdom—Florence Lawrence (Universal).

MUTUAL FILM CORPORATION.

AMERICAN.

FOR THE CROWN (Sept. 8).—Following the first adventures of Jacques, the king, repentant of his insult to the church, again embraces the faith and shortly after, falling ill, he dies. The second adventure opens with the funeral procession of the late king, the crown prince in the procession that carries the remains of the late monarch to the royal tomb. The following day the coronation of the child king takes place. The bishop advances with the crown, but the child, already imperious in his authority, demands that none other than his beloved friend, Jacques le Grand, shall place the chown. His wishes are acceded to.

In the meantime the Duke de Montserrat continues his intrigue with the queen, but the death of the king has awakened her mother love and when he suggests that together they rule the country, she replies: "The past is dead! The future is for the king." Failing in this attempt to secure the throne through marriage with the queen's mother, the duke incites the nobles to revolt against the king. With the assistance of the infuriated nobles of the court, the palace is stormed and the king kidnapped. Jacques le Grand has been inactive, preferring to remain at the court and bask in the smiles of Constance, who has won his heart. The queen, distracted, sends for him and tells of the outrage. Recalling the vow to his father who had admonished him, "Be ready to lay down your life for the king," he buckles on his sword and promises "I will save the king or die for him." Constance overhears and decides to accompany him. Securing the costume of a page, she joins the young adventurer and together they go in search of the king.

Far from the palace the robber nobles carry the king and place him in the home of some peasants in the mountains. The imperious king warns them "You will repent this when I come back." The king is hustled into the hut and guarded by the peasants. In the meantime Jacques and Constance encounter the nobles at the inn, and when they make overtures of friendship he seemingly falls in with their plans to gain his purpose. But one of the nobles, unobserved, places a sleeping powder in Constance's tankard, and Constance indiscreetly drinks therefrom. When Jacques notes what has befallen his beloved Constance, his anger is aroused and pulling her up on the table beside him he draws his rapier and fights them all. They are about to overpower him wher with one sweep of his arm he breaks the window and leaping, he escapes with Constance to safety. The young king wanders from his guards with the child of the latter and makes his way into the mountains. The escape is discovered and the alarmed peasants hurry to notify the duke.

In the meantime Jacques and Constance have resumed their search for the king, and the duke encounters them after learning of the escape of the king. He attempts to kill Jacques, and Constance takes up the fight in his stead. She is disarmed and Jacques, being found only wounded, they are carried to the prison and placed in cells. A week later Jacques, recovered from his wounds and Constance having bribed a jailer, secures a file in a loaf of bread and filing through the bars descends to Jacques' cell. Here the work is repeated and they soon make their escape. At the palace the duke, secure in his villainy and believing that the king has perished from hunger in the mountains, with the assistants of the revolting nobles, plans for his coronation.

But Jacques and Constance have found the king and are hurrying to the palace with the true monarch. The duke with his nobles enter the throne room, with the queen and those true to the king protesting. He approaches the throne and, raising the crown, is about to proclaim himself king when Jacques and Constance enter with the king after their furious ride, and Jacques, rapier in hand, rushes at the impostor and runs him through. Then placing the king on the throne he compels the nobles to swear allegiance to the crown, and kneeling to the king, he receives his reward.

THROUGH THE NEIGHBOR'S WINDOW (Sept. 11).—Every town has its trouble maker and the view the neighbor has from behind lace curtains is often strangely distorted. Herbert Spencer and his wife, Lillian, have two such neighbors and they very nearly cause serious trouble for the young couple. Lillian goes away on a few days' visit with her mother. Herbert, as a surprise for her, invests in a dressmaker's form that she has been wanting. He has the form delivered to his home, but intercepts the drayman in the parkway leading to his house, and taking the form up in his arms, escorts it to the door. To be cute, he dresses the form with one of his wife's wrappers.

From their windows the neighbors see him with the strange woman entering his house; they scent a scandal and try to find out more. In the morning they see Herbert go off alone, so rush over to his house to investigate. Receiving no answer to repeated knocking, they peer in the window and there, to their great horror, they see a figure on the couch covered with a shawl (where Herbert has left it). Scandalized, they decide to write to Lillian, hinting at strange goings on.

When Lillian receives the letter from her neighbors she is mentally disturbed and with her mother immediately returns to her home. At the sight of her husband her anger subsides and she would have been pleased to fall in his embrace, but the stern mother reminds her that things are not as they used to be and poor Herbert gets a rather brutal rebuke.

In the house the figure on the couch first causes consternation and then amusement. The neighbors call to offer their sympathy, meet with a stern rebuke and repart with dampened spirits.

RED SWEENEY'S DEFEAT (Sept. 13).—Justice tempered with mercy is a time honored maxim that has been frequently practiced by stern old Judge Halcolm. Annie's past record has caused her to be known as "Slim-fingered Annie." Her present appearance at the bar of justice is no different from similar occasions in the past, but the judge, not wishing to further blight the girl's life by sentencing her to penal servitude, gives her a chance to start life anew in a more favorable environment, where the faces are new and none know her failing and she need not fear the finger of scorn. Annie accepts the kindly interest of the judge and the crime-seared conscience is actuated by a new interest in life as she boards the train for the far West.

Arriving at her destination she establishes herself as the "Ranch Laundress" and her honest efforts soon win her the lasting friendship of her patrons. When now and then some of the boys become too marked in their attentions, big Red Sweeney promptly clears the coast. That his task is self-appointed is quite apparent, for Annie demonstrates that she is well able to care for herself, and even his presence is not especially desirable, much to the delight of his vanquished foes. The free and open manner of these two principals draws them to each other like a magnetic force and both readily succumb to the attacks of Cupid.

In Sweeney's honest efforts to protect the "Ranch Laundress" he has incurred the lasting animosity of a Mexican, who in his desire to seek vengeance, accidentally causes his own death. Sweeney is taken in charge by the boys and must pay the penalty imposed by Judge Lynch, when Annie comes to his rescue in a rather spectacular and thrilling manner. Sweeney wants to skin the country, but is this time "held up" by Annie, who now insists that she go with him that both may enjoy a new and better life.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 35 (August 27).—**Wichita, Kan.**—Three are killed and six injured in a collision between passenger and freight trains.

St. Petersburg, Russia.—The naval cadets parading after the Czar's new decision had been read to them.

Washington, D. C.—Ty Cobb warming up and Walter Johnson in action, before loving cup is presented to the latter.

The Fashion in Paris.

New York City, N. Y.—Mrs. Mary Copley Thaw, mother of Harry Thaw, who escaped from the Matteawan Asylum, going to see her son's lawyer.

Rome, Italy.—Thrilling bull fight is held in the capital.

Austin, Texas.—Homecoming of the Alumni of the University of Texas.

Rio de Janeiro, Brazil.—Paying the last homage to Dr. Pereira, whose life was spent in beautifying the town.

American Fashion.

Cincinnati, Ohio.—Huge cooking preparations are made for 10,000 Royal Order of Moose.

Maisons—Lafitte, Franca.—Jockeys and stable boys' annual meeting.

Fort Myer, Va.—Aviator C. Murvin Wood arrives here after his flight from New York, racing a Pennsylvania express train.

Albany, N. Y.—Gov. Sulzer preparing for resistance.

Paris, France.—Grand Prix automobile races.

Jersey City, N. J.—Huge fire destroys a cooperage plant, causing a loss of $1,000,000.

The American Lasso Reaches Far.

THANHOUSER.

FRAZZLED FINANCE (Aug. 31).—Men were scarce in the little village, but a maiden lady well advanced in years was exceedingly hopeful that she would win a bachelor upon whom she had set her heart. He was a well-to-do farmer and seemed thoroughly satisfied to spend his evenings with her.

A little milliner opened a shop in the village, a distractingly pretty woman whom all the men liked and all the women cordially detested. The milliner looked with favor upon the spinster's suitor and promptly took him away with her. The happy conversations in the stiff old parlor were things of the past and never seemed likely to come again.

The woman was very unhappy. Cupid seemed to have deserted her, but she found one of his aids in the chicken coop one evening. He was a tramp who had wandered in to annex some of their poultry. The spinster's brother, a crusty old bachelor, would have taken the tramp to prison, but his sister interfered, for an idea had suddenly flashed into her head.

The next day an article appeared in the local paper, stating that a French nobleman was visiting the family. Every one was very much interested and the excitement was very much greater when they beheld the nobleman himself. It was the tramp, but a liberal application of soap and good clothes had completely transformed him, and he bore himself with an assured and haughty air.

The popularity of the spinster was greatly intensified, particularly as it was whispered that she would probably become the count's bride. Her former suitor became very jealous. He realized her good traits and despite the efforts of the milliner he proposed to the spinster and she promised to marry him. The tramp "nobleman" once more in rags left the village, but not alone, for he carried with him the fattest pullet in the farmyard.

"It certainly was coming to him," the farmer said to his sister, and she agreed with him.

THE VETERAN POLICE HORSE (Sept. 2).—An empty headed young colt was frisking about the farm one day when a strange horse was introduced into the pasture. He was old and shabby, and at first the colt looked scornfully at him, but when he found that his companion had been out in the world, he displayed more interest.

"This is a nice farm," confided the young colt. "We have plenty to eat and nothing to do, but how I long to get out and see life."

"There is little in life for a horse," said the older animal sadly. "I have seen it all and I know what I am talking about. Why, I was on the police force." Then as the young colt listened with interest, the old horse fold the story of his life.

"When I was young," he said, "my strength and beauty attracted favorable notice, and I was purchased for the New York Police Department. They had a university for police horses down at Jamaica, Long Island, and the course is very severe.

"After receiving my diploma, I was turned over to a member of the mounted squad. If I wanted to I could tell you the name of the society woman my master saved from injury in a runaway.

"As the years passed, I grew feeble and was too slow to remain on the force. They took off my uniform, and I was sold to a hackman. He had some good qualities, but not many. After a while the automobiles ruined his business, and he retired. My next owner was a huckster, a cruel taskmaster. Often I wished that I could lie down and die, for I never knew that a horse could be so miserable as I.

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THEATERS FOR SALE—In Indiana and Illinois. Can give you just what you want from $1,000 to $10,000 investment, in small or large towns. Write CONSTRUCTION DEPARTMENT, LYRIC FILM & SUPPLY COMPANY, Terre Haute, Indiana.

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"He was especially brutal one day, and I thought that the end had come. Then a mounted policeman dashed up, and sternly rebuked him. I looked at my preserver with gratitude and recognized my first master. He knew me, too. He told the huckster that he wanted to buy me and he did. Then he led me away to this place, telling me I would never have to work again, but would be cared for as long as I lived."

The old horse stopped, turned, and saying, "Here's my old master now. He always comes on his day off," dashed away to a man in uniform who approached from the farm.

MAJESTIC.

A PERILOUS RIDE (Sept. 2).—Mary Gray was a girl of the plains. Her father, an old ranchman, took great pride in his daughter's riding accomplishments. "She can ride any horse that ever breathed," he boasted, "and the man that wins her will have to be a sure enough rider."

The man arrived. He was the owner of a ranch several miles away and when he visited Col. Gray at his home he fell an instant victim to the girl's charms. Finally the young man proposed as he was riding across the plains with the girl.

"The man who wins me," Mary replied in a very deliberate manner, "must first catch me," and settling spurs to her horse she galloped swiftly across the prairie. Her sweetheart realized what she meant and thundered after her at full speed. His horse was the swifter and as he darted past, the rider swept the girl from her saddle into his own.

Col. Gray was greatly pleased at the engagement, for the young rancher was wealthy and in every way a desirable match. His foreman, however, who had cherished an idea of becoming Mary's husband, was incensed, and his anger turned against his employer for consenting to the engagement.

The foreman had a past, a very dark one, in fact, and when Col. Gray prepared to ride to town with a large sum of money to be deposited in the bank, the foreman resolved to secure possession of it. Mary had left several days before to visit relatives living at a distance and Grey was alone at the ranch with a few cowboys.

The old ranchman rode away with the money, little dreaming that his foreman, supposed to be on the "round up" with the other men, was hiding in ambush on the trail which he must pass before he reached town.

Mary enjoyed a very pleasant visit with her relatives and rode gayly towards home. She stopped for lunch in a picturesque spot and while resting heard voices. Cautiously she made her way forward in the direction of the sounds, and to her surprise discovered her father's foreman in earnest conversation with the two men whom she instinctively classed as outlaws. Soon she learned their purpose, which was to waylay her father as he rode by.

The girl realized the desperate character of the men with whom she had to deal, but she did not hesitate. Quickly she ran to her horse, mounted and galloped away to warn her father. She was discovered and pursued. The foreman and his followers, driven to desperation, fired on her, but she eluded them and reached Col. Gray in time. The outlaws were captured by the young ranchman to whom the girl had plighted her troth, and soon afterwards she became his bride.

THE HEART OF A FOOL (Sept. 7).—The fool saves the life of the king, who, in gratitude, grants him whatever boon he wishes. The fool is in love with the princess, and therefore asks that for a day he may be a man instead of a fool. The king grants his request, knights him Sir Roger Motley in jest and gives him cloak and costume. For a day the princess and the fool stroll through an enchanted world and both find love, though no words are said. The fool is man enough to restrain his words of love and as the day is over he slips back to his motley. But he finds that he cannot bear to play the fool before his lady even though she does not glance aside at him. So he leaves his castle and her life in the guise of a monk.

A year later the Black Death comes to the castle in the tray of a traveling peddler and the princess is stricken. The court leaves her, the castle chaplain and her own father and mother flee in terror. But the fool in his monk's garb, hears of her illness and goes to her, unafraid. He cares for her, and finally receives his reward in her dying smile and kiss, as he draws aside his gown and shows her the fool's motley beneath.

RELIANCE.

FEENEY'S SOCIAL EXPERIMENT (Sept. 1).—Feeney is a hard working coal-stoker. One day, while in port, he happens to attend a meeting at which several millionaires address the people on how to accumulate money. "When you see the opportunity, grasp it," is impressed vividly on Feeney's brain. He buys books on political economy and inters his friends in this subject.

That season they embark as stokers on board the palatial yacht of Mac Clandish, the head speaker at the meeting which Feeney attended. He has several friends aboard and all prepare for a jolly cruise. But the boat strikes a rock and is totally wrecked. The stokers get the millionaires ashore on a distant island and prepare to take care of them. Then Feeney remembers, "When you see the opportunity, grasp it." He gets an idea and calls his comrades together in consultation. Next day, the millionaires find a rudely erected hotel, well stocked with supplies from the wreck, on the island, owned and operated by the stokers, who have made themselves the sole food capitalists of the place. The rich men are forced to pay dearly for everything they eat, and as they cannot starve, they finally submit. Mac Clandish, in rebellion, refuses to give in, and in a fugitive state of hunger, steals the "hotel" garbage cans. Feeney takes it away from him forcibly and points out to him where he is wrong.

About two weeks later, they are all picked up by a passing steamer, and down below decks, Feeney and his mates share a fat bankroll, showing that they certainly "grasped the opportunity when they saw it."

EXCLUSIVE FILM CORPORATION

GAUMONT.

THE FATAL BELL (Sept. 2).—George Harland, chief cashier at the Northwestern Bank, Northville, has a brother of sporting proclivities—Maurice is a keen backer of the horses. Like most bettors, Maurice loses heavily, but one day he receives news of a "dead cinch" and decides to surreptitiously borrow a large sum from George's bank and to repay the sum out of his winnings-to-be. Maurice calls on the unsuspecting George, and taking a mean advantage of the position of trust his brother holds in the institution, he abstracts a wad of notes while George's back is turned, and gets safely away with the cash.

Balancing time comes round and George Harland is found to be $2,500 short in his cash. The distracted cashier is haled before the manager and accused of embezzling the bank's funds, being given grace until 5 o'clock that evening to make good the deficit. George is bewildered, aghast, and almost stunned by the blow, and goes home in a state bordering upon insanity. His wife tries to sympathize, but George is beyond all sympathy, the shock has been too terrible. He announces that when the police come to arrest him—when the doorbell rings at five o'clock—he will shoot himself rather than submit to the disgrace and ignominy of an accusation of this kind. Mrs. Harland, at her wits' end to circumvent George's crazy decision, cuts down the bell from the door, and lays it on the sideboard, hoping that as time passes her husband will recover his equanimity.

Smitten with remorse, and fearing the consequences which would react upon his brother, Maurice Harland goes back to the bank and makes a clean breast of the theft to the manager, who thereupon hands him a note exonerating George from all blame in the matter. Maurice arrives at his brother's home prepared to confess the crime to George, and Mrs. Harland is explaining the situation, when little Doris Harland, just returned from school, espys the bell and promptly seizes it and makes a loud clanging. Instantly a shot is heard reverberating through the house, and Mrs. Harland fears that the worst has happened in the room wherein George has locked himself.

On breaking open the door George Harland is found to have severely wounded himself, although not fatally, and on hearing his brother's confession he is devoutly thankful that his aim was not accurate.

SOME FIREMAN (Sept. 4).—Oscar Bingham believes he is the only pebble on the beach, so far as Mamie Devere, the popular musical comedy actress, is concerned, but one morning an anonymous letter from "A Friend," causes him most furiously to think—and act. Can this accusation of flightiness directed against his darling Mamie have any foundation in truth? He will investigate the matter forthwith.

Evening arrived, Oscar dons his "glad rags" and hies himself to the Imperial Theater, and when he goes round onto the stage to visit Mamie at the end of the first act, the actions of his beloved seem to lend color to the accusations of Oscar's anonymous correspondent. But Oscar must be sore. And this is where his brain-wave occurs. He bribes the theater fireman to change places (and clothes), with him, and whilst impersonating the doughty flame-quencher, sees quite enough to quench his own flames of love.

An interview with the Fire Chief (during the course of which Oscar gives him an involuntary shower-bath), and an ignominious finish in the "cooler," leave Oscar in a considerably chastened frame of mind—so chastened that he vows never to chase after musical comedy satellites for the future.

SOLAX.

RETRIBUTION (Sept. 5).—Under the influence of "Nifty Jack" Logan, burglar, Nell O'Brien, herself having been partner to a few petty crimes, though now in honest employment, aids him to rob the house of her employer. Surprised in the act by Garry O'Neill, a young Central Office detective, who is visiting there, they are arrested and taken to court. Nifty is sentenced to two years, Nell to six months. Upon their being sentenced, Nifty vows to kill the detective upon his release.

Six months later, Garry aids Nell to lead a better life, and eventually falls in love with her, though their love is not declared. Nell, prosperous and happy in her honest freedom, is surprised by the entrance into her apartment of Nifty, who has but lately made his escape from prison, and as he vowed, comes to invoke her aid in his nefarious plot to do away with Garry O'Neill by means of an infernal machine. Nell refuses flatly to aid him, whereupon he vows to do the job himself. Leaving Nell bound and gagged in her apartment, he goes to the house of Garry O'Neil, surprises him, and acquaints him of the fact that he has but three minutes to live, leaving him alone with the machine which is to blow him into eternity. In the meantime, Nell has freed herself from the bonds and rushes to the home of her only friend, reaching it in time to save his life, by throwing the machine through the window. The machine goes off, blowing in the side of the house, and the two lovers at last embrace and their love is declared unspoken. The smoke clears, and as they gaze out into the night, they behold the form of the would-be assassin, Nifty, dangling from one of the timbers—dead.

PILOT.

GETTING THE EVIDENCE (Aug. 28).—The Secret Service is worried by some new counterfeit money that so closely resembles the genuine that the most expert are deceived. The chief of the Secret Service calls in Hargreaves, one of his most trusted men. Marshall, a clerk in the Secret Service, acts suspiciously. Hargreaves, following a slender clue, gets on Marshall's trail. Hargreaves, by a clever ruse, makes Marshall confess the whereabouts of the gang. Kitty Ives, of the press, sees a strange incident one day between two suspicious looking men, and scenting a story for her paper, she decides to follow and investigate the trail to the counterfeiters' den and she is caught by the men spying upon their actions. They imprison her in one of the workrooms and being warned by Marshall, they try to get rid of the evidence of their guilt.

Kitty, however, manages to free herself and turns the tables upon the counterfeiters. With her help, Hargreaves gets the evidence that sends them to prison for a long term and the Secret Service man falls in love with the clever newspaper girl who had helped him locate the culprits.

FEATURES

TRUE FEATURES.

THE DOOM OF DARKNESS (Aug. 2—4 parts—Feature Release).—Professor Thomas Lovelace, a famous surgeon, has overtaxed his eyes through many delicate and difficult operations. His nephew and assistant at the sanatorium, Dr. Earle Lovelace, induces him to have his eyes examined, and the oculist tells the professor that he stands in danger of losing his sight. At this moment the professor's assistants at the sanatorium telephone him that a famous actress has just reached his sanitorium and is in danger of death unless he operates at once. Disregarding the advice of the oculist, the professor operates again and goes blind. The patient whom he cured learns of his sacrifice, and offers to care for him, and he accepts the offer. Later on the woman becomes acquainted with the nephew of the physician and falls in love with him. He returns her affection, but they decide to deny themselves for the sake of the blind man. The latter, however, has overheard their confession of love and the self-denial and refuses to stand in the way of their happiness.

THE HEART OF THE HUNCHBACK (Aug. 6—3 parts—Feature Release).—This story is based upon a sensational thrilling episode of the war now raging in the southwestern part of Europe. It serves to introduce the modern types of military aeroplanes and shows the most modern of these many hundred feet above the earth engaged in a combat with regular troops, a struggle ending in the fall and destruction of the aeroplane. The central figure in the story is that of a hunchback, which is played with extraordinary skill. The hunchback is enraged at his rejection by the belle of the village, and, thinking to revenge himself on her and her lover, he betrays his country. To head off the consequences of treason, Jeritza, the village belle, makes a heartbreaking ride to the headquarters of her own troops. The commanding general at once mobilizes his aeroplanes and there is an encounter with the enemy. The hunchback repents of his treason, and, defying the enemies of his country, pays the penalty of his heroism with his life.

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THE TWISTED EAR (2 parts—Feature Release).—The exploits of a mysterious burglar and robber have filled the newspapers for some time. Nothing is known of him, save the fact that his right ear is strangely twisted and deformed. This has been noticed by several of his victims, and by reason of this he has been generally known as "Twisted Ear." The police are entirely at sea.

While driving with her fiancé, Senator Rogers' daughter drops a glove, which is found and restored to her by a handsome young stranger, who at the same time presents his card to her fiancé. The Baron von Osten, for that is the name on the card, is presented to Miss Rogers, and the two seem strongly attracted to each other. Permission to call is granted and the acquaintance soon ripens into friendship with her as well as her entire family. The Baron, a fashionable gentleman of leisure, is always a welcome guest at the Senator's house.

One night, the household is awakened by the screams of Miss Rogers. A burglar has broken into the room and taken her priceless pearl necklace. She caught but a glimpse of the man as he left, but recognized the twisted ear. A servant who sought to stay the escape of the burglar was severely beaten.

Some days later the Baron gives a dinner to his friends. The champagne flows freely, and the host drinks none too sparingly. To add to the gayety of the occasion, an Apache dance, as danced by the rough criminal classes, is proposed. The Baron enters into it with a zest. He dishevels his hair, rearranges his clothes, and dances with an abandon hardly to be expected from so refined an aristocrat. The dance over, he rests and befuddled by the wine, absent-mindedly fusses with his ear, twisting it out of shape. No one but the girl sees. She is fascinated, and as the ear remains twisted and deformed, she recognizes the burglar. The Baron has fallen asleep; the alarm is given, and he is arrested as the long sought desperado.

But not until his sweetheart of his burglar self, jealous of his affections for Miss Rogers, turns against him and betrays him, are the judges able to convict him. The scene ends with a courtroom turmoil, the false Baron seeking to kill the informer, but held back by the strong arms of the police.

THE HIGHER COURAGE (2 parts—Feature Release).—There are two kinds of courage, the brutal physical courage and the higher courage. Sometimes these are found together, at other times one excludes the other. The gamekeeper's assistant, who plays the lead in this story, is a handsome, fine looking man, but he has all the tenderness of a woman's heart. His duty requires him to control the game preserves of his master. He sees two poachers and wants to make them prisoners. He is in a protected position and even when they take the alarm it would be easy for him to save his life by firing at them, but the thought of shedding blood is unbearable to him and he lets the poachers escape. But consequently, he is taunted as a coward and shunned by everybody in the village. Opportunities, however, come soon to let him show that while he cannot bear the sight of blood, he has the higher kind of courage. At the risk of his own life he descends on a thin rope along a steep precipice for hundreds and hundreds of feet, in order to bring assistance to a woman tourist who had fallen into the depths of a mountain gorge. Later, he sees a tame deer which has escaped from the preserves and has caught its foot in a tangle of briar. He takes terrible chances in getting to the deer, which is away up on a mountain, and he liberates the suffering animal. When his master, who had joined in the general decision at his cowardice, is about to be shot down by two poachers in ambush, the supposed coward rushes upon the poachers just as they are about to fire and throwing up their guns saves his master's life. In a terrible fire he braves the flames and proves himself a hero. Through a mere accident, his brave deeds become known and the coward of yesterday becomes the hero of today. He regains the love of his sweetheart, who had begun to doubt his courage, and the film ends with a very pretty wedding scene.

THE HOLE IN THE NET (3 parts—Feature Release).—Jack Ward has always been the black sheep of the family and finally is sent to prison for forging his brother's name. Upon his release, he disappears from the ken of his family. Many years have passed; his brother has become a millionaire, a widower with one lovely daughter. Pride has kept the old man from telling his daughter of his brother's infamy, and she knows only that her uncle is in some far off country. As a matter of fact, he is in London, making a living by his nimble, unscrupulous wits.

On his death bed the dying millionaire tells his lawyer the whole story, and expresses a fear that the younger brother will return when he learns of his death in order to get the fortune. He beseeches the lawyer to protect his daughter, but for the honor of the family not to disclose his brother's villainous career. Having finished the story, he sends for his daughter, gives her his last blessing and dies.

The adventurer soon learns of his brother's death, and calls on his niece, introduces himself and accounts for his long absence by various explanations. He is graciously invited to make the house his stopping place as long as it pleases him. But the evil mind has already conceived a plan to do away with the innocent girl, and thus become the sole claimant for the immense estate. He is a member of the "Black League," and he calls on some of the members to aid him. By means of a specially constructed secret door, it is intended to kidnap the heiress.

The girl by accident hears a mysterious creaking, and tells her lawyer guardian of it. His suspicions are aroused, and he calls in Detective Duggan. Through the ingenuity of the detective and his shrewd boy assistant, the conspirators are foiled, and the villainy of the uncle is unveiled. While this is in progress, the heiress and Duggan have had a chance to get very well acquainted, and have learned to love each other. After he has rescued her from the clutches of her relative he tells her of his love and they are affianced.

UNION FEATURES.

THE BLACK SHEEP (Aug. 20—3 parts—Feature Release).—Adhering to the promise made to her husband on his deathbed not to remarry, Mrs. Julia Brendon, nevertheless, falls deeply in love with a fascinating young army officer. Some time later she is compelled to shield the birth of Alice, an illegitimate child. Consul Barlow Washburn, a friend, keeps the child until such time as he is compelled to go to another country, when he leaves it in the care of his steward, John Black. Fifteen years later Black is engaged by Mrs. Brendon as her steward and his supposed daughter as a companion. The demands upon her for money by her profligate nephew, Paul Vermont, determines her to draw her will so that her immense fortune would revert to Alice and George Washburn, the son of the man who cared for Alice during her infancy.

Black, who has been stealing Mrs. Brendon's money, is discovered by Vermont, who, determining to get the will, forces Black into the bedroom of Mrs. Brendon to steal it. The shock of seeing Black, the servant she trusted, in her room kills Mrs. Brendon. Ignorant of his aunt's death, Vermont goes to Grabber, a money lender, to whom he gives the will as security for a large amount of ready cash. Everything isn't to run Vermont's way, for his friend Thompson, being dissatisfied with his portion of the loan, is intent upon restoring the will to the proper person. Alice is in a quandary as to what to do to get her supposed father, Black, out of the trouble caused by the death of Mrs. Brendon, and just as she has decided to leave the house forever, which would reflect the blame upon her, George Washburn arrives with news of his father's death. Through the instrumentality of Thompson, Alice and George get possession of the genuine will. Black is a victim of apoplexy and Alice learns to her pleasure that Black was not her father. Vermont finds himself in the strong arms of the law.

DOOMED TO DIE; OR THE VIAL OF WRATH (Three parts—Feature release).—After many years of experimentation Dr. William Burton, a noted bacteriologist, finds that he has discovered the bacillus of hydrophobia. He confides his discovery to a friend, John Armand, a neurasthenic, who pays but little attention to what he says and reminds him that he has called for an opiate.

Although he has been out of practice for a number of years, Dr. Burton agrees to treat Annette, the daughter of a poor woman named Mme. Verdier. He does not accept compensation for his services and a few weeks later he finds himself so much in love with the young lady that he marries her. Mari, the doctor's servant, who has been with him all during his life as a recluse, is greatly perturbed over her master's change. Armand regards the doctor's domestication as a joke and, forgetting the sacredness of friendship, he forces his attentions upon Annette, who being an impressionable person, quickly succumbs to his inveiglement. One morning Mari observes that Annette is extremely happy over the receipt of a letter she has received. She hides it in the drawing-room desk and Mari, upon investigating, is startled to learn that it is from Armand, who has declared his love. Mari tells the doctor of his wife's perfidy. He at first does not believe it, but upon seeing the letter, he gives way to bitter reproach for having married at his advanced age.

That evening Armand's man calls for another dose of the opiate. The doctor had apportioned it when his eye catches sight of the vial containing the deadly bacillus of hydrophobia. He hesitates; he will not be guilty of murder, so he goes to the reception-room with the opiate. There his wife embraces him and showers him with kisses. Her infamy determines him to substitute a dose of bacillus of hydrophobia for that of the opiate, and he goes to the laboratory to carry out his malevolent intention. Returning he gives Armand's man the bacillus. A few days later Armand complains of a fever, and in order to have "better treatment" the doctor orders his removal to his house. The doctor then tells Armand what he has learned concerning Annette's actions and what he has done in revenge. Almost instantaneous with the doctor's last word Armand becomes a madman. He wrecks the house and springs at the doctor. The noise brings in Annette and the doctor forces her to the madman. He chokes her into insensibility, and her screams summon the doctor who, in going to her aid, is pounced upon by the madman. The doctor dies of the wounds inflicted and the madman, already in the throes of death, is finally subsided by the servants. Annette is now left alone to face the terrible retribution which she has laid for herself.

KINETO.

IN A SERPENT'S COILS (3 parts—Feature Release).—John D. Braxton, metal king and collector of ores and naturalist trophies, is desirous of crossing the dreaded desert, and has sent for a reliable guide. Arriving at the tiny mining camp known as Simpson City, accompanied by many huge cases of specimens, he is an object of suspicion amongst the tougher element, and Joe Durton's gang of rustlers jump to the conclusion that Braxton's cases are filled with gold. The gang one morning pick up a dying teamster who is carrying a letter to Braxton, stating that the bearer is Jack Hawkes, a reliable guide. Durton determines to impersonate the dead guide and thus discover just what is contained in Braxton's heavy cases. He does this successfully, and is taken on as guide without any suspicion. Immediately on arrival Durton bribes one of Braxton's men to open a case and tell him what it contains; this man is promptly shot dead by Braxton, who warns everybody that interference with his affairs spells sudden death.

We are now introduced to the secret meeting place of the gang, where fiery crucibles are seen at work melting down the ill-gotten gains of the thieves. Here a letter is received from Durton calling upon his comrades to be in readiness for the forthcoming coup, and telling them that as this is his own particular scheme, he demands a clear half of the proceeds.

Part Two shows us the convoy proceeding over the dreary desert, and we see Durton's plan carried into effect. He breaks the convoy into two sections, whilst crossing a creek, and thus weakened, the half with which Braxton stays is quickly overcome by the gang. They take Braxton and his cases to a lonely shack, and proceed to "bleed" him for $30,000 ransom, which Braxton, realizing the position he is in, promptly pays by check on a San Diego bank, warning them to on no account tamper with his baggage. When the check is handed out the bandits quarrel as to Durton's having a half share of this easily won plunder, and send Bill Downs to collect the money. Durton imagines he will be left in the lurch, so sends for his wife to come and assist him in yet another scheme which has occurred to his fertile imagination—why not break open Braxton's cases and transfer the gold to some old gunny-sacks? She can do this whilst he keeps the "boys" busy drinking upstairs. The cases are in the cellar and nobody can hear the noise of opening them when the door is tightly fastened. This part ends with Helena Durton riding off from her home to join Joe at the lonely shack.

In the third part we see Durton explaining his new scheme to Helena, and leading her down to the cellar wherein the cases are stored. Leaving his wife downstairs, Joe locks the door and rejoins his companions, telling them that he is now going to start a "real jag." The whole gang join in the festivities, and hour after hour slips by whilst they are drinking and dancing and playing cards. Meanwhile what has happened to Helena Durton, left in the cellar? Cautiously opening one of the cases, she peeps inside, and starts back with a cry of horror. The case is filled with huge deadly fanged snakes! She quickly rushes to the door and batters against it, screaming loudly for help. But the gang do not hear, the door is too thick for sound to penetrate. The slimy reptiles draw nearer and nearer, and Helena retreats to an inner room of the cellar. The snakes worm their way after her. She fights and screams and struggles, but all to no avail. The deadly crawling reptiles see in Helena the embodiment of their natural enemy, man, and one, bolder then the others, gradually enfolds her in its tight embrace. Will help never come? Helena gradually gets weaker and weaker, until, as the snake raises its head and strikes her time and again with its envenomed tongue, the poor distracted woman faints.

Upstairs the fun is fast and furious, but at last the supply of liquor has given out. Durton has just written a letter to a jeweler ordering a lovely necklace for his wife. Little does he dream that she is lying unconscious in the room beneath with a living necklace encircling her throat. The ever-thirsty gang send one of their number to search the cellar in the hope that one more bottle may still be discovered. He finds Helena Durton almost in the last throes! Quickly she is brought to the upper room, and the millionaire naturalist is importuned to use his knowledge to save the woman's life. In spite of their treatment of him, Braxton administers a serum which counteracts the effect of the serpent's venom, and brings life back to Joe Durton's wife. Just then the messenger returns with the cash for Braxton's check. Durton seizes it, and in a wave of thankfulness and gratitude, hands it back to Braxton.

The story closes with a reformed Joe Durton guiding the millionaire's convoy across the desert, John Braxton once more in possession of all his money and naturalist specimen-cases.

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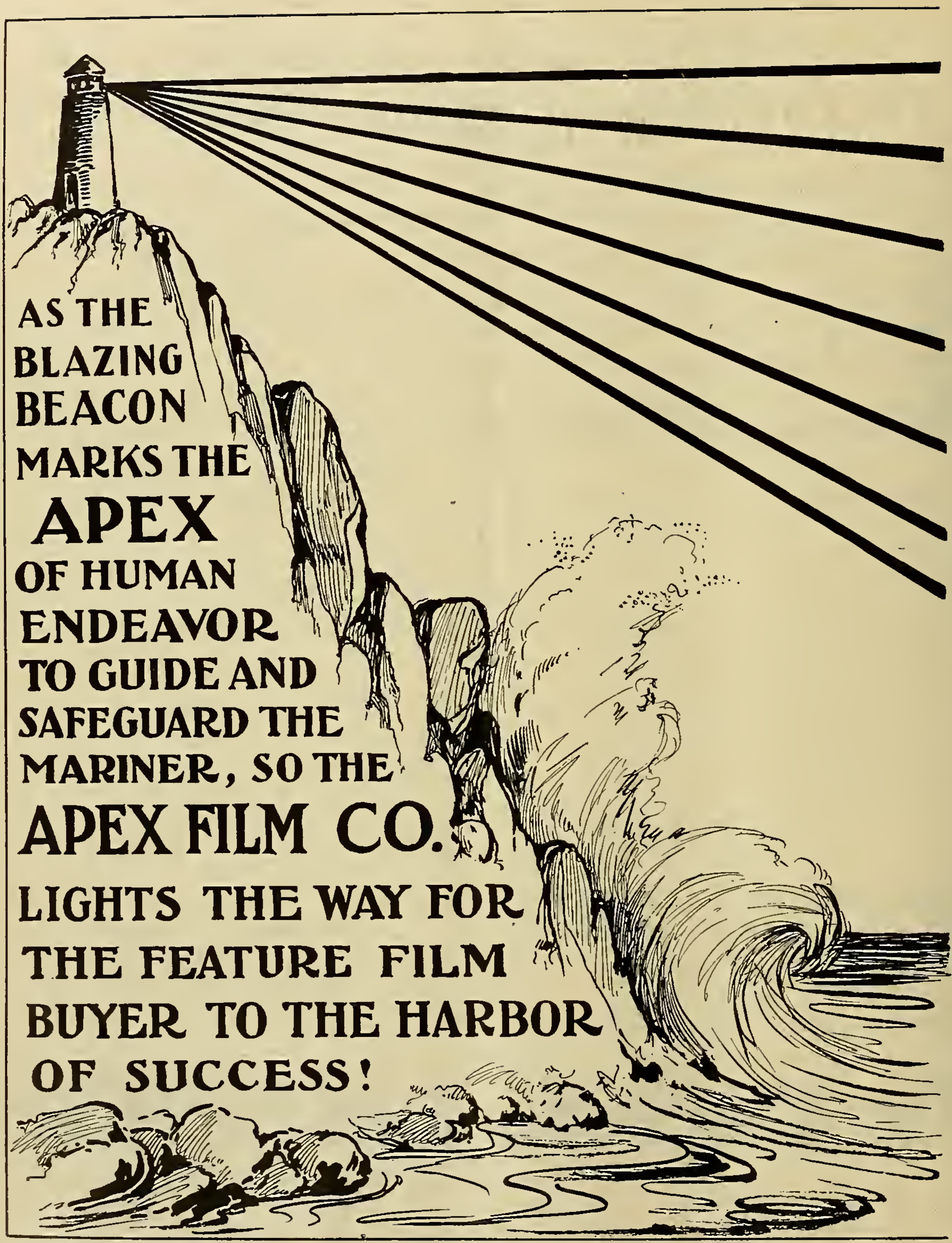
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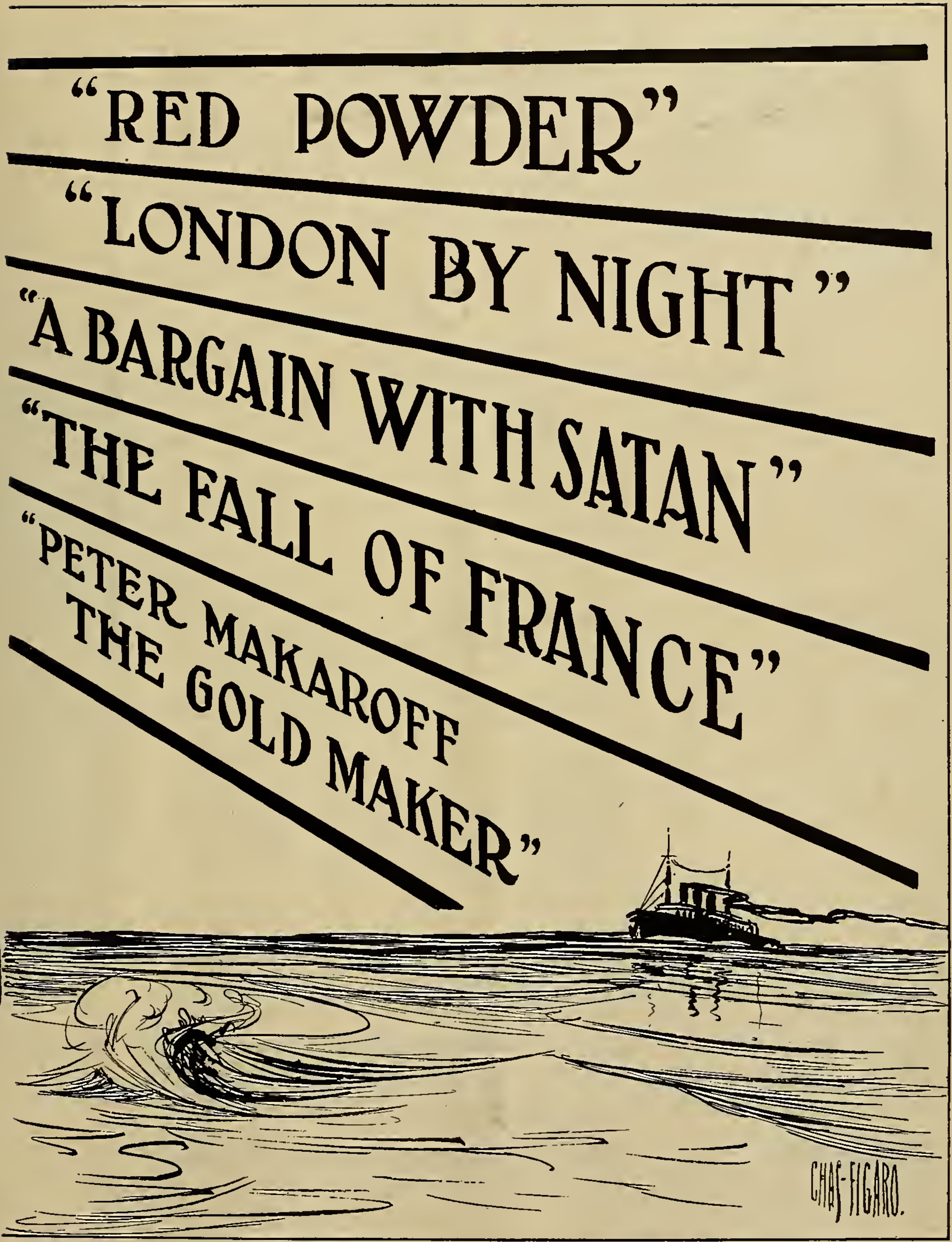
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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS..........1059
AT THE SIGN OF THE FLAMING ARCS.....1071
"BETROTHED, THE" (Ambrosio)..........1047
BRACE OF INTERESTING EDISONS, A.....1048
BUFFALO..........1082
CALENDAR OF LICENSED RELEASES.......1076
CALENDAR OF INDEPENDENT RELEASES..1078
CHICAGO LETTER..........1050
COMMENTS ON THE FILMS (Licensed).......1067
COMMENTS ON THE FILMS (Independent)...1069
CORRESPONDENCE..........1075
"DOOMED TO DIE" (Union Features)........1056
EXCHANGE ASSETS—by H. Z. Levine........1055
FACTS AND COMMENTS..........1043
FOREIGN TRADE NOTES..........1057
ILLINOIS..........1080
INDEPENDENT FILM STORIES..........1100
INDEPENDENT RELEASE DATES..........1116
IN THE NORTHWEST..........1075
IN THE SOUTHWEST..........1080
INQUIRIES..........1062
IOWA..........1080
LICENSED FILM STORIES..........1084
LICENSED RELEASE DATES..........1118
LOUISVILLE..........1075
MANUFACTURERS' ADVANCE NOTES.......1072
MICHIGAN..........1080
MOTION PICTURE EXHIBITORS' LEAGUE...1053
MOVING PICTURE EDUCATOR, THE.........1052
NEW ENGLAND..........1082
OBSERVATIONS BY MAN ABOUT TOWN....1058
OHIO..........1075
PHOTOPLAYWRIGHT, THE..........1061
PITTSBURG..........1075
PROJECTION DEPARTMENT..........1063
SERMON IN STONES, A,
by W. Stephen Bush..........1044
SIEGMAN, GEORGE..........1070
SPRINGFIELD..........1080
STORIES OF THE FILMS (Licensed)..........1084
STORIES OF THE FILMS (Independent)......1100
TWO VIVID VITAGRAPHS..........1046
"WHEELS OF FATE, THE" (Selig)..........1045
WISCONSIN..........1080

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E..........1115
KIEWERT, L. C..........1122
REISINGER, HUGO..........1105

ELECTRICAL & MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO..........1096
BELL & HOWELL..........1121
CALEHUFF SUPPLY CO..........1121
CHICAGO M. P. SUPPLY CO..........1090
DETROIT ENGINE WORKS..........1124
FAIRBANKS MORSE & CO..........1123
FORT WAYNE ELECTRIC CO..........1092
GENERAL ELECTRIC CO..........1117
HALLBERG, J. H..........1103
HOKE, GEO. M..........1090
KLEINE OPTICAL CO..........1105
PICTURE THEATER EQUIPMENT CO........1125
SCHNEIDER, E..........1104
SMITH, L. C. & CO..........1074
STRELINGER, CHARLES A..........1102
WESTINGHOUSE ELECT. MFG. CO..........1098

MISCELLANEOUS FEATURES.
ALL STAR FEATURE CO..........1085
ALMO F. F. CO..........1088
AMBROSIO FILM CO..........1091
AMERICA'S F. F. CO..........1115-20
APEX FILM CO..........1112-13
BATTLE OF WATERLOO FILM CO.........1026-27
BLACHE FEATURES..........1090
EAGLE F. F. CO..........1088
ECLECTIC FILM CO..........1081
FAMOUS PLAYERS..........1030-31
FEATURE FILM CO..........1086
FULLER'S CHAS. L. DISTRIBUTING CO.....1115
GENERAL FILM CO..........1034-35
GREAT NORTHERN SPECIAL F. F. CO......1083
KLEINE, GEO..........1037
NEW YORK FILM CO..........1123
ST. LOUIS M. P. CO..........1097
SUPREME F. F. CO..........1115
TRUE FEATURES..........1087
VIVAPHONE CO..........1109
WATERLOO FILM CO..........1026-27

FILM BROKERS.
INTERNATIONAL FILM TRADERS..........1090

FIREPROOF APPARATUS.
TRAINER, C. W..........1088

FILM EXCHANGES.
BRADENBURG, G. W..........1122
EXCLUSIVE FILM CO..........1121
EXCLUSIVE FILM SUPPLY CORP........1075-1111
FULTON, E. E..........1104
GOLDEN GATE FILM EXCHANGE..........1099
GUNBY BROS..........1092
HETZ, L..........1125
LAEMMLE FILM CO..........1094
M. & F. FILM SERVICE..........1094
NORTHERN FEATURE FILM EXCHANGE...1088
NORTHWESTERN F. F. CO..........1099
STATE FILM EX..........1104
SWANSON CRAWFORD EX..........1120

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AMERICAN..........1028
BRONCHO FILM CO..........1033
ECLAIR FILM CO..........1127
GAUMONT CO..........1032-1103
KAY-BEE..........1033
KEYSTONE..........1033
MAJESTIC..........1126
N. Y. MOTION PICTURE CO..........1079
SOLAX..........1098
THANHOUSER..........1022
UNIVERSAL FILM MANUFACTURERS.....1024-25

LICENSED FILM MANUFACTURERS.
EDISON..........1039
ESSANAY..........1023
KALEM..........1029-42
KINEMACOLOR CO..........1089
KLEINE, GEO..........1037
LUBIN..........1040
MELIES..........1127
PATHE FRERES..........1038
SELIG..........1036
VITAGRAPH..........1041

LENS MANUFACTURERS.
GUNDLACH MANHATTAN CO..........1123

MISCELLANEOUS.
ADVANCE M. P. CO..........1088
AMERICAN CINEMATOGRAPH CO..........1096
ARMSTRONG. W. A..........1115
BUSHMAN, FRANCIS X..........1120
CANADIAN BIOSCOPE..........1095
CLASSIFIED ADVERTISEMENTS..........1107
CLEVELAND, W. S..........1115
COMMERCIAL M. P. CO..........1098
CORCORAN, A. J..........1125
DERSHIMER GRELLE..........1121
DOWNTOWN AMUSEMENT CO..........1109
EASTMAN KODAK CO..........1122
FIREPROOF FILM CO..........1109
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J. F., 630 HALSEY ST..........1090
KEYSTONE PRESS..........1121
KRAUSE MFG. CO..........1096
LINICK, F., THEATRICAL AGENCY..........1121
McCRAY & McCRAY..........1088
MARION, LOUISE..........1122
MILO STUDIO, INC..........1125
MOTION PICTURE CAMERA CO..........1092
NATIONAL M. P. CO..........1124
NATIONAL TICKET CO..........1116
NATIONAL X-RAY REFLECTOR CO..........1121
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PARISIAN MFG. & FILM RENOVATING CO..1090
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THEATRE BROKERAGE EXCHANGE........1098
TRADE CIRCULAR CO..........1122
WOODWARD, L. A..........1115

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AMERICAN PHOTOPLAYER SALES CO......1125
DEAGAN, J. C..........1111
SINN, C. E..........1096
WURLITZER, RUDOLPH..........1109
WELTE, M., & SON..........1101

PROJECTING MACHINES.
EDISON..........1039
MOTIOGRAPH..........1120
POWERS..........1128
SIMPLEX..........1077

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO..........1124
ANDREWS, A. H..........1124
BENNETT SEATING CO..........1124
HARDESTY..........1124
E. H. STAFFORD..........1124
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POSTERS & FRAMES.
A. B. C..........1114
AMERICAN SLIDE & POSTER CO..........1118
EXHIBITORS' ADV. & SPECIALTY CO......1076
GENERAL FILM CO..........1119
McKENNA BROS. BRASS CO..........1090
NEWMAN..........1123
THEATER SPECIALTY MFG. CO..........1104

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AMERICAN THEATER CURTAIN CO.........1111
GENTER, J. H..........1111
MIRROR SCREEN CO..........1115
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INDEPENDENT RELEASE DATES

AMERICAN.

Aug. 21—The Golden Heart (Drama) 1000
Aug. 23—Flesh of His Flesh (Drama) 1000
Aug. 25—For the Flag (Drama) 1000
Aug. 28—From the Portals of Despair (Dr.) 1000
Aug. 30—Jack Meets His Waterloo (Drama) 1000
Sept. 1—While There's Life (Drama) 1000
Sept. 4—The Poisoned Chop (Drama) 1000
Sept. 6—Mysterious Eyes (Drama) 1000
Sept. 8—For the Crown (Drama) 1000
Sept. 11—Through the Neighbor's Window (Comedy) 1000
Sept. 13—Red Sweeney's Defeat (Drama) 1000

AMBROSIO.

June 28—The Exploits of the Randin Gang (2 Parts—Drama)
July 5—The Little Puppet Seller (2 Parts—Drama)
July 12—In the Hands of Conspirators (2 Parts Drama)
July 19—The Triumph of Strength (2 Parts—Drama)
July 26—The Missionary's Sister (2 Parts—Dr.)

BISON.

Aug. 16—Soldiers Three (2 Parts—Drama)
Aug. 19—The Iron Trail (2 parts—Drama)
Aug. 26—The Mystery of Yellow Aster Mine (2 parts—Drama)
Aug. 30—The Gratitude of Wanda (2 parts—Drama)
Sept. 2—Pelleas and Melisande (3 parts—Dr.)
Sept. 6—The Love of Men (2 parts—Drama)
Sept. 9—A Forest Romance (2 parts—Drama)
Sept. 13—Wandering Folk (2 parts—Drama)

BRONCHO.

Aug. 13—The Quakeress (2 parts—Drama)
Aug. 20—The Heritage of Eve (2 parts—Drama)
Aug. 27—The Madcap (2 parts—Drama)
Aug. 31—The Broken Thread (Drama)
Sept. 3—The Gambler's Pal (Drama)
Sept. 7—May and December (Drama)
Sept. 10—The Judge's Son (Drama)

CRYSTAL.

Aug. 26—His Aunt Emma (Comedy)
Aug. 26—That Crying Baby (Comedy)
Aug. 31—The Red Heart (Drama)
Sept. 2—Much Ado About Nothing (Comedy)
Sept. 2—Baldy Belmont and the Old Maid (Comedy)
Sept. 7—Lost in the Night (Drama)
Sept. 9—Pleasing Her Husband (Comedy)
Sept. 9—Some Luck (Comedy)
Sept. 14—The Hand of Providence (Drama)

DRAGON.

June 16—The Ghost of Sea View Manor (Drama) 1000
June 23—A Sister's Devotion (Drama) 1000
June 30—Our Future Heroes (Topical) 1000
July 7—The Ticket of Leave Man (2 parts—Drama)
July 14—The Organist (Drama)
July 21—Memories of Long Ago (Drama)
July 28—The Bride of the Sea (Drama)

ECLAIR.

Aug. 13—The Thirst for Gold (2 Parts—Drama)
Aug. 17—Her Tutors (Comedy)
Aug. 20—The Beaten Path (3 parts—Drama)
Aug. 24—Thirteen at Table (Comedy)
Aug. 24—Sea Worms (Scientific)
Aug. 27—The Better Father (2 parts—Drama)
Aug. 31—The Runaway Uncle (Comedy)
Sept. 3—Steel (2 parts—Drama)
Sept. 7—A Vegetarian's Dream (Comedy)
Sept. 7—The Habits of Field Spiders (Scientific)
Sept. 10—The Banker's Daughter (2 parts—Drama)
Sept. 14—A Pawnee Romance (Drama)
Sept. 14—Hydrogen (Scientific)

FRONTIER.

July 26—The Toll of the Desert (Drama)
July 31—A Hasty Jilting (Comedy)
Aug. 2—A Brand from the Burning (Drama)
Aug. 7—Masquerading In Bear Canyon (Comedy-Drama)
Aug. 9—On the Ranger's Roll of Honor (Dr.)
Aug. 14—The Suffragette Tames the Bandit (Comedy)
Aug. 16—The Retribution of Ysobel (Drama)
Aug. 21—Sailing Under False Colors (Comedy)
Aug. 23—The Eyes of the God of Friendship (Drama)
Aug. 28—A Much Wanted Baby (Comedy)
Aug. 30—Maya—Just An Indian (Drama)
Sept. 4—Flirty Florence (Comedy)
Sept. 6—The Surgeon of Abajo (Drama)
Sept. 11—Dorothea and the Chief Razamataz (Comedy)
Sept. 13—On Forbidden Paths (Drama)

GAUMONT.

Aug. 13—Gaumont's Weekly, No. 75 (News)
Aug. 14—His Stomach and His Heart
Aug. 14—Magnets (Scientific)
Aug. 19—An Explorer's Tragedy (Drama)
Aug. 20—Gaumont's Weekly, No. 76 (News)
Aug. 21—A Tree Mendous Proposition (Com.)
Aug. 26—Saved by His Child (Drama)
Aug. 27—Gaumont's Weekly, No. 77 (News)
Aug. 23—Two Jilted Lovers (Comedy)
Sept. 2—The Fatal Bell (Drama)
Sept. 3—Gaumont's Weekly No. 79 (News)
Sept. 4—"Some" Fireman (Comedy)

GEM.

July 21—The Life Savers (Comedy-Drama)
July 28—Stars In My Crown (Drama)
Aug. 4—Bob's Baby (Comedy)
Aug. 11—A New Way to Win a Girl (Comedy)
Aug. 18—The Would-be Detective (Comedy)
Aug. 16—The Elks at Rochester (Topical)
Aug. 25—What Girls Will Do (Comedy)
Sept. 1—A tale of a Fish (Comedy)
Sept. 8—The Gold Mesh Bag (Comedy)

GREAT NORTHERN.

Aug. 2—A Shot in the Dark (Drama)
Aug. 9—The Five Copies (Comedy)
Aug. 16—A Mistaken Identity
Aug. 23—The Hypnotist (Comedy)
Aug. 23—From the South of Sweden (Travel)
Aug. 30—Faded Beauties (Comedy)
Sept. 6—A Girl Graduate (Comedy)

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)
July 26—The Governor's Daughter (2 parts—Drama)
Aug. 23—The Great Circus Catastrophe (3 parts—Drama)

IMP.

Aug. 23—Pen Talks by Hy Mayer (Novelty)
Aug. 25—Uncle Tom's Cabin (3 parts—Drama)
Aug. 28—His Mother's Song (Drama)
Aug. 30—Binks Advertises for a Wife (Com.)
Aug. 30—Hy Mayer, His Merry Pen (Novelty)
Sept. 1—The Trail of the Serpent (Drama)
Sept. 4—The Pursuit of Jane (Comedy-Drama)
Sept. 6—Binks, the Hawkshaw (Comedy)
Sept. 6—Humors of Summer, by Hy Mayer (Novelty)
Sept. 8—Robespierre (3 parts—Drama)
Sept. 11—The Shells (Drama)
Sept. 13—Binks Elevates the Stage (Comedy)
Sept. 13—Hy Mayer Cartoons (Novelty)

KAY-BEE.

Aug. 1—Banzai (2 parts—Drama)
Aug. 8—The House of Bondage (3 Parts—Dr.)
Aug. 15—The Flame in the Ashes (2 parts—Drama)
Aug. 22—An Orphan of War (2 parts—Drama)
Aug. 29—The Green Shadow (2 parts—Drama)
Sept. 5—The Ironmaster (2 parts—Drama)
Sept. 12—The Waif (Drama)

KEYSTONE.

Aug. 11—The Riot (Comedy)
Aug. 14—A Chip of the Old Block (Comedy).
Aug. 18—(No Release this date).
Aug. 21—The Firebugs (Comedy)
Aug. 25—Baby Day (Comedy)
Aug. 28—Mabel's New Hero (Comedy)
Sept. 1—Fatty's Day Off (Comedy)
Sept. 1—Los Angeles Harbor, Cal. (Travel)

LUX.

Aug. 8—The Triumph of Love (Drama) 535
Aug. 9—Should Women Work (Comedy) 390
Aug. 15—The Poisoned Dagger (Drama)
Aug. 22—Over the Garden Wall (Comedy)
Aug. 22—The Registered Letter (Comedy)
Aug. 29—His Chance (Drama) 950
Sept. 5—A Timely Reminder (Drama) 910

MAJESTIC.

Aug. 16—A Horse Unfed
Aug. 17—House Hunting (Drama)
Aug. 19—The Other Side of the Fence (Com.)
Aug. 23—Bashful Bachelor Bill (Com.-Dr.)
Aug. 24—The Lady Killer (Comedy)
Aug. 26—One Round O'Brien's Flirtation (Com.)
Aug. 30—(Title Not Reported).
Aug. 31—A Trade Secret (Drama)
Sept. 2—A Perilous Ride (Drama)
Sept. 2—The Great Santa Monica Road Race (Topical)
Sept. 6—The Turkish Bath (Comedy)

MUTUAL WEEKLY.

July 16—Mutual Weekly, No. 29 (News)
July 23—Mutual Weekly, No. 30 (News)
July 30—Mutual Weekly, No. 31 (News)
Aug. 6—Mutual Weekly, No. 32 (News)
Aug. 13—Mutual Weekly, No. 33 (News)

MUTUAL EDUCATIONAL.

July 17—Funnicus at Luna Park (Comedy)
July 17—Echinoderms (The Starfish) (Zoology)
July 24—Does Goatran Snore? (Comedy)
July 24—Through Turkey: the Black Sea (Travel)
July 31—Funnicus Wins the Race (Comedy)
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific)

NESTOR.

Aug. 22—When Cupid Won (Comedy)
Aug. 25—Weighed in the Balance (Drama)
Aug. 27—The Renunciation (Drama)
Aug. 29—Cupid's Bad Aim (Comedy)
Aug. 29—Two Hearts and a Thief (Comedy)
Sept. 1—The Oath of Conchita (2 parts—Dr.)
Sept. 3—Gold and Water (Drama)
Sept. 5—Won by a Skirt (Comedy)
Sept. 8—Poisoned Waters (Drama)
Sept. 10—Algy Forfeits His Claim (Comedy)
Sept. 10—Views of Stockholm (Scenic)
Sept. 12—The Girl Ranchers (Comedy)

POWERS.

Aug. 20—The Little Skipper (Drama)
Aug. 22—The Sea Urchin (Drama)
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Drama)
Sept. 3—The Surrender (Comedy-Drama)
Sept. 5—The Reincarnation of a Soul (Drama)
Sept. 10—Powers (Drama)
Sept. 12—In the Cycle of Life (Drama)

PILOT.

July 24—The Sure Tip (Comedy) [illegible]
July 24—The Bug Professor (Comedy) [illegible]
July 31—Loyal Hearts (Drama) 1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.) 1000
Aug. 14—(Title Not Reported.)
Aug. 21—(Title Not Reported).
Aug. 28—Getting the Evidence (Drama)

RAMO.

July 9—Man and Woman (2 parts Drama)
July 16—A Dog-Gone Baron (Comedy)
July 23—The Silent House (Drama)

RELIANCE.

Aug. 23—Success (2 parts—Drama)
Aug. 25—The Girl Spy's Atonement (Drama)
Aug. 27—Peg of the Polly P (Comedy-Drama)
Aug. 30—The Social Secretary (Drama)
Sept. 1—Feeney's Social Experiment (Comedy).
Sept. 3—(No Release This Date).
Sept. 6—The Glow Worm (3 parts—Drama)

REX.

Aug. 21—The Harvest of Flame (2 parts—Dr.).
Aug. 24—Just in Time (Drama)
Aug. 28—A Woman's Stratagem (Drama)
Aug. 31—The Call (Drama)
Sept. 4—The Evil Power (2 parts—Drama)
Sept. 7—The Light Woman (Drama)
Sept. 11—The Diamond Makers (2 parts—Dr.)
Sept. 14—The Fight Against Evil (Drama)

SOLAX.

Aug. 15—A Drop of Blood (Drama)
Aug. 20—(No Release this date).
Aug. 22—The Smuggler's Child (2 parts—Dr.)
Aug. 27—A Terrible Night (Comedy)
Aug. 29—A Child's Institution (Drama)
Sept. 3—Men and Muslin (Comedy)
Sept. 5—Retribution (Drama)
Sept. 10—Dooley and His Dog (Comedy)
Sept. 12—Gratitude (Drama)

THANHOUSER.

Aug. 22—The Medium's Nemesis (Drama)
Aug. 24—An Unromantic Maiden (Comedy-Drama)
Aug. 26—The Ward of the King (2 parts—Dr.)
Aug. 29—A Spartan Father (Drama)
Aug. 31—Frazzled Finance (Comedy-Drama)
Sept. 2—The Veteran Police Horse (2 parts—Drama)
Sept. 5—(No Release This Date).
Sept. 7—His Last Bet (Comedy)
Sept. 9—Taming Their Grandchildren
Sept. 12—The Message to Headquarters (Drama)

VICTOR.

Aug. 8—Nature's Vengeance (Drama)
Aug. 15—The Heart of a Jewess (2 Parts-Dr.)
Aug. 22—The Ghost (Drama) 1000
Aug. 29—His Vacation (Comedy-Drama)
Sept. 5—The Lost Copperhead (Comedy)
Sept. 12—A Bride from the Sea (2 parts—Dr.)

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Aug. 16—An Indian's Loyalty (Drama)........
Aug. 18—The Suffragette Minstrels (Comedy)..
Aug. 18—Father's Chicken Dinner (Comedy)..
Aug. 21—The Work Habit (Comedy-Drama)....
Aug. 23—Two Men of the Desert (Drama)....
Aug. 25—The Crook and the Girl (Drama).....
Aug. 28—Objections Overruled (Comedy)........
Aug. 28—Black and White (Comedy)..........
Aug. 30—The Adopted Brother (Drama)........
Sept. 1—Among Club Fellows (Comedy)......
Sept. 1—Edwin's Badge of Honor (Comedy)..
Sept. 4—A Woman in the Ultimate (Drama)..
Sept. 6—The Strong Man's Burden (Drama)..
Sept. 8—A Modest Hero (Drama).............
Sept. 11—Baby Indisposed (Comedy)...........
Sept. 11—The Lady in Black (Comedy)........
Sept. 13—An Unjust Suspicion (Drama).......

EDISON.

Aug. 16—The Pied Piper of Hamelin (Dr.)....1000
Aug. 18—Starved Out (Comedy)...............1000
Aug. 19—Flood Tide (Drama).................1000
Aug. 20—First Aid to the Injured by the Police Force of Berkeley, Cal. (Top.). 425
Aug. 20—Bobbie's Long Trousers (Comedy).... 575
Aug. 22—The Mystery of West Sedgwick (Special—2 parts—Drama).............2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of 'Who Will Marry Mary"—Drama)......1000
Aug. 25—A Mutual Understanding (Drama)....1000
Aug. 26—A Mistake in Judgment (Com.-Dr.)...1000
Aug. 27—Quaint Spots in Cairo, Egypt (Travel) 400
Aug. 27—Zeb's Musical Career (Comedy)...... 600
Aug. 29—Joyce of the North Woods (Special—2 parts—Drama)..................2000
Aug. 30—The Ghost of Granleigh (Drama)....1000
Sept. 1—The Younger Regeneration (Comedy)..1000
Sept. 2—The Grecian Vase (Phantasy)........1000
Sept. 3—A Series of Tallulah Falls (Scenic).. 225
Sept. 3—The Girl, the Clown and the Donkey (Comedy).......................... 775
Sept. 5—The Awakening of the Man (Special—2 parts—Drama) 1000
Sept. 6—Slander's Tongue (Drama)...........1000
Sept. 8—Keepers of the Flock (Drama)......1000
Sept. 9—A Light on Troubled Waters (Drama).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Comedy)..........................1000
Sept. 12—Caste (Special—2 parts—Drama)....2000
Sept. 13—The Green Eye of the Yellow God (Drama)..........................1000

ESSANAY.

Aug. 12—The Edge of Things (Drama)........1000
Aug. 13—Good Night, Nurse (Comedy)........
Aug. 13—Up Lookout Mountain on the Electric Incline (Scenic) ....
Aug. 14—The World Above (Drama)..........1000
Aug. 15—Alkali Ike's Gal (Special—2 Parts—Comedy) 2000
Aug. 16—The Man in the Cabin (Drama)......1000
Aug. 19—The Whip Hand (Drama)...........1000
Aug. 20—The Accidental Bandit (Comedy)....
Aug. 20—Making Hay with Modern Machinery (Industrial)....................
Aug. 21—The Sheriff of Cochise (Drama)....1000
Aug. 22—The Power of Conscience (Special—2 parts—Drama)...................2000
Aug. 23—Broncho Billy's Mistake (Drama)..1000
Aug. 26—The Love Theft (Drama)............1000
Aug. 27—His Athletic Wife (Comedy).........
Aug. 27—What Cupid Did (Comedy)..........
Aug. 28—The Episode at Cloudy Canyon (Dr.)..1000
Aug. 29—Broken Threads United (Special—2 parts—Drama) 2000
Aug. 30—A Western Sister's Devotion (Drama)1000
Sept. 2—Stone the Woman (Drama)...........1000
Sept. 3—Mr. Dippy Dipped (Comedy).........1000
Sept. 4—Hard Luck Bill (Comedy)...........1000
Sept. 5—While the Starlight Travels (Special—2 parts—Drama)...................2000
Sept. 6—Broncho Billy's Conscience (Drama)..1000
Sept. 9—Sunlight (Drama)....................1000
Sept. 10—The Treater's Treat (Comedy).......1000
Sept. 11—Bonnie of the Hills (Drama)........1000
Sept. 12—Grist to the Mill (Special—2 parts—Drama)............................2000
Sept. 13—Broncho Billy Reforms (Drama)......1000

KALEM.

Aug. 15—The Millionaire and the Goose (Com.)
Aug. 15—The Amateur Burglar (Comedy)......
Aug. 16—The Escape (Drama)................1000
Aug. 18—The Substitute Engineer (Drama)..1000
Aug. 20—Breaking Into the Big League (Special—2 parts—Drama)............2000
Aug. 22—Fool Luck (Comedy)................
Aug. 22—Deceiving Uncle Asa (Comedy)......
Aug. 23—The Smuggler's Last Deal (Drama).
Aug. 25—The Blind Basket Weaver (Drama)..1000
Aug. 27—The Invaders (Special—2 parts—Dr.)2000
Aug. 29—The Captivating Widow (Comedy)...
Aug. 29—Mike, the Timid Cop (Comedy)......
Aug. 30—A Railroad Conspiracy (Drama)......1000
Sept. 1—The Christian (Drama)..............1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Drama)................2000
Sept. 5—Boggs' Predicament (Comedy).......
Sept. 5—Children of the Tenements (Topical).
Sept. 6—The Hand of Destiny (Drama)......1000
Sept. 8—The Bribe (Drama).................1000
Sept. 10—The Fatal Legacy (Special—2 parts—Drama)..........................2000
Sept. 12—Wanted—A Plumber (Comedy).......
Sept. 12—Too Many Cops (Comedy)..........
Sept. 13—The Monogrammed Cigarette (Drama)1000

GEORGE KLEINE.

July 11—The Statue of Fright (Eclipse Spec.—2 parts—Drama ....
July 25—Honor Thy Father (Cines special—2 parts Drama).....................
Aug. 8—By Unseen Hands (Special—2 parts—Drama—Cines) ....
Aug. 12—The Mong-Fu-Tong (Eclipse—Special—2 Parts—Comedy-Drama)..........
Aug. 19—The Clown's Revenge (Eclipse—Special—2 parts—Drama) 2000
Aug. 26—The Human Bridge (Cines Special—2 parts—Drama) ....
Sept. 2—The Sign of the Black Lily (Cines—2 parts—Drama—Special) ....
Sept. 9—The Mysterious Man (Cines—2 parts—Drama—Special).................
Sept. 16—High Treason (Cines—Special 2 parts—Drama).........................

LUBIN.

Aug. 16—Surprise for Four (Comedy)........ 600
Aug. 18—Mary's Temptation (Drama).........1000
Aug. 19—Black Beauty (Drama)..............1000
Aug. 21—The Burning Rivet (Special—2 parts—Drama) 2000
Aug. 22—The Rag Bag (Comedy) 400
Aug. 22—Smashing Time (Comedy)........... 600
Aug. 23—The Tenderfoot Hero (Drama)......1000
Aug. 25—On the Dumb Waiter (Comedy)......
Aug. 25—Her Wooden Leg (Comedy)..........
Aug. 26—The Reformed Outlaw (Drama).......1000
Aug. 28—The Gangster (Special—2 parts—Dr.)1000
Aug. 29—His Conscience (Drama).............1000
Aug. 30—The Last Crooked Deal (Drama)......1000
Sept. 1—A Mountain Mother (Drama).........1000
Sept. 2—The Engaging Kid (Comedy).........
Sept. 2—Trimming a Boob (Comedy)..........
Sept. 4—The Road to the Dawn (Special—2 parts—Drama).........................2000
Sept. 5—In the Southland (Drama)...........1000
Sept. 6—In the Toils (Drama)...............1000
Sept. 8—Seeds of Wealth (Drama)............1000
Sept. 9—Playing With Fire (Drama)..........1000
Sept. 11—The Hills of Strife (Special—2 parts—Drama).........................2000
Sept. 12—Panama Hat Industry (Industrial)... 400
Sept. 12—An Exclusive Pattern (Comedy)...... 600
Sept. 13—The Medal of Honor (Drama)........1000

MELIES.

July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)...............................1000
July 31—It Happened in Java (Comedy-Drama) 1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000
Aug. 21—In the Land of Fire (Drama)........1000
Aug. 28—Lost in Cambodia (Comedy)..........1000
Sept. 4—A Day at Singapore (Scenic)..........1000

PATHEPLAY.

Aug. 8—Genoa, Principal Port of Italy (Travel) ....
Aug. 8—Mount St. Michel (Architecture).....
Aug. 9—A Woman's Way (Drama)...........
Aug. 11—Pathe's Weekly, No. 40 (News)......
Aug. 12—Every Double Causes Trouble (Com.)
Aug. 13—The Erring Brother (Drama).........
Aug. 14—Pathe's Weekly, No. 41 (News)......
Aug. 14—The House Divided (Drama)..........
Aug. 15—Cosmopolitan Life in Cairo, Egypt (Manners and Customs)............
Aug. 15—On the Lakes of Bayrisch, Bavaria (Travel) ....
Aug. 15—Picturesque Jura, France (Travel)...
Aug. 16—The Turning Point (Drama)..........
Aug. 18—Pathe's Weekly No. 42 (News).....
Aug. 19—Napoleon Whiffles, Esq. (Comedy)...
Aug. 20—Strange Traits of Serpents (Zoology).
Aug. 20—Auto Polo—The New Thriller (Sports)
Aug. 21—Pathe's Weekly No. 43 (News)......
Aug. 21—Stung! (Comedy) ....
Aug. 22—The Lizard (Zoology)................
Aug. 22—A Visit to the Ruins of Pompeii (Travel) ....
Aug. 23—The Mexican Gambler (Drama)......
Aug. 25—Pathe's Weekly, No. 44 (News)......
Aug. 26—The Hostage (Drama)...............
Aug. 27—$1,000 Reward (Comedy)............
Aug. 28—The Cook's Revenge (Comedy).......
Aug. 28—Pathe's Weekly, No. 45 (News)......
Aug. 29—A Day With a Hindoo Family (Manners and Customs)................
Aug. 29—The Road to Morey, France (Travel)..
Aug. 29—In the Valley of the Bourne, France (Scenic)............................
Aug. 30—The Blind Girl of Castle Guille (Dr.)
Sept. 1—Pathe's Weekly, No. 46 (News)......
Sept. 2—Whiffles Decides to be Boss (Comedy)
Sept. 2—In the Caucasian Mountains (Travel)
Sept. 3—The Climax (Drama)................
Sept. 4—Pathe's Weekly, No. 47 (News).....
Sept. 4—Fickle Fortune's Favor (Comedy)....
Sept. 4—With the Natives of New Zealand (Manners and Customs)............
Sept. 5—The Otter (Zoology)................
Sept. 5—On the Abruzzi (Travel)............
Sept. 6—The Price of Jealousy (Drama)......
Sept. 8—Pathe's Weekly, No. 48 (News)......
Sept. 9—Slenfoot's Seventh Suicide (Comedy)..
Sept. 10—Across the Chasm (Drama)..........
Sept. 11—Pathe's Weekly, No. 49 (News)......
Sept. 11—The Accidental Shot (Drama)........
Sept. 12—Young Hearts and Old (Drama).....
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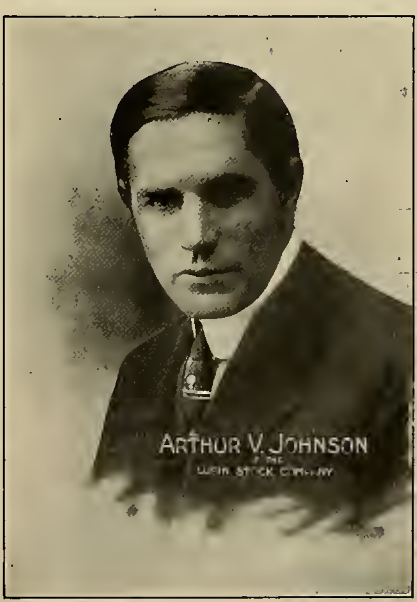

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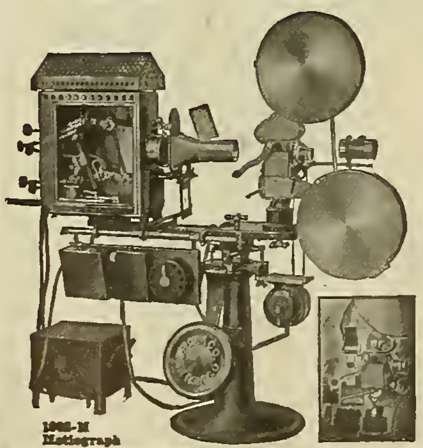

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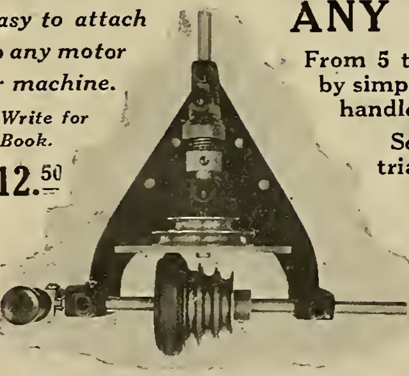

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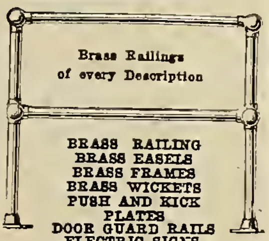

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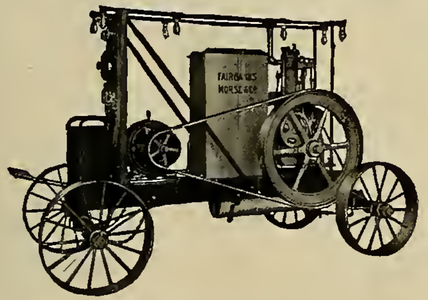

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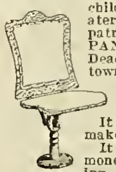

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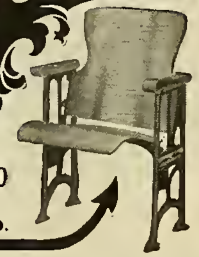

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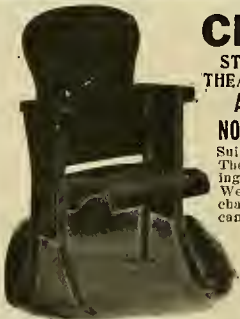

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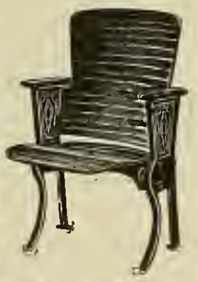

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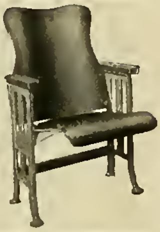

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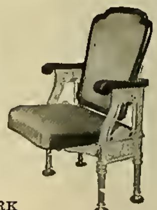

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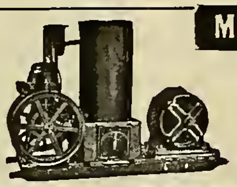

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COLORED WORK AT LOW PRICES
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M
M
FLORENCE ROBERTS IN "SAPHO"
FC

"Majestic" IS Majestic in the Possession of Such a Feature As "SAPHO" (In Six Reels)!

But the point is WILL YOU POSSESS IT? What booking arrangements have you made? Are you going to have it this year or next? Have you done anything in the way of advance announcements? Placarded "Sapho" as the Florence Roberts version, with Florence Roberts (herself) in it? As a clean version, dedicated to "the sons of America"? As a $20,000 production, wonderfully acted? You haven't been asleep on the job, we hope! There's so much you could have said about "Sapho" that it's almost criminal if your lobby isn't full of advertising. And always remember: JUST THE NAME ALONE WILL BRING 'EM IN.

Well, Here's "One Round O'Brien's Flirtation" At Last, Starting Off That O'Brien Series!

We're out of English on this. What more can we say about O'Brien and his "Flirtation"? Week after week we've been telling you pleasant truths about this picture and this series. "One Round O'Brien's Flirtation" was released Tuesday, Aug. 26. Get it—that's all—curtain. THE NEW THREE GOOD ONES: Sunday, Aug. 31, "A Trade Secret," with Marguerite Loveridge and Lamar Johnstone; Tuesday, Sept. 2, "A Perilous Ride," with Lamar Johnstone again, and (on the same reel) "The Great Santa Monica Road Race," very thrilling; Saturday, Sept. 6, "The Turkish Bath," with Fred Mace. There are no photoplay favorites like New Majestic favorites!

"NEW MAJESTIC"

"It Boomed 'Mutual' Business Right In Midsummer!"

Business Offices: NEW ROCHELLE, N. Y.

All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal.

G. MÉLIÈS

Keep your eye on this spot for the release date of

THE YELLOW SLAVE

IN THREE PARTS

The picture with the genuine Japanese atmosphere. Produced in Japan.

Copyrighted, 1913, by G. Melies

September 4th

A DAY AT SINGAPORE

A most interesting trip around the show places of Singapore, Straits Settlements, one of the largest seaports in the world.

G. MELIES, 204 East 38th St., New York City

AMERICAN-ECLAIR

FEATURE FILMS

WIRE YOUR EXCHANGE!

I WANT

EVERY ECLAIR

THEY ARE THE

AMERICAN STANDARD

TRY OUR SPECIAL HERALDS, $2.00 A THOUSAND, AND BE DELIGHTED. YOU WILL ENJOY OUR NEWSY BULLETIN—IT'S FREE TO ANY EXHIBITOR, NO MATTER WHAT SERVICE YOU ARE USING NOW.

225 W. 42nd ST., NEW YORK CITY.

QUALITY AND QUANTITY

POWER'S CAMERAGRAPH NO. 6A

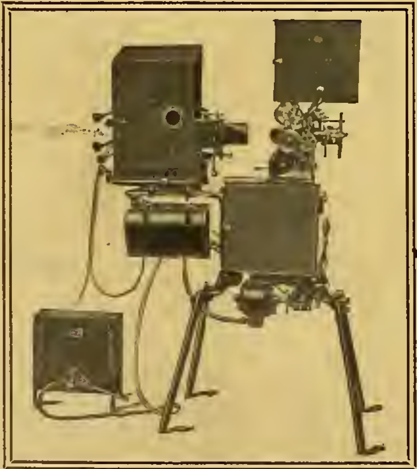
The Modern Motion Picture Machine

"CAMERAGRAPH" for 16 years has stood for perfection with the trade. Its **QUALITY** has always been conceded by them to be of the highest possible standard.

The merit of an article is best expressed in its popularity; and popularity is responsible for the volume of business transacted.

The **QUANTITY** of CAMERAGRAPH sales exceeds by over 65 per cent. that of the entire moving picture machine business of the American trade.

POWER'S PERFECT PROJECTOR PRODUCES PROSPERITY



Write for Catalogue G
containing full details

NICHOLAS POWER COMPANY

88-90 GOLD STREET, NEW YORK

THE LEADING MAKERS OF MOTION PICTURE MACHINES

Vol. 17. No. 11 September 13, 1913 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Ivanhoe" (Imp).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MOTHS
TC
FC 13

THANHOUSER STARS AND THANHOUSER QUALITY

ARE IN THE MUTUAL SPECIAL IN FOUR REELS **"MOTHS"** WITH MAUDE FEALY

Scenario by Lloyd F. Lonergan

The Mutual Film Corporation announces as a special release the great OUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never been seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanhouser cast, including such favorites as
WILLIAM RUSSELL, GERDA HOLMES, HARRY BENHAM, MRS. LAWRENCE MARSTON, LILA CHESTER.

"MOTHS" has been described as the most extraordinary description of a woman that has ever been penned. Remember:

> *"She has chastity, and she had also courage."*
>
> *"She was the martyr of a false civilization, of a society as corrupt as that of the Borgias, and far more dishonest."*
>
> *"She is innocent always, and yet—when the moths have gnawed the ermine, no power in heaven or earth can make it again altogether what it was."*

You must not miss this Marvel-Play and its wonderful star. There are wonderful lithos, too, and they should attract people to a play that will hold them.

Special terms and bookings can be had exclusively through the office of THE MUTUAL FILM CORPORATION, Masonic Temple, 71 West 23d Street, New York City.

The Thanhouser Three-a-Week

Released Sunday, Sept. 7th

HIS LAST BET

One of the best of our entire output to date of Sunday comedies. And the wonderful thing is, it is an all-men's comedy. You never thought it was possible to "put over" a funny film without some GIRLS in it, did you, now?

Released Tuesday, Sept. 9th

TAMING THEIR GRANDCHILDREN

The mischievous kids were handed over to the old folks for correction by their despairing parents—and, lo! they made said old people young again and decidedly loath to curb the kids in their pranks. Indeed, they joined with them!

Released Friday, Sept. 12th

THE MESSAGE TO HEADQUARTERS

Three reels of thrill. A young Italian, officer in the Carabineri, saves an American tourist in Italy from bandits, and so incurs the everlasting enmity of these evildoers, who have confederates in all parts of the globe. Visiting the United States, he is captured by American confederates of the bandits, and only escapes through a fellow-captive Yankee detective's message to headquarters.

THANHOUSER FILM CORPORATION :: NEW ROCHELLE, N. Y.
Thanhouser Stars! Thanhouser Features! Thanhouser Quality!

FIVE-A-WEEK

Essanay

Coming Sept. 12th **Coming Sept. 12th**

"GRIST TO THE MILL"

(IN TWO PARTS)

A powerful dramatic sermon teeming with exciting situations. A feature attraction that will please the most critical. Thrilling scenes with a touch of the pathetic that makes this a positive hit. Irene Warfield, E. H. Calvert and Richard C. Travers featured. Heralds and posters now ready.

Released Tuesday, Sept. 9th

"SUNLIGHT"

A beautiful and interesting love drama featuring Francis X. Bushman, Beverly Bayne, Helen Dunbar and Frank Dayton.

Released Wednesday, Sept. 10th

"MR. TREATER'S TREAT"

A hully good comedy filled with thrills. Take a ride with us on the scenic railway and the chutes.

Released Thursday, Sept. 11th

"BONNIE OF THE HILLS"

A gorgeous Western dramatic spectacle, featuring the California beauty, Marguerite Clayton.

Released Saturday, Sept. 13th

"BRONCHO BILLY REFORMS"

An unusual and exciting Western drama featuring G. M. Anderson.

Coming Sept. 19th **Coming Sept. 19th**

"THE RIGHT OF WAY"

(IN TWO PARTS)

One of the most thrilling and sensational railroad stories ever projected on the screen. A play that can easily be called "The Dynamo of Magnetism." It grips your audiences and will hold them from the first to the last stirring scene in this remarkable photoplay. See the automobile with the chauffeur at the wheel fall over the cliff into the gorge fifteen hundred feet below. A THRILL IN EVERY SCENE BUT ONE. Francis X. Bushman featured. Heralds and posters now ready.

THE PUBLIC ARE WISE—DEMAND NEW CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the Players' Photo Co., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

UNIVERSAL FEATURES

They so far outclass any other features on the market that there is no longer any comparison between Universals and others. The reason for this is simple. The Universal has the greatest facilities of any concern in the world for making rich productions. It has the power, the money and the ambition necessary to outdo the attempts of any and all other film manufacturers. The improvement in Universal films in the past few months has been little short of marvelous! *If you are not showing the Universal program you are overlooking the greatest money-maker in the business!*

Two Wonderful Animal Thrillers!

At an enormous cost we have gathered a magnificent collection of wild animals at our western producing ranch. These are being used in big feature pictures with startling results. You will soon have a chance to see the first two "animal thrillers."

"IN THE COILS OF THE PYTHON"

Two reels that team with genuine excitement. A 101-Bison that will be the talk of your town! September 16.

"THE GIRL AND THE TIGER"

A three-reel animal picture that is worth five reels at least. Every foot of it contains action and "punch."

Universal Film Manufacturing Company

"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President
Mecca Building, Broadway and 48th Street, New York, N. Y.

UNIVERSAL FILMS TRADE MARK UNIVERSAL FILMS TRADE MARK UNIVERSAL FILMS TRADE MARK

are SIMPLY WONDERFUL

The Universal's policy is to protect the small exhibitor and help to keep him from being crushed by syndicate competition. We could make more profit temporarily by putting our big features on the market as a state-rights proposition. But the little exhibitor who cannot afford to pay big extra prices for state-rights features would never get the benefit of our efforts. By putting them out as part of our regular program the small exhibitor has an equal chance with the big one. *That's the Universal's policy, and if you like it, show your appreciation and reap the benefit at once!*

"Ivanhoe" Has Startled Europe!

Europe has awakened to the fact that the Universal knows the feature production business from top to bottom. The sales of "Ivanhoe" have smashed all records in England, and the orders are still pouring in. We are producing the finest posters obtainable for this three-reel feature.

"IVANHOE, IVANHOE, IVANHOE"

Imagine the opportunity this great story affords King Baggot. And depend on it, he has done the best work of his life.

"IVANHOE, IVANHOE, IVANHOE"

The battle scenes are terrific. The settings are gorgeous. The costuming is lavish. Get "Ivanhoe" if you have to fight for it.

Universal Film Manufacturing Company

"The Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

Mecca Building, Broadway and 48th Street, New York, N. Y.

State Righ

THE ADVERTISING MATTER

The assortment of paper and special advertising matter for this feature is perhaps the most varied and descriptive ever issued with a four-reel subject. The paper includes four kinds of ones, two kinds of threes, one six, special heralds, announcement slides, and an elaborate assortment of lobby displays.

A FIGHT for

Adventures of A Gentleman

BOOKING POINTS

(1) Produced by one of the biggest feature organizations in the country under the personal direction of Herbert Blaché, a manufacturer of years of practical experience in feature film making.

(2) The scenes are short and snappy, and there's a big climax and a punch in every reel.

(3) A sensational round-up of the gang by the police is made with the use of "Defiance," one of the speediest motorboats in the country. The race is thrilling and sensational, and ends with the spectacular explosion of the engine in the boat in which the gang tries to escape.

(4) The paper is attractive and of the business-getting kind.

BLACHE AMERI

INCORP

FORT LEE

ts Special

CAST AND PROPERTY

An all-star cast is used, and among the personnel are actors and actresses of such prominence as Barney Gilmore, Darwin Karr, George Paxton, James O'Neil, James Johnston, Joseph Levering, Vinnie Burns and Marian Swayne — all known to the public in general and the picture fans in particular. The properties used are elaborate and expensive and the locations interesting and attractive.

MILLIONS

Burglar—in Four Reels

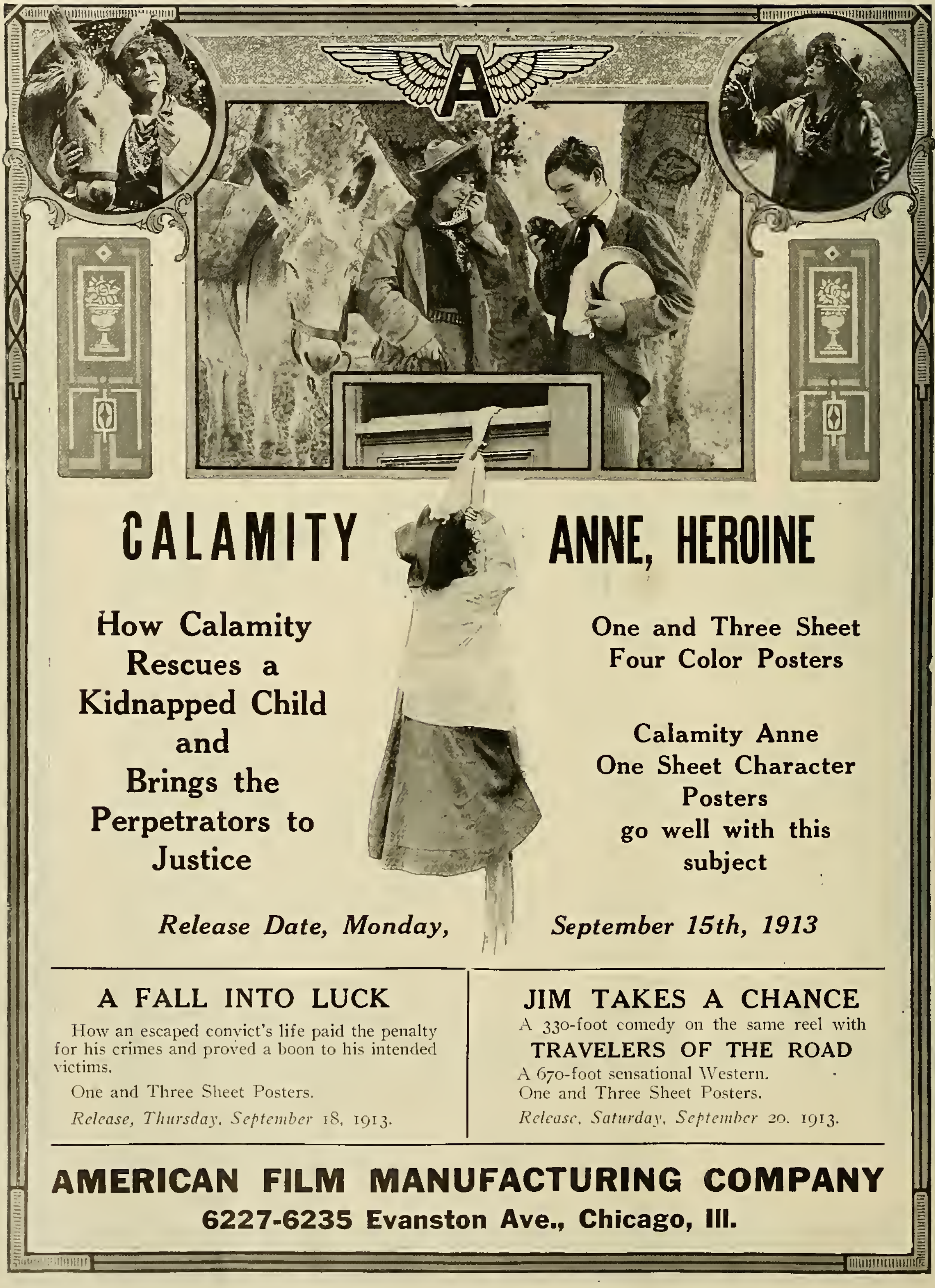
THE STORY

Calculating, ingenious and crafty, a gentleman Raffles, through his acquaintance and friendship with a millionaire-banker's daughter, cunningly learns her family affairs and cleverly uses his information to advantage. "Raffles" and his confederates have a remarkable organization, as well as an original equipment. The band uses a double house, one side furnished elaborately as a gentleman's household, while the other is equipped with the paraphernalia of an organized criminal establishment. The thick party walls dividing the two houses have secret panels and passages known only to the gang leader.

CAN FEATURES

ORATED

NEW JERSEY



CALAMITY ANNE, HEROINE

How Calamity
Rescues a
Kidnapped Child
and
Brings the
Perpetrators to
Justice

One and Three Sheet
Four Color Posters

Calamity Anne
One Sheet Character
Posters
go well with this
subject

Release Date, Monday, September 15th, 1913

A FALL INTO LUCK

How an escaped convict's life paid the penalty for his crimes and proved a boon to his intended victims.

One and Three Sheet Posters.

Release, Thursday, September 18, 1913.

JIM TAKES A CHANCE

A 330-foot comedy on the same reel with

TRAVELERS OF THE ROAD

A 670-foot sensational Western.
One and Three Sheet Posters.

Release, Saturday, September 20, 1913.

AMERICAN FILM MANUFACTURING COMPANY

6227-6235 Evanston Ave., Chicago, Ill.

Broncho Headliners

"The Land of Dead Things"

2 Reels. September 17th, 1913

Showing a terrible and devastating sandstorm on the desert. Terrific hand-to-hand struggle between Indians and settlers. Battle to the death between U. S. troops and Sioux Indians.

Swept away from their companions in a terrific sand-storm on the desert, Benton, his wife and little girl are lost. While he is searching for water, Indian scouts steal the child. The mother follows her baby to the Indian camp, and is taken prisoner. Natamba, squaw of the Sioux chief, grieving over her dead baby, takes the little white girl to her heart and orders the mother put to death. Benton comes upon the dead Indian. Surmising what has happened, he disguises himself in the red-skin's clothes and feathers. Stealing into the Indian camp, he too is taken prisoner. Natamba, softened by the grief of the white woman assists her and the child to escape. Benton, suspected of this, is made to run the gauntlet. Half-dead from the kicks and blows of the Indians, he plunges into the river and escapes. The troop of a neighboring fort rescue Mrs. Benton and her child. She tells her story. The soldiers stampede the Indian's horses routing the Indians and burning the camp to the ground. Benton makes his way to the fort, where he and his little family are reunited. Natamba, alone with her dead, sadly watches the work of the white men, whose flesh and blood she had saved from the land of dead things.

Broncho Motion Picture Co.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

"The Reformation"

1 Reel. September 19th, 1913

A Gripping Drama of Peculiar Significance. The Story of a Fascinating Woman Thief In Society.

At a social function, Jim Blondon, society thief, steals a priceless diamond, which he places in his mouth. He transfers it to the beautiful Janeth, his partner, by kissing her good-night. Detectives search him, and finding nothing, shadow him to the woman's house. He pleads with her to reform and turn straight, she laughs at him. Declaring it his last job he leaves. She escapes by changing clothes with her maid. Some months later, Jim, thoroughly reformed, is now a first-class detective. He is put on the case of a wealthy married man, who, entangled in the toils of a society adventuress, is breaking his wife's heart. Jim, trailing his man, comes face to face with the woman, Janeth. She refuses to give her victim up; the police, who have gotten on the trail of the woman, break in. The wealthy victim escapes through a window, and the female Raffles, the stolen jewel in her possession, is taken prisoner, the reformed crook getting the credit and promotion for the capture.

A Cowtown Reformation

1 Reel. September 26th, 1913

A western comedy-drama, filled to the brim with action, cowboys, suffragettes, an unlucky minister, and other things.

N. Y. Motion Picture Corp.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

"The New Baby"

1 Reel. September 4th, 1913

A Pretty Comedy of Childhood's Happy Days

Maurice, the only child of Markowitz, has things all his own way. His reign is supreme, licking the other kids in the block, keeping the house in an uproar and making the life of the Irish policeman on the beat one continual chase. But to the proud parents he can do no wrong. Then things change. A baby boy arrives and Maurice is neglected and forgotten. With his tiny playmate, Billy, they hatch a plot, deep and dark, and on the promise of one dollar, which his father had given Maurice, Billy kidnaps the new baby and carries it off to the dog house in his yard. Things begin to happen, the distracted mother and father search in vain and call in the "p'leece" force, who look up chimneys, under beds and carpets, and even in the coal scuttle. Maurice refuses to "come across" with the bribe, and the young kidnapper loses no time in "squealing" on his partner in crime. The baby is returned, all is forgiven, and Billy gets his price, while Maurice shares honors with the new baby.

KEYSTONE FILM CO.

Long Acre Bldg., 42d St. and Bdwy.

NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

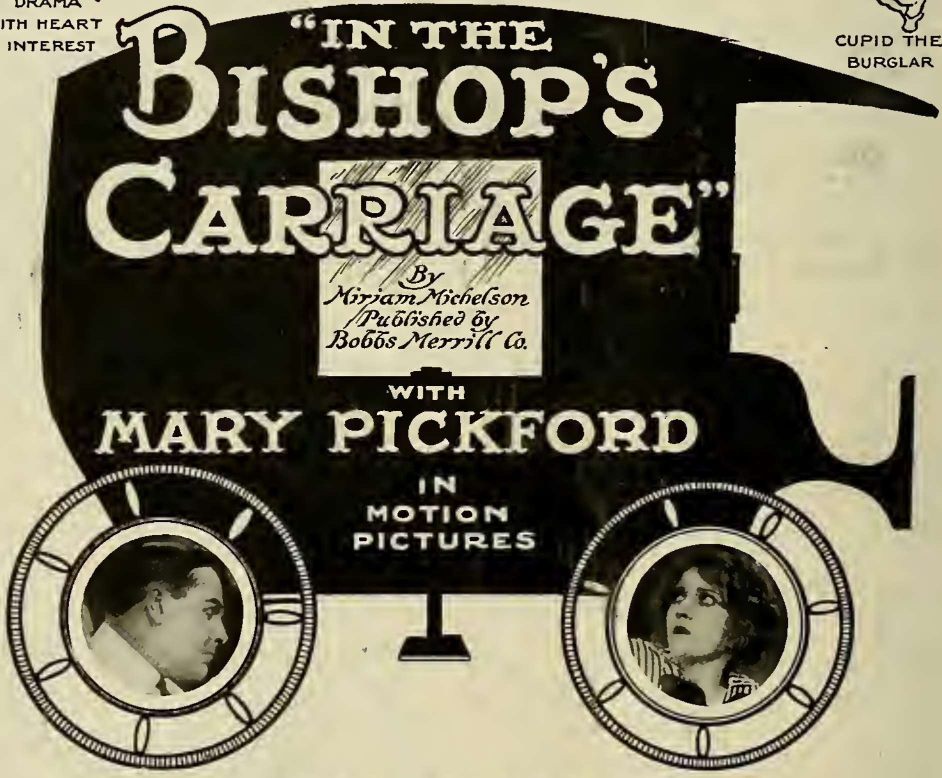
"30 FAMOUS FEATURES A YEAR"

A CIRCLE has no end—neither has Famous Players Success.

A DRAMA WITH HEART INTEREST

CUPID THE BURGLAR

DANIEL FROHMAN PRESENTS



"IN THE BISHOP'S CARRIAGE"

By Miriam Michelson Published by Bobbs Merrill Co.

WITH

MARY PICKFORD

IN MOTION PICTURES

Released September 10th

A fascinating drama of the underworld that approaches tragedy and ends in romance—an interesting combination of the thrilling incidents and dramatic episodes of the subject.

"IN THE BISHOP'S CARRIAGE"

IN THREE PARTS

is a strong "vehicle" for Mary Pickford's Charming Art,

Produced by the

FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

"30 FAMOUS FEATURES A YEAR"

ALL
ROUND
the universe—
Famous
Players
Fame!

"30
FAMOUS
FEATURES
A YEAR"

EXHIBITORS

:an obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford, and

FORTHCOMING RELEASES:

Henry E. Dixey in
'Chelsea 7750"

Lillie Langtry in
'His Neighbor's Wife"

Laura Sawyer in
"An Hour Before Dawn"

James O'Neill in
"The Count of Monte Cristo"

ınd all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

'amous Players Film Co. of New England
larry Asher, Gen'l Mgr.
)0 Boylston St. Boston, Mass.
MAINE, NEW HAMPSHIRE, VERMONT, MASSACHUSETTS, CONNECTICUT, RHODE ISLAND

'amous Players Exchange, Masonic Temple Bldg., 23d St. cor. 6th Ave., New York City. PHILADELPHIA OFFICE 1331 VINE STREET.
NEW JERSEY AND EASTERN PENNSYLVANIA

'he Casino Co., Dimes Bank Bldg., Detroit, Mich.
MICHIGAN

'amous Players Film Service Co.
:hattanooga, Tenn.
NORTH CAROLINA, SOUTH CAROLINA, GEORGIA, FLORIDA, ALABAMA, TENNESSEE, MISSISSIPPI, LOUISIANA

'rogressive Motion Picture Co.
Pacific Bldg.
San Francisco, Calif.
CALIFORNIA, NEW MEXICO, NEVADA, ARIZONA, OREGON, WASHINGTON

Wm. L. Sherry Feature Film Co.
Wm. L. Sherry, Pres.
Times Bldg., New York City
ENTIRE STATE OF NEW YORK

Famous Players Film Service,
Jas. Steele, Gen'l Mgr.
125 4th Ave., Pittsburgh, Pa.
WESTERN PENNSYLVANIA, WEST VIRGINIA, OHIO, KENTUCKY

New Grand Central Theatre Co.,
Grand & Lucas Ave., St. Louis, Mo.
MISSOURI

Southern Feature Film Programme Assn.
Royal Theatre Bldg., San Antonio, Texas
ARKANSAS, OKLAHOMA, TEXAS

Famous Players Film Service
Bert Barnett, Gen'l Mgr.,
Temple Court Bldg., Minneapolis, Minn.
MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA, WISCONSIN

Kansas City Feature Film Co.
A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.
IOWA, KANSAS, NEBRASKA

Notable Feature Film Co.
612 Judge Building, Salt Lake City, U.
COLORADO, WYOMING, UTAH, IDAHO, MONTANA

XCHANGEMEN: During the week Wisconsin joined the STATES UNITED for "Famous Players Success." Soon all the following states will join the progressive list. Don't you want to be first in

DELAWARE
MARYLAND

DIST. OF COL.
VIRGINIA

ILLINOIS
INDIANA

DOMINION OF CANADA

FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30
FAMOUS
FEATURES
A YEAR"

“The Last Da

The Greatest Film on Earth **Nine Reels of Overwhelming Magnificence**
Acted by Europe’s Foremost Artists **Staged on a Stupendous Scale**

No State Rights For Sale

“The Betrothal”

The great work of Alexander Manzoni, dramatized in six reels by Pasquali. THERE ARE OTHER VERSIONS, but none like Pasquali. THE TRADE IS HEREBY WARNED that Pasquali has a suit pending in Italy against another producer over this subject, and that it is copyrighted in America. The future actions of the Pasquali American Co. regarding this subject will depend upon the outcome of the suit in Italy. The Progressive Motion Picture Co. has bought this picture to book in connection with Famous Players Production on the Pacific coast, and E. Mandelbaum has secured the rights to Ohio, Indiana and Kentucky.

“High Treason”

A thrilling military picture in four parts. The Empress Feature Film Co., Indianapolis, Ind., has the rights for Ohio, Indiana and Kentucky. The National Feature Film Co., of Philadelphia, Pa., has Eastern Pennsylvania and adjacent southern states. All other territory open.

“The Power of Innocence”

A wonderful drama, in most exquisite photography, with a heart-gripping plot. Empress Feature Film Co., Indianapolis, Ind., has the rights for Ohio, Indiana and Kentucky. National Feature Film Co., Philadelphia, Pa., has Eastern Pennsylvania and adjacent southern states. All other territory open.

Pasquali American Co., Inc.

H. J. Streyckmans, Gen. Mgr.

ys of Pompeii"

An Unprecedented Spectacle **Thrills and Sensations Beyond Belief**
Five Horses Killed in Chariot Scene **Magnificently Costumed**

Booked in America's Best Theatres

"The Two Sergeants"

The most absorbing military drama ever seen on a screen. Before this film was advertised, and before it had been properly assembled and titled, there were six bidders for the entire rights to the United States. Mr. E. Mandelbaum, 607 Columbia Bldg., Cleveland, O., has secured from us the exhibition rights to this great production, and all communications for booking should be addressed to him.

A. Capossi, one of the best actors in all Europe, is the leading man for the Pasquali Co., and his work in "The Two Sergeants" is extraordinary. This is a film that can be shown in any theater on earth, before the most exacting and critical audience. It is a masterpiece and will be one of the most talked of films in the country.

Don't forget: E. Mandelbaum, 607 Columbia Bldg., Cleveland, O., owns all exhibition rights. See him for booking.

Suite 1904, 110 W. 40th St., N. Y. City

World's Tower Building

"Another House Packer!"

That's the way exhibitors are speaking of the General Film Company's new *Exclusive Service.* It has been recognized immediately everywhere as the very thing for which really progressive men have been waiting.

It gives you absolute protection in your territory on a new series of exceptionally fine single and multiple reels. You get nothing but the work of the producers whose names stand at the top of the heap in this country—Biograph, Edison, Essanay, Lubin, Kalem, Kleine-Cines, Melies, Pathe, Selig, Vitagraph.

The cost to you depends entirely upon the extent of the territory that you want us to protect for you. We guarantee that your rights within a given time and a given space will not be violated.

A theatrical man of the first rank has been placed in charge of this *Exclusive Service.* His judgment, based on long experience in the Theatrical and Motion Picture fields, is making a record-breaker of this service.

Write us at once and get prices on your territory before your competitor gets in first. Address Exclusive Service Department.

General Film Company, 71 W. 23d St., N.Y.C.

Still Hitting the High Spots

Another week sees seven more multiple wonders—ranging from clashing action to delightful romance and howling farce.

That's the beauty of General Film Service—it covers such a range of human emotions. Your audience *can't* be bored for a second. Every picture seems better than the one before.

We would like to list the single reels, too, but there isn't room. But look at these multiples—a new one every day, sometimes two.

General Film Company
200 Fifth Avenue, New York

"The Fifth String"

Selig—2 reels. *Released Sept.* 15

John Philip Sousa, the March King, wrote this powerful story of a musician's supernatural ability gained at the cost of his life. The Devil gave young Diotti a magic instrument, upon which he could play even well enough to win his reluctant lady, but when he touched the fifth string, the charm was broken and he paid the forfeit. Copyright, The Bobbs-Merrill Co.

"High Treason"

Kleine-Cines—2 reels. *Released Sept.* 16

This picture was made in Rome on the day Italy declared war against Turkey. All the excitement of a population mad with war fever is shown in actual streets and with actual people. The war scenes themselves were taken, many of them, on the field during the Balkan War. Unique realism.

"Trooper Billy"

Kalem—2 reels. *Released Sept.* 17

Frederick Paulding's play has had a setting that makes it better, by far, than the stage version. Indians attacking a stockade, for instance, is the climax. Action in every inch—the straining and grappling of hand-to-hand encounters, the clash of body against body, the fight to a finish. A Western play with a wonderful punch.

"The Clod"

Lubin—2 reels. *Released Sept.* 18

A story that shows a new angle on the horror of war. A simple Mexican farmer, content in the prosperity and love about him, sees everything in his world snatched from him by the ravages of war. Dulled at first, he fights blindly, impotently against it all—and is shot with a laugh.

"Saved by the Enemy"

Edison—2 reels. *Released Sept.* 19

A Civil War story with a love theme of unusual power. Two rivals—one an officer, the other a private—quarrel over a girl. The private strikes his superior and is condemned to death. The girl's efforts to save him take her through Union lines to the head of the Confederacy. Plot and counterplot surge through this harrowing romance.

"The Right of Way"

Essanay—2 reels. *Released Sept.* 19

The struggle of a man and his daughter to keep a railroad from passing through the graveyard where the man's wife is buried. It looks like a losing fight, until chance throws the young chief engineer into their home. Then—but that's as pretty a conquest of love over a corporation as you can imagine.

"Our Wives"

Vitagraph—2 reels. *Released Sept.* 20

The adventures that befall two rollicking husbands who back a beautiful actress in her new opera. The complications that involve the star's irate husband, a newspaper reporter, the opera's composer, the two luckless "angels" and their wives, make as screaming a farce as ever delighted a picture audience.

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

"THE FIFTH STRING"

A Remarkable Musical Fantasy.

Written by John Philip Sousa, the Famous "March King"

Through Arrangement with Bobbs-Merrill Co.

In Two Wonderful Reels

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For Release Tuesday, Sept. 23, 1913 **Copyright 1913 by George Kleine**

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Mary loses her heart to a sculptor only to find him engaged to a model.

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"THE HINDOO CHARM"—Drama	WEDNESDAY, SEPTEMBER 17th.
"SUNNY, OR THE CATTLE THIEF"—Western Drama	THURSDAY, SEPTEMBER 18th.
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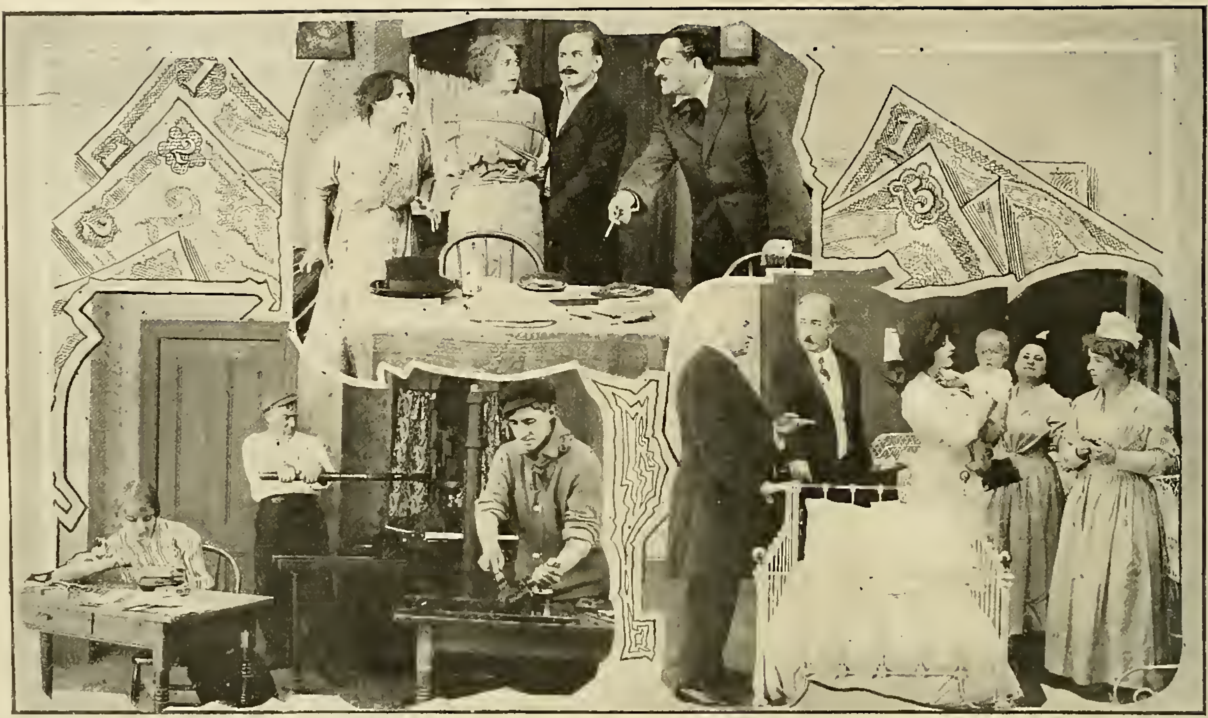

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An Unusual Photo Drama in Two Parts

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The feeding of 15,000 duck at one time is one of the interesting scenes showing the operation of the largest duck farm in the world.

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The proposed dam at Fenwood would have robbed hundreds of citizens of their homes. Young Williams, an attorney, undaunted by the power of the man who proposed to bring this about, fought for his fellow-townsmen and won. The fight between the citizens and the laborers who are destroying their homes is wonderful in its realism.

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Special 1, 3 and 6-sheet Posters

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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(*The index for this issue will be found on page 1222.*)

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Saturday, September 13, 1913

Facts and Comments

THE MOVING PICTURE WORLD, ever anxious to increase its usefulness to every one of its readers, has made arrangements whereby all of its valuable information for the exhibitor will hereafter be delivered several hours earlier than heretofore. To effect this improvement, which we feel will be greatly welcomed, special arrangements had to be made with the printer, the news companies, the advertisers and the contributors. We have for a long time realized that the tabulated information contained in the paper, such as the release dates, etc., cannot get into the hands of the readers too quickly. Knowing how eagerly many thousands of our readers watch the movements of the mail about the time the paper is due, we have facilitated an earlier delivery and have the promise of co-operation by the news companies. We are now anxious to know whether every reader gets the full benefit of these new arrangements, and we therefore ask our readers to let us know. If there is any delay we want to know it, and each complaint will receive our prompt and immediate attention.

In this connection we would like to have it known and understood that subscribers dealing directly with this office and sending their subscriptions straight to the paper may be sure of receiving their copies at least several hours in advance of the time when they can buy them at the news stands. The value of direct subscriptions is therefore quite apparent. Direct subscribers not only get their papers more quickly but they secure a substantial saving in price. We greatly value direct subscriptions, and direct subscribers are always sure of our first attention.

* * *

THE start of the most promising season in the annals of American kinematography is a good time for taking a new perspective and getting a new grip. It is the purpose of this paper to march in the forefront of the moving picture procession and to keep pace with every phase of kinematographic development. We are constantly planning to make this paper more useful and thoroughly responsive to every legitimate aspiration and movement within the industry. Not the least manifestation of this desire to be useful will be the holding aloft of the higher ideals and an unswerving adherence to exalted standards of art and ethics. This is the best service which a paper devoted to moving pictures can possibly render to the cause. We have never believed and never will believe that our duty begins and ends with the printing of the news and the releases.

*

While seeking to maintain high ideals in pursuance of the policy of the founder of THE MOVING PICTURE WORLD the utmost attention will be paid to the practical needs of our readers. In the department of projection vital and pressing problems of immediate importance to the exhibitor are solved by an expert who has made this subject the study of a lifetime and whose reputation has traveled beyond the seas. It stands to reason that under such guidance the difficult science of projection will be expounded with increasing profit to every manager and operator in the country. The value that comes with special talents and long years of training will assert itself more and more in the reviews and comments on the films. It will be our purpose hereafter to see and comment on every picture made, whether licensed or independent or occasional and irregular. The multiple reel, the making of which promises to become a separate branch of the industry, will receive the careful attention it deserves. Increased usefulness will likewise characterize the departments for advertising and scenario writing. With all of us doing our full duty we still need the hints and suggestions of our friends and readers. We count upon their co-operation in the future just as we have depended upon it in the past.

*

One word in conclusion. We believe that the profession of exhibiting moving pictures is constantly rising in importance. The "boom days" are coming to an end and the law of the survival of the fittest will go into effect. We sincerely believe that the steady reader of THE MOVING PICTURE WORLD is bound to increase his efficiency and enjoy an advantage over his competitor who is satisfied with looking at the release dates. To get his full money's worth out of the paper the exhibitor must become a careful and conscientious reader. No man can succeed in this business unless he makes a study of it, and THE MOVING PICTURE WORLD is the most dependable reference book in all matters appertaining to any part of the industry. We are always pleased to answer questions, and never hesitate to take pains and trouble to satisfy correspondents. The moral of it all is: READ THE MOVING PICTURE WORLD.

Photoplay Principles.

By Louis Reeves Harrison

A MAN who adheres to high principles in any walk of life treads no path of roses. He may think he has mastered a subject, may be well equipped to express his views in print, and he may be generally sane and sound, yet he has abundant opportunity to err in writing several hundreds of thousands of words during a year for publication. If he happens to be a critic of other men's work, even if he adheres closely to creative and helpful criticism, he is bound to excite some antagonism, but it is better in the end for him to take a positive stand. Negative recommendations are of small general interest and still less value.

I have read a lot of theories relating to dramatic construction, and I do not know of anything easier for a well-informed man to do than make axioms on that subject, but those who are bound to attain success usually start with a solid foundation of good common sense, learn all rules, use those suited to their own ideas and reject the rest. Writers are obliged to analyze, classify and generalize on the subject in hand, but most of them are like preachers who storm from the pulpit, stronger in profession than in performance. I do not feel restricted as a playwright by any dogmas I lay down as a critic.

As a specimen of wholly unsolicited advice, and by way of a proper course of action for those aspiring to write successful photodramas, I suggest that they consider all views and simply reject those that are specked, that have the slightest appearance of being unsound. Simply acquire all the information obtainable on a subject and utilize only such portions as appeal to individual judgment. By way of adding to our general fund of information on the art of writing photoplays, I take the liberty of quoting from a letter recently written to me by a Boston playwright named John Remble:

"How can a professional writer take to photoplay writing seriously when his work must apparently be submitted to more or less incompetent editors, editors who in many cases seem to lack sufficient education to even know the correct meaning of the terms they employ in passing critical judgment on a script? Do not understand me as including all editors in this judgment—there are some, I am sure, who not only take their work seriously and earnestly but who bring trained minds to bear upon their labor; but they do seem to be in a rather hopeless minority.

"First of all, they bar what they are pleased to call 'narrativeness' in a script. According to them, and according to many other writers on the same subject, action should be the medium used and never narrative. As a matter of fact, if the photoplay was to be written in any but narrative form—what would that form be? A photoplay must tell a story, the screen to the eyes, the script to the editor and director, and there is only one way of telling a story *not visualized* and that is by the use of narration." (The words "not visualized" are inserted.)

Mr. Remble has strong dictionary support. The first definition given in my Century of "narration" is "the act of recounting or relating in order the particulars of some action." Photoplay scripts are commonly known as scenarios, and, from the theatrical point of view, a scenario is a sort of skeleton of the general movement of the plot and of the successive appearances of the characters. This form, stripped of all but bare indications of action, is sometimes used by directors, particularly those who write their own plays. If Mr. Remble eventually produces his own plays, he may adopt this handy form himself.

It might be possible for the writer of a farce-comedy for split-reel use to begin his script with a synopsis of a dozen or two lines and thereafter confine himself to a few brief directions in each scene, and I have reason to think that this is sometimes done. I have never, however, seen any scenarios accepted from authors outside of the studios, nor from men who may well be styled professional writers, those who provide most of the big plays, that were in other than narrative form, and many of them contained from five thousand to ten thousand words. A scenario of my own that Mr. Blackton produced exactly as it was written contained about six thousand words, and I found it hard work to cut that down for magazine publication.

In further illustration, I recently gave favorable notice to several photodramas produced by a leading house and made the discovery that they were all from one author. I am not at liberty to give his name, as his scenarios were shown me in confidence, but they were written with elaboration as well as care in the matter of detail. Now those are the very scenarios that are winning out in a large way. No live scenario editor need be distressed by their formidable appearance. If the matter is well presented from the outset, there is strong incentive to give it thorough examination, time better spent than that used in trying to make something out of the nothingness of the great mass.

In relation to producing interesting mental processes on the screen, Mr. Remble says: "Involved mental processes are behind every action, and reveal themselves in expression as well as action. Unexplained action would only lead to misconception on the part of the producer, since action varies and is formed by character. The author who creates a character alone knows and can explain the meaning of its actions and expressions, and he does it in a script as he does in a play *to assist* the director." Mr. Remble continues in a line with what appears in my article on double exposure in the "Motion Picture Annual" to place high value on showing what the characters *think*. I do not quote from his presentation of this value from lack of space and because it is now being appreciated by far-sighted producers.

It is a pleasure to hear from men of high ideals, who hope "that photoplays will attain something of the dignity of the drama," and the time is not far away when men of high ideals will be those most sought by producers "Until that time comes," Mr. Remble continues, "I do not see how intelligent and progressive writers can be expected to give their most serious thought to photoplays, or seek motion-picture expression for their best creations." Nor does any other professional writer of wide experience, but indications point to the approach of that period. It is coming through those producers who see the tremendous advantages of high-class feature plays.

"It is well enough," the Boston playwright says in conclusion, "to spend thousands of dollars upon effects, costumes and large casts, but it is infinitely more essential to carefully study the characterization and dramatic development of the scenario. Involved mental processes will not be found difficult by performers of intelligence, nor will a director find it hard to show the audience what the characters are thinking." Surely not! When the embargo on creative genius has been lifted, there will be visualized stories on the screen undreamed of in present philosophy, powerful dramas of contemporary life, and there will be general rejoicing when they come.

The Real Enemy.

By W. Stephen Bush

PERHAPS the most remarkable thing about the moving picture is its vitality. It would be hard to enumerate all the tests, trials and ordeals which it has survived with a joyous and smiling countenance. Monsters of ignorance, prejudice and stupidity have risen up against it and have been promptly flattened out. Hordes of cheap little men who saw nothing in the pictures but a variation of the dime museum or side show next assailed it like so many pigmies swarming upon the huge body of Gulliver. This vast swarm, ranging in harmfulness from the mosquito to the tse-tse fly, gave up the attempt and fled away as if pursued by clouds of smoke. Ape-like vaudeville came next, and all through the country sprang up so-called moving picture vaudeville exchanges. This atrocious brand of vaudeville was mixed with moving pictures. When the smoke of battle cleared away, moving pictures were found to be intact, while the cheap vaudeville disappeared in thin curls of odoriferous vapors. All this time an army representing every variety of the genus crank howled on, making God's orderly and peaceful day hideous with declamations against the moving picture. There were some men who conceived the idea that it was possible to corner moving pictures, but they found there was a hole in every corner.

Presently other weapons were employed. Press and stage began to ridicule the picture. Now, ridicule handled by men of brains and education is indeed a deadly weapon, and has often hurt the best of causes and the best of men. The shafts of ridicule must, however, be sent to their aim by the sinew of Ulysses, else they will speed not much further than the end of the bow. Men who spend their wit and satire in the daily press and eke out columns of "Humor" and "Irony" at so much per may shoot their arrows at the moving picture without the slightest possibility of harm. All the supposedly funny vaudeville sketches written and acted to parody the moving picture are pitifully lacking in real fun.

Within the last week, however, a more serious attempt was made to cast ridicule on the motion picture. A youthful playwright, not without some good comedies to his credit, trained the batteries of his wit and his poetic invention on the moving picture stage. If the reviews of the daily papers are any criterion the young playwright cut himself with the two-edged sword of ridicule. The critics went at him as a riotous crowd at the county fair "goes for" the colored gentleman who allows three shots at his head for five cents. The plan was called "Kiss Me Quick." One of the critics suggested an alteration in the title to the tune of "Kill Me Quick." It was another case of the double-edged sword in hands of no skill or cunning, and the result was disastrous to the presumptuous user of the deadly weapon. No one will deny that the moving picture offers a legitimate target for satire; indeed, it is a hard thing to look at some moving pictures and keep from writing a satire. If the thing had been cleverly done it would have been entitled to roars of Homeric laughter. There is no sting in a clever burlesque. A travesty conceived and executed in even a riotous spirit would not hurt the motion picture.

It is safe to say that the danger to the motion picture threatens not from without but from within. No friend of the picture fears for its life; it is like Dryden's Milk-White Hind, "fated not to die." There are, however, not wanting signs of a certain decrease of interest. For these signs the picture itself, or rather its producers, are responsible. We diagnose these signs as symptoms of weariness in consequence of the sameness of subjects and the close similarity of treatment.

The other day I happened to be in the projection room of a well-known producer. Seven or eight machines were going at once, showing advance views of certain coming releases. The object was to discover serious defects which might be remedied at the last moment before the films were sent out into the world. What a lesson these pictures afforded to the impartial and disinterested looker-on. I cast my eye over all of them, and before I had followed the action in each for more than five minutes it was perfectly apparent that though there were seven or eight pictures there were but two types represented in the whole series; one type was the melodrama and the other so-called farce-comedy. Analyzing still further, I saw all of the familiar individual types that had worn out their gloss of newness in less than a scant year after moving pictures became popular. There was the tramp and the freight car, there was the che-i-ild weeping at bedtime, there was the wronged working girl and the villain in his best evening dress, there was the "funny" chase with the running men and women falling and piling up in a confused heap and there was the interior of the police station and the usual message of distress with the whiskered sergeant ready to receive it. Here is the real enemy to the further upward course of the motion picture; here is the only real barrier to the further growth of its popularity.

Even the men who have grown rich on this sort of thing are beginning to realize that the public are getting weary of stereotyped screen work. The dreadful "Westerns," which but two and three years ago formed nearly forty per cent. of the average moving picture program, have been cast overboard, but the stale melodrama with all its ancient but not venerable props seems loath to follow suit. We may depend on it that the public will signify its weariness of all such threadbare stuff in a most telling and emphatic way if there come no change for the better.

The thing to strive after is a higher average. This applies both to the single reel as well as to the feature of two and more parts. We have seen the cheap agonies of the melodrama padded into many a three and four reel feature.

In what manner is this change for the better to come; how are the worst and most offensive of these hackneyed stories and characters to be eliminated? Perhaps a special convention or agreement of all earnest and ambitious producers may be suggested. A closed season for about three years may safely be declared on these overworked and senseless types:

The Outlaw,
The Sheriff,
The Queen of the Ranch,
The Half-breed,
The Bandit (Foreign and Domestic).
The Stage Child,
The Gambler,
The Gangster,
The Freight Car Tramp.

The list might probably be swelled if a vote were taken among exhibitors and the public generally. If these tiresome figures do not disappear soon the moving picture will come in for a lot of just ridicule, and ridicule based on justice always hurts.

The next result will be the failure of such pictures to pay dividends either to the producer or to the exhibitor. Such consequences are indeed slow in coming, but they are as unpitying as fate. The good will then suffer with the bad. The ridiculous excess of the so-called Western three years ago is a lesson to the point.

"The Ghost of the Hacienda" (American)

Reviewed by James S. McQuade.

COMPANY No. 2 of the American Film Manufacturing Company is to be commended for excellent work in a two-reel subject, "The Ghost of the Hacienda," under the direction of Producer Ricketts. It is quite a time since I have seen any of Mr. Ricketts' work, but I can recall a number of fine productions made by him some years ago at Essanay's studio, in this city. Under his experienced direction it can be safely predicted that the future has in store for patrons of the American's product a list of meritorious subjects.

The new leading lady of Company No. 2, Miss Winnifred Greenwood, will be especially welcomed. She will be easily called to mind by her talented work in the role of Pauline Cushman, in the photodrama of that title by Selig Polyscope Company. In the titular role of the subject under review, Miss Greenwood is in every way acceptable. She meets all the requirements with the grace, ease and skill of an accomplished artiste, and her costumes are in fine taste.

The Proposal in "The Ghost of the Hacienda."

The American management has also a very promising acquisition in Edward Coxen, the new leading man of this company. As Jesse Thompson, the young civil engineer and accepted lover of Enid Hale (Miss Greenwood), Mr. Coxen is a good-looking, virile young man, a manly lover and thoroughly at home on horseback. His assumption of the role is at all times pleasing. George Field is to be commended for fine character work in the parts of Senor Tocquinado and El Capitan, and Wm. Tedmarsh deserves special mention for his impersonation of Pedro, the old Mexican retainer. Chester Withey is praiseworthy as Mr. Hale, owner of the hacienda and father of Enid.

There are several beautiful exteriors in these films. The interior views do not come out satisfactorily. The lighting is defective in some of them, and there is almost a total absence of half tones. The latter is evidently due to some oversight in the development of the negative.

Mr. Hale and his daughter, Enid, take possession of his latest purchase, the Hacienda de Alameda. It has been in the possession of Spaniards from Old Mexico, for hundreds of years. Old Pedro, the trusted retainer of the former master, is kept on the household staff. He sees in Enid a remarkable likeness to her aunt, Senorita Ysolda, who had been slain in the hacienda forty years before by El Capitan, a bandit.

Jesse Thompson, a civil engineer and son of an old friend of Mr. Hale, arrives at the hacienda. He is received as a member of the family, and the young people's love affairs progress so rapidly that young Thompson proposes and is accepted shortly after his arrival.

Senor Tocquinado, who lives on the adjoining estate, calls on the Hales. He also visits young Thompson a few days afterwards, while he is at work on the railroad. A strike among the laborers for back wages occurs during Tocquinado's stay, and it is stopped by the reading of a telegram from Thompson Sr., which announces that $10,000 in gold has been shipped by messengers to meet the wage list. The gold arrives and is stored in Hale's hacienda until the morning.

The Attack on the Hacienda in "The Ghost of the Hacienda."

Tocquinado, who is in reality the El Capitan of forty years before, determines to disguise himself, summon his old brigand gang, and raid the Hale hacienda. The band arrives shortly after midnight, but a withering fire from the windows of the mansion greets them. The ammunition of the defenders is soon exhausted and the robbers, headed by Tocquinado disguised as El Capitan, attempt to batter in the doors. Just as the heavy timbers are shattered by the shocks, Enid recalls Pedro's story of her aunt Ysolda. Assisted by her maid, she dresses herself as her aunt was dressed on the fearful night of her assassination. The robbers have just rushed into the hallway, headed by Tocquinado, when she comes slowly down the large stairway. The Mexican bandits cry out at sight of her and mutter prayers while they try to gain strength for flight. Tocquinado, who is suffering from heart disease, falls dead at the feet of the supposed ghost. Pedro pulls off the leader's mask and it is revealed that Senor Tocquinado and El Capitan, the old time bandit leader, are one and the same.

The release date is set for September 22.

AUTHORS' NAMES UPON THE SCREEN.

Word comes from the executive offices of the Selig Polyscope Company in Chicago to the effect that they will hereafter incorporate the names of the more popular scenario writers in the announcement title of their principal releases. Some twenty-five or thirty Selig contributors have already been accorded this honor. Recognition of the scenario writer has been agitated pro and con for several years and the Selig Company will undoubtedly receive much praise for its pioneer work in this line.

A TEXAS INCORPORATION.

The business of the Southern Film Service, of Houston, Texas, has been incorporated for $20,000. They carry a full line of moving picture machines, supplies and repairs and are building up a satisfactory film exchange business under the management of J. G. Withington.

Mrs. Fiske Triumphs as "Tess."

The Famous Players' Five-Part Production Is a Charming Picture—Strong In All Departments.

By George Blaisdell.

AT THE Lyceum Theater on Tuesday afternoon there were gathered by invitation of Daniel Frohman and Harrison Grey Fiske many friends of Mrs. Minnie Maddern Fiske. The occasion was the initial showing of the five-part screen reproduction of "Tess of the D'Urbervilles," in which Mrs. Fiske sustains the title role. The great actress repeats before the camera the success she achieved on the stage. The unfolding of the absorbing story of Thomas Hardy was followed by a silence that in itself was the best indication of the spell thrown over the entire house by this film drama. There was never a moment when the interest slackened. There was a steady pull at the heartstrings, lightened on rare occasions by flashes of humor, as for instance in the first part when the Durbeyfields are convinced of their descent from the knightly family of the D'Urbervilles. Again, at the wedding of Tess and Angel Clare, there is laughter through the tears as the three girl friends of the bride — and unavowed rivals — refuse to speak to her.

Scene from "Tess of the D'Urbervilles" (Famous Players).

The interest in this picture will, of course, center about Mrs. Fiske. Her admirers will not be disappointed. True it is that the appealing voice will not be heard; but there will remain the art of revealing through expression the tumult that surges in the bosom. The face of Tess may be as a piece of stone, but the eyes tell the whole story. You see, you feel, the tears. There are a multiplicity of strong situations. One of the most pathetic is where Tess, forbidden by her father to go for a clergyman that her unnamed child may not die unbaptized, awakes her sisters, and, in the bare attic, herself performs a ceremony. One of the most dramatic is where the husband of Tess, informed by his wife on the evening of the wedding day of her past in reply to a similar burst of confidence on his part, flies into a rage and later falls asleep by the fire. In a somnambulistic stroll he dreams that Tess is dead. He goes to the bridal chamber and finds Tess on the couch at the head of the bed. Picking her up in his arms he carries her downstairs, lays her by the fire, puts a candle at each side of her, and then returns to his couch. The woman who is to be bride in name only arises from the floor and places a mantle over the sleeping figure. The fifth reel is the strongest of all. It is here where Tess, deserted and her family in want, is again in the grasp of Alec D'Urberville, the betrayer; she is sought out by her husband, now of changed mind. It is too late. Tess goes to the room of D'Urberville. She returns and tells Clare that she has killed him. Clare takes his wife to the Temple of the Druids, where the two are found in each other's arms the next morning by the officers of the law.

Scene from "Tess of the D'Urbervilles" (Famous Players).

The support of Mrs. Fiske is uniformly excellent. Criticism may be made as to the comparative youth of Raymond Bond, who plays Angel Clare. Mr. Bond, however, has played in the company of Mrs. Fiske and is said to have been her selection for the part. David Torrence is strong as Alec D'Urberville. The father and mother of Tess were played by John Steppling and Mary Barker. They were the chief figures of the first reel, and their excellent character work is deserving of high praise. Mr. Steppling is an experienced camera player; his portrayal of the dissolute John Durbeyfield shows it. It was Mrs. Barker's first appearance in a picture. It is one of the tragedies of the screen that it also was her last. She did not live to see projected the film in which is preserved a record of the drama in which she had appeared in every speaking performance. James Gordon, who will be recognized by picture followers, is excellent as the robust head of the dairy farm.

The backgrounds were chosen with rare good judgment. In truth, it is in this factor of the picture, as well as in Mr. Murphy's artistic interiors, that will be noted one of its chief claims to distinction. There is the great palace of the D'Urbervilles and its surrounding grounds. The rose garden is a thing of beauty. Many of the settings were applauded by the Lyceum audience, and all deserved it. Some of the scenes of rural life, of meadow, stream and hill, will linger in the memory—even in the memory of those who see many pictures. The photography matched the locations. Not only was it exceptional in quality; but, by reason of the unusual skill displayed in the filming of sunsets and cloud effects, it will stand in a class by itself.

Taken altogether—considering the story, the acting, the direction, the backgrounds, the photography—"Tess of the D'Urbervilles" is a great picture. Speaking calmly, the writer believes it one of the greatest ever made. It will redound to the credit of American kinematography. For this result we may thank Adolph Zukor, Daniel Frohman, Edwin S. Porter and J. Searle Dawley, whose splendid coöperation has made it possible.

"THE RIVALS" IN KINEMACOLOR.

William Winter Jefferson In His Father's Famous Role of "Bob Acres."

It has always been a matter of great regret to chroniclers of the drama that the celebrated impersonations of great actors of the past survive only in tradition, aided by a few photographic poses and pages of description. These latter differ so, according to the standpoint and mental focus of the spectator, that after a few years only tradition remains. The little tricks of manner, expression and gesture which go to make up that indefinable yet indispensable asset of an actor known as "personality" cannot be preserved except through the medium of that very impersonal machine, the moving picture camera.

The late Joseph Jefferson was taken by the Biograph in certain scenes of his famous "Rip Van Winkle," but by that time he was too old to appear before the uncompromising camera in his equally celebrated impersonation of Bob Acres, in "The Rivals." However, his son, William Winter Jefferson (named after the veteran critic who has best described Jefferson's art), determined that Bob Acres should be reincarnated through the medium of Kinemacolor, and plays the part in frank imitation of his father.

The scenes, however, have been selected with a view to providing realism impossible on the stage of Jefferson's time. Most of them have been taken on the beautiful estate of E. M. Smathers, at Larchmont, where the house and gardens are of the real old English style. The play is being staged by Theodore Marston, and Mr. Jefferson is surrounded by an excellent acting company, including Lorraine Frost, late leading lady with William H. Crane; George Staley, Dallas Anderson and other legitimate players.

Miss Margaret Prussing, who has been a member of the Chicago stocks of the Selig Polyscope Company, has resigned her position with that organization to enter the cast of William A. Brady's "Little Women," which will open shortly in New York.

"Silent Heroes"

Two-Reel Broncho War Drama.

Reviewed by Louis Reeves Harrison.

THIS is an unusual story because the plot-interest is aroused by natural sentiment rather than by tricks of theatricalism. It is in the regular order of military plays for the hero—he is called "Burton" in this case—to prove his courage after suffering from accusation of cowardice, but development of the story is decidely more in line with what might be expected of a manly young American in the "Silent Hero." That there have been so many war stories of no particular merit in themselves, depending almost entirely upon action in the field to redeem them, with scarcely an atom of originality as an excuse for their existence, is due to the amateur. He soon runs short of ideas, where a professional writer would gather in the giving, and flounders badly in attempting to make some other man's ideas appear to be his own. This has led to the manufacture of plots by hands unskilled and a monotony of production very trying to the patience of motion picture audiences.

Scene from "Silent Heroes" (Broncho).

While it is necessary to consider the structure of a play in measuring one of its leading characters, it is almost as important to correctly measure the leading character in considering a play. Burton is a young American, a soldier by training, a member of the home guard in a small southern town when the retreat of Lee makes it imperative to call out reserves. It is in the nature of things for him to respond and to do so with racial manliness under stress, unless some powerful motive exists for his remaining at home. The Civil War revealed that there was no cowardice in such men—they were among the greatest fighters known in history—and the many exhibitions of cowardice on the screen constitute so many libels on those who laid down their lives that we might live in safety and comfort.

Scene from "Silent Heroes" (Broncho).

It is, therefore, a relief to see the genuine man portrayed. Burton resigns from his company at a moment every man is needed at the front from motives of loftiest courage. Greater than man in his work of destruction is man's creator, the mother. The young man's mother, herself of heroic material, lies at the point of death, in as sore need as her country. Her son decides to help fight her battle and brave the odium attached to those who were able and unwilling to go to the front. Instead of bearing it in silence—the title is misleading—he resents the imputation as any sane and true-hearted American would under the circumstances. His conduct is logical while he stands by his mother, and his heroism after her death is plausible.

The second reel is filled with stirring scenes of battle, in which Burton participates after his tender sacrifice, some of the most spirited scenes being laid in a southern village street. The barricade, hand-to-hand fighting is intensely realistic. Even the after-scenes preserve the atmosphere in showing the results of battle, the surgical operations and pathetic recognition by friends and relatives of those who gave all they had to give for the sake of family and home. There is a certain nobility preserved to the end. Bronchos are weak in titles and there is no excuse for this. It would require no great intellectual effort to be more original, nor in selecting appropriate names for this line of plays.

ONLY TWO HUNTERS OF BIG GAME NOW ACTIVE.

R. T. Cunningham, big game hunter, late with Colonel Roosevelt, in Africa, has retired, weary of risking his life in the dangerous pursuit.

W. Kenyon has lately returned from Norway to London, for the purpose of outfitting for his last expedition into Central Africa.

Arthur J. Aylesworth is already hundreds of miles on his way North from Edmunton, into the unknown reaches of the MacKenzie Basin with an equipment of everything from cook department to sleeping bags, and five thousand rounds of ammunition. Ten pack horses, guides, cooks, assistants, three camera men, a director, and 30,000 feet of film is a part of the equipment, and will permit Aylesworth to get everything from hunt pictures to dramatic stories of the frozen North.

The expedition will, in part, follow the outposts of the Hudson Bay Trading Company, for which one of the most noted French-Canadian voyagers and guides has been secured.

Mr. Aylesworth upholds the claim of Wiljhalmur Stefannson, the Arctic explorer, that there is a tribe of blonde Eskimos, whiter than white men, numbering over 300, and they will be recorded in film, before this intrepid nimrod again stalks south of 53!

The Canadian Government and game wardens of Western States have fortified Aylesworth with documentary permission to depict the life, habits and method of killing, one specimen of each of the big game of North America, now rapidly becoming extinct.

Offices for the exploiting of this variety of Far North pictures have been opened upon the ninth floor of the World's Tower Building, 110 West 40th Street, with Ernest Shipman, who is interested in the enterprise, in charge of its business affairs.

KLEINE POSTERS CREATE SENSATION.

What is probably a unique record in the sale of posters, is being established by George Kleine in offering theaters one, three and six sheets for less money than the cost of manufacture. What has always been considered a revenue maker for the film manufacturer has been turned to the debit side by Kleine in an effort to provide the highest grade of theatrical poster for the picture business. No finer lithographs can be made. Instead of the cheap make-shift usual to picture advertising, Kleine's lithographs are superior to those offered by big circuit theatrical companies. Owing to the splendid recognition given, the exchanges are increasing their orders steadily.

"DOOM OF DARKNESS" A SUCCESS.

The four-reel dramatic feature of the True Feature Company, entitled, "The Doom of Darkness," has met with a most cordial reception both at the hands of the critics and the exhibitors. The feature is now booked in various parts of the country and new applications from pleased exhibitors are constantly coming into the offices of the company in the Tower Building, 110-112 West 40th Street. The True Feature Company have a big stock of high quality features on hand. They announce a special four-reel release, "'Twixt Heaven and Earth," of tremendous interest. Their dramas from the world of sports are also in great demand.

"Twickenham Ferry"

A Reliance Pastel.

Reviewed by Louis Reeves Harrison.

A QUAINT production of exquisite exteriors made in illustration of the song:

'Tis but a penny to Twickenham Town.
The ferryman's slim and the ferryman's young
He has just a soft twang in the turn of his tongue;
And he's fresh as a pippin and brown as a berry

And 'tis but a penny to Twickenham town.

It adds variety and charm to the program to break away at times from the strict limits already surveyed and carefully mapped out by those who believe that the photoplay should be exactly thus and so. It must not be forgotten, also, that poetry and the drama were in very close alliance and may yet return to their former association. I do not mean by poetry such a lyric as that just quoted, rather that which is delicately artistic or endowed with the quality of poesy, especially that which recalls the flavor of a time that has gone forever, yet which deals with the unfading love of young hearts.

I'm for the ferry.
The briar's in bud; the sun's going down
How shall I get me to Twickenham town
She's a rose in her bonnet and looked as sweet
As the little pink flower that grows in the wheat
With her cheeks like a rose and her lips like a cherry
You're welcome I'm sure to Twickenham ferry.

Scene from "Twickenham Ferry" (Reliance).

A half-spoiled young artiste of grand opera is induced to sing the quaint old song into a phonograph just before her departure to the country for a complete rest. She sets out heart-free, spiced for adventure, and descends at a wayside station. She is confronted by a youth as brown as a berry, who offers to carry her across the stream to where she can board during her stay. He becomes fascinated on the way when she sings the verses she has used in making a phonographic record, and falls in love like another countryman did in Charles Reade's story of Peg Woffington.

The opera singer is another such enchantress as Peg, and it amuses her to trifle with the ardent rustic, all unaware, as was Woffington, that there was a previous attachment. The young ferryman has a sweetheart. She goes to the singer and pleads so eloquently that the artiste is finally moved. She writes a note to the rustic who is as "fresh as a pippin" and tells him that their little romance is over. He pines after she goes until he hears "Twickenham Ferry" played on a phonograph, when he recognizes the loved one's voice, and becomes aware of her identity. He goes to the city and finds her, but leaves when she dispels his illusions by artifice.

He returns heart-broken to woodland scenes that were endowed with new beauty by her presence and becomes reconciled to the sweetheart of other days, but—

"The briar's in bud; the sun's going down—
He's not rowing quick, and he's not rowing steady.
You'd think 'twas a journey to Twickenham town.
O. hoi! and O. ho! You may call as you will,
The moon is arising on Petersham Hill,
And with love like a rose in the stern of a wherry
There's danger in crossing to Twickenham Town."

"The Red Powder"

A Three-Part Apex Feature.

Review by Hugh Hoffman.

THE Germans are beginning to be heard from. With this picture to judge by, it is pretty safe to predict that in the not far distant future our Teutonic friends will be setting the pace in the making of motion pictures. This one, "The Red Powder," which we had the pleasure of viewing recently, is the best German production that has come to our notice. The acting is perfect; the photography is as clear as crystal; the settings are well chosen, and the story is good. In addition to this, the film is full of sensational incidents that must have required an extraordinary amount of executive ability on the part of the director.

Scene from "The Red Powder" (Apex).

These sensational incidents include the complete demolition of a stone building by high explosives, some great mob scenes, numerous blasting scenes, a motor boat pursuit, the annihilation of a sail boat by explosion, a run of fire apparatus, and the situation of the arch plotter and his innocent wife and child suspended from a derrick above a frantic mob clamoring for their lives. These mob scenes are wonderfully well done. There are at least two hundred men and women who are genuine working people and their action in showing a violent discontent speaks volumes for the director.

The story in general tells of a chemist who works out a formula for a new high explosive. With the exception of one ingredient, the formula is stolen by a fellow worker. The inventor is killed by a premature explosion and the man who stole his formula floats a large company on the existing supply of the red powder. When this gives out he is unable to produce more and the company fails. The real inventor, on his death, imparted the missing ingredient to his family, and when the thief is arrested the family comes into possession of the complete formula.

PHOTOPLAYERS HAVE LIVE MANAGER.

In Benny Singer, the Photoplayers Club of Los Angeles possesses a live manager. He not only runs the club with efficiency, but keeps the good will of all its members. Mr. Singer is from New York, and was for a long time connected with the Palmer and Madison Theaters, while he was stage director for many of the Hoyt productions. He also had a long experience with club and hotel business, being either manager or head steward for hotels in New York, Buffalo, San Antonio, Texas, and Los Angeles. He ran the hotel at Redondo Beach among others. Mr. Singer firmly believes that the Photoplayers Club will be one of the foremost Bohemian clubs in the states, and it is surely heading that way. The latest innovation is a Saturday night beefsteak dinner—it is a popular one, too.

Mr. John F. Pribyl, personal representative of W. N. Selig, is undergoing a rather serious spell of illness. The doctors have pronounced the ailment a combination of yellow jaundice and peritonitis. Mr. Pribyl's condition has somewhat improved during the last week and he is again able to be at his desk at the Selig offices.

Moving Picture Educator

UNDER WATER PICTURES.

WHEN pictures were first beginning to become educational; and the choice of subjects became an interesting one, it was only natural that the hope became real that not only birds and animals would be shown upon the screen but also fishes and other denizens of the waters. That reproductions of the beautiful tanks in the aquariums might be assured was at that time quite an anticipation of value, even as pictures of the animals in the various zoological gardens were being produced, to the delight of thousands of young people who had no other way of becoming acquainted with these attractive inhabitants of the jungles. That which in those early days seemed an ambitious achievement was, however, destined soon to become an insignificant little thing.

Animals in captivity soon ceased to satisfy; nothing less than pictures of them in their own native surroundings would suffice. Accordingly intrepid huntsmen and photographers were soon establishing themselves in the jungles of Africa and India, so that to-day we have "Wild Birds in their Haunts" and "Beasts of the Jungle," in all their thrilling naturalness, wildness and savagery.

In like manner pictures of fishes in confinement are too tame and unreal to satisfy either naturalist, scholar, or student; consequently under water pictures must be obtained. Fortunately we are living in times when one has only to suggest a great undertaking, and some one is soon ready to endeavor at least to carry out the purpose, no matter how seemingly impossible or hazardous. In this instance the son of a man who invented a submarine tube is using that tube to descend hundreds of feet beneath the water to obtain these unusual pictures. The end of the tube is fitted with a chamber in which three men can work and live for several hours on one supply of air. If necessary, electric lights are used, and fishes being attracted thereby are photographed in large numbers. Pictures were taken at various depths, from fifteen feet to fifty feet; at the present time no very great depths have been tried. One method was to suspend a bait so that it hung in front of the window from which the pictures were to be taken; fishes large and small were attracted, and a picture, unique in a collection of such a divers kind of fishes, as would, of course, be otherwise impossible, was secured. As a special picture one of the party agreed to dive past the windowed chamber, when only at the fifteen feet depth; as he shot past the window his picture was perfectly taken. These intrepid photographers are planning to cruise in the West Indies, where pictures of greatest interest are anticipated; they do not hesitate to predict that within a very short time they will be able to take pictures of anything under water.

Under these conditions and circumstances, we are assured of as wide a range and as interesting a series of pictures as at present produced in any line of educational work; the results will be of a value beyond computation.

A Useful Bit of Knowledge.

No lover of moving pictures has failed to notice that in many pictures there is often a strong wind blowing, giving unusual movement to trees and the garments of people in the picture. To many this has perhaps seemed only an incident, perfectly natural, yet strangely omnipresent.

One explanation given for this is, that if the pictures were taken with the air perfectly still, whenever the players themselves were also still, the effect might be to produce a "dead" picture; hence it is always better to have things moving. Accordingly the better photographers select a time when the wind is somewhat active. A reel is much more effective when a general movement characterizes the whole subject—trees swaying, waves tossing, skirts flying and hair "blowing in the breeze." In a moving picture it is essential that things be kept moving. Another reason is that the atmospheric conditions are more favorable to photography when the air is in motion; it is also clearer; pictures of a more snappy character can be taken at such times; for these reasons camera men select windy days.

It is possible that many people, especially young people, will be glad to possess those little bits of knowledge, seemingly simple, yet of vital importance. The writer has often heard comments upon the "windiness" of pictures, and has often wished that more people were acquainted with this fact and lesson; the "why" in pictures is always profitable.

"TIMBUCTOO OF THE SOUDAN" AND "CASABLANCA IN MOROCCO."

These pictures have a distinctively interesting value peculiar to themselves. Unlike anything common to the public knowledge they reveal cities as yet untouched by western methods or modern advances; save for the presence of a steam crane on the docks of Morocco there is nothing which is not native to the surroundings of these cities; typical of a civilization peculiar and independent in itself. The style of architecture shows the tops of the buildings as parallel to the ground, the roofs of the building being as level as the ground upon which they are built. The habits and customs of the people have continued unchanged for many generations, if not for ages. In this respect, when shown in schools, pupils will be able to see how the old world, in those parts, lived and thrived. There seems to be a certain average standard of medium prosperity in each of these widely separated cities; and a study of their details is intended to impart the value for which such pictures are taken. They will also, if preserved, in years to come, be most invaluable records of a history which is of importance in the study of places, peoples, types and customs.

AN EDUCATIONAL EXPERIMENT.

The Young Men's Hebrew Association, 92d Street and Lexington Avenue, New York City, is anxious to introduce educational motion pictures in connection with its social, philanthropic and educational work. Through the generosity of the president of the association, the association is in possession of a magnificent motion picture machine.

It is desired to conduct a great educational experiment with the motion picture films in this institution during this year. The attendance in the various departments of the Young Men's Hebrew Association was 229,000 last year. Those to whom the idea appeals are requested to communicate with Mr. Leo Mannheimer, Executive Director of the Association, at the address given.

AN EDUCATIONAL TEST.

The Bradford City Education Committee, Bradford, England, has made a practical test of the educational value of the kinematograph. Two classes, each numbering 1,200 of boys and girls separately, from the secondary schools of the city, have been formed to witness at one of the public halls a display of specially selected films—travel pictures, natural history subjects, etc.—and if the experiment proves satisfactory it is suggested that subjects dealt with during the school work of the session shall be included. This is said to be the most practical attempt that has yet been made in England, London excepted, to test the value of the kinematograph as an educational adjunct. In London the education committee of the country council has recently decided to install the kinematograph in a number of the council schools.

The Ryno Film Company, producing "Dragon" films, is releasing a three-reel feature, entitled "The Blindness of Courage" or "Between Two Loves." In producing this feature no expense has been spared, and the thrilling scene of the complete demolition of an Indian stockade nearly cost the life of the director, Jack Noble.

"Get Off At Lubin"

The Largest Outdoor Studio in the World—A Printing Plant With a Capacity of Seven Million Feet Per Week.

WITHIN a few weeks the Pennsylvania Railroad will change the name of a station on one of the main lines near Philadelphia. The name "Betzwood" scarcely warm on the map and known to but a few faithful commuters will be metamorphosed into "Lubin." There is good cause for the change. The telling of the cause unfolds a most instructive and interesting chapter in American moving picture history.

Every detail of the story is worth recording, for it shows most convincingly how the moving picture always manages to cross the line first. So many influences nowadays work on behalf of the moving picture, some consciously and others unwittingly, and this story deals with the latter kind.

"Betzwood," be it known, was named after a thrifty German who more than a quarter of a century ago began to mix an acceptable brew of malt, hops, water and some other things known to chemical experts. Like most men who prefer to minister to the material rather than the spiritual comforts of mankind, this thrifty German piled up much currency and when he had far more than he could expend in ordinary ways he bought a large and splendid estate on the banks of the Schuylkill, not far from historic Valley Forge. Nature had favored this region beyond others and presented itself to her admirers in "various moods." Of this more anon. Suffice it to say here that Betz had an eye for natural beauty, that he was fond of beautiful trees and green lawns and hedges and that he had the money to indulge his tastes. Thus it came to pass that a sort of Paradise grew up on the confines of the counties of Philadelphia and Montgomery. The estate formed no inconsiderable part of Montgomery County; public roads ran through the grounds, there were ponds and breaks, miniature gorges and canyons. Some called it the Switzerland of Eastern Pennsylvania. Then one day about three years ago Betz passed over to the great majority and his heirs came into possession. Here enters Lubin. He made an offer to the heirs; it was accepted and thus Betzwood will cease to be and the station, for some years to come at least, will be known as Lubin.

I will anticipate the Pennsylvania Railroad and drop Betzwood right now and give it the name of Lubin. I have seen all the big studios of Europe and have duly admired them. Lubin rivals the greatest and best of Italy and France. It is, to begin with, far larger than any other outdoor or indoor studio. In the Indian days of Pennsylvania history they used to measure land by the distance a swift runner could traverse from sunrise to sunset. It would take just about this measure to indicate the tremendous size of Lubin. There is no producer to-day, either here or abroad, with finer facilities for making fine pictures. I refer not alone to the splendid varieties of wild and artificial landscape and to the glorious views, but also to the extraordinary clearness and purity of the air and the crystal water.

It is the intention to do a great deal of printing at Lubin, not for the Lubin studio alone, but for the public generally. The technical equipments for this printing are simply perfect. Tom Cochran, the Napoleon of Moving Picture Advertising and now one of the Lubin chiefs, has condensed a vast budget of information, interesting to every reader, into tabloid form. I am quoting from his report:

Building No. 6, which is part of the laboratory proper, is seventy feet wide and two hundred and ten feet long. The first floor is used for perforating and the second floor for the printing department. There are one hundred and fifty perforating machines located in the perforating rooms, set on rigid concrete foundations, with a capacity of one million feet of film per day. These perforating and printing machines are all of special design and were made in the machine department of the Lubin Manufacturing Company. The two hundred and fifty printing machines in the printing-room have a daily capacity of one million, one hundred thousand feet per day. There is a fireproof vault adjoining the perforating room, capable of holding five million feet of raw film. The perforating and printing machines are operated by electric motors, all shafting and belting being concealed.

The several departments are so arranged that the raw film is handed to the operator in the perforating room; when perforated it is conveyed by a conveyer to the printing room. The negatives are taken from the fireproof vault, which adjoins this room, and when the positive is printed it is passed to the operator at the winding tables where it is wound on a frame. It is then placed on a track and this track runs through the developing, washing and toning rooms.

First the film is developed (this room containing forty-eight developing tanks with a capacity of eight hundred thousand feet of film daily), then it is fixed, then it is taken from the dark room through specially constructed light traps. It then passes through the inspection department and when approved travels along the same track to the wash room (this room contains four washing machines, with a capacity of nine hundred thousand feet of film per day), where it is given a most thorough washing in clear, pure spring water.

When a positive is to be tinted or toned it is passed on to the toning tanks, from there it is put on a conveyer, which carries it to the second floor where it is dried in a room which has a capacity of seven hundred thousand feet of film per day, or a total of three million, eight hundred and fifty thousand feet per week. This room is finished in pure white. (After alterations and additions are completed at the Philadelphia plant, which now has a capacity of one million, five hundred thousand feet per week, that plant will then have a capacity of two million, five hundred thousand feet per week, in addition to the new laboratory.) After the film is dried it is taken to the joining room, after being joined and again inspected by specially constructed testing projectors, it is put on a belt conveyer and conveyed to the shipping department.

The temperature and humidity in the printing, perforating, developing and drying rooms are all controlled automatically by thermostats. All the rooms are air tight, the air being

New Lubin Laboratories On Old Betzwood Estate.

admitted from the outside through the air washer, which removes all dirt particles from the air. The air is forced through galvanized iron ducts at the rate of seventy-five thousand cubic feet per minute. This apparatus is operated automatically.

The cooling of the air is done by spring water; this air washer alone using seven hundred gallons per minute. The water for the developing and washing—in fact, for the use of the entire laboratory, is supplied from two tanks located on steel towers eighty feet high. Special mention might be made of the developer, hypo and washing tanks; these are all made of Asbestine stone, specially constructed. These tanks are encased in a separate cooling tank, the cooling of this water being automatically controlled by thermostats.

The chemicals for these developing and hypo tanks are mixed in the chemical room, located on the second floor. All chemicals flow in by gravity to the developing room. The washing machines are of special design and rigidly constructed and use three hundred gallons of water per minute.

The tinting, toning and glycerine tanks are also of Asbestine stone and are encased in cooling tanks and the cooling water automatically controlled by thermostats.

The film frames, after leaving the joining room, are sent by conveyer to the winding room. All the rooms in the laboratory have false ceilings.

Adjoining the administration building is a garage which can accommodate ten cars.

Building No. 3 is thirty feet wide and one hundred and ten feet long. The first floor is the shipping department and is also used for the storage of boxes ready to receive the finished films. The second floor is arranged for special projecting rooms.

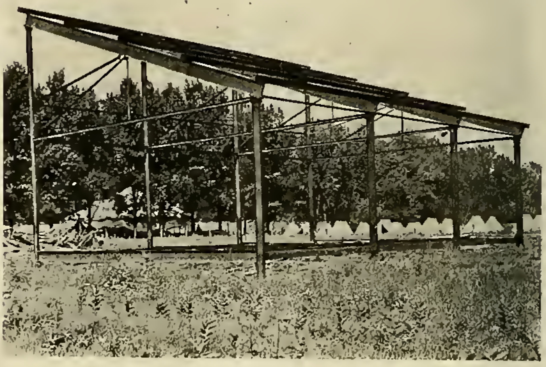
Building No. 4 is thirty feet wide and fifty feet long and is equipped as a power house. On the first floor are two boilers, one sixty horsepower, the other one hundred and twenty horsepower. The pumping machinery is capable of pumping twelve hundred gallons per minute. There is also located in this building a complete vacuum cleaning outfit. The second floor is used as an electrical laboratory and is connected with the projecting rooms in Building No. 3 by a covered walk.

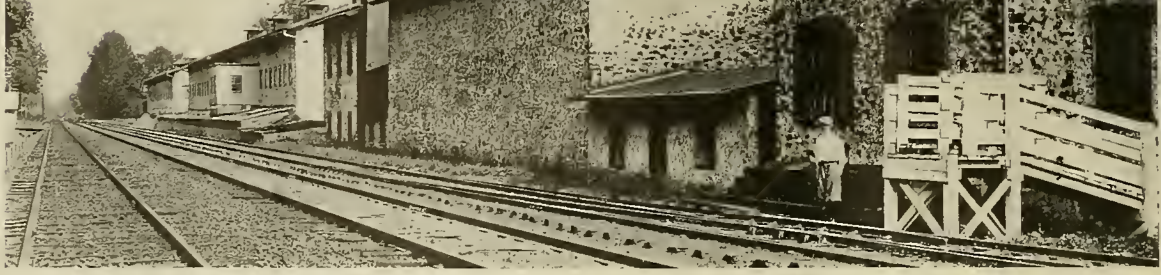
The main laboratory is one hundred and twenty feet wide, four hundred feet long, and is of the same stone construction as the other buildings, the walls being thirty-six inches thick. No amount of money has been spared to make it complete in every detail. All foundations are of concrete and set in bed rock. At both ends of the building fire towers, sufficiently adequate for the five hundred employees in case of emergency have been built. The developing, washing and toning rooms are all located on the first, or ground, floor. The second floor is used for drying, joining, chemical laboratory and office of the laboratory manager.

Adjoining the station is Building No. 2, or the Administration Building, three stories high, thirty-six feet wide and sixty feet long. The first floor is used at a kitchen, the cooking being done by electricity; three meals are prepared daily by high-class chefs. The second floor is arranged for private dining rooms for officials of the company and guests, also a general dining room where employees of the factory will lunch daily. The private and main offices of the company occupy the third floor and from the windows of the executive offices the entire plant can be overlooked, the heads of each department can be reached through the private telephone exchange and they in turn can communicate with the laboratory in Philadelphia through a private line.

The work on the estate is progressing finely. It was begun last May, and although a large force of workers have been busy ever since the designers and supervisors of the big undertaking, Mr. Ira Morrell Lowry and Edward L. Simmons, are impatient for the day of the great opening, which is now but a few weeks off. I spent the better part of a day at Lubin admiring things and I must not conclude without saying a word about the live stock. There are probably few villages in the country which have a finer assortment than Lubin. There are wild animals and tame animals, among the former I saw a herd of graceful deer, a flock of wild geese and some rabbits. Bears and other large game are expected soon and their homes of iron and stone are waiting for them now. The tame animals include an exceptionally fine lot of draught and farm horses, some blooded animals, a large herd of superbly bred cattle, sheep, pigs, ducks, geese, etc.

When a producer of the prominence of Lubin decides to put a generous share of his profits back into the business which has made him rich the news is well worth chronicling. The fact that Lubin will in large part be devoted to the work of outside printing is most significant.


New Studio in Progress of Construction.


New Lubin Laboratories On Old Betzwood Estate.

CHICAGO LETTER

By JAS. S. McQUADE

DR. GEORGE B. YOUNG, the health commissioner of Chicago, is an able, energetic official and earnest in his efforts to give Chicago the best hygienic conditions possible. He has been in the regular army so long, in his professional capacity, however, that he has not yet been able to divest himself of his martial authority sufficiently to brook opposition to his will, in his present civic capacity, without considerable fretting and chafing at the bit. This is strikingly shown by his attitude in the ventilation ordinance affecting moving picture theaters, which was held up at the last meeting of the city council, just before going into midsummer recess.

Dr. Young's policy,. if permitted to be enforced according to his wishes, would work great hardship on many deserving men and their families. It would, in fact, put many of them out of business. The question of time is a most important factor in this case. These owners of picture theaters are not opposed to health laws. They are desirous of having as good air in their theaters as it is possible to give, providing the requirements are not made impossible for them.

Dr. Young practically orders them to do as he says or go out of business. Now that these men get together for mutual protection and resist the enforcement of his arbitrary measure, Dr. Young accuses them of organized opposition to the ventilating ordinance for theaters, and asserts that a fund of $10,000 has been collected, and will be used to fight the enforcement of the ordinance. These men are fighting strictly within their rights, even if Dr. Young's statements be true. The proposed ordinance can be modified so that its observance will not mean the confiscation of an exhibitor's property or a deprivation of his means of livelihood for his family and himself, and yet conform to the laws of health.

The Moving Picture World has always stood for clean, wholesome, airy theaters, and exhibitors themselves have long since learned that they are the gainers by having their houses in such condition; but when it comes to the enforcement of such a drastic ordinance as is proposed by Dr. Young, it is well that he should be curbed by prudent aldermanic intervention.

Omaha Ordinance Regulating Picture Theaters.

City Commissioner Withnell, head of the department of fire and water, Omaha, recently introduced an ordinance regulating moving picture houses and large theaters in that city. The ordinance requires all theaters and places of amusement of any sort where movable scenery is used to have a fire curtain operated only from the stage. This is intended to prevent the use of curtains operated from the flies.

Other regulations apply only to moving picture houses, and, in brief, are as follows:

Aisles must be kept clear of obstructions or spectators during performances.

Exits must be provided as required by the building department, doors to open outwards and steps to be permitted only by express authority of the commissioner.

No movable scenery to be allowed.

Only the operator will be allowed in the machine booth, and he must remain there throughout every performance. The operator must be at least 18 years old.

The violation of any section is penalized by a fine of from $1 to $500.

Kleine Optical Co.'s New Catalogue.

There has been a remarkable demand for the new catalogue of the Kleine Optical Co., which was completed recently by Frank L. Hough, Jr., manager. The work of compilation occupied many weeks of unremitting labor, which required broad technical knowledge, a skillful handling of the subject matter devoted to the various departments, and a comprehensive view of what was necessary to illustrate the written pages appropriately. The result is an attractive, instructive book of 160 pages, the page being nine by six inches.

The paper used in the work is of fine quality, supercalendered, which, combined with good press work, brings out the illustrations clearly. The type used has been chosen with nice care, and a neat typographical appearance prevails throughout.

This catalogue is by no means a mere tabulation of articles and their prices. The introduction will be read with considerable profit by everyone engaged in the exhibition of moving pictures, and the descriptions of the leading makes of projecting machines, taken in connection with abundant explanatory illustrations, will serve as a valuable guide to all who desire to familiarize themselves with the various types. All the other adjuncts and aids necessary for the projection of good pictures on the screen are also carefully described and illustrated. The important subject, light, is amply treated, and managers and operators will be much benefited by a careful perusal of this section of the work.

In a word, this new catalogue commends itself to every up-to-date exhibitor, more especially to those who are building new houses or renovating the old. It will be difficult for anyone engaged in the exhibiting business to fail in finding any article or appliance necessary for the equipment of a modern moving picture theater in its 160 pages. The work is mailed free, on application, to all interested.

Contention Over Right to Film "The Sea Wolf."

The Bosworth Company, Incorporated, which was formed recently to produce pictures based on Jack London's stories, has already found a competitor in the Balboa Amusement Company, which is said to have started to produce "The Sea Wolf," on which Hobart Bosworth and his company of players are now engaged.

The Bosworth Company began work in the Crosby Studio, Los Angeles, on August 20th, having first spent several days in San Francisco on the ferryboat scenes, with which the film story opens.

"We will have the only production of London's 'The Sea Wolf' shown anywhere," stated William L. Roubert, personal representative of Mr. Bosworth, to Bonnie Glessner, of the Los Angeles *Times*. "The original Jack London contract entered into with the Balboa Amusement Company was forfeited on account of the first picture not having been completed within the given time. The time limit was placed in the contract in order that Mr. London could judge the merits of the production before the second picture was started. Finding the first picture unsatisfactory, Mr. London canceled the first contract, and entered into a contract with Hobart Bosworth and Frank A. Garbutt, who are the authorized producers of the Jack London film stories."

Mr. Roubert says that when "The Sea Wolf" is completed the company will be in a position to prove its claims and for all time still any rumors to the contrary.

"Every authentic London film will devote the first hundred feet to the author, who will be seen at work before the camera, as a special introduction," said Roubert, "and the Bosworth brand of film will bear London's signature as evidence of its genuineness. Furthermore, any infringing film of the London pictures will be promptly seized by the Bosworth Incorporated Company's representative and exhibitors will be liable to a heavy fine for each performance, according to the United States copyright law, so I don't anticipate any trouble when it comes to proving our right to the London stories."

Chicago Film Breveties.

William N. Selig, president of the Selig Polyscope Company, sailed for Europe on the steamship Imperator, Saturday, August 30th. The trip will be chiefly devoted to business and will last several weeks. Mr. Selig will visit the leading European capitals before returning.

* * *

Fred Lines, manager of the Lyceum Theater, 3851 Cottage Grove Avenue, was a visitor at the World office last week. The Lyceum is owned by Charles J. Schaefer, brother of P. Schaefer, of Jones, Linick & Schaefer. The Lyceum seats 750. Mr. Schaefer also owns the Garfield, on West Madison, which seats 800 people. Both these houses use licensed service and are showing to fine business, with 10-cent programs. Mr. Schaefer is now building a new theater, which will be known as the Keystone, on Sheridan Road and Dakin Street. It will be opened about November 1st. This house will seat 800 and will also use licensed service.

* * *

F. H. McMillan, formerly connected with the General Feature Film Co., this city, is now general manager for the M. & F. Feature Film Co., Chicago.

* * *

Stanley H. Twist, in charge of the publicity department of the Selig Polyscope Co., left for Los Angeles Tuesday, September 2nd, where he will remain for several weeks engaged in personal business for Mr. Selig.

* * *

Dr. F. B. Von Teuher, representative of the Selig Polyscope Co., now on his way to tour Brazil and other South American countries, was in Kingston, Jamaica, for a short stay when last heard from. On his former visit to Kingston, Dr. Von Teuber took a series of remarkable photographs of the city (which was then suffering from earthquake) from a balloon. The destruction caused by the great seismic shock was realistically shown in these pictures.

E. W. Lavezzi, of the Lavezzi Machine Works, 2940 Herndon Street, this city, visited the World office last week. Mr. Lavezzi's latest invention is a moving picture camera, specially designed for amateurs and professionals. The chief novelty of this instrument is its low price. The camera can be bought for $50.00, without lens. A lens will cost $15.00 and a tripod will cost $10.00. With this outfit some really remarkable results have been obtained. The camera holds 200 feet of film and we have seen some of the pictures taken by it run off on the screen, which show really good quality photography. Mr. Lavezzi claims that the intermittent action of this little machine will outwear the pin movement of any other, and that a perfect registration of the film is accomplished by means of a star and cam movement, with a special aperture arrangement. Those who wish to take moving pictures on a small scale, with a fair certainty of obtaining satisfactory results, can do so by using the Lavezzi moving picture camera and outfit. Mr. Lavezzi states that he will place on the market shortly a combination machine, including camera, printer and projecting machine, all in one. A harmless storage electric light will be furnished with this outfit, that will enable anyone, even a child, to handle it without danger. The outfit is designed for travelers who may wish to preserve certain scenes for home entertainment.

ANOTHER BENEDICT.

F. William Kamp

F. William Kamp, chief of the sales force of the Calehuff Supply Company, Inc., of Philadelphia, is about to become a benedict. Just when he will leave the joys of single life has not been announced. However, Mr. Kamp has confided in a few friends that it will occur within the next two months.

For the past ten years Mr. Kamp has been connected with the motion picture business, and he is one of the best mechanics and salesmen in the business. On his desk in the Calehuff Building there may always be seen at least a dozen used copies of the Moving Picture World, which he claims is the last word and the highest authority of the motion picture industry. Mr. Kamp is very popular with the exhibitors within his territory by virtue of the fact that he always gives them the correct advice and sees to it that their orders are promptly filled. Mr. Kamp has never had trouble with any one of his customers, and we venture to say that his magnetic personality will always be the means of bringing new comers to the Calehuff Supply Company.

GEORGE KLEINE TO ERECT A $375,000 THEATER?

Sam H. Harris, of the theatrical firm of Cohan & Harris; Sol Bloom, talking machine man and former music publisher on a large scale, and last, but decidedly not least, George Kleine, the producer of the now justly famous "Quo Vadis?" feature, are associated in the plan for the building of a theater on the south side of Forty-second Street, near Broadway, New York. When finished, the house will be used as an exhibition place for feature films. It will cost $375,000, and will be equipped with a large stage and up-to-the-minute facilities.

THEATER NAMED FOR JOHN BUNNY.

Fame still pursues our old favorite, John Bunny. A new theater is to be opened at 147th Street and Broadway, New York City, on the 15th of October, bearing the name of "BUNNY." By a strange coincidence, Mr. Schultz, of "Foxy Grandpa and Bunny" fame, is to be the manager. John Bunny has been invited to open this theater, which seats 1400 people, 800 on the main floor and 600 in the galleries. It promises to be one of the most magnificent and largest moving picture palaces in New York City.

FLICKERS.

Mr. George Balsdon, manager of the General Film poster service, has joined the happy throng of automobile owners. His is a large Cadillac.

* * *

I presume that Bert Adler, official scribe for the Thanhouser Company, got a little tired pushing his Ford home every time he invited anyone for a ride, while the other folks rode both ways, so he bought another car. This time it is an Overland roadster, and the fellow that sold it to him is pretty sure that it will carry him both ways, the same as the regular automobiles do.

* * *

Jim Hoff got back from his vacation, as red as a lobster, but a great deal fatter. It is a cinch that "late copy" didn't worry him for two weeks.

* * *

We had for a caller the other day, Mr. W. I. Davis, owner and manager of the New Theater, Morgantown, N. C. Mr. Davis is pleased with the results of his house, which is of six hundred seating capacity, showing a licensed program projected by a Powers No. "6-A". The house is of a fireproof construction, equipped with automatic sprinklers and a modern ventilating system. In a short time the New Theater will be only one of a chain of houses that Mr. Davis contemplates opening.

* * *

Our friend, Joe Brandt, the Universal booster, has gone. He is in Europe about this time, and you will hear from him occasionally through this column.

* * *

Fred Gunning has handed in his resignation to the Eclair Film Co., as general booster for Eclair and Union features, to take effect in a few days; after so doing, he will walk directly across the street and seat himself behind a roll-top in the offices of Warner's Features and hold down the job as assistant general manager.

* * *

Mr. G. W. Armstrong, president of the Theater Special Manufacturing Co., is making arrangements to move his plant from New York to Cleveland, Ohio, and expects to be in that city about September 15th, and wants to have all correspondence addressed to him or the company directed to Cleveland, Ohio. Do that, will you? Mac.

CORRECTING THE RECORDS.

The Moving Picture World is in receipt of a letter from Mr. E. C. Preston, secretary of the Motion Picture Exhibitors' League of Nebraska, calling attention to grave errors in our story of the Nebraska League in the big convention issue of July 12th. It seems that we announced that William F. Stoecker was president when that office was held by Mr. Frank Harris and that we got the names mixed on two other pictures published in the story. While we plead guilty to the charges as enumerated by Secretary Preston, we offer in extenuation the explanation that we were unable to get replies to our requests for information addressed to the Nebraska officers and were obliged to do the best we could with what information we had or to leave Nebraska out of the edition entirely.

E. C. PRESTON,
Secretary Nebraska League.

Secretary Preston has our apology with the express request that he help us in future to the extent of supplying us all the information regarding the Nebraska League that will look good in print.

In his communication, Secretary Preston advises us that the Nebraska League Executive Board met with President Harris in Omaha and heard the report of National Vice-President J. E. Schlank, who was a delegate to the New York Convention. After the report was fully discussed, the board voted unanimously to stand by the National League and its president, M. A. Neff, to a finish.

EAGLE FEATURE FILM CO. MOVES.

The Eagle Feature Film Company, formerly located at No. 5 East 14th Street, New York, has moved to new and larger quarters in the Masonic Building at 23rd Street and Sixth Avenue. A fine line of new features has been taken on.

"The Two Sergeants"

A Powerful Six-Reel Pasquali Feature.

Reviewed by Louis Reeves Harrison.

MY feeling in watching this interesting photodrama was very much akin to that experienced in reading *Les Trois Mousquetaires* by Alexandre Dumas, the comradeship of men thrown into close association by the adventurous life and social interdependence of a military career furnishing the background for a story of splendid manhood. Lofty sense of honor, fraternal devotion, inflexible adherence to duty, and revenge—I would like to see an Italian play without that old passion—are all portrayed in masterly fashion. Tension is worked up to a high point towards the last, and the characterization is absolutely without flaw. I suppose the director who selected such admirable types and fitted them so appropriately to the action deserves his share of the credit, but I am a lover of fine acting, that of fine personality, and it counts for a great deal in my estimate of a play. It recommends the play because it is the play that makes fine acting possible.

Scene from "The Two Sargeants" (Pasquali).

In the drama of the future, or of that we should be forging just now, human character will be depicted as the expression and working of a marvelously made and highly complicated nervous structure, but nearly every known human passion can now be shown in its simple form by those who interpret screen stories with skill, and it is an intellectual pleasure for most of us to sit in front and study the varying moods pictured by actors of high ability, such as those of the Pasquali company seem to be. I became absorbed in watching the admirable impersonation of the two sergeants, one a bachelor and the other a benedict, both men of athletic build and dignified bearing, manly fellows of high courage and serious character, the Athos and Aramis of Dumas.

The married man is wrongfully accused of a crime at the outset and, in spite of his honorable career as an officer, is forced to accept the odium and become an outcast. He is wandering in a mountain gorge of wild beauty when the bachelor falls from a narrow foot-brige into a foaming torrent below. The benedict dives in and saves the almost-exhausted stranger, and the two men become sworn friends for life. They enlist in the army, the accused man under an assumed name, and win honors and promotion on the field. While in barrack life, the benedict wins the love of an old turnkey's niece, for whom a villainous aide-de-camp has conceived a hopeless infatuation.

This aide-de-camp, one of the most interesting villains ever shown on the screen, uses his confidential relation with the general officer to put his rival out of the way, when the two sergeants permit a poor woman and her children to pass a quarantine line established during an epidemic. The sergeants are found guilty by court-martial, but, in consideration of the extenuating circumstances, the death penalty is only imposed upon one. Lots are cast to see which shall be executed, and the aide is chagrined to find that his rival will go free—the married man having lost. The latter's family are at a nearby island, and he is permitted to visit his wife and children for a brief period, while the other sergeant remains as hostage, to be executed in his stead if he does not return by a specified time.

This situation has been seen in other photodramas, but it is worked up to a high pitch in this one by a secret and noble act of the unmarried man. He contrives to have the other delayed on the island until after the departure of the boat in order that he may be executed in his stead. The turnkey's daughter makes an attempt to save him, but he will not leave his cell. The arrival of the married man in the midst of his family is made all the more joyful by news that he has been declared innocent of the crime of which he was accused. While his wife and children are nearly overcome with happiness over the reunion and his re-establishment, while he is responding with a strange commingling of emotions to their attentions, the boat he was to take sets sail for the mainland without him.

High point of the story is reached when dishonorable liberty is forced upon the man sentenced to death. In a violent outburst of emotion, he tears away from those he loves and leaps into a tempestuous sea for a long swim to where the execution of his brother officer must take place. The villainous aide has the satisfaction of seeing his rival led out to be shot down by a squad of soldiers. The general officer is deeply grieved. It is made known to him that his aide's motive is that of private vengance, but he is obliged to enforce discipline at all costs. Meanwhile, the other sergeant is struggling desperately to cross the bay in time. It looks like a tragedy one way or the other to the end, but the plot is so ingeniously worked out that a happy termination and an artistic one as well finishes the story.

There is much to praise in the matter of both beautiful exteriors and consistent interiors; clear photography is given additional value by accurate tinting; but exceptional acting dominates in what looks like a successful production.

COMFORT NOVELETTE PICTURIZED.

By Reliance.

The Glow Worm, from the pen of Will Levington Comfort, which appeared in story form in Lippincott's Magazine, will be released as a three-part drama by the Reliance Company on September 6th. Mr. Comfort, who has written several novels, is probably best remembered as the author of "Rutledge Rides Alone." His stories abound in action and are well adapted to picture dramatization.

The Glow Worm is the name which has been given to a very beautiful and fascinating woman around whom a most unusual story of love and adventure has been woven.

The action of the story is laid in South America with a number of scenes enacted on board a large yacht. All of which gives ample opportunity for beautiful settings, an added charm to the drama in its new picture form.

HONEYMOONERS HOME FROM EUROPE.

One of Greater New York's best-known motion picture exhibitors, David M. Kerman, is fairly overwhelmed with congratulations upon the long-expected return last week of his attractive daughter and son-in-law, Mr. & Mrs. Irving Berkow, from their European honeymoon via the "Imperator." Hamburg-American's pier was crowded with a throng of admiring friends and relatives assembled to welcome home the handsome bridal pair. As the former Miss Kerman, the bride, was seen in some Vitagraph productions of note.

KLEINE OPTICAL COMPANY ISSUES CATALOGUE.

The Kleine Optical Company has just issued a very handsome catalogue covering the many items of theater equipment which that house offers for sale. Incidentally this little volume is more than a catalogue, inasmuch as it contains many articles of interest to theater owners. Practically every device that might be used in a picture theater has found place between the covers. It is offered free for the asking, is printed on a handsome white enameled stock and contains 166 pages.

MAJESTIC'S "FIGHTER" DEAD.

"Bull" Young, who appeared with Fred Mace in "One Round O'Brien Comes Back," and was signed for the O'Brien series that New Majestic is announcing, died in the Clara Barton Hospital, Los Angeles, recently as the result of a knockout blow received in a fight that wasn't a photoplay one. The blow was delivered by Jess Willard, another "white hope."

Members of the New Majestic Company who were to work with him in the "One Round O'Brien" series, attended the funeral. "Bull" is said to have been the "easiest handled" prize fighter who ever played in films. "A true gentleman all the time," was Fred Mace's comment.

Foreign Trade Notes

BRITISH NOTES.

(From Our Own Correspondent.)

THE Barker Company, of London, have laid out for themselves what may be classed as one of the most difficult tasks that could be set to any producer—the portrayal by film of the "Life and Times of Queen Victoria." Early information indicates that in addition to the heavy expenditure to secure exact historical reproduction, that the Barker Company intend, where possible, to photograph their subjects amidst the actual scenes visited by the late Queen. The period embraced by the film is from 1835—1902, and I am told that the length of the finished product will approximate upon 6,000 feet.

* * *

A frequent comment by American trade visitors to this side centers around the absence of a screen club in London or any of the large provincial cities. At last an attempt is being made in the metropolis to form something of the kind and in a few weeks' time we may expect to see a cinema actors' institution spring into existence. Mr. J. E. P. Hughes is the acting secretary.

* * *

A calamity was narrowly averted on the South Coast the other day during the operations of a company of photoplayers. Mr. E. G. Baltey was taking the lead in a heroic rescue from drowning of his daughter, but at the critical moment a wave capsized the frail boat holding the cameraman and his instrument. The whole scene was upset and the three carried out to sea. They were subsequently rescued badly scratched and suffering slightly from shock.

* * *

The British & Colonial Company have just concluded taking the final scenes in a subject which for gross sensationalism would be very hard to surpass. The films were recorded from a balloon and the players in the principal scene were in aeroplanes and other balloons. The climax to the film is the chase of a balloon full of criminals by a man and a girl in an aeroplane. While at a height of 3,000 feet the girl in the aeroplane (Miss Marie Pickering) jumps from the machine into the balloon. She misses, but catches the guide rope and up this she climbs to the basket. This scene took over a month to complete and the services of three aviators—Messrs. Turner, Ewan and Verrier—were required to play the parts of the men chasing the runaway balloon.

* * *

During the past fortnight matters have moved with extraordinary rapidity in the trade in this country, no doubt in anticipation of a busier winter season by exhibitors. Indeed, owing to the truly exceptional number of feature films to be released next month by the British agencies of American and European producers, September is being generally spoken of as the "surprise month." American manufacturers who are contemplating rushing prints of the season's features over to this country for the beginning of the winter would be well advised to hold them back until nearer Christmas, for between now and October I am advised of the release of no less than thirty-three much advertised feature films by home and foreign firms.

* * *

Among the recent specifications for patents is a new lighting system for proprietors by Carl Zeiss, the famous lens maker; a new method of treating films to make them flameproof. by W. Mottershead and H. E. Tudor; a new method of removing dirt and scratches from films, by Paul Bohr, and a combination spool to hold both film and repairing ribbon for the edges. Another useful invention, by G. Robson, consists of a supplementary condensing lens placed behind the aperture of the masking device in ordinary projector lenses. The effect is to increase the illuminating power of the light by extra magnification.

A new kind of local picture—not a topical—is coming into vogue in this country. At Reading last week a local showman secured the services of the Reading Thespian Society in a scenario, in which a local dude persistently follows a charming local lady. This novel attraction, although hackneyed in design, proved an immense draw, for the sole reason that the scenes and characters were well known to the audience.

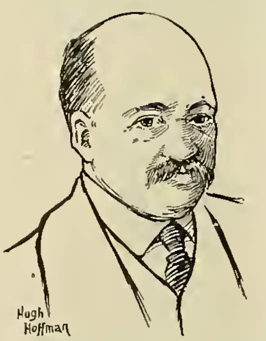
* * *

Lord Sackville, the peer who has been much in the limelight in London recently, is to lend his beautiful southern residence, Knole Castle, to the Edison players for a short while. The picture for which this setting will be utilized is, I understand, a gypsy story entitled, "A Daughter of Romany."

J. B. SUTCLIFFE.

JAMES WILLIAMSON.

AN Englishman on his first visit to our country is often more interesting than one who has become accustomed to us and our ways. Every American can spot a Britisher the moment he opens his mouth, in exactly the same way that a Britisher on his native heath can tell an American under the same conditions. But Mr. James Williamson, president of the well-known Williamson Kinematographic Company of London, was somewhat of a puzzle to us when he dropped in at the World office, at the finish of his first visit to America. His speech is so Yankeefied that it was hard to believe that he was making his first visit to America, and were it not for his great reputation for veracity and integrity we would have had some doubts when he told us that he is a Johnny Bull to the very bone.



James Williamson.
(Sketch from life)

Mr. Williamson came over from England simply to study conditions and look over the ground with a view of taking home some practical ideas. He learned a number of things in the two weeks' time he was here, and covered much ground, visiting every large film-making studio that we have.

The Williamson Kinematographic Company, as everybody knows, is a large, reputable, London firm that manufactures cameras of high reputation; also printers, perforators and projectors. It was the Williamson Company that designed and perfected the Compact Marvel camera, that excellent little instrument for exhibitors to use in taking local events, and which is being handled in America by the Whyte-Whitman Company, of New York City. Mr. Williamson is a modest little man, with great powers of observation. Never by any chance would he be taken for a stolid Britisher. He is one of those Britons who could be dropped into almost any country and catch on swimmingly from the start, because his mind seems to be adaptable to changing conditions; in fact, that is why he came to America, to find out how conditions are changing and improving.

Upon being asked if he thought American producers in England had taught their British cousins any new tricks in picture making, he replied: "So far as the mechanical and artistic work are concerned I do not think American producers have shown us anything, but the one big trick they have taught us is to spend money. British producing firms have always been parsimonious in their expenditures for negatives. Then along comes the American, scatters money right and left and gets results. He pays good wages and gets good work. That is the answer.

"Another reason that British productions have been backward is because the manufacturer is limited in sales to the small home market. America is practically closed to us and the continent produces so much good stuff at so low a price that there is more money in importing film than in making it."

Mr. Williamson was originally a chemist by profession, and entered the motion picture business by way of amateur photography. At first he produced photoplays, but found that motion picture photographic mechanisms of a reliable kind were hard to obtain. He therefore began to make his own cameras and laboratory machinery. He perfected these machines to such a high degree, that the manufacture of laboratory mechanism became the main part of his business, and the producing end of it gradually diminished and dropped out altogether. In the space of a comparatively few years, the Williamson cameras, printers and perforators have come to be looked upon as a standard article of laboratory work, while the Williamson professional camera holds a place second to none in the estimation of expert camera men. The Williamson concern is now going in for trade printing on a large scale and has been at this work since the beginning of the year. Mr. Williamson sailed for England on August 23.

THE TRAGEDY OF REV. H. GOODWIN.

Some Interesting Data of His Life and His Work.

Apropos of the facts developed in the decision of the federal court in the case of the Ansco Co. against the Eastman Kodak Co., the Evening Sun prints some interesting revelations concerning the personality of the Rev. Hannibal Goodwin who claimed to be the orignal inventor of flexible film. Hannibal Goodwin died a few years ago but his widow and his son survive him.

This is what the Goodwin process consisted in:

"Dissolving nitrocellulose in a memstruum containing a hygroscopic element and an element which is non-hygroscopic, the latter element being of itself a solvent of nitrocellulose and of slower volatility than the hygroscopic element, depositing and spreading such solution on a supporting surface and allowing it to set and harden and dry by evaporation, thus spreading a photographically sensitive solution on the hardened film."

"But," says Mrs. Goodwin, a lady with the white hair of a sweet serenity, "I fear there was small sympathy for his efforts. We didn't think what he was doing amounted to anything and the idea of a patent was absurd. It was quite inconvenient to have his stuff about the house.

"But until the day he died, Mr. Goodwin mixed his chemicals. He called to mother just before the end and he asked for that yellow bottle on the shelf. When she brought it he looked at it, held it to the light as he used to do, as though he could see marvels in its composition and after looking at it he handed it back. 'It will all be over soon,' he said.

"Then he smiled. He meant there wouldn't be any more discomfiting of the housekeeping.

"He was indefatigable. Dr. William A. Smith, his physician, ordered him away when he was run down in health. Mr. Goodwin arranged to leave his parish and took his family with him. They went on Saturday. On Monday I remember that he was back here in the factories of Newark at work on the flexible film. He went everywhere in town for information, to manufacturers and chemists, specialists in various products. He worked scientifically, building his knowledge from the ground up. He studied and read and experimented endlessly. It is no wonder that he came through with the problem in the end."

When in 1887 the long search of the preacher was rewarded by a practicable film that did away with the necessity of carrying many pounds of heavy glass on photographing expeditions the mills of the gods had only begun to turn out grist. The waiting game had only begun. The story of the preacher's struggle to get a patent, opposed at every step by the firm now declared to be infringers, the true version of his labors, has been preserved by the Goodwin family in the words of Hannibal Goodwin himself.

There were years of legal opposition by the wealthy Eastman Company, which after attempting to patent a film of its own admitted Goodwin's priority. When that question was decided Goodwin thought the matter settled. Later he had occasion to say:

"But the victory was only the beginning of the hardest fight. The company's purpose was to prevent a patent from being issued. A vigorous onslaught was commenced against the patentability of my invention. No influence or efforts at the command of the company, representing many millions, were left untried. Most distinguished lawyers were set in array, old and new literature on photography was ransacked. Nearly forty alleged anticipating references were cited during the interference proceedings. My only hope was to hold my own until all the shifting devices of the law had exhausted themselves."

Asked what the result would be if the validity of his patent was destroyed through the discovery of new evidence the pastor calmly answered:

"My loss would be the public gain."

More certain it is than Hannibal Goodwin's Fabian philosophy itself that the lack of financial reward could not make him regret the years in the garret under the skylight that he cut through; for he had the heart to see that even though the validity of his patent was successfully contested the business of film making would be open to the public. He could never regret the bringing near of fauna and flora of distant lands. Alpine peaks and desert lands, the stars, the comets and eclipses and cowboys and horses in action. He foresaw the development of the moving picture when the cinematographic art was known as "series picture making photography." He saw that a flexible film meant memory, romance, stimulus, education, culture for the world in accordance with their needs.

WARNER'S FEATURES IN PROSPECT.

Warner's Features, Inc., have secured some notable productions for their feature program to be inaugurated the middle of September. Chief of interest among these is a four-reel version of Count Tolstoi's great tragedy, "The Living Corpse," produced in Europe, where the original settings were to be had in keeping with the theme.

Warner's Features, Incorporated, will, about the middle of September, move into its new quarters in the Leavitt Building, 126-132 West Forty-sixth Street, where it will have the entire eighth floor. In the meantime, the twenty-two Warner exchanges will be directed from the old office in Forty-fifth Street. A. Warner, however, will be found on the tenth floor of the Candler Building, where he is working out the details of the enlarged program. Among the productions which undoubtedly will be added to the former output of Warner's will be Ambrosio and Milano, and those of Marion Leonard and Giles Warren. Joseph A. McKinney, the secretary of the company, is co-operating with Mr. Warner, who is vice-president and general manager.

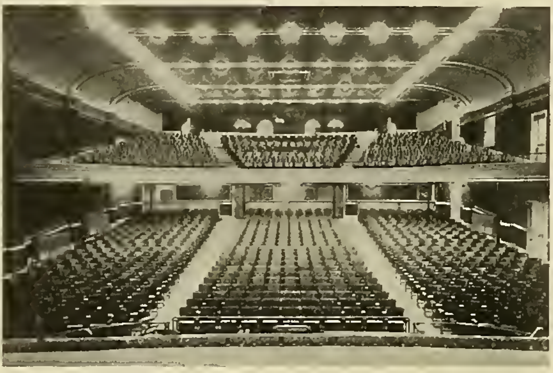
LILY BECK.

One of Great Northern's Charming Players.

Star Theater, Ithaca, N. Y.

A Well Managed Photoplay House in a Beautiful College Town; the Home of Cornell University.

OPERATING a motion picture theater in a college town is in most cases a job that would be shunned by the average manager. This is true by reason of the fact that the average college student, when he lays down his five or ten cents, feels that he has bought a proprietary interest in the place and is entitled to carry a part of it away with him if he chooses to do so.



Interior of the New Star Theater, Ithaca, N. Y.

Ithaca, however, differs from most college towns in many respects. Its location, in one of the garden spots of America, seems to invest it with a purity begotten by isolation from the sordid centers of commerce. Its closeness to some of the wonders of nature seems to inspire the inhabitants with higher thoughts and ideals. The exquisite setting of Cornell University is a silent daily sermon to every student and it has its effect in a high standard of refinement among the clean minded boys who go there.

There are some remarkable institutions in Ithaca and among them is the New Star Theater, which is looked upon by both students and citizens as one of the institutions of learning. An evening spent at the Star is an evening passed among ladies and gentlemen of breeding and culture. As clean as a pin, inside and out, this theater is conducted along legitimate and conservative lines, not even a poster being used to attract attention. It sets quietly on a side street and is frequently mistaken in the daytime for a bank by strangers in the city.

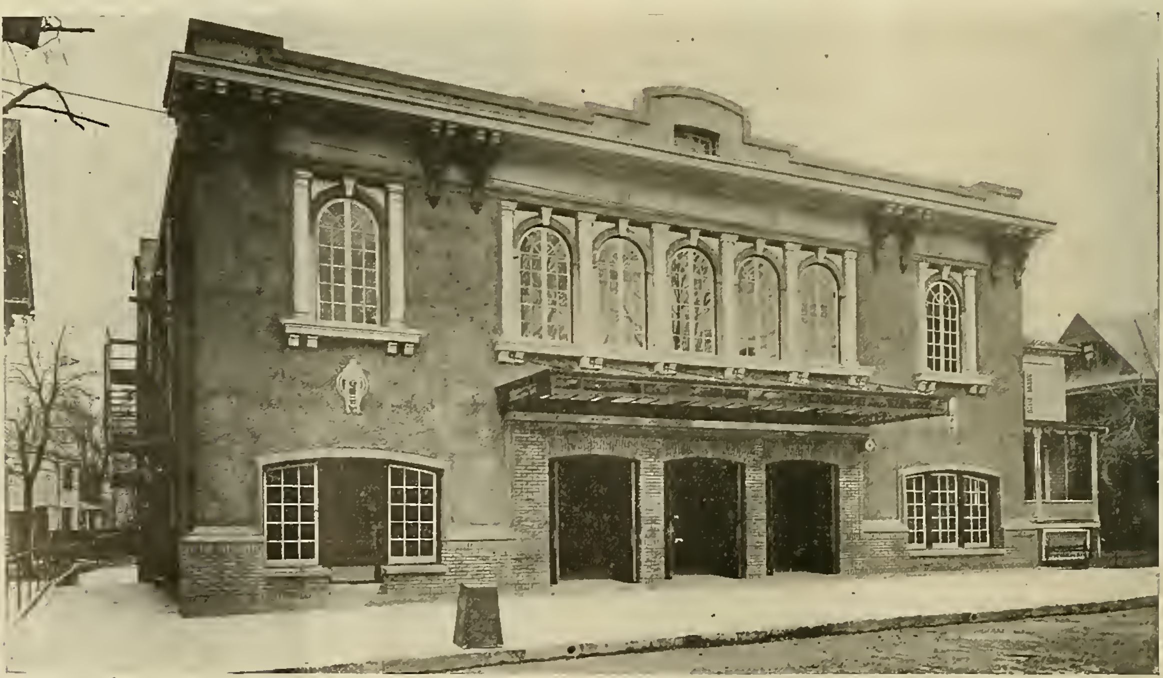
The Star Theater represents an investment of $50,000.00, and is owned by The Star Theater Stock Co., consisting of Fred B. Howe, president and general manager, John B. Howe, secretary and treasurer, F. W. Grant, vice-president, and Charles L. Hamer, business manager. Fred Howe and Mr. Hamer are old time vaudeville musicians and have a long record in the amusement business. The Howe brothers conduct a prominent dental business in Ithaca apart from their theatrical interests. All of the members of the firm are clean cut business men of good breeding and education. They are good examples of progressive and prosperous exhibitors who are looked up to by their fellow citizens. They own their own homes, and motor cars, and participate in the social activities of the city, where most of them were boys together.

The Star Theater Company began business in 1908 in a much less pretentious building at the corner of Tioga and Green Streets. This theater was called the Star and, although not now in use as a theater, it is referred to as the old Star. The new house was opened on September 18, 1911, just two years ago, and has been well patronized by the elite of Ithaca ever since. Every night a row of automobiles may be seen lining the curb on either side of the Star for some distance.

The New Star has a seating capacity of 1200, and every chair is upholstered in real leather, at a cost of $7 per chair. The stage is completely equipped to accommodate a road production if necessary, although so far nothing but vaudeville and pictures have been seen there. During the regular theatrical season two acts of vaudeville are used in conjunction with the pictures, and a five-piece orchestra, under the able direction of Prof. J. A. Noble, puts a finishing touch to a well selected program.

The building itself is constructed of hollow tile and concrete, faced with plaster and trimmed in white. One of the beauties of the building is the simplicity of its decorations. Nothing has been overdone and the general neatness of the house gives it the appearance of being a substantial institution.

An immense heating plant at the rear of the building serves to make the theater comfortable in winter. The dressing-rooms are located under the stage, and, besides being large and roomy, are equipped with many conveniences that are not usually supplied with theater dressing-rooms.



Facade of the New Star Theater, East Seneca Street, Ithaca, New York.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Busy In China.

DANTE'S INFERNO has reached China and the Arcade Theater, Tientsin, and the house is handling it with its usual line of special paper. A booklet, both in English and Chinese, is the most pretentious paper, but there are several other specials, issued one after the other to rouse and hold the interest. They have a form of paper called an Express, which is merely a circular issued, dated and timed by the Tientsin Press. One, for example, dealing with The Evil Genius is dated August 1 and issued at 10 A. M., while an earlier one, dated July 29, is issued at 2 P. M. There is a difference of thirteen numbers between the two. It seems to be a form of advertising extra run by the newspaper. Hustle is the price of success in China, but the Arcade hustles and keeps hustling. There are few American houses that would issue a special synopsis for a study of the honey bee, but it worked well in Tientsin.

Wants Some Adice.

Geoffrey Jefferson, of Ypsilanti, Mich., would be loved just as dearly if he did not write on both sides of the paper, but he sends an interesting letter, and here it is:

> Last January a Power's 6A was installed in Normal Hall at the State Normal College. From April to July we ran Friday nights only, showing "Rip Van Winkle," "As You Like It," "The Land Swindlers," the "Odyssey," etc., with one reel of scientific film, charging five cents for three or four reels. The president simply wanted us to pay the running expenses. We had ten performances in that time and cleared $56. Our hall seats 880. We have 1,400 students and a town of 7,000. We are half a mile from the business district, with two picture shows in that section, though neither offers as good a program as we give. This summer with six shows Friday and Saturday nights we cleared $63.54. We had Bernhardt in "Queen Elizabeth," "Pickwick Papers," "The Spy's Defeat," and the Selig animal features. This fall we want newer film, and as the General Film will not supply us with recent stuff because we use service only two or three times a week, we are going to try Universal film and use it nearly every Friday and Saturday. I have already booked "Beauty and the Beast," "Robinson Crusoe," "Pelles and Melisande," "Prisoner of Zenda," "Tess of the D'Urbervilles," "The Pit and the Pendulum," etc. I want to ask some questions about advertising, or rather tell you what I plan to do, and ask you to tell me what you think of it, or offer other suggestions.
>
> In three or four of the main streets leading out from the business district, I plan to erect bill boards taking three three-sheets, I plan to keep them up to date so far as possible. In the halls of the four largest college buildings I plan to have a place for two one-sheets in the main building, frames for the sets of photographs now issued and a frame in one of the large dry goods stores. In the college paper I shall take space for announcements, and in the local paper as well, when the attraction warrants it. When school opens I want to have a folder, about 4x6, telling about some of our features, giving names and dates as far as possible. The Famous Players' releases, which we shall get when fifteen days old, I plan to charge ten cents for. I want to leave these folders at all of the student boarding houses, one to be put at the plate of each student. We want to advertise our coming attractions on the screen. How far in advance should we advertise them? I often make lantern slides from scenes printed in The Moving Picture World. I am sending you one of my slides. We plan to buy a motion picture camera as soon as the money can be made.

Some Good Ideas.

Mr. Jefferson does not make it plain whether he is one of the faculty, an undergraduate or merely a speculator in amusement, but the one point that stands clearly out is that the scheme provides entertainment and instruction for the pupils, keeping them from the fascinating "down-town."

A college of fourteen hundred should come close to supporting a 900 house, but since it seems to be necessary to draw on the town folk, we think the bill board idea excellent. The boards from a rough skektch, carry a top board giving the special information and with the three sections lettered to indicate the days of showing. Such boards will certainly attract attention.

The boards and frames in the hall will reach the students, where the general boards appeal to the town people, and in combination will give full advertisement, though the college paper should be as liberally patronized as possible, and the local paper as well, where a special attraction will carry more than the usual appeal.

The folders, if used once at the opening of the fall term to call general attention to the house, will do good missionary work. The cover should carry the college colors, if possible. It might be practical to print in outline and lay in the colors by hand, if the run is not large. If it runs several thousand, it might be better to bind the book with cords of the college colors, white cord being dyed if the exact shade may not be had from stock. The folder should make special appeal to the college spirit and give as complete a schedule as possible, while giving no more promise than there will be performance.

The question of price is purely a local one, but we like the ten cent price for any program of reasonably new film. It might be a good plan to sell coupon books with dated coupons or strip tickets, such as are used for lecture courses, making some reduction for the entire series. This will ensure a steady patronage and often bring a student to a performance in the face of a stronger counter attraction merely because he already has the ticket.

In the matter of slides, Mr. Jefferson seems to go to too much trouble. He either letters a card and photographs that or makes a contact slide from a lettered negative. There is no reason why he should not letter directly on the glass, using one of the scores of devices printed in this and Mr. Richardson's department. The slide is very neatly lettered, but as good work can be done directly on the glass, which can be washed off after the text is obsolete and used again. Much can be done with a fifty cent box of opaque and a common scriber that can be bought for ten cents at a hardware store, or even a large pointed needle set in an old pen holder drilled with another needle made red hot.

By All Means a Trade Mark.

A rough sketch of a trade mark cut is sent, merely an oval with the lettering "Normal Motion Pictures." This Mr. Jefferson expects to have reproduced in cut and use on everything. It is a good plan, giving distinctiveness to all the work. It is a valuable feature to any house to have some device that immediately suggests the theater.

The camera will soon pay for itself in the matter of special film. The baseball, football and other outdoor sports can be "covered" photographically and shown as a special attraction or in connection with other film and pull in almost every one of the students and most of the town people with any college connection.

Advertising for coming film should not be done so far in advance that it kills the sale for more immediate attractions. The man who knows that something extra special is coming in two weeks may pass over the intermediate offerings, where he would take these in and then the other, too, if not permitted to see too far ahead. On the other hand, the big films should be advertised more than a week in advance, not with a definite date, but as "coming soon." Do not advertise so far ahead that the town houses can get the films in advance of you. You cannot engage film exclusively, and it is well not to advertise too far ahead. Even where you are certain you have an exclusive, you cannot always be assured that some other film of similar title will not show ahead. Where this is done a back fire should be started at once.

The college show seems to be growing in favor. In colleges where there is not yet a regularly booked show we think that some student working his way could arrange with the faculty for the use of the hall by paying the running expense and placing the machine at the disposal of the faculty for the showing of scientific films on off days, or even getting these films for the faculty.

Cuts Out Vaudeville.

W. J. Sornborger, of the Lyric, Sapulpa, Oklahoma, sends a cut of an advertising float for Robinson Crusoe with Robinson himself, Friday and the hungry cannibals. Better still, he writes that he has not only cut out vaudeville, but that he has induced others to do the same, with the result that the town is free from the sort of vaudeville that a picture house can afford. We think that most towns will support a single theater without vaudeville even where the others offer it, but in a small town it is sometimes necessary to go with the rest. Here Mr. Sornborger has not only ridden himself of vaudeville, but he has brought the others to his way of thinking; which is better yet. Here is his letter:

ROBINSON CRUSOE
3 PARTS
ROBINSON CRUSOE
Robinson Crusoe

> I am sending you under separate cover photo of my theater and efforts on Robinson Crusoe.
>
> My float, with its Crusoe, Friday and the cannibals caused no end of interest and comment, particularly among business men, and we unquestionably gave our patrons value received as the picture was above the average. I have a fair sized house and we kept it filled from 2:30 until 11:00. I could have very easily raised the price, but am certainly against such policy.
>
> There are three shows here, including an airdome, and most always a tent attraction of some sort. So we all have to hustle. Two weeks ago the three houses, including mine, got together and cut out vaudeville. I certainly hope it will be permanent.
>
> I opened this house in February last, and fought for four months to keep from putting on vaudeville; finally I had to, but now we are all on straight pictures, so I feel I have won something.
>
> This is my first offense to your department, but don't think we don't know you and your wonderful work. I have carried every number of the "Bible" of the last three years over most of the Western states.
>
> I have often had "business getters," which I thought of submitting, but other things have interfered and partly procrastination, too, but I want to say that I have gotten many valuable suggestions from your department, which I consider has been one of the important factors in the uplifting of the entire industry, surely the house policies of thousands of owners and managers.

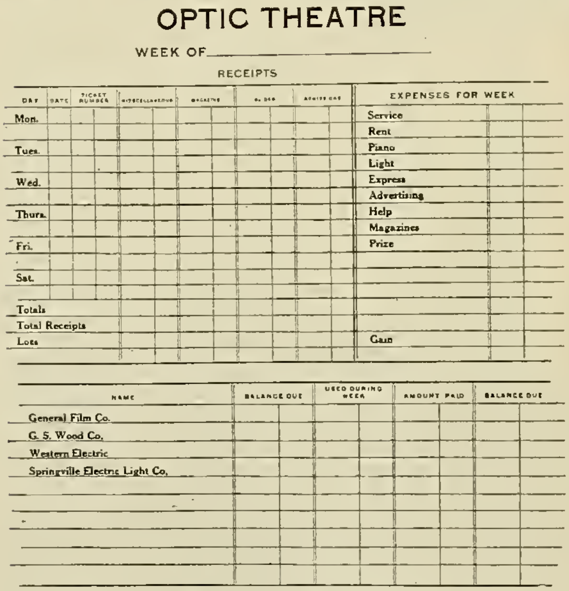
We are sorry that the other business getters were not sent in. If others have helped you through this department, help the others in your turn, when you are able, and pay your debt.

We assuredly do not think that the Crusoe float is too circusy. It is a subject that will stand all sorts of publicity schemes.

A Handy Sheet.

We reproduce a page from the loose leaf system of the Optic Theater, Springville, Utah, which the manager, Myron Mainwaring, kindly sends. In the reproduction the small type is lost, but the column heads read Day, Date, Ticket number, Magazine, Slides and Admissions.

With such slight changes as are required to cover local conditions this sheet will cover all items for the week and preserve the record in concise and comprehensive form. The advantage of using the loose leaf system is that the typewriter can be used to fill in the items, daily and weekly, the sheet being of such form that it can be slipped into the machine. Few managers keep their records in convenient shape, but more are coming to realize the importance of having their records in proper form.



OPTIC THEATRE

WEEK OF____________________

RECEIPTS

DAY	DATE	TICKET NUMBER	MISCELLANEOUS	MAGAZINE	SLIDES	ADMISSIONS	EXPENSES FOR WEEK	
Mon.							Service	
							Rent	
Tues.							Piano	
							Light	
Wed.							Express	
							Advertising	
Thurs.							Help	
							Magazines	
Fri.							Prize	
Sat.								
Totals								
Total Receipts								
Loss							Gain	

NAME	BALANCE DUE	USED DURING WEEK	AMOUNT PAID	BALANCE DUE
General Film Co.				
G. S. Wood Co.				
Western Electric				
Springville Electric Light Co.				

Too Scattering.

The Casino Theater, Sydney, N. S., sends in a throwaway and asks for an opinion. We think that if we ran a photoplay theater we would say something about the photoplays we offered. The bill has a type page of 7½ inches by 4½ inches, the page running the long way. Of this one inch and a quarter is taken up with the statement that "there are pictures and pictures, but if you want to see the World's best, the Casino is your stamping ground." It is added that no expense is spared to get the best and that each picture passes three censorships before being shown. All that may be interesting, but we think that most persons, even in Nova Scotia, are from Missouri and would like more definite information as to what they will see. It is announced that Pony Votes are given out, that the Casino orchestra is the best, that they have an instrumental trio as an added attraction and that there will be played the overture to one of the current musical comedies, but there is nowhere to be found a hint of the titles of pictures that are coming and no reference to pictures that have been shown, just a series of general statements with never a word of proof. Possibly the Casino does not know in time what the program will be, but in such a case we think we would arrange to find out or else not waste money on advertising that cannot pull. It would have been better, failing the names of the films, to have thrown the entire space to the musical act, which would at least have been properly advertising something specific.

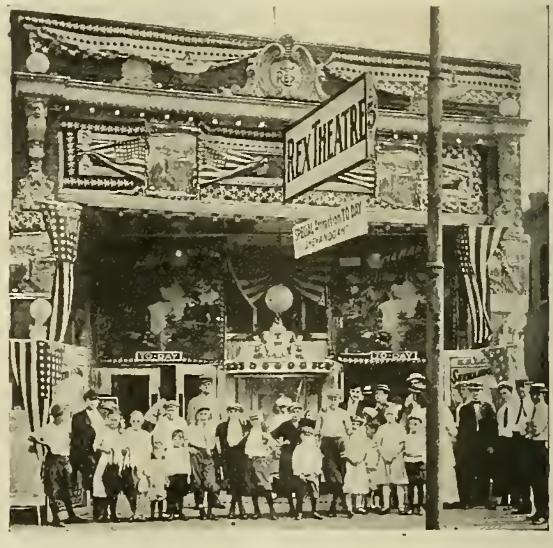
It does not pay to put too much on a bill intended to be read quickly. Better to boom one thing well than to divide a rather limited space into six boxes not one of which is phrased to pull business. It is better to plug and plug hard at one idea than to make general statements about half a dozen items. The musical trio might not have been very strong, but it would better have repaid advertising than the other things spoken of.

Another point noted is that while the house orchestra is so good that "All over Canada you hear it spoken of in highest terms," it had just undergone reorganization "to make it better than ever." The two lines fight each other and suggest insincerity of statement. If the orchestra was as good as all that, it did not need reorganization. If it needed reorganization it was not as good as stated.

Writing the simplest piece of paper needs thought and care. The more simple it is the more thought required. Where there is nothing to be said it is better to write nothing and save the useless expenditure, keeping the money to apply to other advertising when needed.

Booming Shenandoah.

This cut shows the Rex Theater, Columbus, Ohio, dressed for the Kalem Shenandoah, which Milton Phelps says did the biggest business in the history of the house, even with the temperature at 101. The cut shows how effectively bunting may be employed in the framing of lithographs, an effective idea where the subject is a patriotic one. If the children would move out of the way it would be seen that the advertising display is all out of the way of the crowd, only two lobby easels being used. The fact that the paper shows well above the heads of the crowd speaks for the value of this form of display.



Now a Two Year Old.

The Haynic Theater, Fairmount, Minn., celebrated its first birthday the week of August 11th, opening the celebration Monday night with the distribution of book marks in which a piece of film was inset as described some time ago in the case of an English souvenir. Hay and Nichols write:

> You will notice that we are readers of the Advertising for Exhibitors department, since we have borrowed both the form of the souvenir and the idea of making the celebration last a week.

They are more than that. In the past year they have been one of the most important and welcome contributors to this department and have put in more than they have taken out. We hope that ten years from now we will be able to chronicle their tenth celebration. One notable thing is that while they send clippings from two local papers evidently based on a house press notice, both the papers have rewritten the item to include their own tribute to the theater.

They also write that they are trying out the paper stencils mentioned in a recent department and will report when they have fully tried them out. We will appreciate it if they do.

Daily Dodgers.

P. E. Schilling, of the Greenwood (Miss.) Theater, writes that his company gets out a dodger every day in order to hold up the interest of the patrons through the warm weather. Instead of dodging the weather Montjoy and Schilling fight it and get the business. It costs something for daily dodgers, but not as much as it does to close down or run at a loss. They have fifteen fans and one large exhaust and with three shows a day manage to get the business. During the theatrical season they run one big road attraction each week and pictures the rest of the time.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Got Watt?

EUGENE BERRY WATT, who has been doing business as the National Authors' Institute, in the Gaiety Theater Building, New York City, was arraigned in the United States Court Wednesday of last week, charged with conducting a swindle through the mails. After examination he was held in $2,000 bail to await trial. In presenting the case the fact that Watt has already served a two years' sentence for conducting a song publishing swindle was brought out. Watt was a lavish advertiser and is said by the Post Office Inspectors to have made $20,000 in the past two years through his scheme.

About a year ago the Institute advertised broadcast in the country papers, taking about ten inches of space for several insertions, the business being placed through an advertising agency. When the time came to collect the agency had faded from the map and its manager has not yet been located. Under newspaper practice the agency was responsible for the debt and little, if any, of the money was ever collected.

It is understood that the trial will bring out much evidence of interest.

Likes the Book.

Since her retirement from the editorial desk of the Vitagraph Company, Mrs. Beta Breuil has given part of her time to personal instruction and criticisms. She writes:

> Two had earnestly studied your first book on photoplay writing and in each case there was nothing for me to criticise in balance, construction, or form. I had no idea that a book could teach so much. Each is going to purchase your new book, and I think I owe it to you to let you know of its value in the cases that have come under my notice.

Naturally praise from such an authority makes us the reverse of sad and downcast, but please notice that she says that these writers "earnestly studied" the first Technique. They did not merely read it.

We welcome Mrs. Breuil into the teaching field. In her connection with the Vitagraph she gratuitously helped scores of writers to success, and she is exceptionally well qualified for the work.

Books.

"Writing the Photoplay," the text book by Dr. J. Berg Esenwein and Arthur Leeds, has just come from the press. Dr. Esenwein is editor of Lippincott's Magazine and literary expert for that firm as well as the dean of literary instructors and author of "How to Write the Short Story," the standard work in that line. Mr. Leeds is a well-known theatrical man and lecturer and the author of innumerable photoplays, most of which have been taken by the Selig and Essanay companies. He supplies the actual technical knowledge, while Dr. Esenwein brings to the work his undoubted skill and ripe teaching experience.

In its text the book follows closely the first edition of "Technique of the Photoplay' and this department, liberal extracts being made from both, as well as from William Lord Wright's, "Spectator," and others, but it is in no sense a compilation. The work is a careful and exact treatise on the subject, handled intelligently, comprehensively and with authority. Primarily intended to serve as the text book for the Home Correspondence Course, which Mr. Leeds will conduct, it is a book that will be helpful to all students of photoplay and should find a place in all libraries on technique. It is creditable in every way.

The second of Henry Albert Phillips' Authors' Handbook Series is "Art in Short Story Narration." Unlike his earlier "The Plot of the Short Story," this book, which is uniform in style and treatment, will not interest those who do not actually write fiction, where the earlier book was useful as well to photoplay writer and fiction author. But to the writer of fiction there is much solid and practical instruction to be gained from the volume, for, as a teacher of the fiction form, Mr. Phillips is highly successful.

Mr. Posner—Again!

George A. Posner, who is sometimes known as "the bell boy photoplaywright of Los Angeles," because he used to run an elevator in a hotel, comes forward and favors this paper with a few of his remarks.

This time Mr. Posner is peeved at our critics. He thinks that the critics are not "judicious," because they do not "exactly apportion credit or censure on details of plot construction amongst (!) author or producer."

We are sorry if the efforts of the critics do not meet Mr. Posner's approval, but perhaps Mr. Posner will cheer up a bit if he will sit down and think over a few things.

In the first place, the duty of a critic is to criticise. He is not hired as a mind reader, a second sight expert or anything of that sort. He gets money in a brown paper envelope every Saturday because he goes to the theater and looks at films, then comes back to the office and writes about them. That's all the Powers That Be expect of a critic. He looks at the film and tells what the film looks like. He is concerned only with what he sees on the screen. If what he sees on the screen is good, he says that it is good. If there are faults, he speaks of the faults as well as the good. His duties are purely and simply the criticism of the picture that is thrown on the screen. He cannot go back of the screen to place the blame and he is not expected to. He is not expected to know, for example, that Mr. Posner's script has been maltreated. He would not care a whoop in the heated thereafter if he did know. All that interests him is that in the production on the screen there are certain things done that should have been left undone, and other things have been undone that should have been done. He points out these facts both that similar error may be avoided in future and that the exhibitor who is going to get that film later on, and who is ever more ignorant of the existence of Mr. Posner than is the critic, may know what sort of a film to expect when the exchange writes him that they have booked "Kicked in the Kneck" for the following Tuesday. The critic is writing for the exhibitor, who has confidence in the critic's judgment, and who seldom finds it misplaced. They are both interested only in what is on the screen; not in what the producer has done to the scripts of Mr. Posner or any other writer.

Mr. Posner's letter displays an egotism that is not to be commended. No one said that Mr. Posner wrote the story. No one said that Mr. Posner was at fault. It was simply said that a certain produced story was faulty in construction as it appeared on the screen; a fact that Mr. Posner seems to be prepared to admit. No one on the MOVING PICTURE WORLD probably knows or cares who Mr. Posner is except this writer, and his labored and laborious effort to correct our critics is wearying in the extreme. As Mr. Posner himself says, "It is a condition of affairs over which the author has no control, and he must abide with it." This being the case, why does Mr. Posner waste valuable time—his and ours—in a profitless explanation.

Will one or two others please take the matter to heart and will those—including Capt. Peacocke—who clamor for credit on the screen please take notice that this is one of the reasons why we do not join the cry for full credit.

From Washington.

One of the Washington Circle of photoplaywrights sends in a chatty letter that is so full of meat we are passing it along. He says:

> Greetings from the Washington, D. C., branch of the Inquest Club.
>
> Since its inception, we have had meetings, regularly, once a week. The club now consists of three members! One lame duck nibbled, said he'd be tickled to death to join, as his scripts were being returned with persistent regularity, and then failed to show up!
>
> Now, I am by no means in a position to be proud of the number of scripts to my credit; but if I had sold none, I should have jumped at the chance to get in touch with others who *had* sold. That there are a large number of people in this town writing photoplays is certain. Yet there have been just three who have responded to the call! Either these writeres have sold little or nothing and are ashamed of it, or, if successful writers, they consider themselves too toploftical to condescend to meet their inferiors. That the former is true seems clear to me, rather than the latter; for I have found, in the short time that I have been at the game, that the real, sure enough writers, who have been successful, are always glad to get in touch with and help others who have as yet to win their spurs.
>
> A short time ago my wife, who has also offended in the literary line, received some verses belonging to another writer, in the same envelope with her own. She returned them, together with a friendly little note. Promptly she received a stamp and a cordial letter of thanks. At once we knew we had come in contact with one who knows the "game." That our judgment was correct was soon manifest, for we found several of her verses in "Lippincott's" and a splendid humorous poem in "Life." Not long after we received material intended for a lady in Rochester, N. Y. I returned this material and also inclosed a cordial note. We have yet to hear from the lady. Needless to say, too, we have seen nothing of her work in the magazines.
>
> Now, here we have the distinction between the real and the make-believe. These alleged writers who are ashamed to acknowledge they have sold little or nothing will remain failures. And I for one shall be quite content that they remain so; for they cannot be in earnest. Doubtless, they imagined from the correspondence school advertisements that there was some "easy money" to be picked up in the photoplay field. They probably have the same opinion we heard expressed the other night while we were attending the show, by a lady who sat next to us. She said to her neighbor that there was considerable activity just now in the moving picture line, that the work was quite simple; all was needed was to write a little "sketch" and there would be a big reward forthcoming. She said she intended to do a little in that line herself!
>
> If the photoplay writers in Washington are of this type, they might as well stay away from our club. If there are any real, sure enough writers in town—even if they have sold nothing, we will be glad to bid them welcome. But if they are of the type just described, and it seems they must be, for they have failed to show up, then we will be satisfied with our three.
>
> I almost had a case of heart disease the first time I met the leader of our club. A boy of 17! who had sold seven plays; and I, with my college education, could offer only one lone comedy! Of course, I had many other literary offenses to my credit, scientific articles, short stories, etc.; and my entry into the photoplay field was more recent that his. The scripts, too, that I had written were fewer than his. But, nevertheless, I was only too pleased to get in touch with one who had been more successful than I. Indeed, had I sold none at all, I should have come forward with the same eagerness. That our meetings have been successful is shown by the recent sale of a script of mine in less than two weeks' time to a company which buys little outside. Not only that, but I have many scripts that are being held for consideration, which I feel confident will sooner or later find a home.
>
> Now, if there are any writers in Washington who are in earnest —writers who are not looking for "easy money," who hope to get

> something for nothing—let them come in. We will welcome them with open arms. But if we three are the only ones here who are in earnest, I must say I am heartily ashamed of Washington.

There is a lot in what this writer says about the courtesy and accessibility of the real people. Years ago, when we were writing magazine stuff about everything from disappearing gun carriages to soon-to-appear artists, we found that the bigger the man the more easy he was to get to and the nicer he was when you got there. People like Henry Clews and J. Pierpont Morgan, J. Q. A. Ward, F. Marion Crawford and Wilhelm Funk never found it necessary to "put up a front," in order to impress the passer-by. The hardest man to reach was the man who had yet to do things, but who was interesting because he might achieve something. It is the same way with writing.

As to Washington, it was our editorial experience that a lot of very poor stuff is turned out in the National Capital, and two of the biggest pests in photoplay still make their residences there, but there should be more earnest writers who are anxious to sit in with the rest and work and study.

These little circles we have established with the co-operation of local writers are doing more good than all of the correspondence schools can do if they run to the end of time. They give practical help and, what is more important, moral support. Get in, not alone in Washington, but in Boston, Chicago, Kansas City, St. Louis or wherever there is a circle. A Buffalo writer has been trying to form a circle there. Surely there is more than one writer in Buffalo! No?

Keep On.

Not alone patience but persistence is what is needed in gaining success. The other day a beginner wanted to know if the fact that he has sold none of his first six scripts argues that he cannot succeed. We thought of about fifteen dollars worth of spoiled white paper that marked our own early efforts to become a fiction writer and of the piles of dead scripts we have been shown by others and answered "No." The same mail carried another letter from a correspondent who wrote that she had sold three of her first six for $110. You never can tell. Keep on and find out through experiment.

We Undeceive Miss Justice.

Miss Mabel Heikes Justice writes from her summer home:

> I always felt, however, that you "had it in" for the author invading the photoplay field, but yet, as you acknowledged recently, if some of us could not have made good, modestly though it may be, we should not have remained long.

Miss Justice does not read us correctly. We do get impatient when someone gets up every second week to remark somewhere that they can get more money for a fiction story than for a photoplay, but that if it is made worth their while—say from $200 to $500 a reel, they will come in and help save the photoplay. That is one of the best little goat-getters we know, but it is not because we resent the appearance of the fiction author, but because of the complacent superiority of tone.

About seventeen years ago the "dramatic sketch" became prevalent in vaudeville, and every actor of the dramatic stage was hustling around to help uplift vaudeville for a salary about three times as great as they were paid for five times the work in a drama. They all spoke condescendingly of the task before the engagement, and bitterly after their sloppy, sludgy sketch was rejected. They all thought that "anything was good enough" for vaudeville and never realized that they had to put the best that was in them into the twenty-minute act.

It is the same way now with the fiction author. In a lordly way he is willing to save the photoplay by contributing his name in connection with tenth-rate work, and we do not want that sort of author.

Our reasoning is this. An intelligent writer, who will take the trouble to study his work and who *will* work, can prepare in not more than half a day a script for which he can now obtain from $50 to $100. If he took the same idea and put it into story form, it would involve several days of revision and bring him possibly $100 to $250 or even more. We do not see why the fiction author should not sell for a half or a third a product that takes but one-fifth of the time required for a story. We do not see why he should be coaxed with a sum in excess of his earnings at the more difficult work (in the matter of labor required) of writing a story.

Above all, we do not see why he should disregard the first rule of workmanship and utterly ignore the demands of his market by writing to please himself instead of writing to please the purchaser. For such authors we have no sympathy and no use. For those who, like Miss Justice, herself, Louis Reeves Harrison, Bannister Merwin and some others who are content to be photoplay writers, we have always held out the welcoming hand. We think we have sold about as many fiction stories as the next man and are qualified to class as a fiction writer if number of titles sold or number of words written is to count, but when we went in to write plays we studied the field and the medium precisely as the novice and professional fictionist alike must do. We welcome the fiction author who makes himself a writer of photoplays. We have neither use nor respect for the man who wants $500 for a script that would disgrace the pupil of a correspondence school. That's all.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.**

K. S.—We must pass that Ramo. Romaine Fielding played John Field in "Good for Evil" and Burton King was Burt. Harry Benham was Brown in "Brawn vs Brains." Arthur Hoosman was the other clerk in "A Substitute Stenographer."

M. McC.—J. W. Johnston was Jack in "The Stronger." Miss Greenwood is with American. Famous Player films are not licensed, but can be seen in licensed houses in some sections. The same applies to the other two players, both of whom work in special releases.

V. D. R.—The "natural" thing would not be to write an editor asking what a rejection slip means. You are told that the story is not suitable to the company's present needs, which is a clear statement of fact. Why it is not suitable is something that the editor is not required to explain. The main point is that the story does not suit the company in question, but the "why" is something that only the editor knows. It may have been returned for any one of a thousand possible reasons.

RUBENA.—Bless your heart, you don't bother us with your letters, we're used to them. Write as often as you please up to three times a day. The proper figure is 41. William West has played with Edison, but not the Kalem William West. There are two William Wests and two Robert Burns. Miss Bracken is with Broncho. Hope you pull down a prize.

E. D.—You are not required to send letters, press clippings and other inserted matter. These are prepared in the studio. You write this matter in your script at the proper place and let them worry. Most companies have a special department for leaders and inserts. It will cut your profits to a loss to send all this matter at present prices.

J. D.—A photoplay consists of a cast of characters, a synopsis of less than 250 words and the plot of action, sometimes called a scenario. The synopsis should be given first and very carefully prepared, for it is from this that the editor forms his opinion of the story. Leaders are inserted in the action where they properly fall, either before the scene to which they refer or in the scene itself where this is necessary. In this case it is called a cut-in leader because it is cut into a scene instead of being cemented in between two scenes. Ask all the questions you want so long as you ask intelligently. These questions are properly put and the Answer Man returns your compliments.

E. L. P.—Max Linder is supposed to be working in his own pictures. He has not been seen in American released films lately. There was a company called Bison that made a deal with the 101 Ranch people and became the Bison-101. There is no more difference between a leader and a subtitle than the fact that some people use one term and others the synonym.

J. H. T.—There are many classifications, but the general ones are first, second, third, fourth, fifth and sixth run, not more than ten days, two weeks, three weeks and thirty days old. Some exchanges date up to 90 days, but most regard as commercial any film older than thirty days. Junk is commercial film that is unfit to run because of an excess of scratches and patches.

J. H. F.—Mr. Barker played Father Riley in "The Banshee."

A. G. R.—Marshal Nielan (late with Kalem and now with Biograph), was the young doctor in "The Spirit of the Flag."

CORRECTION.—The Kay-Bee Identifier advises us that it was Miss Dorothy Davenport and not Miss Billy West that played Alice in "The Sea Dog."

R. A. D.—Essanay released "Bill" April 13 of this year. We are not able to locate that Vitagraph title. It seems to have been a subtitle.

B. R.—We do not know who is playing opposite Mr. August now. Miss Charleson will probably remain with the eastern Vitagraph companies.

N. B. H.—Mrs. Joe Knight was Prudence Cabot in "The House of Bondage." Miss Gertrude Claire was Aunt Betty in "The Boomerang" and also Mrs. Morton in "A Dixie Mother."

M. C. M.—Francis Ford is directing for Universal but does not seem to be playing.

J. R. A.—The addresses of those who wish to form circles are given only to residents of that city and then only by mail.

G. F. R.—Leader or subtitle may be used as you elect. Both are understood to mean the same thing. Notify the holding company by registered letter that the script is withdrawn, copy the carbon and send elsewhere. Do not send out the carbon. It will not be read.

W. I. G.—Miss Blanche Sweet was Theresa in "The Coming of Angelo." The first of the Mary stories was "The Escape from Bondage," released July 26, 1912. Look up the General Film Co. in the telephone book and ask them where the Melies pictures will be shown.

E. A. K.—This paper publishes weekly the synopses of all regularly released films in the United States and most of the specials. It is not an eastern nor a western paper nor yet is it confined to the United States. It goes all over the world, but aims particularly to cover the American field. Your second is a question almost too long to reply to here. The main difference is that a drama is told in dialogue, a story in narrative and a photoplay in action. The basic technique of art is the same whether you work in oil, watercolor or charcoal. The underlying technique of literature is the same, but each medium worked in presents certain differences.

G. M. D.—Simply write into the scene "Vision in part of scene showing Jack's first meeting" or "Vision in Jack's mother," or whatever it is you want. You do not make it a separate scene.

Technique of the Photoplay

(Second Edition)

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

P. S. Local No. 285, Troy, N. Y.

Harry M. Brooks, president; John Stone, vice-president; Alphonse LeMay, recording secretary, 2227 14th Street; James Muldron, treasurer; S. P. Whiting, financial secretary.

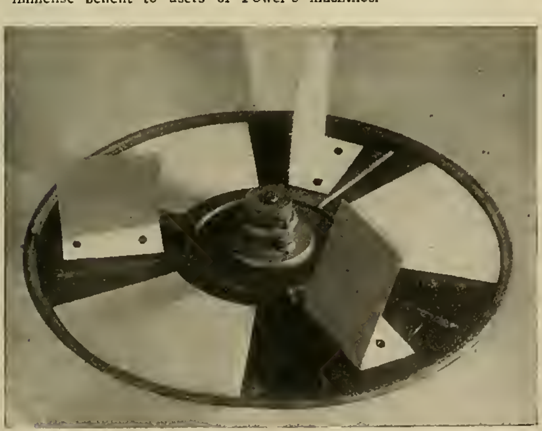
An Odd Thing.

Mr. J. S. Snively, proprietor Princess Theater, Paris, Texas, sends in samples of damaged film, for which injury the exchange has charged him $10.75. He asks my opinion as to how the damage could be caused, or how an inspector would go about finding $10.75 worth of damage in a film injured as the specimen shows, when there is not a sprocket hole broken.

The damage to this film is peculiar, and I cannot imagine any possible way in which it could be done in a projecting machine. It consists of slight indentations on the celluloid sides. These indentations are less than one-quarter of an inch apart, are in a straight line in approximately the center of the film, and are something like 3/32 of an inch in length, extending crossways of the film. Along the line of the indentations, lengthwise of the film, is a dull mark, showing that considerable friction has been applied. The indentation of the film is swelled somewhat on the celluloid side, which causes a corresponding depression on the other side, and this line of abrasion shows *the film has been rewound quite a number of times since the damage was done,* therefore I do not believe that friend Snively is responsible for it, assuming that the trouble was discovered immediately after the return of the film from his house. I very much doubt if these indentations would show on the screen, or at least show appreciably, and would consider a charge of $10.75 as excessive in any event, unless several hundred feet of the film were found to be thus injured. If the indentation does show appreciably on the screen, then that would be something else again. This much I will say, however, and stand by it, viz: that this film has been rewound a good number of times between the time the damage was done and the removal of the samples.

To the Users of Power's 6 Machines.

Brother L. D. Read, Clemmer Theater, Seattle, Wash., contributes an excellent photograph of an idea which ought to and doubtless will prove of immense benefit to users of Power's machines.



Brother Read has riveted sheet metal wings, about 1½ inch square, to his shutter, as shown. This has the effect of eliminating travel ghost by holding the slack out of the shutter and gears, so that there is no backlash. These little wings are set at an angle of about 90 degrees to the plane of the shutter, and by reason of the resistance of the air they act as a brake, and this resistance is absolutely constant at any given speed. If the wings are not made too large the resistance is hardly great enough to be noticeable at the crank. I would recommend this scheme to all Power's 6 operators who have any trouble with travel ghost due to worn gears or lost motion anywhere in the mechanism.

Another Endorsement.

Mr. John R. Van, proprietor of Van's Silent Players, from Northville, N. Y., writes as follows:

> Guil Pastile is the best ever. One-third more light with one-third less gas. I open next week and look for a good season. I never leave New York State. Do you know where I can buy Vitagraph three reel "Uncle Tom's Cabin?"

Vitagraph's "Uncle Tom" would, of course, be a licensed picture and therefore could be had from no other agency than the nearest office of the General Film Company. Licensed films are not supposed to be bought and sold, but are leased to the General Film Company's exchanges with a proviso for their return in six months.

Treed for Keeps.

Texas sends up the following wail:

> I am a member of I. A. T. S. E., Local 153, El Paso, Tex., and have been operating moving picture apparatus for the last six years. In that time I have been up a tree several times, but this is the first time that I have had to ask help. I can generally figure things out for myself, but I am up the tree for keeps now. We have two of the very latest motor driven Motiographs, and are using a radium gold fibre screen, at 103 feet. Thirty amperes through a Westinghouse rectifier; one 7½ and one 9 inch condenser; ¾ top and ⅝ lower carbon; everything in perfect alignment and adjustment; but still I am troubled with a sort of flashing, such as would be the effect of using a three-wing shutter with 60 cycle a. c. I am enclosing special form of shutter that I made for these machines, as the regular shutter gave too much flicker. If the trouble lies in the shutter, as I think it does, could you suggest another form that would do away with the flicker, and at the same time do away with the flashing?
>
> We are doing a very nice business here, using the Universal programme, which we find takes very well. Please do not print my name or town. I have several reasons for asking you not to do so.

Hum! Every time I think I have answered everything in the world, somebody promptly kills that idea by springing a new one. The shutter pattern submitted is simply an ordinary three-wing shutter, in which the width of each of the two flicker blades is increased to approximately the width of the main blade. This would tend to eliminate flicker, but would, of course, cut the light pretty heavily. If you have correctly described the effect, then I can give but one explanation, and that does not sound very reasonable. I do not know anything at all about the Westinghouse rectifier; I have not seen one of them in operation, nor has that company seen fit to furnish this Department with any information whatsoever concerning their device. However, I presume, of course, it delivers pulsating current, and it may be barely possible that these pulsations are sufficiently pronounced that the effect of the three-wing shutter blade getting into synchronism with the pulsations would be to some extent similar to the three-wing shutter getting into synchronism with one side of the alternation of the 60 cycle current. You can test this matter by putting on a two-wing shutter and seeing whether the trouble disappears. Another test is: if the effect only occurs at a certain speed, and disappears when that speed either increases or decreases materially, then it is a cinch I have correctly diagnosed the case, and you had better take the matter up with the manufacturer of the rectifier.

Threading In Frame.

Mr. A. C. Stewart, Star Theater, Rossland, British Columbia, Canada, writes:

> Am somewhat peeved to see that the Power people have put out something which I thought I was the inventor of, viz.: the lens focusing handle. I made the same thing a few weeks ago, by twisting a piece of wire around the moving part of the jacket, allowing the twisted ends to hang straight down and fastening the wire to the metal lens-jacket with insulating tape. Those having a separate dissolving stereopticon will find the following facilitates threading in frame: Nail a piece of tin on front wall where the light ray will strike it when the lamp-house is pushed over on sliding ways. Bend it at such an angle that the light will be reflected on the front end of the M. P. lens. Strips of brass bolted to carbon arms and extending out through the back of the lamp-house, with the lamp leads bolted at their outer ends, will save many burned terminals, and much cable. Are those soldering torches still available?

I do not quite understand what the separate dissolver has to do with that threading-in-frame scheme. That kind of terminal has been described in the department some time ago, and it is a very good plan where its use will not interfere with the rules laid down by the powers that be. No, the torches are no longer available, I am sorry to say.

A Legitimate Kick.

Mr. W. R. Chittenden, of Chittenden & Chittenden, proprietors of Marshall Opera House, Marshall, Minnesota, encloses $2.50 for a handbook and writes:

> Issue of August 17th makes it very apparent that there is great value in the handbook, and we have needed something of the kind. We are using a Motiograph, 1913 model, and have considerable trouble with loose shutter gear, and oil leakage from oil chamber on account of faulty castings, as screwholes enter chamber proper, instead of being wholly in casting at side of chamber. We are getting good light, using a 110 volt, 60 cycle a. c. through a compensarc, on the 30-40 notch, but it seems impossible to get rid of shadow of the arc on screen, though it is hardly noticeable when the picture is running. Will the handbook help us in this? We are using ¾ Bio carbons and can run eight hours on one carbon, halving the same? Would there be any advantage in using smaller carbons?
>
> Is there any agitation at present looking to the cutting out of the everlasting drinking scenes in films—especially in the licensed releases? We find that about seven out of ten productions bring in these scenes, and to such an extent it has gone that our people are commencing to comment. It seems impossible to get a picture without "booze," in some form or other.

If the oil casing is faulty, it is up to the Enterprise Optical Company to supply you with another, and they will undoubtedly do so. As to the loose shutter gear, you will have to describe it more in detail before I can help you. The Enterprise Optical Company recommend the use of white vaseline in their oil casing. It can be introduced by first melting in a squirt can. It would not, of course, leak out like oil. I think if you will study carbon setting, pages 204 to 212, inclusive, of the handbook, and set your carbons so that they burn as per C, figure 98, page 209, your trouble will disappear, though ⅝ carbons would be better than ¾ if you are only using 40 amperes a. c. I would suggest the increasing of your amperage to, at least, 50. I think the improvement in your picture would more than justify the added expense, but I would not use larger than ⅝ carbons even on 50 amperes of a. c.

As to the drinking scenes complained of, I believe your objection is well founded, and that there might well be an agitation started, but I know of none at present under way, looking to the reduction of this evil.

Easy Mark—Swindler—Look Out!

Mr. C. H. Rauschenberg, Charleroi, Pennsylvania, sets forth the manner of the hilking of Charleroi operators as follows:

> On July 7th last a man, claiming to represent a monthly magazine, visited the theaters in this vicinity, soliciting subscriptions among the operators at $1.00 per year, claiming the magazine was beginning a new department, especially for operators, in the current number. He had several old copies of the magazine for samples, and seemed fairly well versed in the operating profession, probably having been an operator himself before he started his present get-rich-quick scheme. He got a goodly number of the men around here for $1.00 each, and not one of us have heard from either him or the magazine since. He is described as a tall man, middle aged, medium build, sandy mustache and coarse features. He was somewhat under the influence of liquor when he came to see me and looked like a man who was habitually that way. If not too late it might be well to warn operators through the department, and thus protect them. I might add that I am unable to locate the address of the magazine, and none of the book stores here handle it.

Looks like you fellows have been worked for a bunch of suckers. That particular game is so old that it has a long, flowing beard, and the whiskers are turning grey. From what you say, I presume he did not even have the "current number" containing the alleged department, yet you fellows gave up one perfectly good dollar each to a man, who, you say, looked like a habitual souse, on an aged-wrinkled, time-scarred old con game of that kind. You ought to be ashamed of yourselves, but the fact that you are willing to acknowledge the corn and warn others makes us inclined to forgive your little excursion away from the realms of common sense and welcome you back into the fold.

Wants a New Screen.

The Happy Hour Motion Picture Palace, Oneonta, New York, propounds the following:

> Am thinking of installing a new screen. Would like your judgment as to whether a gold fibre or mirroroid screen would be best. My house is 20 feet wide, and the throw is 70 feet, with a 12-foot picture. Have large windows over my front doors, and two large windows back of the screen, as well as a good size back door, all of which I leave open in hot weather, but with drop curtains over them. This, however, gives me too much light in the afternoon, and makes the picture hazy. Please reply by mail as soon as possible.

I have told correspondents many times that personal replies will only be made where a minimum fee of $1.00 is enclosed. However, in future all those who *enclose four cents in stamps, or a self-addressed stamped envelope* will be sent a carbon copy of the department reply, thus saving much delay where an answer is wanted in a hurry.

I have also said many times that I cannot make comparisons of manufactured goods through the department. You will find that both the mirroroid and gold fibre screens are high-class articles and, in any event, I could only give you my own personal preference as between the two. The mirroroid is fully warranted against discoloration of its surface, and I believe the gold fibre is also.

Reducing Lens Diameter.

From Watertown, South Dakota, comes a letter which brings up a question which should be treated in the department, and, inasmuch as I believe the Kleine Optical man has overlooked one phase of the matter, I shall set it forth. Watertown has a Power's 6 machine, with a 26-inch e. f. stereo lens and a 2/3 size 6½-inch e. f. objective. The picture was hazy. Watertown overcame this by putting a paper ring against the objective lens thus reducing the opening to 1⅝ inches, which cleared the picture up. He wrote the Kleine Optical Company first, and forwards me their reply, part of which reads: "We would suggest that you entirely eliminate the paper rings and other obstructions you have placed in the motion picture objective."

Now, without dealing with the other phase of this matter, the Kleine Optical Company is in error here, because it is not the best practice to use a half or 2/3 size lens objective without stopping the same down; this, by reason of the fact that machine shutters are calculated to work with a lens of given diameter, and when this diameter is increased the shutter is not wide enough to nearly cover the lens while the film is in motion; therefore, there is likely to be a faint travel ghost, which probably will render the picture somewhat hazy. By this I mean that the travel ghost may not be very distinctly recognized as such, by reason of the fact that the rays of light which actually project the picture pass approximately through the center of the lens, regardless of its diameter. However, there are what might be called secondary rays which pass through the outer edge of the lens and reach the screen, but they are not strong enough, I believe, to produce a decided travel ghost effect, but rather a somewhat hazy appearance of the picture. This can only be overcome in two ways; viz: (a) By stopping down the diameter of the lens, which really does not appreciably reduce the light, or, (b), by increasing the width of the shutter blade. The latter, however, is not practicable, since, when you increase the main blade of the shutter you decrease the light, and increase the flicker unless you, at the same time, increase the flicker blade or blades in the same proportion, in which event there is a heavy loss of light—a very heavy loss—and some increase in flicker also. I think this is something the Kleine Optical man has overlooked, as we all overlook points at times.

From St. Paul.

Mr. George C. Johnston, Empress Theater, St. Paul, Minnesota, writes:

> This is the first time that I thought of writing you, but under the heading, "A Remarkable Performance," in the August 16th issue, I have found something to employ my pen. In this article you say that, in Tacoma, you found two machines wired in multiple (notice here you did not say they were pulling on the same source of resistance, which I think you mean). This, I think, is a very poor idea, for with a man pulling amperage above forty-five, it is next to an impossibility to strike an arc and get it burning right on the first scenes of the picture. And again, when one trims how is he to burn a crater and keep the other lamp lighted? Then, too, in case his source of resistance should give out it would kill the arc on both machines; then what? This same argument applies to the motor drive you speak of, for if his one motor gives out it forces him to again crank, or have a dark house. I have had a great deal to do with twin machine motor drives, and find that the more independent one machine is of the other the less chance there is of a dark house. Projection here is only fair, which is not due to any fault of the operators, but to the tightness of the strings on the wallets of the powers that be. I extend to you a hearty invite, from all the boys, to visit our Burg. Hope this is not far off.

The objections you name, friend Johnston, are present where the multiple plan is used. Unless I am in error, you will find that I mentioned them. The house need not be in darkness if an auxiliary source of resistance is kept ready for temporary use in case of emergency, and the breaking down of motor would simply call for hand cranking for a little while. But the objection as to burning a crater on new carbon is very real, and to my mind, is the only serious thing against the plan. I passed through St. Paul on my trip west, but lack of time prevented my stopping. Would indeed be glad to meet the boys of the Twin Cities of the Northwest.

Mistake Somewhere.

Brooklyn, New York, sends in the following:

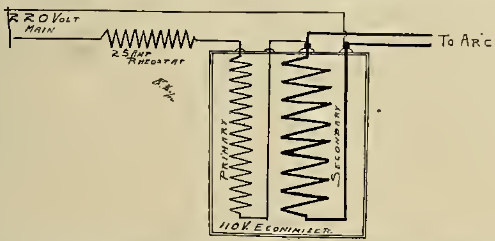
> Will you please tell me the carrying capacity of a wire having 91 strands, each strand being a number six wire. This is the wire an examiner gave me to measure. After finding the circular mills, which is 2,388,750, I looked up the wire table and could not find that number, so I asked the examiner to give me a different table, and he said there was no other table.

I guess you have made a mistake in measuring the strands, Brooklyn. Wire composed of 91 strands of number six would be an enormously big conductor, larger, I think, than any made. The examiner certainly did not use any such cable in his examination, and if he did he had no business to, since by no stretch of the imagination would an operator ever be called upon to figure the capacity of that size conductor. The largest conductor given in the electrical wire tables I have is 2,000,000 circular mills, which has a carrying capacity of 1,050 to 1,675 amperes, according to the insulation. But as far as I know no such conductor is in actual use, except in or immediately around large power houses. Anyway, no operator should be called upon to figure a wire of that kind, nor, I am sure, were you. What they probably gave you was a No. 6 wire with 91 strands, instructions for measuring which are fully set forth in the handbook and have also been published in the department. However, it would be impractical for an applicant to actually figure such a wire, since wire gauges are rather unreliable for such small wires. A micrometer caliper should be used to measure their diameter. You could, however, tell the examiner how the capacity is figured, which would, or should, serve the purpose. Multiply the diameter of one strand, in thousandths of an inch, by itself and multiply this by the number of strands, which gives the c. m. area of the whole cable.

From Montreal, Canada.

Montreal, Canada, contributes the following:

> Concerning "a problem," page 426, July 26 issue, this is how it looked to me. The evil of connecting resistance in series with the primary of the transformer is that the regulation of the transformer would be destroyed; that is to say, as the load comes on the secondary voltage would drop below normal, and as more load comes in it will keep on dropping. The same effect would take place if the resistance were put into the secondary side. As to what would happen to a 110 volt economizer with rheostat in series on 220 volts, I could not say definitely, as I have no data on the machines in question, but, assuming certain values, I imagine you would get about 40 amperes, if you were getting 40 on the 110 volt connection. If you want 90 amperes at the arc you would have to insert 7.54 ohms resistance in the primary to use it on 220 volts. If 60 amperes are wanted at the arc then 4.4 ohms resistance would be required in the primary circuit. I do not think this would have any ill effect on the transformer if used this way for a short time. There is, however, another method of connecting the two instruments in question, viz: leaving the arc leads as they are and connect only primary lead with one secondary and apply 220 volts to the remaining primary and the other secondary terminals, which changes your ordinary transformer to an auto-transformer. I have quite a few interesting tables on the efficiency of different systems and the behavior of arcs at different amperage, etc. These I made up to satisfy my own curiosity on the subject. They were compiled from my own tests made around town. If they would be of use to you, I would be very glad to send them along. Recently you mentioned the high amperage used for projection in Australia; there is one place in this city which uses 95 amperes of 110 volt a. c., projecting a 24 foot picture at 90 feet; another uses 85 amperes under similar conditions.



I have published the first part of this letter in order to show that there is much for even the wise ones to learn. The Montreal brother is, I believe, entirely wrong in his deduction, so far as his comment pertains to the use of resistance in series with transformer. As to his scheme of connection, as shown in the diagram, it looks to me as though the effect would be to turn the primary coil into a choke coil and cut out the secondary altogether. I cannot make anything else out of that diagram. Anyhow, I like to see these question discussed by the correspondents, and, therefore, submit the proposition, though I believe the Montreal brother is in error all the way through. I shall be glad to examine the tables mentioned and, if they seem to be of value, to give them publicity. However, am somewhat doubtful as to the practicable utility of tables of this kind.

The Matter of License.

I have spoken of this subject before, and will doubtless have occasion to speak of it in the future. The law is supposed to represent right and justice—it is *supposed* to. Will somebody kindly explain to me by what process of reasoning it is deemed to be right to compel a traveling operator to take anywhere from ten to one hundred examinations, and spend anywhere from $10 to $100 in license fees, in making a single tour with a moving picture show. Is it not a rather absurd and ridiculous proposition to assume that after a man has been licensed, let us say, for instance, in Baltimore, New York City, St. Louis, Chicago, San Francisco, Minneapolis, Milwaukee, Cincinnati and perhaps a dozen other cities, and finally reaches Boston, only to be gravely informed that before he can presume to operate a moving picture machine in the State of Massachusetts he must be examined and licensed—again. Could absurdity and asininity go further? And supposing after having been examined and licensed in all these various cities, Boston pronounces him incompetent and refuses a license, thus declaring to an admiring public that the authorities in all these various cities don't know straight up and that it has remained for Boston to discover the fact that this man, who has a dozen or more licenses, has taken a dozen or more examinations, and perhaps has operated a moving picture machine for several years, is really a false alarm, and does not know how to operate.

Some may call this state of affairs a joke, but I call it an outrage on common sense. It would be bad enough if the States themselves did the licensing, granting recognition to each other's licenses, since then a traveling operator would only have to take a little less than fifty examinations in order to earn his daily bread and support his family anywhere in this glorious land of the free. But with cities compelling an examination, an operator might have to be examined perhaps several thousand times, if all cities adopted license laws, before he would be free to earn his living anywhere in this country, and we might have the spectacle of Squashville, Backwoods County, State of Arkansas, declaring a man incompetent, upon whom New York City, Boston, Baltimore and Washington had passed favorably. How absurd! As a matter of common decency; as a matter of common sense and fairness, the license of one city should be recognized by all other cities, at least so far as road showmen are concerned. With modern projection equipment there is mighty little danger of fire anyhow. I could show you instances where twelve-year-old boys have been operating a machine for many months, without anything out of the ordinary occurring—except very poor projection. If the cities do not want to do this, and the States won't take the licensing proposition into their hands, except in isolated cases, and recognize each other's licenses, then the dictates of common sense and inter-state commerce rights demand Federal licenses which would be good anywhere.

As a matter of fact, I think if the I. A. T. S. E. took the matter up with the proper authorities, possibly with the help of the American Federation of Labor, some arrangement could be made with the Federal government whereby road showmen could be given Federal examination and license, which would be available to road showmen only, and which would have to be recognized by the various States and municipalities. This would save road men an enormous amount of annoyance, as well as considerable expense, and it is high time that something of this kind was brought about. The present state of affairs is in restraint of inter-State commerce, as applied to moving picture amusement.

Editor is Honored.

Mr. Harry Martin, Olathe, Kan., hands the editor the following:

> This is my first communication, and the very first thing I want to tell you is that we were blessed with a great, big baby boy on last 4th of July. I wanted to name it after you, but did not know your first name, so compromised on Richard, which was as close as I could get to it. I have been operating for six years and I never expect to get so proficient that your books and Department will not be of value to me. I have an old trunk full of Worlds and have made me a large book from the projection clippings therefrom.

Many thanks for the honor you have paid me in naming the first, but it is an awful handicap to the kid to be named after the Man of Trouble.

Complete and Excellent Reply.

Philip Glaser, Local Union 306, New York City (old branch of Local 35), writes as follows:

> I did not receive the World of August 2d until today, but I hope I am not too late in answering, and that my answers will be printed with the rest. Question No. 1. Name the different parts of an electric generator (dynamo) and explain how the current is generated. Answer: The principal parts of a generator are bearings, shaft, armature, armature windings, commutator, brushes, field magnets, field windings, leads and terminal block. When the generator is not running, the field magnet still retains a very little of its magnetism, and is sending a very small amount of magnetic lines of force through the armature. Now, when the armature is started revolving the armature windings cut through these lines of force, and a very weak current is generated, but, weak as it is, it is strong enough to travel around the field windings, and as it travels around the field it makes the field a little stronger, and the field magnet sends more and more magnetic lines of force through the armature. As the magnetic field thus is increased, so is the current generated in the armature increased and this makes the field still stronger, and this action keeps up until the capacity of the field rheostat is reached, whereupon the voltage stops rising. If there were no field rheostat in series with the field, then this rise would continue until the field became saturated with magnetism, and could hold no more, then the rise would stop. Question No. 2. What purpose does the field rheostat of an electric generator serve? Answer: The field rheostat is connected in series with the shunt field of a generator. It is an adjustable rheostat, and is used to strengthen or weaken the field. As resistance is cut out on the field rheostat more current flows through the field coils, thereby raising the voltage, and as resistance is cut in it reduces the amount of current flowing through the field and thereby lowers the voltage. Question No. 3. What do you understand by a shunt wound dynamo? Answer: A shunt wound dynamo has a field of fine wire connected across from the positive to the negative brush, with a field rheostat in series. Part of the current which is generated is shunted through this field from the positive to the negative brush. Question No. 4. What do you understand by a compound wound dynamo? Answer: A compound wound dynamo has two field windings, a shunt winding with field rheostat in series as before described, and a second winding called a series winding. This series winding is wound on the same magnet core with the shunt winding, and is of thicker wire than the shunt winding. It must be of wire having as much, or more, carrying capacity than the line with which it is connected in series. Hope these answers reach you in time to be counted with the rest. Would suggest that all who are answering these questions send in to you a certain sum of money, and that the money be spent for a medal, the contributor getting the highest percentage being presented with the medal. What do the others think of it?

The questions have been held up for reasons which were explained last week. This hold-up is possibly temporary and possibly permanent. It was not the intention to have operators send their replies to the Department. There would be so many thousands of them that publication would be impossible, and the work of going over them would require a very considerable amount of the editor's time. This reply, however, is so excellent that I publish it in order to show the possible value to unions of taking this matter up. Brother Glaser's replies contain an excellent explanation of the questions involved and show that he understands dynamo action. Now, supposing they were posted in the unions' rooms. I venture to say that nine out of every ten members in the organization could learn much from them. Moreover, all the replies being posted, much discussion would be created as to who was right and who was wrong, which would tend to fix the correct knowledge, when given in a reply, in the minds of those interested. It is plain to be seen that Brother Glaser thoroughly understands dynamo action—as every operator should, but only a comparatively few do.

Address Wanted.

Mr. Paul H. Allen, East Liverpool, Ohio, says:

> I want to know where I may secure the Guil Pastiles; they listen good to me and I have to use gas from time to time. I have profited many times through the department. Have been cranking (no motors allowed in Ohio) for four years, and still learn something every day, Tuesdays particularly, for that is the day the Moving Picture World arrives. I take pride in the picture I put on, at least I did up to a week ago, when I had to quit active work in the projection field, and take up another line allied thereto. I have seen nothing from the Liverpool boys and suppose they are all too busy to write. We have four houses in East Liverpool, all large ones, and projection is, on the whole, good. By the way, what is the matter with projection in Little Old New York? I was unpleasantly surprised on my recent trip.. Why not a sub-division in your department for camera men, for we have our own troubles also?

I will be glad to give camera men space if they show a desire for it by sending in articles pertaining to their craft, but I cannot undertake to do much criticizing, as I am not myself an expert camera man. However, I think, myself, there is really need of something of the kind, and if the camera men get busy and do their part, I will manage to get by with mine somehow or other. There, now, it is up to you camera men whether you wish space in the department or not. As to the address, much as I would like to accommodate you, brother Allen, I feel that would be unjust to the advertising department of this paper. I do not believe it would pay the Guil Pastile man to carry a large space, but certainly he ought to, at least, give his address. It costs almost double the subscription price to send the World for a year, and the only reason we can give you the magnificent paper we do, is because we have the advertising patronage, and, conversely, of course we have the advertising patronage because the advertiser has found that Moving Picture World advertising pays. But if we did all the advertising in the various departments, there would not be any particular use in the advertisers paying for space, so you see how the matter lies. The Guile Pastile is undoubtedly a good article. Let the man who proposes to sell it, at least, give his address through the proper department. I have certainly done my part.

The "matter with projection in New York," is to be found largely in the fact that very few New York managers are paying, or are willing to pay, the price to get high-class work in the operating room; also a large percentage of the managers in this city absolutely don't know the difference between mediocre and high-class projection, and being in this condition, they are unable to check up the work of their underpaid operators and secure better results. It is also a fact that in certain sections of this city we still have Mr. Chase-em-Through with us in his most rabid form. In New York City the cost of living is abnormally high and, whereas, from $20.00 to $25.00 would secure a really competent, high-class mechanic in a small town, it won't do anything of the sort here in Gotham. Please understand that in this I am speaking broadly; there are exceptions to every rule. But taking the thing as a whole, if New York managers want really high-class results on their screens they will have to boost things up to, at least, $30.00 or $35.00, and they will never get uniform results until that is done. However, poor as New York projection still is, taken as a whole, it is vastly superior to what it was three years ago and it is still improving. Also in this connection let it be said that the New York operators' salaries on the whole have advanced and they will continue to advance for some time to come, because the New York manager will become more exacting as time goes on; he is going to demand better and better results on his screen and he is going to discover that those better results will cost him additional dollars in the shape of salaries. Another thing you should remember is that New York picture houses until recently have been limited to 299 seats, which in turn limits the income. Now that 660 seats are allowed you may see a change for the better.

Large Carbons.

During my recent trip through the West, I noticed a decided tendency towards the use of large carbons, the general practice being to use ¾ cored above and ⅝ solid below, for anything above 40 amperes d. c. I did not run into much alternating current in the West, as nearly all theaters rectify it into d. c., therefore, do not know what the practice is where alternating current is used.

In one place, I do not remember where, the operator was using ¾ cored above and a special ⅝ cored below, the core being very small. He claimed that by the use of a core of this kind the light was held steadier, and the general results were better. Now, I do not myself see any good reason why this should be, but, whoever the operator was, if he will set forth his reasons for the use of this carbon, and describe the benefits to be derived, I shall be glad to have it; also let us know the exact size of the core, and where the carbons can be had.

I have, heretofore, held that ⅝ carbons were best up to 45 amperes d. c., but I am willing to admit that very likely the ¾ may be used with advantage where the amperage exceeds 40, but I do not believe it is good policy to use anything larger than a ⅝ where the current drops below that figure, and I think where it falls below 25 a ½ is better than a ⅝. I also still hold to the opinion that better results are had through the use of a solid below, except that there might be advantage in a very small core, though I am somewhat in doubt as to that. The trouble with the large carbon is that if there is very much carbon back of the crater there is a much greater radiating surface and more substance to heat, therefore, the temperature of the crater will not, I believe, be as high as it otherwise would, and if the carbon be very large, in proportion to the amperage, say a ¾ carbon, and 25 amperes, this would result in very serious loss of light. However, if, on the other hand, the carbon is too small for the amperage, then it burns away too fast, the resistance is abnormally high, and there is a considerable tendency for the binder to burn away somewhat in advance of the voltatilization of the carbon, all of which makes for a brilliant but unsteady light.

In this connection too much stress cannot be laid upon the necessity for keeping the inside of the carbon jaws perfectly clean. There is considerable heat in the jaws, especially where the carbon is burnt down short, and, therefore, a considerable tendency to oxidization of the metal, thus forming a thin scale, which has very high resistance. My advice to operators is to keep careful watch of the inside of their carbon jaws and *keep the metal perfectly clean.* Also, in this connection, I wish again to advise operators to use graphite on their carbon jaw clamp-screws every day. Before starting the day's run remove the wing nut, squirt just a little kerosene in the threads of the bolt, and then sprinkle on some powdered graphite, after which put the wing nut back. Graphite is one of the best lubricants known to science, and it has very high resistance to heat. Clamp-screws thus treated do not have to be twisted up with a pair of pliers, since they work perfectly easy and free at all times, just as though they were well lubricated with oil. The kerosene is only to make the graphite stick until the nut is put back on. If the threads were dry the graphite would nearly all fall off as the screws were put back into place.

Light Trouble.

Mr. George Jones, Reading, Pa., writes:

> Am operating an Edison outside two-wing shutter type B machine; using 25 amperes, 60 cycle, 220 volt current. Have trouble with my light. Carbon holders are in good condition, as we only opened July 23 of this year. Instead of carbons burning properly they burn just like the top of a counter-sink, split down one side and cause a jumping flicker on the picture.

Well, friend Jones, your description sounds like a d. c. lamp burning upside down, but you say it is 60 cycle a. c. I see you are using ⅝ carbons, but you have not stated what form or type of resistance. Suppose you have the light company test the amperage at your arc and see if it is not a whole lot higher than you think; also let me know what the resistance is, that is to say, rheostat, transformer, or choke coil.

Haven't the Address.

Mr. A. W. Barthel, Brownsville, Tex., asks for the address of the Shipman Rewinder, which I described in the July 19 issue.

Sorry to say, friend Barthel, I haven't got the address of this manufacturer. I presume it will be supplied later through the advertising columns of the paper. If I recollect right it is somewhere in Pennsylvania.

What About It?

Cleveland, Ohio, writes:

> I have only been operating for a year and a half, but my work has been well spoken of. I would like to join the Union; I would have a better opinion of myself were I a member. However, having served my apprenticeship under a non-union man there is no man in the union (at least I cannot find one) who will talk to an outsider. I have never been able to get any line on what the union examinations are like, and am afraid of taking chances of failure. I am certainly tired of being snubbed and called a "scab."

Your desire to join the organization is laudable, and, in my humble opinion, if you are a man of good character and a capable operator, the fact of your having served an apprenticeship under a non-union man should by no means bar you from membership in the organization. I believe the Cleveland union is composed of men who are broad-minded enough to give you a fair examination; I certainly hope so. If you are a competent operator you have nothing to fear from a fair examination, and if you are not a competent operator you have no right inside the organization. I shall take the liberty of writing President Hurlburt, of Cleveland Local Union No. 160, concerning your case. Of course, I know nothing as to what the circumstances may be, but I believe the Cleveland boys are in error if they "snub" you, unless there are other reasons for such action, which you have not stated. The term "scab" is applied only to a man who takes another man's place in time of strike, and unless you have done this it cannot rightly be applied to you. You are simply a non-union operator, and the fact that you desire to join the organization shows good faith on your part—always assuming you have stated all the facts.

A Unique Scheme.

Mr. Ralph W. Brill, 124 Wurts Street, Kingston, New York, is out of a job, and forwards a neatly printed postal card, setting forth in detail, giving names and locations of theaters, his past experience, etc. Presumably, he is mailing these cards to various managers, and it is a pretty good scheme, too. The last two paragraphs read: "Winter 1912-1913, in business, Union Theater, Chadwicks, N. Y., near Utica, N. Y. Summer 1913 with Rudolf, Tannersville, N. Y. Ask them. Winter 1913-1914 with you if you need an operator and act quick." His experience, summer and winter, is given back to 1909.

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MOVING PICTURE WORLD,

Comments on the Films

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"THE MAN IN THE STREET" (Selig), August 28.—Gilson Willets, the author of this picture had a distinct idea and he has made us see it clearly. This fact sets the offering off from all the other regular releases today and the spectators gave it more of their attention; watched it very closely. The story is unusual, though it is not probable (except in the atmosphere of the picture) and is not what could be called a pleasant story. Its hero is a detective who, from being "the man on the street" rises to be the man in the club through his nerve. Its heroine is a kleptomaniac whom he saves from being found out. It is the man's nerve that makes the picture worth while. As a whole, it is cleverly staged by Oscar Eagle in most appropriate sets. Tom Carrigan plays the titular role and the girl who steals the necklace is played by May Buckley. Charles Clary is the rich man whose patronage helps Tom make good. Tom had won his interest through knowing how he could get a paper signed by a person many miles away at once—we ourselves had never seen the long distance writing telegraph at work, and this, clearly shown, is also an asset of the offering. The photography is of the best.

"HE FELL IN LOVE WITH HIS MOTHER-IN-LAW" (Vitagraph), August 28.—That the way to a man's heart is through his stomach is corroborated in this comedy by Page Spencer. The two young things, artists (Tom Morrison and Norma Talmadge), get married. Tom doesn't know how to cook and Norma sticks up her nose at it on account of high art. Mother comes and teaches Norma a lesson in how to keep a man's affection. In the first scenes it seems rather crude and furnishes no comedy, but when Florence Radinoff comes into the picture it rises to comedy and we can't help thinking that she had a good deal to do with this through her acting and the contagion of it, although the script, it so happens, woke up at that point too. Bert Angeles, the director, kept the plot running smoothly and, as far as possible, naturally. The photography is excellent.

"QUAINT CALCUTTA" (Vitagraph), August 28.—Just a few scenes that serve well as a filler to the farce on the same reel. They are clearly photographed and worth while.

"QUAINT SPOTS IN CAIRO" (Edison), August 27.—There is a note of freshness in these scenes and, above all. there is, or seems to be, much that is peculiarly Egyptian, such as the return of the pilgrims from Mecca. Narrow streets, gates, walls, graveyards and palm trees can be found in many places. The photographs are not so clear as some that we have looked at.

"ZEB'S MUSICAL CAREER" (Edison), August 27.—Zeb (William Wadsworth), is a farm boy and his instrument is the trombone; on the pitchfork he is not strong. The neighbors, it is shown, are not fond of his trombone work. Zeb has a dream in which we see him leader of the band connected with a troupe of "Uncle Tom's Cabin" players. The picture didn't get over strongly, but it has many things to commend it; certainly the players have done their parts well. The author is William B. Pearson and the producer C. Jay Williams.

"WHAT CUPID DID" (Essanay), August 27.—There are two snappy comedies on this split reel and it makes a good offering. The first brought out a roar of hearty laughter. The situation seems, at first, so queer that we didn't believe it was going to get over, but it results in the most amusingly preposterous mix-up of family relationships imaginable and the audience got hold of it in first-class shape. The house was full of laughter. The players show excellent team work and carried the picture well.

"HIS ATHLETIC WIFE" (Essanay), August 27.—The ability of the athletic wife (Gertrude Forbes) to put any opponent out with her half Nelson gets her into trouble. A business man's courtesy makes her think that he has stolen her purse which she has left on her bureau at home. She takes his, which looks just like it, from him, and he has her arrested. This also pleased the audience.

"HOW BETTY MADE GOOD" (Selig), August 27.—This picture opens with a view of Betty (Myrtle Stedman) plowing. It is pretty hard work and she trades her horse for a small department store in the village. A cowboy (Lester Cunio) accidentally shoots through one of her washboards and so gets acquainted with her and there's a love story begun. It is slight, but played with good fellowship—there's a bunch of smiling cowboys. At the end, after the ceremony, the girl won't let her health be drunk in anything but water.

"$1,000 REWARD" (Patheplay), August 27.—There is a certain pleasing unexpected outcome to this cowboy romance. This assures interest in it, though it is not what could be called a high-class story; has little real humanity. The players had not much chance to shine, but do all that was required. The backgrounds, a mountain lake and near-by scenes, are interesting. Crane Wilbur and Betty Grey have the romantic leads. Charles Bennett and Morris McGee have roles. The photography is clear enough for the story, but lacks artistic qualities.

"WHICH WAY DID HE GO?" (Vitagraph), August 27.—John Bunny seemed to enjoy the role of Mr. Henpecko, which he plays in this picture and is most amusing in it. The offering is full of fun, to which Flora Finch, as Mrs. Henpecko, adds her share. The plot in which Henpecko takes part with his daughter (Lillian Walker) against her mother who wants her to marry Hughie Mack and helps her to elope with Wallie Van, is cleverly arranged and gets its purpose over. There was much laughter in the audience; it will be a popular offering. Produced by George Baker from the script of Epes W. Sargent.

"BLACK AND WHITE" (Biograph), August 28.—A farce rather painful to watch. One man in the audience laughed at its more vulgar moments, but the sounds he made were not hearty.

"OBJECTIONS OVERRULED" (Biograph), August 28.—On the same reel with the foregoing. It also is not very funny. A tramp has a black slave.

"AN EPISODE AT CLOUDY CANYON" (Essanay), August 28.—The situation here is not at all new, but there is in its development enough that has not been pictured before to keep the interest awake. Those who have seen very few pictures will like it; for, although the photography of exteriors is very poor, the story is clearly and effectively told.

"LOST IN CAMBODIA" (Melies), August 28.—These backgrounds have never been pictured before (so far as we know) and are full of interest. A farcical story has been used to connect the scenes together, but it rather hinders the interest than helps. The photographs are poor.

"PATHE'S WEEKLY" (August 28).—The photography is much clearer than last Monday; topical and the items are of interest.

"A DAY WITH A HINDU FAMILY" (Patheplay), August 29.—A short hand-colored film showing the women of the house in the performance of their duties, among other matters making curry—and also they are shown eating it.

"THE ROAD TO MOREZ, FRANCE" (Patheplay), August 29.—On the same reel are many fine pictures of a railroad running on aqueducts across valleys and along the sides of mountains; also the town is shown in panorama.

"THE VALLEY OF THE BOURNE, FRANCE" (Patheplay), August 29.—On the same reel is another scenic, hand colored, which will interest.

"THE PRICE OF THE FREE" (Selig), August 29.—The picture will not make good entertainment, unless, perhaps, we expect morbid total abstainers. Too much footage was devoted to the scene showing the death of the wife, and that of the baby, too; it was necessary only to indicate the fact. Furthermore, it is not in reason to believe that three men, successful in business and apparently happy, should quit drinking because a weak man, after experiencing sorrow, becomes a bum. When the thread of a story is outlined by poetry instead of the usual subtitles it is well that the poetry should be of an exceptional quality—stuff that has stood the test. Given the script, there is no complaint against the producer of the picture or against the actors.

"HIS CONSCIENCE" (Lubin), August 29.—The theme is a variant of the story by Romaine Fielding, entitled "The Accusing Hand." A crook encounters at different times the searching look of one man, finally breaking down under the scrutiny. The scenes in double printing are well produced.

"THE CLOWN AND THE PRIMA DONNA" (Vitagraph), August 29.—The story will hold fairly well, but to the keen picture follower it will not grip as do most of the Vitagraph dramas.

"THE CAPTIVATING WIDOW" (Kalem), August 29.—There are laughs in this picture. Ruth Roland, as the widow, contributes to the fun, and so does Dick Coburn, as her sweetheart. Harry DeRoy is the rival whom John Brennan tries unsuccessfully to aid.

"MIKE, THE TIMID COP" (Kalem), August 29.—On the same reel is this burlesque by the same company. It made fun in a morning house.

"A RAILROAD CONSPIRACY" (Kalem), August 30.—This picture of the derailing of the small forward wheel of a locomotive is hardly convincing. The incident comes at the end of the story, which in its course fails to establish any particular interest. A locomotive driver discharged for drunkenness conspires with thieves to take a train containing valuable goods out on the road so his confederates may rifle the cars. The train is stopped by a repair crew, which lifts a couple of rails. Mrs. James B. Ross as the wife of the engineer does good work.

"THE ADOPTED BROTHER" (Biograph), August 30.—A picture that will not wholly escape the charge that it exploits Sunday school virtues or virtues that are conventionally and unconvincingly shown. Among its characters, it has a very good adopted brother, a brute of a big brother who drinks, a drunken book writer who turns out to be the hero's helper, and a couple of thugs. The rest are Western village characters. This reviewer cannot say that he enjoyed the picture, but it was made for a certain public that can safely be counted as fair.

"THE GHOST OF GRANLEIGH" (Edison), August 30.—For review of this film see page 943 of issue of August 30, 1913. It is by Bannister Merwin and is very good.

"A WESTERN SISTER'S DEVOTION" (Essanay), August 30.—Broncho Billy, as deputy sheriff, has to arrest a horse thief, brother of the girl he loves. He refuses her plea for her brother, so she dresses in her brother's suit and leads the deputy on a wild goose chase. This is not new and the action has not been played briskly. We can count the offering as fair, for it is clearly told and sensibly acted.

"HIS LAST CROOKED DEAL" (Lubin), August 30.—A story of a Western gambler (played by Henry King) who falls in love with the new postmistress (Dollie Larkin). He swears to give up gambling and she marries him; but, because of his reputation, no one will give him an honest job, so he finds it hard to support her. The rent falls due and they take cheaper lodgings where the wife falls sick. The gambler puts over one more crooked deal and is exposed. This leads to a pathetic scene at the bedside of his sick wife. There is a good deal of good stuff in this story The acting will please. We think it a very fair offering.

"THE BLIND GIRL OF CASTLE GUILLE" (Patheplay), August 30.—A beautifully poetic picture that is far better than the quotations from the poem by Longfellow that serve it as sub-titles. The stagecraft is wellnigh perfect and has provided some truly lovely scenes; and these the camera has caught perfectly. A good offering, not for its story, which is only fair, though poetical, but for its pretty pictures and its good acting. It will delight refined people more than those who are cruder.

"THE LONELY HEART" (Selig), September 2.—This story hardly will concern the men in any audience. For those women who find entertainment in a slow tale of a gossiping female interfering from no apparent motive in the charitable work of a neighbor the picture may contain some measure of interest.

"TRIMMING A BOOB" (Lubin), September 2.—Robert Fischer as the boob is entertaining in the skit in which he is cast.

"THE ENGAGING KID" (Lubin), September 2.—On the same reel Mae Hotely does some excellent work in a comedy written by E. W. Sargent. We see her putting on an eccentric makeup before the camera and we also see her after the makeup is removed.

"WHIFFLES DECIDES TO BE BOSS" (Patheplay), September 2.—There are hearty laughs in this ripping good comedy. Whiffles has as a partner a laughmaker of his own caliber in the man who gives him advice as to how to manage a wife, but who, as the film shows, is not one who takes his own.

"IN THE CAUCASIAN MOUNTAINS" (Patheplay), September 2.—On the same reel is a very short travelogue.

"THE GRECIAN VASE" (Edison), September 2.—Here is a picture out of the ordinary. It is a phantasy written by Richard Ridgeley, who also directs the making of the film. Adding to the interest of the production are the dances furnished by the members of the company of Gertrude Hoffmann. There are artistic settings.

"STONE THE WOMAN" (Essanay), September 2.—This picture is described as a symbolic story of facts as they exist. Very likely it is. Pictures showing brutal betrayals are unpleasant. When to these situations are added such titles as "Pass her, O maiden, with a pure proud face, if she puts out a poor polluted palm," and then many others of the same style, the pain is aggravated. Doris Mitchell, as the betrayed woman, fails to inspire sympathy. Bryant Washburn, the betrayer, was unnecessarily torrid in his initial lovemaking. By the way, what was the occasion of his entering the home of the woman? Was he a boarder? The house looked like a dwelling. Still, the fire rope over which he made his night departure would indicate a hotel. The scene of the wedding in the church was well staged.

"HIS LORDSHIP—BILLY SMOKE" (Vitagraph), September 2.—Edwin August and Charles Bennett do fine work in this comedy. Mr. August has the role of a cowboy who rebels at doing menial work for Lord Fitznoodle, played by Mr. Bennett. James Oliver Curwood writes the script and R. T. Thornby produces it.

"AMONG CLUB FELLOWS" (Biograph), September 1.—A comedy half-reel which gets many chuckles from the audience. Algy, the heartbreaker, is taught a well deserved lesson by the members of the club. Good pictures and a satisfactory plot.

"EDWIN'S BADGE OF HONOR" (Biograph), September 1.—An exceptionally good comedy release, on same reel with above. The convict eludes the "bonehead" prison officials in an amusing manner and then puts his fellow convict in a box and wheels him back to the prison, in order to get a medal of honor. This is thoroughly enjoyable, and with the above constitutes a very good release.

"THE CHRISTIAN" (Kalem), September 1.—A story that wins sympathy from the audience by the merit of sincere acting and in spite of the handicap of a difficult plot. The opening scenes in which the young man saves a girl from drowning were finely pictured and contain good photographic effects. Later the photography is less pleasing. It seems absurd that the man and girl should pretend to be brother and sister, but later developments justify this. The story contains considerable religious fervor and certain allegorical touches, but is generally pleasing. The end was overworked, but as a whole the picture is effective.

"PATHE'S WEEKLY," September 1.—Fifty flying machines starting from the ground at one time in France, snowballing on Mt. Tacoma, 250,000 business men working on Missouri roads. the Czar reviewing troops—these and many other interesting subjects make a strong number.

Licensed Special

"THE JEWELED SLIPPERS" (Selig), September 1.—In the main this two-reel offering, written by Gilson Willetts, tells an absorbing story. It concerns the attempted smuggling of two slippers set with $50,000 worth of diamonds. The scenes are laid in a club, on an ocean liner, and in a detective office. There are a confusing number of minor characters—too many club men and too many detectives. But the story moves along pleasingly and the gang is rounded up in an elevator in a satisfactory way. The betting feature could well have been spared, as it served to make the windup of the picture tedious. A pleasing number.

"THE INVADERS" (Kalem), August 27.—For an extended review of this special two-part offering see page 827, issue of August 23, 1913.

"THE GANGSTER" (Lubin), August 28.—A two-part melodrama which uses plenty of melodramatic license in choosing its situations, is full of action, but desires the sensational rather than the true. This is all right in measure, or so long as it can be made to convince; but in this case, so far as we can tell by our own attitude toward it, it fails to get over. We had the feeling that all this has been shown before and to the point of being wearisome. The scenes are beautifully photographed and almost all the players are good company; but they were asked to do the impossible and, especially the gangster, are full of counter suggestions. Nearly all these lesser melodramas have a following and those who like them like them a good deal—there seem to be some characters in whom the emotional side is perfectly guarded from the intellectual side. Such people may be strong intellectually; but they are much stronger on the emotional side.

"JOYCE OF THE NORTH WOODS" (Edison), August 29.—This two-reel drama is from the novel by Harriet T. McComstock. At no time does it rise much out of the ordinary. The first reel is valuable chiefly in establishing interest in what is to follow in the second. There is a strong scene when the wife, driven from home, seeks refuge in the home of the man who on account of his prison record had allowed Joyce to slip from him. The two are alone in the house. The ex-convict resolves the problem by departing and leaving his home to Joyce. There is a distinct punch when Joyce, after discovering the body of her dissipated husband in the woods, is joined by the man she has always loved and learns that he has likewise loved her. Mary Fuller plays Joyce and plays it well. Augustus Phillips has the role of the man who, does time to shield an erring brother. There is a large cast and a good one.

"BROKEN THREADS UNITED" (Essanay), August 29.—There is some good acting in this two-part story of country and city life. The tale is logical and well bound together—if we except the ease with which the simple maid from the country obtained a job with a moving picture company. (Still, it might have been several years ago, when things were different.) E. H. Calvert's work as the detective stands out; there may not have been much of it, but it was worth while. Mr. Commerford as the hoodwinked man from the country was good, as was his daughter, played by Ruth Stonehouse. Doris Mitchell found difficulty in her part of the adventuress, the loose woman who with the aid of one of her confederates lures the old man to marry her. She lacked the abandon, the cold-bloodedness, the nerve. The role should have been given to one more experienced in the ways of the world, which teaches this sort of stuff more surely than does the stage. Jules Ferrar as the dive proprietor was strong. "Broken Threads United" will make a good release.

"THE CALL" (Vitagraph), August 31.—This two-part production is an unusually strong picture. Two of the Vitagraph players here give us portrayals their friends will be justified in claiming as their best. Miss Storey in her interpretation of the wife shows a new angle in her versatility. Her work is powerful. Mr. Lincoln as the husband who leaves his wife to the man he believes she prefers and later returns to wreak his vengeance gives a performance that puts him in the first division of screen players. The story has a grip all the way. Gladden James well plays the unpopular role of the third corner of the triangle. Lovers of the spectacular will find a thrill in the railroad collision and the scenes that follow that of the wreck. There is welcome relief from the tenseness that runs through the play when the lumberman ventriloquist deceives a bystander. It is a good comedy. Ralph Ince writes the script and directs the picture. Also he has the part of the friend from home who is met by the lumberman in the Canadian woods. The latter part of the picture is unusually strong in conception and splendidly executed. It furnishes a suspense that will satisfy the most exacting picture patron.

Independent

"NEVER AGAIN" (Rex), September 11.—The main situation in this is intended as a practical joke, but the serious side of it gives the whole story a dramatic tinge which somewhat weakens its appeal. Two jags sit opposite each other in a club. One of them is given a revolver and the other painted with red ink, to look as if he had been shot. The results come very near being serious and in the end the husband is very repentant and swears he will never drink again.

"THE TRADE SECRET" (Majestic), August 31.—One of the best "business" story films shown for some time. The thieving brother attempts to sell out the secret formula for making dye, but is prevented by the old foreman. Both in acting and photography and plot this is above the average film. A good release.

"THE GYPSY QUEEN" (Keystone), September 11.—A good burlesque offering, free from offense, in which Mabel Normand appears as the Gypsy queen. The fat boy is tied to a tree, and as the live snake crawls toward him Mabel hatches up schemes for stopping the approaching rescuers. Quite laughable in places. A full reel number.

"THE TURKISH BATH" (Majestic), September 6.—The main situation in this half-reel comedy is very amusing and it seemed to us not quite enough was made of it. Fred's experiences in the bath cabinet, and the substitution of a smaller man for him made quite a good situation, but the end was weak.

"LAYING CORNER STONE OF NEW EXAMINER BUILDING" (Majestic), September 6.—Views of a Los Angeles ceremony, showing pictures of W. R. Hearst and other noted men on the coast. On same reel with above.

"A PERILOUS RIDE" (Majestic), September 2.—This number is full of spirited horseback riding and much melodramatic shooting. It has action, if not very much plot, and has some interest.

"THE GREAT SANTA MONICA ROAD RACE" (Majestic), September 2.—On same reel with above, pictures of the famous Pacific coast speedway. Barney Oldfield is shown changing tires in one scene.

"TAMING THEIR GRAND CHILDREN" (Thanhouser), September 9.—The laughter this brings out is due to the cleverness of the appealing Thanhouser children and the naturalness of the scenes rather than to the plot, which is very light. The grandparents agree to take care of the children, but soon discover their hands are full. The kids run away and attend a circus. A pleasing number.

"THROUGH THE NEIGHBOR'S WINDOW" (American), September 7.—A rather absurd little comedy, in which a young husband takes home a dummy from the cloak house during his wife's absence. The gossipy neighbors write his wife and, of course, she returns home post haste. Very little amusement.

"RED SWEENEY'S DEFEAT" (American), September 13.—The opening portion of this reel, showing Slim-fingered Annie in the West, gets up quite a legitimate interest. The attempted hanging of Red and his rescue by Annie constituted an abrupt drop into melodrama of the unconvincing type. The photography is better than the plot in this.

"BINKS ELEVATES A STAGE" (Imp), September 13.—No plot is discernible in this helter-skelter half-reel subject until the actor is mistaken for an escaped convict. The situation where he becomes frozen through has a gleam of humor in it.

"PIFFLES TRIES A NEW HAIR TONIC" (Imp), September 13.—On same reel with above; the amusing experiences of a bald-headed man with the Whirlwind Hair Restorer.

"THE SURGEON OF ABAJO" (Frontier), September 6.—Quite an appealing little film story, in which the jealous rival retains a letter written by the young doctor to his sweetheart. The love affair is broken off temporarily, but the girl becomes a nurse and later the rival is sent to the hospital for an operation. The subsequent scenes were interesting. Good photography helps along this number, though the story is none too strong in places.

"THE HAND OF PROVIDENCE" (Crystal), September 14.—A fairly good dramatic reel, with a strong finish. The forger escapes from prison, in a none too convincing manner, and enters the home of his wife, who believes him dead. He is shot during a struggle with the man she intends to marry.

"PLEASING HER HUSBAND" (Crystal), September 9.—Green chides his plain wife because she does not take more interest in dress. She suddenly begins taking up social life and Green repents of his former displeasure. Quite entertaining.

"SOME LUCK" (Crystal), September 9.—Belmont's horseshoe brings him a great deal of luck for a while and then trouble. On same reel with above. A fairly good number.

"MOTHER" (Powers), September 10.—A heart-interest story featuring a mother who goes to the city to find her erring son. "Where is My Wandering Boy Tonight?" is a song quoted at the beginning. The scenes are filled with homely pathos which will have a strong appeal to some observers. The meeting of mother and son in the ranks of the Salvation Army was effectively shown.

"IN THE CYCLE OF LIFE" (Powers), September 12.—A picture of such decided unpleasantness that it leaves a bad feeling behind it. The young man drinks a pint of whiskey in his mother's presence and then follows his brother to the home of a fast woman. A quarrel ensues between Phil and the woman in which the latter is shot. Edwin assumes the blame. Later he hides in a church tower. His mother dies and he climbs out of the tower just in time to discover her in the coffin. He dies from the shock of this discovery. A plot of this sort does not possess enough probability or attractiveness to make it enjoyable.

"THE GOLD MESH BAG" (Gem), September 8.—The Gem Company has a brilliant group of comedy players and what they can do is plainly shown in this offering. It is a farce and gets over as pleasurable entertainment on the work of its players rather than on the fun in its situation. As an offering it is good, for it is full of comical individualities, facial twists and mannerisms that are now conventional and now original, but almost always funny. Ethel Grandin plays the heroine with plenty of dark eye-stabs with which she drives home comedy or tragedy according to her need. The others are not far behind in their support to her. It is an excellent offering. The tone of the photography is a bit harsh, but the pictures are clear.

"THE FIGHT AGAINST EVIL" (Rex), September 14.—A story with an intended moral, some of which is very obvious. It tells of a working girl who is led to the white slave market by a man whom she called in from the street when her mother died. The physician who attended the mother rescued her in time and gave her a home. It contains a good lesson for unsophisticated girls and also for parents. Margarita Fischer plays the girl. The picture is well done and worth while.

"ALGY FORFEITS HIS CLAIM" (Nestor), September 10.—Algy and the Western girl inherit a ranch together, with the provisions in the will that they are married. Algy tries Western life, and tires of it suddenly after some amusing experiences, so he gives up his share of the ranch. The photography is not very clear in places.

"THE JUDGE'S SON" (Broncho), September 10.—The scenes in this are so hurried that they arouse very little feeling. The story is one in which a judge is called upon to find his own son guilty of murdering a gambler for his money. Later, during an exciting attack of Indians on the court house, the real murderer confesses to the crime.

"THE POISONED WATERS" (Nestor), September 8.—An adaptation of a mythological tale, produced by Milton Fahrney. It will interest chiefly as a spectacle, the picture being filled with good backgrounds. The photography is excellent.

"THE GIRL RANCHERS" (Nestor), September 12.—Two girls, inheriting a ranch, decide to invite their young women friends and run it themselves. The result is a rather breezy picture, but, of course, in the end they have to call upon the men to assist them. A conventional comedy idea rather well handled.

"BINKS, THE HAWKSHAW" (Imp) September 6.—A burlesque full of good fun and fresh twists, mostly given to it by the players. It will make hearty laughter; is entirely wholesome and can be recommended as an amusing offering. The leading role is taken by George de Forrest, supported by Violet Mersereau. The photography and staging are all that could be desired.

"A GIRL GRADUATE" (Great Northern), September 6.—This comedy will win a quiet smile among people who see too much vulgarity in slapstick humor to laugh much at it. The title is somewhat misleading because the leading lady's education does not figure, except as an incident to her masculinity. In the efforts of friends to cure her of this trait and make her a feminine woman is the comedy contained. The situations are well developed.

"DOROTHEA AND CHIEF ROSAMATAZ" (Frontier), September 11.—A farce love story that will get by. The situation is new enough to serve. It may seem to the critical as silly, but the majority will probably laugh over it.

"STUNG" (Eclair), September 21.—A farce showing how three crooks are overreached by a fourth. It is not clear enough to be truly interesting or laughable; in fact, is quite obscure.

"CURIOUS FISH" (Eclair), September 21.—On the same reel is this perfectly photographed offering giving us some specimens of sea creatures. It is very interesting and full of instruction.

"PEARL AND THE POET" (Gem), September 23.—A very amusing comedy romance that will be acceptable entertainment to the many. Pearl White flirts with a poet and makes her fiance (Chester Barnett) jealous, so he gets the foot ball captain of his college team to watch and "do the poet up." Chester naturally loses her to the big athlete. These Gem players know how to act a farce and their work is popular.

"O WHAT A SWIM!" (Gem) September 23.—On the same reel is this farce of rural characters that is speedy and laughable, if a bit rough. Though by the second Gem company, it, too, is well acted and the photography is clear. The two will be liked.

"THE MANICURE" (Gem), September 15.—Ethel Grandin and Matt Moore have the leads in this barber shop romance with a farcical twist. It has a scene that is in questionable taste, showing as it does some under-the-table foot play that may offend many. The acting and staging of the offering are commendable and it is clearly photographed.

"LOVE ME, LOVE MY ANIMALS" (Gaumont), September 9.—Simple Simon receives word to care for the animals of the place in the absence of his relatives. He takes such good care of them that when the absent ones return they find the house occupied—the cow carefully tucked in bed, for instance. This French comedy will make more fun in some houses than in others, but surely will be greeted hilariously by the younger patrons.

"A CHILD'S INTUITION" (Solax), August 29.—Two children in this domestic drama do good work. The point of the story is the affection of the little ones for their grandmother and of their grief at her death. The recovery of one of the little ones from a serious illness when her sister brings in an old woman from the street and arrays the newcomer in the garb of the one who is gone furnishes a touch that will entertain those who are not critical. Mrs. Hurley is very motherly in the role of the grandmother. Darwin Karr and Marian Swayne play the father and mother.

"THE LOST COPPERHEAD" (Victor), September 5.—A melodrama with a good measure of suspense. Two children, actuated by natural curiosity, are seen trying to get into a box in which we know is a copperhead snake. The vivisection practicing doctor has missed the snake and with the police is trying to get it before any harm can be done. It looks as though the children (they are his) were going to get snake stung when they are reached and saved. This vivisection theme in pictures is neither one thing or the other to most people, but to many it is a bit unpleasant. The acting and staging of this offering are commendable.

"HIS LAST BET" (Thanhouser), September 7.—A good comedy number, in which a poor clerk masquerades as a rich young man at a summer resort. He makes a bet that he can reach Newark, N. J., in 24 hours without money. He gives himself up to the constable, who takes him to Newark, N. J. His flight down the road was very laughable.

Independent Specials

"THE BLOOD RED TAPE OF CHARITY" (Powers), September 12.—A story in two reels, written, directed and enacted in its leading role by Edwin August. There is considerable strength in the offering, but it has some bad faults. One of these is melodramatic and insincere acting. The gentleman crook and his woman companion rob numerous guests at a bazaar, among them the head of the charity organization. The money is given to a poor family which has made a vain appeal to the charity organization for help. The photography is good and in spite of numerous absurdities the picture has strong moments.

"THE VETERAN POLICE HORSE" (Thanhouser), September 2.—A sort of "Black Beauty" film story, in two reels, featuring an old police horse turned out to pasture. The horse tells its story to a young colt, the incidents, some stirring and others pathetic, being presented on the screen. This will have an especial appeal to lovers of animals, of whom there are many in every audience. The sidewise jerking of the camera added nothing to the picture and was very hard on the eyes of observers of the film.

"THE GLOW WORM" (Reliance), September 6.—A three-reel offering by Will Levington Comfort, telling an entertaining, well-directed and nicely proportioned story. The scenes are attractive and spirited for the most part, and the principal interest centers at the Isle De Oro, a famous gambling resort. Rosemary Thebe appears as the Glow Worm, a woman of uncertain charm, with whom the hero, Irving Cummings, falls in love. Irene Hunt was pleasing as the girl reporter; Norma Phillips was good as Electra, but the part was made too much of in the beginning, as for a time we thought the hero loved her. Not a powerful release, but an entertaining one.

"FOR THE CROWN" (American), September 8.—A two-reel offering of the romantic type, with Warren Kerrigan and Vivian Rich in the leads. The Coronation March was so solemn that we mistook it for a funeral. This sort of picture should start off with something very definitely understood by the observer, otherwise, as in this case, half a reel is practically lost before the story begins. The later scenes work up considerable animation and the misadventures of the young king were interesting. The closing scenes, in which the infant king is restored to his throne, were the best in the film.

"A BRIDE FROM THE SEA" (Victor), September 12.—This two-reel feature comes under the head of strong film entertainment. Its story is not a pleasant one, and yet, because of its forceful, intelligent treatment, it escapes the morbid note. Gertrude Robinson and James Kirkwood are the leading people in the cast, with Charles Graham giving a good interpretation of the cruel uncle. The girl marries the captain, who takes her to sea and throws her into a hard, unkind existence. Here the plot becomes somewhat trite, for the girl casts herself adrift and is rescued by strangers, her memory being gone. Later she marries a minister; the captain returns and a good dramatic situation is unfolded. The captain is drowned later. A strong, convincing offering.

"THE DIAMOND MAKERS" (Rex), September 11.—A lively, well-pictured two-reel film, in which Robert Leonard shadows the diamond manufacturers. Margarita Fischer appears as Sheda and she and her band of Hindus operate quite a time before they are rounded up. There are a number of purely sensational scenes, better done than usual, including the fight on the roof tops and the destruction of the diamond plant. The scenes at the masque ball were effective. The photography is good and the production as a whole successful.

"THE LOVE OF MEN" (Bison), September 6.—This picture will interest some houses on account of the fine backgrounds. These seem to be in foothills, and to this writer are new in Universal films and, for that matter, in others as well. There are fine views of forest, mountain and lake. Those theaters where the patrons are fond of Indian stuff will enjoy the story and its working out as well as the scenery. Mona Darkfeather has a conspicuous part in the cast. It is not quite clear as to why she espouses the cause of the two white men who are captured by the Indians. The same is true of the Indian who shot at one of the two men after their escape and failed to follow up his advantage when he could have shot the other. The picture is in two reels.

"THE FOREST ROMANCE" (Bison), September 9.—These two reels, produced by Mr. Montgomery and featuring Mona Darkfeather, are a little different from the conventional Indian picture. There are interesting illustrations of the building of an Indian encampment—the erection of wigwams, etc. It is practically a straight Indian story, the white man intruding in but one or two scenes. It is all well done. The selection of backgrounds is especially commendable.

"THE WORKER" (Ramo), September 1.—This three-reel melodrama produced by Will Davis has some strong scenes, well made. The first reel successfully establishes the atmosphere of the factory—of the workers and of their employer. There is some good acting by the members of the cast. There is a tendency perhaps on the part of the woman playing the step-daughter to overact at times, but it is a heavy role she sustains. There are three whose work stands out. There are Jack Hopkins, who plays the son of the employer; Stewart Holmes, the worker, and Mary Aldea, his wife. In the minor parts of factory workers there will be noted excellent character acting. The interest is well sustained. In the final reel there are good situations—with a thrill in some of them.

SLIDE ADVERTISING.

What the Public Thinks About It and What Effect It Will Have on Patronage.

By George M. Rittelmeyer.

FROM all quarters of the United States the patrons of moving picture theaters are complaining about the increasing number of advertising slides which are being forced upon them by the proprietors of these places of amusement, and are wondering why such a condition exists.

The average man or woman goes to the picture theater to be amused, and there is nothing that gets them out of patience more than to have to sit through a lot of advertising slides before the film is finally shown. To use a well known phrase "it gets their goat."

There are many who assert that the moving picture theater is an excellent place to advertise, because all ads are shown plainly on the screen where they can be seen and read by every man, woman and child in the house. This may be true, but I question their real advertising value very seriously. In the first place people come to the picture show for recreation and amusement, and not for the purpose of gazing at a lot of slides which are forced upon them irrespective of their wishes.

An advertisement must be remembered if it is expected to bring any results, and it is almost an impossibility to remember every slide that is exhibited, no matter how excellent it may be, or how much attention is paid while it appears on the screen.

Therefore, the question naturally arises, "What benefit does the advertiser derive from his ad?" Very little that I can see. The public cannot patronize the advertiser while they are in the theater, and his slide has been forgotten long before they reach home, so where does he derive any benefit from his publicity?

Is the audience interested in the ads that are shown on the screen? A few nights ago while in a moving picture show I looked around the house to see how many people were reading the slides that were being shown. I counted probably a dozen people in an audience of about one hundred and fifty. The balance of the crowd was passing the time away the best they could, waiting patiently for the ads to cease.

"Won't they ever get through with those ads?" I heard a woman sitting in front of me exclaim impatiently. "I am tired to death of looking at them."

She voiced the sentiments of two thirds of the audience, although she was, probably, not aware of the fact. This much at least I judged from the bored, tired expressions on the faces of a large number of those present. When at last, after a long delay, the first part of a two reel feature was projected on the screen, everyone in the audience manifested a lively interest. They were getting at last what they had paid their money to see.

The final scene of part one closed, leaving the audience in a state of suspense. They were intensely interested and eager for more action. Part two which was due to follow immediately was anxiously looked for. Hardly had the first reel unwound itself when the ads began to appear again, and they held full sway for five or ten minutes, and it is needless to say what the audience thought.

There is such a thing as carrying anything too far, and this certainly is being done with regard to slides. In almost every picture show in the country the proprietor tries to see how much advertising the public will stand for. As a gentleman remarked not long ago after coming out of a show, "It will soon be all slides and no films."

While it may not ever reach this stage, there is no getting around the fact that there are too many ads shown to suit the public taste, and it is the duty of the moving picture men of the country to remedy this state of affairs. In a few places the use of slides has already been discontinued. The proprietors were wise enough to read the handwriting on the wall and acted accordingly.

How long do you suppose the patrons of a legitimate theater would tolerate a miscellaneous lot of slides sandwiched in between every act? They would not stand for it at all, and the manager of the average theater knows better than to attempt such a thing. The same people who go to the legitimate theater as a rule also patronize the pictures, so why should they be forced to jump from the frying pan into the fire?

People who pay their money to see Maurice Costello, John Bunny, or any of the other popular actors are not keen about finding out which lawn mower is the best, or which coal will burn the longest. They can look in the newspaper at home and get this information before coming to the show.

There is no question but that slides are objectionable to the majority of the moving picture theater patrons, and there is no reason why they should submit to it tamely. It is an imposition on their good nature, and it should be resented. If the national advertisers and others who use the pictures as a medium for reaching the public could hear what some people say after having the same slides thrust upon them night after night, they would soon change their opinion about the value of this kind of advertising.

The moving picture men of America owe it to themselves and the public generally to discontinue the slide evil—for it is an evil in every sense of the word—and the day is not far distant when public sentiment will demand that advertising be kept out of the picture theater.

WILL OPEN SEPTEMBER 1.

Messrs. Handlon and Rush will open on September 1 a moving picture theater at 440 Blake Street, Indianapolis, Ind. The name of the house will be the Bell, and it will have a seating capacity of 638. The dimensions are 35 feet by 120 feet. The structure represents an investment of $6,000.

McPHERSON & HOWE OPEN HOUSE.

The Bell Theater, a moving picture house at 314 East 5th Street, Los Angeles, Cal., was opened on August 14 by Messrs. McPherson & Howe. It is a straight picture house with a continuous show, running from 11 a.m. until 10.30 p.m. A ten-piece orchestra furnishes music. The seating capacity is five hundred and the admission price is five cents.

THEATRE ACCOUNTING SYSTEM.

Those who are looking for a thorough yet simple system of theatre bookkeeping will find the Theatre Record Ledger, published by J. V. Bryson, Minneapolis, a very good proposition. The Theatre Record Ledger is a theatre man's necessity. The book has been on the market for several years, and each year finds it improved and in more demand than ever.

At the Sign of the Flaming Arcs

By George Blaisdell.

THE Universal Film Manufacturing Company has had such marvelous success with "Ivanhoe" that no thought has been given as to the time of the return of Director Herbert Brenon and his company. William E. Shay has sailed to join Mr. Brenon, his old director. Mr. Shay will take the place of Mr. Baggot, who is returning to his native land. Mr. Baggot will finish his tenth reel before sailing. The company is at present in Paris. Miss Leah Baird is not yet tired of life abroad and will continue as leading woman of the European Imp Company. Mr. Shay is well known to the Universal's public. He has appeared in all of Mr. Brenon's recent successes, among which may be mentioned the title role in "Robespierre," the lead in "Kathleen Mavourneen," and as Jean Valjean in "The Bishop's Candlesticks." He is a splendid actor, and well worthy to take the place that will be left by reason of Mr. Baggot's return. It is probable that the president of the Screen Club is now on the high seas bound New Yorkward. He will be given a hearty greeting by his fellows here. In fact, it is safe to say that his reception will establish a record in the way of greetings to returning film men.

Talking with Robert H. Cochrane on Wednesday, the treasurer of the Universal Company said that "Ivanhoe," in which Mr. Baggot played the title role, is selling stronger than any picture ever made by the company. In England alone, Mr. Cochrane said, there have been sold 107 prints, or a total of 321 reels. The historical drama is also selling well in Germany and in other Continental countries. The company is more than satisfied with its experiment of commissioning Mr. Brenon to make pictures in Europe. An interesting fact in this connection is that when Mr. Brenon, tired out after his work in the production of "Robespierre" and other features, made application for a vacation of sufficient length to enable him to take a trip to Europe, the officers of the company demurred. Finally, however, he was allowed four weeks' absence. When the Imp director reached England he saw the possibilities for an American company in that tight little island, and cabled Mr. Laemmle recommending that the nucleus of an organization be sent over. The event has justified the artistic judgment of Mr. Brenon in recommending and the business sagacity of Mr. Laemmle in executing the move. That the company now has no thought of recalling the European organization is the best proof of the success that has flowed from the venture.

* * *

N. Machat, proprietor of among others the Nostrand Theater, in Brooklyn, is one of the first of the New York exhibitors to take advantage of the amended picture theater law. He is transforming this house to accommodate the limit of 600 seats. Some exhibitors have discovered so many jokers in the new code that they have despaired of making any enlargements. Mr. Machat is one of the fortunate ones, however. It is his intention to put in boxes with a total seating capacity of fifty. A slight advance in price will be charged for these. There will be but one showing an evening of films, of which there will be nine, one of these being Kinemacolor. Also there will be many specials shown. The seats are to be all on one floor. There will be a sumptuously fitted women's retiring room, and every effort will be made to cater to the comfort and convenience of patrons. It is expected that the new house will be ready for opening by October 1. Mr. Machat will spend $9,000 on the alterations.

* * *

In Paterson, N. J., Saturday afternoon, I saw in front of a picture house a poster of Vitagraph's two-reel "The Call." At the same time the announcement on the box office window of "Five Cents Admission" attracted attention. Knowing that the picture was a first run the combination was interesting to a New Yorker. Investigation proved the theater to be the Paterson Show, conducted by the Adams Brothers, and members of the big Moving Picture World family. It is a tidy place with 500 seats. An orchestra of three pieces furnishes good music. Four films are shown, two of which are first runs. Sixteen minutes are given to the running of each picture. Three or four features are shown each week. 'Twas a most pleasant visit. It is not often, by the way, that a World man reviews a first run picture so far from home.

* * *

In a recent issue of the *Evening Sun*, Acton Davies, that fine dramatic critic, reviewed the life work of Mrs. Mary Barker, who as Joan Durbeyfield, the mother of Tess in "Tess of the D'Urbervilles," made such a hit in the film drama. Mrs. Barker, whose death occurred just before the first showing of the picture, had been on the boards forty-nine years. She had played in the support of nearly every important stage figure of her generation. She was in every production of "Tess," including all the revivals, always as Joan. Her recent appearances on the stage have been infrequent, owing to failing health, but she was one of the first secured for the support of Mrs. Fiske in the making of the pictured "Tess."

"The work was absolutely new to her," says Mr. Davies in the article referred to, "but her great natural ability as well as her adaptability and the heart she put into it made her the wonder of every one connected with the studio. An incident in connection with her camera portrayal was that she wore several articles of wardrobe which she had worn upon her original appearance in the role of Joan, among them a peculiar shawl of which she was very proud, and which when she appeared for the first rehearsal immediately attracted the attention of Mrs. Fiske, who remembered it through all those years. A private view of the pictures is soon to be given for Mrs. Fiske, and to this exhibition she had invited Mrs. Barker, who was looking forward to it with all of the interest and enthusiasm of a child. But Mrs. Barker is not to see it—the finger of the great Stage Manager beckoned and she responded to her last cue. And yet, who shall say that there was not a poetic recompense in her final appearance having been in the role she loved so much and with which she had been identified so long?"

* * *

Heard a couple of film men talking about anachronisms in costumes in "Tess." Maybe there are; but what of it? The story is there; the acting is there; the settings, the backgrounds, are there; the photography is there—very much there. The writer was so absorbed, so enthralled, in watching the splendid whole that he was not seeking minor flaws. The wise exhibitor will make provision for more than one showing of "Tess." He will give his patrons a chance to do some advertising on their own account; and make no mistake they will. For it is here reiterated that "Tess" is one of the greatest pictures ever made.

* * *

Bennie Schulberg sends this note, which fits in right here: "Regarding the allegation that the costumes in the picture were at variance with the period of the play, it may be offered in extenuation that Hardy at no time suggests any particular period in the story; that Mrs. Fiske has always played the production on the stage with modern costumes and sets, and that an authorized version of the story (published by Harper Brothers) illustrated the characters, if not in modern clothes, at least in recent garb, from which the conclusion may be deduced that the author desired to lend the impression that the story was laid in 1880 or '90. The idea that the period was more remote than that may have been created by the garb of the majority of the characters; but in the rural districts of England, even to-day, such dress may be found."

* * *

Jule Bernstein, who has just resigned as manager of the Mutual Exchanges, was surprised last week by his old associates at the Twenty-third Street headquarters with a present of a silver service of eighteen pieces. There was a little—or was it a big?—celebration uptown immediately after the ceremony, which was decidedly informal. There was no speechmaking. Mr. Bernstein is "resting up." This statement has no reference to the aforementioned celebration; but, contrary to a published announcement, he has made no business connection, although he has several propositions under advisement. He will take some time to think them over.

* * *

Darwin Karr, who for over two years has been leading man with the Solax Company and whose contract expired September 1, is touring New York State in the machine in which he has traveled so many miles between his Bath Beach home and Flushing and Fort Lee. Mr. Karr will pay a visit to his parents while away. On his return to New York on September 8 he will begin work with the Vitagraph Company. Many friends will wish Mr. Karr success in his new field.

* * *

The nominating committee of the Screen Club appointed by Vice-President Bunny to submit a list of officers to be voted for at the annual election on October 6 held a meeting at the club rooms on Tuesday evening. Six of the seven members of the committee were present. Owing to a difference of opinion as to club policy two of the members resigned from the committee. The remaining four completed the ticket. Among the nominees for board of governors for two years were the two men who had just resigned from the committee. As the bylaws of the club provide that no member of the nominating committee may be a candidate for office, and as it may be decided that the resignations can be accepted only by the appointing power, it is possible that the action of the committee will have to be ratified at a future meeting of a full committee.

* * *

Talking with Dave Wall on Wednesday about the Lyceum Theater showing of "Tess of the D'Urbervilles," I remarked upon the excellent work of one of the three maids, companions of Tess at the dairy farm, and suggested that she reminded one of Laura Sawyer, only she is not so tall as the new Famous Players star; that she possesses snapping eyes and a fetching smile.

"I know who you mean," replied Mr. Wall. "It's my wife."

"Boots" Wall it was.

Music for the Picture

Conducted by CLARENCE E. SINN

ORGAN MUSIC.

A MAN of many years experience as church organist and choir director, also as travelling concert pianist, has lately taken up playing for the pictures. He writes as follows:

> Dramatic music received and think it fine. I am engaged to play a $15,000 pipe organ and would like to know what class of music goes on organ in pictures. Can you tell me if it is usual to play waltzes and (so called) popular music, or only standard like "Lucia Sextette" etc. The favor of a suggestion would be appreciated. B. J. J.

Watch your pictures closely and see if they don't suggest a great variety of subjects—hence a great variety in the musical accompaniment. Nearly everything in the line of music may be called for some time in some picture. At first use your dramatic music only in those pictures in which the action is strenuous; not in the more quiet pictures. Fill in with whatever best seems suited to the theme of the picture. In the ordinary run of dramatic subjects, waltzes and intermezzos are much used as "fill-ins." The novelette and caprice are pleasing in scenes of light character; reveries and romances for pathetic scenes; some "cradle songs" are admirably adapted for these also. You should have something suggestive of other countries—Spain, Mexico, Ireland, Russia, etc. These are frequently needed. Oriental and Indian characteristics are invaluable. Bratton's "Star of India," Lampe's "Vision of Salome," Lorraine's "Zallah" and Pryor's "Egyptian Love Dance" should be in your library. (The piano arrangements are practical for organ.) A few grand marches like "Coronation," "Queen of Sheba," and "Tannhauser March" are often appropriate in pictures of the early Greek and Roman times. Try to keep a pleasing variety of music before your hearers, music that is in keeping with the atmosphere of your picture and which will center the attention upon the picture rather than divert it. Remember always, the picture is the show—the music an accessory. As to popular songs, they have a value certainly; the sentimental ballads are often particularly apropos to love scenes in some of the dramas. All sorts of popular songs can be introduced in comedies, but they should be memorized and only used when the scene suggests; this means usually that the title of the song and the action of the picture have something in common, and should be well known to your audience to be effective. "Rags" and lively stuff generally are good in lively scenes whether familiar to your hearers or not. As to the medleys of popular songs issued by the publishers, while these are all right on a concert program, they are a risky proposition in picture work if you are particular about having your music in keeping with the rest of the show. Used with any ordinary dramatic picture (and the most of them are that) the slow and fast movements in your medley will very seldom occur in appropriate parts of the picture; often it is just the reverse. You can play medleys or any form of concert music in the educational pictures, though even here the careful musician can help or mar. Your letterhead states that you have a large repertoire of classic and standard music. I should suggest that you pick out one picture each day to treat your hearers to some good standard music; it features both yourself and the new organ.

Professional Copies.

About every so often I am asked "where and how can I get professional copies of new music?" For the benefit of those who are only partly "in the know" I will say that music publishers send free music only to those whom they are convinced can further the sales of their music in paying quantities. In the larger cities the park bands, theater orchestras, dance orchestras and all organizations who play for large and changing crowds are supplied with the stuff which they (the publishers) are trying to popularize. Vaudeville performers and singers "playing dates" are also supplied with new numbers, but these usually go directly to the publishers' offices when they happen to play New York, Chicago, or any city having a branch office, and get what they want. The singer or musician in a small theater or small town, catering to a limited number of patrons, will generally find it difficult to convince a music publisher that he can add sufficiently to the music's popularity (and sales) to entitle him to a place on the free list. The only way to find out is to write directly to the publisher, tell him who you are, what you have and what you want. The rest of it is up to him. I know this subject does not properly come within the bounds of "music for the pictures," but I have answered dozens and dozens of letters (many of which contained no stamps for an answer, by the way) and so I take this opportunity of putting the matter before you all. I am only too glad to give any information I can, but in regard to professional copies you can get more and quicker information by writing to the music publisher than by writing to me. And your communication will be more apt to receive his prompt attention if you inclose a postage stamp.

Popular Music.

A letter from a manager who has a player piano is in line with a number of other communications on the same subject and for that reason I want to give space to a part of it. He says he has been ordering his rolls by guess and thus far has had good luck in selecting popular music—in some cases he has given a new song in his theater weeks before the local music stores had it. What he wants to know is how he can be positive in advance that he is ordering a "hit." He says in closing: "The gist of all this is: How can I find out in advance what pieces are good without hearing them? How can I know what selections are going to be popular all over the nation and bring them here early?"

Now if I were in that position I think I should try to keep in touch with the publishers of such music; write for their catalogues; watch the theatrical papers and see what the publishers are concentrating their advertising upon. The number they are "boosting" the strongest is usually the one they have the greatest faith in; very often this faith is not justified, but it was their one best guess. Nobody knows in advance what is going to be popular all over the nation. If I could tell that I would get a job picking winners for the music publishers and hire a clerk to count my money for me.

The "Cut-back" Again.

J. E. Dailey writes:

> I have lately taken up playing for the pictures and am puzzled by some of these quick changing scenes. Do you try to change music each time the scene changes, or how? It would be all right if the scenes were all of the same character, but sometimes they are so different that what fits one scene is wrong for the other.

This matter has come up a great many times in the past three or four years. I can do no better than quote from the Moving Picture World of December 15, 1910 (page 1345):

"Some pictures are shown in which the scenes alternate so rapidly as to make it impractical to change music with every change of scene. For example: A mother watching her dying child in one scene, and the father about to commit a burglary in the other. Ordinarily the first scene suggests a plaintive and the second a pizzicato or mysterious, but here there is time to play but a few bars of each—not enough to develop the scene, and the effect of such skipping about would be absurd. Here comes the "principal motive" again. The father is turning burglar for the sake of the child. The child dominates both scenes. Therefore your pathetic runs straight through until a scene occurs which is long enough to permit a change of music if such be necessary." (The "principal motive" is explained in the first part of same letter—same page.)

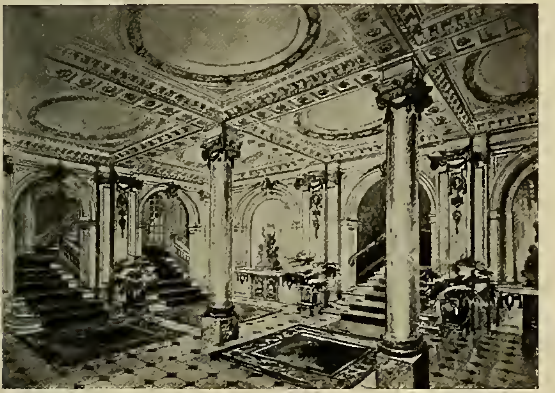
Among the Picture Theaters

News and Views of Houses Here and There

THE NEW HOME OF KINEMACOLOR IN PARIS.

An Account of Mr. Urban's Latest Theater.

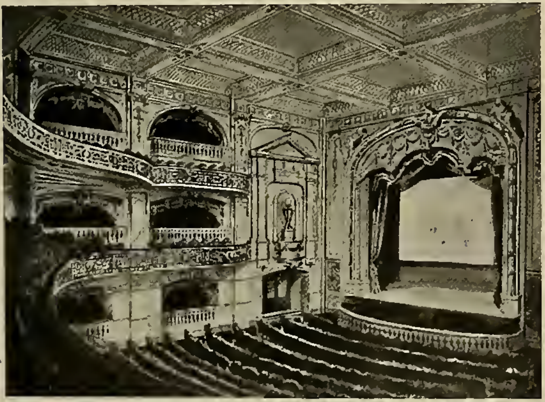
KINEMACOLOR, having established itself in London and New York, is about to lay siege to Paris also. The photographs accompanying this article represent the handsome theater which Mr. Charles Urban is building in the heart of the amusement center of the city, on the new Rue Edouard VII., so named by the municipality in grateful homage to the late sovereign. The projected memorial to King Edward will be reared just in front of the theater and Mr. Urban is awaiting the permission of His Majesty to name the new house the "Theater Edouard VII."



The Entrance Hall of the Theater Edouard VII.

The new theater follows the general lines of architecture of the numerous magnificent buildings in Paris associated with the name of Nenot. The decorative scheme is being carried out in consultation with the famous French architect by Mr. W. C. R. Sprague, whose work is so well known and appreciated in London.

The new building is in the true Renaissance style and the decorations exemplify a perfect color scheme of ivory and gold and Rose du Barri. There are several lounges and foyers and a tea room apart from the theater to which it is expected will be attracted the elite of Paris for the fashionable "five o'clock." There is a handsome colonnaded entrance hall, and the style of this part of the building and of the foyers may be gathered from the smaller illustrations. The theater has in addition to twenty private boxes ample seating accommodation for 800 persons—a number that might well have been increased to 1200—but that each patron will enjoy a generous allowance of twenty-two inches. It has long been a reproach to the larger Paris theaters that visitors are unduly cramped for room in the anxiety that is manifested to seat as many as possible in the theater. Mr. Urban intends to make a welcome break from this tradition, and in regard to staffing also he will follow English lines, avoiding the frequency with which, in Paris theaters, tips are demanded by attendants. The bar and tea room will be under the best possible service.



Interior View of the New Kinemacolor Theater In Paris.

Meanwhile Mr. Urban, at his new theater, will give continental investors an object lesson in the possibilities of Kinemacolor as an entertainment of immense value, no matter in what country it is presented. He will show that the wonders of this beautiful natural color process make an equal appeal to every nation and that everywhere those who follow the Kinemacolor star are sure of success.

NEW SPOKANE THEATER, SPOKANE, WASH.

We publish herewith an exterior view of the New Spokane Theater, Spokane, Wash., of which Sam U. B. Cohn is the manager. Mr. Cohn was formerly a newspaper man in the Northwest. The theater has a seating capacity of 1,200, and is always playing to capacity business. The program consists of three reels and three vaudeville acts for which an admission price of ten cents is charged. The pictures are projected on two Power No. 6 machines. Mr. Cohn's staff consists of twenty valuable employees.

Spokane Theater.

DREAMLAND THEATER, LYNN, MASS.

The Dreamland Theater, of Lynn, Mass., of which we herewith give photographic representation, is the pioneer picture house of that city. The house is owned by Messrs. S. Grant and H. F. Campbell and managed by Mr. J. O'Donnell. Among the feature productions that have been shown at the Dreamland are: "Dante's Inferno," "Homer's Odyssey," Blanche Walsh in "Resurrection," "Parsifal," "Satan" and many others. Being under capable management, the theater has always been a paying investment.

MOVING PICTURES
DREAMLAND
5
.USTRATED SONGS

Dreamland Theater.

COLUMBIA THEATER, WINNIPEG, MAN., CANADA.

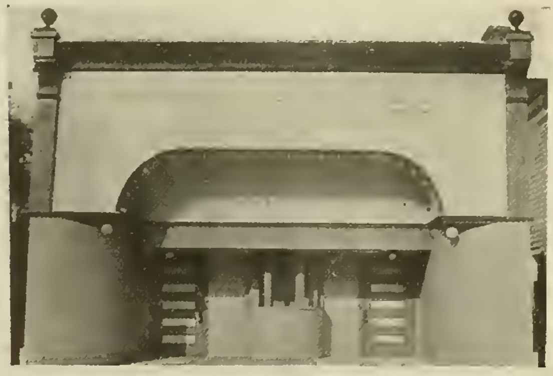
We publish herewith a photo-engraving of the Columbus Theater, Winnipeg, Manitoba, Canada. Its front is very artistic, and was built of white stucco, trimmed in gold. The house was built in 1911 and has been doing an excellent business with moving pictures. It has a seating capacity of 750, and the music is furnished by a seven-piece orchestra.

THE ORLEANS COACH
THE ORLEANS COACH

Columbia Theater.

TRACO THEATER, TOMS RIVER, N. J.

Even though Toms River, N. J., is a town with about 3,000 inhabitants it can boast of a fine moving picture theater. The name of the house is the Traca, and it is under the management of the Toms River Amusement Company, of which R. H. Tilton is the president, G. H. Alsheimer vice-president and F. W. Sutton, Jr., secretary and treasurer. The structure, which is located on Washington Street, near Main, has a frontage of thirty-six feet and a depth of eighty-six feet. The interior is nicely decorated and is furnished with steel frame chairs, of which there are 405. The ventilating system, consisting of oscillating and exhaust fans, keeps the air inside pure and cool during the entertainment. The system of ventilation employed in this picture house was planned by engineers of the Westinghouse Electric Company.



Traco Theater.

The operating booth is built of steel and asbestos. Two machines are used—an Edison and a Motiograph. Sixteen hundred candle power illuminates the exterior and the auditorium. The house is open only on Tuesday, Thursday and Saturday. On the former nights three reels and a two-piece orchestra form the show, for which an admission price of ten cents is charged, while on Saturdays the entertainment consists of five reels and a three piece orchestra. Fifteen cents is the admission on Saturdays. The Traco theater represents an investment of $8,000.

STAR THEATER, NEW CASTLE, PA.

We publish herewith a photo-engraving of the Star Theater, New Castle, Pa., which is owned and managed by M. Marks, who opened the house in May of this year, and has been doing very satisfactory business. The house has a seating capacity of four hundred and fifty, and standing room for one hundred. The decorations are of marble and tile. The building, which is absolutely fireproof, is one story high. It has a twenty-eight foot ceiling. The remodeling of the theater cost Mr. Marks $20,000. There has been installed all the latest and most up to date apparatus and appliances known in the picture business; in fact it is considered the most modern house in Western Pennsylvania. Mr. Marks, although a young man, is the pioneer picture man in his part of the state. He started in the picture business showing two reels a week. He has been using the General Film Company's service from its very beginning, showing three reels per day and changing program daily. Two Edison Model B machines are used, and the new Wurlitzer piano orchestra is quite an attraction. The lighting throughout the house is done by the indirect system.

Star Theater.

MAJESTIC THEATER, SAN FRANCISCO, CAL.

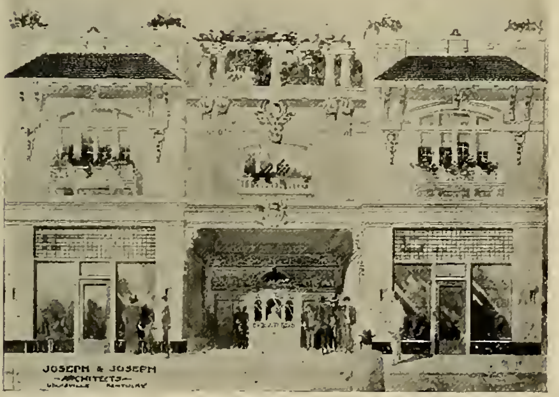
This photograph, taken April 10, 1913, shows the attendance always at the Majestic Theater, Third Street, San Francisco. Mr. Slater, the enterprising manager, knows the desires of his patrons. His pictures are finely projected.

Interior of Majestic Theater.

Competition has always been keen. Proof of Mr. Slater's able management is afforded by the fact that he has been in the present locality for the past five years, and that his theater is as popular as ever is shown by the above photograph.

CRESCENT THEATER, LOUISVILLE, KY.

What promises to be one of the handsomest moving picture theaters in Louisville is the Crescent, work on which will be begun by the National Moving Picture Company, of that city, in the near future. The Crescent, located in one of the desirable residential sections of the Kentucky metropolis, will be ready for the public on or about Thanksgiving Day. It will open with a program of exclusive motion pictures. Plans for the Crescent recently were completed by Joseph & Joseph, prominent Louisville architects. The Crescent follows largely the Spanish mission style, that being found the most appropriate and elegant under the circumstances, and best adapted to the peculiarly advantageous location of the play-house. The site on which the Crescent will go up is in a grove of trees, which make it an ideal location. Possibly a feature of the Crescent which will excite more discussion than any other is the use of sound effects. Daniel F. Martin, general manager of the National Moving Picture Company, is among the exhibitors who believe that, properly used, sound effects can add more to the naturalness of pictures than any other feature. Mr. Martin, all of this to the contrary notwithstanding, will feature his sound effects to the exclusion of features found in practically every other animated picture house. Second to the sound effects in the estimation of Manager Martin comes music. This is to combine the good points of most moving picture theaters. Both a pipe organ and an orchestra will be used. Some films, especially those appealing in pathos, or involving the death of some principal character, are best played to by the organ. There is a sweetness and dignity to this instrument, according to Mr. Martin, that is lacking in any other. The organ, tested in one or two theaters of the country, has proved highly successful in calling on the sympathies of the audience, and for that reason a specially-made instrument will be installed in the Crescent. On the other hand, pictures which are lively and piquant demand more snap and go, and are best accompanied by an orchestra.



Wash Drawing of Crescent Theater Now in Course of Erection.

The screen to be used in the Crescent will be of muslin with a black shadow box. There is to be no stage in the Crescent, though the usual proscenium will be found. In case the management ever desires to convert the house into a vaudeville theater, it will be necessary to knock out the rear wall. However, such a contingency is not expected at present, and no provision will be made for other than moving pictures. The indirect lighting system is to be used, having filled every demand without trouble. This system has been found ideal in amusement houses, providing a soft light which illuminates without causing a glare. Four flaming arcs will be installed in the front, while a big Chase electric sign will be visible for some distance.

The Cresent is to have a seating capacity of 650. It will be 50 by 150 feet in size, though all of this will not be devoted to the theater proper. The building will contain a couple of store rooms on the ground floor, as well as a hall on the second. Simplex machines will be used in the Crescent. The throw of 115 feet is expected to provide no difficulties for these well-known adjuncts of the business. The operating booth will be encased in automatic steel shutters, as usual. A cooling plant, steam heat and other provisions aiming at the comfort of patrons, will be used. The admission price will be ten cents, and that price is expected to give the Crescent popularity, in view of a tendency in some quarters to raise from the original dime. The color scheme of the theater has not yet been decided upon, but will be light, probably ivory. Ivory and gold have been suggested and may be adopted, though officers of the National would prefer a more unusual combination. Five performances will be given daily, two of these being in the afternoon and three at night.

The presidency of the National Moving Picture Company is now open. M. K. Allen is treasurer; O. C. Yates, vice-president; Thomas Thierman is secretary, and Daniel L. Martin, general manager. The Crescent will be one of a chain to be erected.

PALACE THEATER, BRIDGEPORT, CONN.

The accompanying photo-engraving is an illustration of the Palace Theater, 960 East Main Street, Bridgeport, Conn., one of Mr. P. Dawe's photoplay enterprises. The structure as it stands represents an expenditure of $15,000. Credit is due to Mr. Dawe for having had designed so pretty a picture house. As can be seen the entrance is not marred by a large number of posters, there being but three neatly framed ones in the lobby. The Palace has a seating capacity of 750 persons.

Palace Theater.

The Bijou Theater, 275 Fairfield Avenue, Bridgeport, Conn., which house has been leased by Mr. Dawe, is at present undergoing extensive improvements. Both houses use licensed pictures. Music is furnished by a four piece orchestra in both houses.

THE PLAY HOUSE, RICHMOND, TEXAS.

The Play House, Richmond, Texas, Philip Rich, manager, is a novelty in that the major part of the roof consists of movable skylights, practically converting the house into an airdome during the hot months and yet capable of being closed in a few minutes in the event of rain. The house is kept so cool that no fans are needed, even in the hottest days.

Interior View of the Playhouse.

Richmond has a white population of about 600, but even with this rather limited clientele Mr. Rich manages to keep his house well filled by means of judicious advertising. He charges fifteen cents for adults and ten cents for children.

Manufacturers Advance Notes

"SEEDS OF WEALTH" (Lubin).

Probably no story of child's ingenuity combined with sweet simplicity has ever been filmed that equals this strange and beautiful picture. It compels a laugh and a tear at the same time and the interesting little circumstance brings about an event which means happiness to a worthy couple of excellent sweethearts. The picture is one of the gems of the Lubin Studio.

Aline Maxwell, a pretty seamstress, is the sole support of her invalid father. She works in the household of John Lavino, a wealthy attorney. Most of her occupation being making dresses for Emily, the little four year old daughter of the Lavinos. The child is inordinately fond of Aline even to the exclusion of her own mother. Mrs. Lavino discovers that her son, Ralph, and Aline are in love and promptly commands her son to give up the idea of marrying the girl. Ralph refuses and Aline is notified to discontinue her work and leaves heartbroken. That Ralph might not know the truth she tells him that she does not love him. Deprived of her living she soon lapses into poverty, but little Emily frequently steals off to visit Aline, who lives near by. One day a diamond necklace is missing from Mrs. Lavino's room, the seamstress is suspected and her home being search, the jewel is found buried in a flower pot outside of Aline's window. The poor girl is arrested. Ralph, who is a young lawyer, defends her. The child being told why Aline is in prison tells that she had heard that diamonds were the seed of wealth and that she had taken tbe necklace and planted it in the flower pot that it might grow into a tree of money. Aline is released and her engagement to Ralph joyfully approved.

Scene from "Seeds of Wealth" (Lubin).

A DECLARATION BY ECLECTIC.

It is a well established fact to the trade at large, that the Eclectic Film Company has all its multiple reel productions copyrighted. It has announced this fact from the time it made its first feature release, and naturally enough its five-reel production, "The Mysteries of Paris," made no exception to this rule. Hearing of a surreptitious booking of a few piratical copies of the film, counsel was engaged immediately to look after its interests and was successful in seizing one print of the film in Cleveland, Ohio, several weeks ago.

"This experience did not seem to have the desired effect upon the infringers, as another copy was heard from in Greater New York. It was exceedingly difficult for the Eclectic Film Company to obtain accurate information sufficient time in advance to engage its attorneys to take action. On Saturday, August 23, finally an opportunity presented itself to seize another print of "The Mysteries of Paris," for which the exhibition rights in Greater New York were acquired by the Exclusive Features, Inc., 24 East 21st Street, New York City. The film was seized while being shown at the Willis Airdome, at Willis Avenue and 145th Street, by the United States marshal, together with all advertising matter that was used in billing the production at the theater named.

The Eclectic Film Company is determined that it will, regardless of time and money expended, protect its state rights buyers to a finish. The company has firmly decided to wage war to the knife with infringers, copyists, and illegitimate importers of films, who in any way conflict with the company's well-known feature productions.

The Eclectic Film Company wishes to have it distinctly understood that it will stand back of any buyer of its film with all the vast resources at its command.

GOOD MEN FOR WARNER'S FEATURES.

In order to carry out their idea of marketing a feature program the middle of September, Warner's Features, Inc., have secured the very best men to be obtained for the various positions of responsibility throughout their organization.

Samuel Grant, formerly in charge of the Gordon theaters throughout the New England States, and for the past six months general manager of the Warner's Exchange in Boston, has been made district manager for the territory east of Chicago. He is succeeded in Boston by H. F. Campbell who recently resigned from the Boston office of the Universal.

D. J. Chatkin, who until recently was in charge of the Universal office at Toledo, Ohio, becomes manager of Warner's Buffalo office.

Joseph Klein, brother of Arthur Klein, the theatrical agent, has gone to Atlanta to assume the duties of manager of that office.

Jack J. Gilroy has been succeeded in the New York Rental Office by Jacques Spiegel whose experience in the film business dates back to the days of the old Hudson Film Exchange. At one time during his business career, Mr. Spiegel was associated with the Kessell and Bauman Exchanges, and recently has been with the Mecca branch of the Universal.

A NEW SAFETY DEVICE.

Anton Szeliger, a young Austrian, who is the inventor of a safety device on moving picture machines, has recently arrived in this country, and is now staying in New York with a view of exploiting his invention here. The device is patented in this country and in most of the European countries. The particular merit of the invention consists in its further reducing the possibility of ignition in the magazne. In the patent the device is described as a "combination with a moving picture exhibiting apparatus of an electric motor for actuating its feeding mechanism and an electric lamp serving as the source of light for projecting the pictures, a casing through which the film passes from the supply reel toward the said feeding mechanism, a spring actuated knife slidably arranged in said casing adapted to sever said film, spring-actuated switches adapted to close the motor circuit, inflammable means in close proximity to said film for holding said switches in their operative positions against the actions of their springs, and a switch carried by said knife for closing said projecting lamp circuit when said knife is held in its operative position, whereby, upon burning of said inflammable means, said motor circuit is opened and the spring of the knife rendered operative, resulting in a severing of the film and in an opening of each projecting lamp circuit."

"GRIST TO THE MILL" (Essanay).

Essanay's release for September 12, is a two-reel production of unusual merit and introduces a new leading lady, Miss Irene Warfield, to the lovers of photodrama. Miss Warfield is a beautiful young lady and is possessed of an unusual amount of dramatic ability. Her work in her first picture has much to do with its success and she gives nromise of becoming a universal favorite before the year is out.

Scene from (Grist' to the Mill" (Essanay).

The theme of "Grist to the Mill" is an edifying example of woman's devotion to man under the most trying of circumstances. What will make it strike home is its truth to actual life. Many, many times has an unscrupulous man of wealth and power taken a fancy to the pretty wife of a poor and honest man and used his malevolent influence to separate them for his own selfish ends. It is only too true that in many cases the wife is, dazzled and flattered into dissatisfaction with her husband and his circumstances and becomes a ready and willing victim to some modern Iago. But in this instance we have the exception in a strong womanly character who has sense enough to see through the pitfall that has been prepared for herself and her husband. Her seeming indifference for the man she has wed is a terrible ordeal for him, but it is only a part of her well laid plan to trap the plotter and bring him to light as a lustful, scheming villain.

"PRINCESS OF BAGDAD" COMING.

The "Princess of Bagdad," which will shortly be released by the "Helen Gardner Picture Players," is of more than ordinary interest, as it is a correct reflection of Persian life and traditions, its author having resided for many years in the East, where he enjoyed peculiar advantages for observing the habits of orientals and for making an exhaustive study of their customs, both ancient and modern.

Sardi, the son of a shoemaker, has had the temerity to raise his eyes to the Princess Ojira (Miss Gardner), she reciprocates his love and they arrange a meeting, but are surprised by the Prime Minister, who arrests Sardi and has him taken before the caliph, by whom he is condemned to death for his presumption. He is, however, pardoned owing to the intercession of Ojira and, becoming possessed of enormous wealth through the instrumentality of a friendly Genie, is finally enabled to realize his ambition and marry the princess.

In this picture you are carried from the magnificence of the caliph's palace and the brilliancy of an eastern court to the most squalid streets of the tradesmen's quarters of Bagdad and are given a glimpse of the sordid narrow lives of the lower classes, then as by the touch of a magician's wand back to the entrancingly beautiful gardens of the palace with their profusion of oriental shrubbery playing fountains and innumerable slaves in the many colored garments of the harem.

The story is one of romance, intrigue and adventure and is filled with surprises of a truly oriental nature.

Mr. Charles E. Nixon, assistant publicity manager of the Selig Polyscope Company, has been spending the last two weeks amid the wonderful natural scenery of Glacier National Park, Montana. Mr. Nixon is accompanied by his wife and daughter, and a party of friends.

"FROM DUSK TO DAWN" (Occidental).

There is refreshing crispness in the theme and action of this four-part feature, in that it is written and produced without an attempt to dodge the main issue in approaching a subject that many authors handle most gingerly. Daniel Grayson, a young iron moulder, is too much occupied with affairs of his union and political matters to pay any attention to the women. The foreman and manager at the iron works where he is employed decide Dan is too much of an agitator, and force him to leave the works. An explosion occurs in which several men are killed, including Freddy Wayne, an apprentice boy to whom he had taken a great liking. This precipitates a strike. Dan is injured in a riot, arrested, and taken to the police station, where he meets Carlena Wayne, Freddy's sister, a laundry worker who has also been arrested on a charge of picketing. Following the settlement of the strike, Dan is nominated for governor on the working class ticket. So popular has he grown that all parties are fused to defeat him. Carlena takes active part in the campaign and they make headway until the "conspiracy" trial is sprung. In this scene Clarence Darrow, the great labor attorney, enacts the actual scene of the trial. The verdict of "Not Guilty" brings a wave of enthusiasm and Dan is elected governor; and with him a majority of the legislature. The passage of a "Right to work" bill brings a crisis, and Mrs. Alden takes Carlena, and they invade the governor's office to lend assistance to those who are urging Governor Grayson to sign the bill. Powerful influences are brought to prevent the signing. The plea of Carlena arouses old memories, and Grayson signs the bill and trades the pen to Carlena for her hand and they become "comrades for life."

FOR GOVERNOR DANIEL GRAYSON
VOTE FOR DAN GRAYSON
Scene "From Dusk to Dawn" (Occidental).

State right will not be sold. A number of companies under the management of Ernest Shipman will tour various parts of the country.

"CALAMITY ANNE" (American).

Miss Louise Lester, better known to the picture public as "Calamity Anne," writes all her own scenarios in which she plays this character.

It may be interesting to know that "Calamity Anne" is a real character whom Miss Lester encountered some years ago before her advent in "movies."

The innate goodness of this "diamond in the rough" appealed to Miss Lester and in real life, just as Miss Lester portrays her in pictures, she is always ready to sacrifice her own comfort for the good of others and invariably gets into trouble fighting for what she believes is right.

The powerful appeal of this series, aside from the laughable comedy depicted by the lone woman with a jackass as her only friend, is the silver thread of self-sacrifice and goodness running through the pictures that appeal to all.

Miss Lester is popularly known in this character and even in pictures where she appears in entirely different roles she is pointed out as "Calamity Anne."

The rest of this series will be "Calamity Anne, Heroine," released September 15th, to be followed by "Calamity Anne's Sacrifice."

KLEINE-CINES PICTURE HAS REAL BULL FIGHT.

"For the Love of a Toreador," the title of a Kleine-Cines picture to be released in October, possesses several unique scenes, one of which is a real bull fight. Spanish actors recently brought from Rome by the Cines Company took part in this picture, and the bull fight was, therefore, staged exactly as the real affairs occur in Spain.

"IN THE BISHOPS CARRIAGE" (Famous Players).

"In the Bishop's Carriage," the famous story published by The Bobbs-Merrill Co., upon which a very successful and popular play has been based, will be released September 10th by the Famous Players Film Co. The film version of this noted subject presents Mary Pickford in the absorbing role of Nance, who with Fate as stage director plays many strange parts, until she eventually adopts a role that leads to love and happiness. The play is a fascinating drama of the underworld that approaches tragedy and ends in romance.

The story as told in the pictures introduces Nance Olden as an inmate of the Charity House. Falsely accused of theft and cruelly punished, she decides to rid herself forever of the matron's persecution. Pursued by the police, she takes refuge in the room of Tom Dorgan, the crook, where later he finds her. Both refugees from a doubtful justice, their common lot inspires them to establish a partnership in crime. After a daring theft of jewels, the loss of which is almost immediately discovered, Nance, in terrified despair, eludes the police by jumping into "the bishop's carriage."

A VISION OF THE PAST!

Scene from "The Bishops Carriage" (Famous Players).

From this incident a chain of thrilling adventures progress, until Nance is again rescued from the police by the timely intervention of Obermuller, a theatrical manager, who is impressed with her mimic talents and who offers her a position on the stage and a chance to travel the straight road. Now occurs a bitter contest between Dorgan and Obermuller for the loyalty of Nance, which is culminated by the arrest and conviction of Tom. Nance's admiration for Obermuller ripens into a requited love, and she attains fame and fortune as an actress. And then a shadow of the past crosses her path: Tom escapes and returns to claim her; but his purpose is defeated by Obermuller. Only once more is she tempted by the old fascination; only once more she steals—and then she really conquers her preying weakness, marries Obermuller and drinks the sweets of a righteous existence.

"In the Bishop's Carriage" is a strong "vehicle" for Mary Pickford's charming art.

MRS. LESLIE CARTER SAILS FOR KLEINE.

In accordance with an arrangement with George Kleine, Mrs. Leslie Carter sailed for France from New York, August 30, on the "Imperator" for the purpose of looking over the ground for a forthcoming Kleine-Cines production of "Du Barry," in which Mrs. Carter will enact the name part. She has made a great success of the stage version in America and therefore can be depended upon to make a success of it in pictures. Mrs. Carter was accompanied by her husband, Mr. Payne.

COPENHAGEN FILMS TO BE RELEASED SOON.

Richard E. E. Nathansohn has returned to New York from a business trip to Europe. While abroad Mr. Nathansohn secured the rights for the United States and Canada of the product of the Copenhagen Film Company, Limited, which will manufacture multiple reels. All of the European concessions of this company have been sold. A temporary office has been opened in Room 712, Vanderbilt Building, 132 Nassau street. G. J. Sneeby will be assistant manager. Mr. Nathansohn will begin releasing in October.

"THE GIRL GRADUATE" (Gt. Northern).

This is an amusing comedy creation in which Elsie Frolich and Carl Alstrup are featured in the leading roles. It bears a trifle of the suffragette theme, but not sufficient to make it an outright "votes for women" comedy. According to the story, Mr. Burton, a manufacturer, has arranged to entertain Charles Groves, a young engineer. Upon his arrival the latter is greeted by the two daughters of the household. Dorothy is a pretty and engaging girl, but her sister Ruth is of the more modern type, fond of athletics and mannish in her attitude and demeanor. Groves admires spirit and grit for the time being, but his thougths revert to Doris. The latter, however, is in love with another and she urges Groves to make an attempt to cure her girl graduate sister of her mannish ways. At a ball which is given a week later, Doris and Groves pretend to be much attached to each other, while the sister Ruth is left to play the part of a "wallflower." The plan works out excellently and instead of attending a meeting of the "Women's Protective Society," she consents to accompany Groves on a boat ride. During the short ride on the river, Ruth decides that she will renounce the ranks of the man haters. That evening, in her own home she is discovered by her fond parents sewing a button on Groves' coat. A prick from the needle and a kiss on the injured finger completes the cure.

Scene from "The Girl Graduate" (Gt. Northern).

There are many beautiful scenes enacted in the comedy and they are up to the Great Northern standard of excellence. The acting of Elsie Frolich and Carl Alstrup is calculated to prove a source of delight to those who view this film.

BLACHE ON VACATION.

Herbert Blache, president of the Exclusive Supply Corporation and identified with Madam Blache in the Solax Co., and also the head of the newly projected Blache American Features, is taking a well earned fortnight's vacation in the Pocono Mountains in Pennsylvania.

MOVING PICTURE MACHINES & LANTERNS
BRIGHTER THAN CALCIUM.
OZO-CARBI-LIGHT
PATENTED
NO SATURATOR—OPENS NEW FIELDS FOR MOVING PICTURES.
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ALSO CARRY SLIDES ON ALL SUBJECTS
WHITE SLAVE SLIDES
DESCRIPTIVE MATTER
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713 Masonic Temple Chicago Ill Send for Catalogue A.

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BRENNAN OF THE MOOR
(Three reels of thrill and sensation)
FEATURING THE FAMOUS BARNEY GILMORE
Advertising matter includes 4 kinds of one sheets, three sheets, six sheets, photographs and announcement slides which we furnish free of charge.
BUFFALO FEATURE FILM CO., 48 Palace Arcade Bldg., Buffalo, N. Y.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATIONS WANTED.

A-1 OPERATOR—Capable electrician, desires position outside New York, preferably the West. Address ELECTRICIAN, care Moving Picture World, New York City.

EXPERT MOTION PICTURE OPERATOR—University training in mechanical engineering, competent demonstrator and lecturer, speaking several languages, wants position with opportunity to travel. Address A. CRAFT, 1554 Lakeview Ave., Cleveland, O.

WANTED—Second hand moving picture printer. State make. Address PRINTER, care Moving Picture World, New York City.

PICTURE MAN—With 6 years' experience, wishes position as manager in or out of town. I can operate. Address ELECTRA, care Moving Picture World, New York City.

AT LIBERTY—Trap drummer, play bells and xylophone. I have trap to produce every sound effect. I play every cue. State particulars, size of orchestra, hours, etc. Only permanent engagement considered. (Hello Henry.) HARRY M. SACKETT, 1310 Holmes St., Kansas City, Mo.

OPERATOR—Graduate Cincinnati Operators' School, operates any machine. Married. Best of references. Address M. E. W., care Monarch Amusement Co., Price Hill, Cincinnati, Ohio.

AT LIBERTY—Moving picture operator, six years' experience on Powers, Edison & Standard machines. Traveled through North and South. Worked in last place 3½ years. The very best references. Address G. T. J., care Moving Picture World, New York City.

AT LIBERTY—Experienced operator and manager, any machine, no boozer. Wife piano player. Address care of N. Clark, Waverly, Kansas, R. No. 1.

PIANO PLAYER—Professional theatrical musician. Leader, manager, composer, orranger, etc. Strictly sober and reliable. Eastern position preferred. MR. CHARLES J. W. JERRELD, 87 Waldo St., Holyoke, Mass.

VIOLIN LEADER—Experienced vaudeville and pictures, wants engagement. A-1 man, splendid library. Satisfaction or no pay. Address VIOLINIST, 121 Fairford West, Moose Jaw, Sask., Can.

THEATERS FOR SALE.

FOR SALE—Price $1,600, Moving Pictures, Opera House and Airdome. No competition, county seat, population 1,500, drawing population, 4,000. Opera chairs, electric light. Clears monthly $200. BLOOMFIELD THEATER, Bloomfield, Mo.

THEATERS FOR SALE—In Indiana and Illinois. Can give you just what you want from $1,000 to $10,000 investment, in small or large towns. Write CONSTRUCTION DEPARTMENT, LYRIC FILM & SUPPLY COMPANY, Terre Haute, Indiana.

FOR SALE—160 theater chairs, practically new. Also splendid screen. Make offer. MANAGER, Box 254, Lexington, Ky.

AN HONEST OPPORTUNITY—1,400-seat open air theater. 125th and Lenox. No competition, latest and best equipment; good lease; low rent. Illness and other business compel quick sale. D. H. SCULLY & CO., 57 East 125th St., New York City.

FOR SALE—Picture theater in town of 16,000. Fully equipped. Best location in city. New building, new outfit. Reason selling, connected in other business. Doing big business. Address BOX 295, Mattoon, Ill.

FOR SALE—Only first class theater in town of 12,000. Doing splendid business; attractive front; modern equipment; seating capacity, 400. Address 1409 Broad St., New Castle, Ind.

FOR SALE—Indianapolis picture theater. One of the best moving picture shows in Indianapolis, central location. Price $5,000. Owner wants to retire. Address W. A. FOLKERTH, 22-23 When Bldg., Indianapolis, Ind.

THEATERS WANTED.

MOVING PICTURE THEATER—Wanted in New York, New Jersey, Connecticut, Pennsylvania, by big concern running a number of high class places now. Only large houses considered. State full particulars. H. C. HANCOOK, Larchmont, N. Y.

MOVING PICTURE THEATER—In small Ohio city. State full particulars in first letter. BOX 99, Y. M. C. A., Dayton, Ohio.

WANTED—To buy or rent, opera house or moving picture theatre. Have good state right picture for sale cheap, good front. R. N. DAVENPORT, Watertown, Wis.

THEATER FOR RENT.

TO RENT—A first-class moving picture house, fully equipped, capacity 500. Rent reasonable. Address GOLDBERG BROS., Glen Cove, N. Y.

FILMS FOR SALE.

50 FEATURE FILMS—2, 3, 4 reels each, and 500 commercial reels with full line advertising. Posters for sale. Many subjects practically new. Write for list. McINTIRE & RICHTER, 23 East 14th St., New York.

FOR SALE—Films in good condition, 2 and 3 dollars per reel. Portable asbestos booth, 40 dollars. We buy and sell anything pertaining to moving pictures. CONDOR FILM EXCHANGE, 154 Third Avenue, New York.

FOR SALE—"QUO VADIS" three reels, used ten days. Tennessee and Alabama. Finest lobby display on road. Good booking. Four hundred dollars. W. R. HART, Little Rock, Ark.

EQUIPMENT FOR SALE.

FOR SALE—One Simplex machine, complete motor drive. Powers 6-A, complete loop setter attachment, also Power's 6 complete, and Power's 5 head. All used only one week, very cheap. BESDINE, Room 603, 22 E. 21st St., New York.

FOR SALE—Edison 1912 model mechanism, in new condition, cheap, will guarantee, also two arc lamps. JOS. KAMPSCHROER, Lyric Theater, La Crosse, Wis.

FOR SALE—Cheap, Power's No. 5 moving picture machine with rheostat and lenses, complete. "Fall of Troy," two reels. "Cowboy Sports," one reel, feature 101 Bison and other one-reel features. Address A. J. SARDINO, Larned Theater, Syracuse, N. Y.

1 POWER'S NO, 5 picture machine complete. Excellent running condition. First seventy-five dollars takes it. THE NEWMAN MFG. CO., Cincinnati, Ohio.

BRASS POSTER FRAMES—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, Ohio.

BUSINESS OPPORTUNITY.

WANTED—Partner with $150, to take half interest in the moving picture show business. Would prefer to travel the United States and Canada. Must be a live wire and experienced in that line. For particulars, address PETER O. HARSTAD, Malba, Montana.

CAMERAS FOR SALE.

MOTION PICTURE CAMERAS—Perforators, Tripods and Tilts for sala. We buy Motion Picture Machines and films. SPECIAL EVENT FILM MFGRS. CO., INC., 248 W. 35th St., N. Y. City.

WILLIAMSON KINEMATOGRAPH Moving Picture Camera Outfit complete, new. Used three times. Will sell for $75. F. A. HOLMES, Brewster, N. Y.

WRITE FOR INFORMATION on Funch type "Precision" cameras, tripods, tilts. We ship for inspection. J. JANSON, 118 W. 44th St., New York.

CAMERA FOR SALE—Brand new improved ideal motion picture camera, manufacturers' guarantee, Tessar lens, 200 ft. magazine. A bargain, $60, subject to examination. McKEE, 3414 Fremont Ave., Seattle, Wash.

MISCELLANEOUS.

FOR SALE—One, two, three and four-reel subjects for sale with big lobby display, also one Standard No. 2, with Hallberg transformer, in A-1 condition. ROYAL, 21 East 14th St., New York.

UNBREAKABLE SLIDES—The new, round letter announcement slide, guaranteed not to crack, and will last many years. For circular address NEVER BREAK SLIDE CO., Omaha, Nebr.

FOR SALE—Fifty millimeter F. 3, 5 Carl Leiss camera lens, $20. WM. SALKEY, 100 3rd Ave., New York City.

WHAT WILL YOU EXCHANGE—Or give me for a $65 sectional asbestos moving picture booth? H. BRADY, Crandon, Wis.

WANTED SCENARIO—On "Life of Abe Lincoln," must be all facts. Submit same to SAM DRAME, care of Lubin Moving Picture Studio, Philadelphia, Pa.

GOOD JUDGMENT IN ADVERTISING

Consists of ability in placing copy with the publication guaranteeing Quality as well as Quantity of circulation. No other Moving Picture publication reaches so many Exhibitors and prospective purchasers as

THE MOVING PICTURE WORLD

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, SEPTEMBER 7th, 1913.
CRYSTAL—Lost in the Night (Drama)................
ECLAIR—A Vegetarian's Dream (Comedy)............
ECLAIR—The Habits of Field Spiders (Scientific)........
REX—The Light Woman (Drama)...................

MONDAY, SEPTEMBER 8th, 1913.
IMP—Robespierre (Three parts—Drama)..............
NESTOR—Poisoned Waters (Drama)...................
GEM—The Gold Mesh Bag (Comedy)..................

TUESDAY, SEPTEMBER 9th, 1913.
101 BISON—A Forest Romance (Two parts—Drama)..
CRYSTAL—Pleasing Her Husband (Comedy).........
CRYSTAL—Some Luck (Comedy)......................

WEDNESDAY, SEPTEMBER 10th, 1913.
NESTOR—Algy Forfeits His Claim (Comedy)..........
NESTOR—Views of Stockholm (Scenic)..............
POWERS—Mother (Drama) ....
ECLAIR—The Banker's Daughter (Two parts—Drama).
UNIVERSAL—The Animated Weekly No. 79 (News)..

THURSDAY, SEPTEMBER 11th, 1913.
IMP—The Shells (Drama)..........................
REX—The Diamond Makers (Two parts—Drama)......
FRONTIER—Dorothea and the Chief Razamataz (Com.)

FRIDAY, SEPTEMBER 12th, 1913.
NESTOR—The Girl Ranchers (Comedy)...............
POWERS—In the Cycle of Life (Drama)..............
VICTOR—A Bride from the Sea (Two parts—Drama)..

SATURDAY, SEPTEMBER 13th, 1913.
IMP—Binks Elevates the Stage (Comedy).............
IMP—Hy Mayer Cartoons (Novelty)...................
101 BISON—Wandering Folk (Two parts—Drama)......
FRONTIER—On Forbidden Paths (Drama)............

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 14th, 1913.
CRYSTAL—The Hand of Providence (Drama)............
ECLAIR—A Pawnee Romance (Drama)..................
ECLAIR—Hydrogen (Scientific)........................
REX—The Fight Against Evil (Drama)..................

MONDAY, SEPTEMBER 15th, 1913.
IMP—The Fatal Verdict (Drama)......................
NESTOR—Beauty and the Ugly One (Drama)...........
GEM—The Manicure (Comedy)........................
GEM—Sam's Despondency (Comedy)....................

TUESDAY, SEPTEMBER 16th, 1913.
101 BISON—In the Coils of the Python (2 parts—Drama)..
CRYSTAL—A News Item (Comedy)...................
CRYSTAL—A Bachelor's Finish (Comedy)..............

WEDNESDAY, SEPTEMBER 17th, 1913.
NESTOR—The Stepson (Drama)........................
POWERS—The Pearl of the Golden West (Comedy)......
ECLAIR—Rob-Roy (Three Parts, Drama)................
UNIVERSAL—Animated Weekly No. 80 (News)..........

THURSDAY, SEPTEMBER 18th, 1913.
IMP—Escaped from the Asylum (2 parts—Drama)........
REX—Never Again (Drama)...........................
FRONTIER—The Juvenile Kidnappers (Comedy).........

FRIDAY, SEPTEMBER 19th, 1913.
NESTOR—The Battle of Bull Con (Comedy)............
POWERS—The Doctor's Story (Drama)................
VICTOR—Percy H. Baldwin, Trifler (Drama)............

SATURDAY, SEPTEMBER 20th, 1913.
101 BISON—Through the Window (2 parts—Drama)......
IMP—Binks and the Bathing Girls (Comedy)............
IMP—Antics in Ink, by Hy. Mayer.......................
FRONTIER—The Ranchman's Double (Drama)...........

Mutual Film Corporation Current Releases

SUNDAY, SEPTEMBER 7th, 1913.
MAJESTIC—The Heart of a Fool (Drama) ....
THANHOUSER—His Last Bet (Comedy) ....

MONDAY, SEPTEMBER 8th, 1913.
AMERICAN—For the Crown (Drama) 1000
KEYSTONE—(Title Not Reported) ....
RELIANCE—Between Home and Country (Drama)....

TUESDAY, SEPTEMBER 9th, 1913.
MAJESTIC—The Frame Up (Drama) ....
THANHOUSER—Taming Their Grandchildren ....

WEDNESDAY, SEPTEMBER 10th, 1913.
BRONCHO—The Judge's Son (Drama) ....
MUTUAL—Mutual Weekly No. 37 (News) ....
RELIANCE—(No Release This Date) ....

THURSDAY, SEPTEMBER 11th, 1913.
AMERICAN—Through the Neighbor's Window (Com.)1000
KEYSTONE—(Title Not Reported) ....
MUTUAL—(Title Not Reported) ....
PILOT—(Title Not Reported) ....

FRIDAY, SEPTEMBER 12th, 1913.
KAYBEE—The Waif (Drama) ....
THANHOUSER—The Message of Headquarters (Dr.)

SATURDAY, SEPTEMBER 13th, 1913.
AMERICAN—Red Sweeney's Defeat (Drama) 1000
MAJESTIC—For His Loved One (Drama) ....
RELIANCE—The Clown's Daughter (2 part-Drama)...

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 14th, 1913.
MAJESTIC—(Title Not Reported).......................
THANHOUSER—(Title Not Reported)..................

MONDAY, SEPTEMBER 15th, 1913.
AMERICAN—Calamity Anne, Heroine (Drama)..........
KEYSTONE—(Title Not Reported)...................
RELIANCE—Twickenham Ferry (Drama)...............

TUESDAY, SEPTEMBER 16th, 1913.
MAJESTIC—(Title Not Reported).......................
THANHOUSER—(Title Not Reported)..................

WEDNESDAY, SEPTEMBER 17th, 1913.
BRONCHO—The Land of Dead Things (2 parts—Drama)
MUTUAL—Mutual Weekly No. 38 (News)...............
RELIANCE—The Disguise (Drama).....................

THURSDAY, SEPTEMBER 18th, 1913.
AMERICAN—A Fall Into Luck (Drama)................
KEYSTONE—(Title Not Reported).....................
MUTUAL—(Title Not Reported)........................
PILOT—(Title Not Reported)..........................

FRIDAY, SEPTEMBER 19th, 1913.
KAY-BEE—The Reformation (Drama)...................
THANHOUSER—(Title Not Reported)..................

SATURDAY, SEPTEMBER 20th, 1913.
AMERICAN—Jim Takes a Chance (Comedy)............
AMERICAN—Travelers of the Road (Drama)...........
MAJESTIC—(Title Not Reported).......................
RELIANCE—The Stolen Woman (2 parts—Drama).......

Exclusive Supply Corporation Current Releases

MONDAY, SEPTEMBER 8th, 1913.
F. R. A.—The Voice of the Wild (Feature Release)....

TUESDAY, SEPTEMBER 9th, 1913.
GAUMONT—An Actor's Adventure (Drama) ....

WEDNESDAY, SEPTEMBER 10th, 1913.
SOLAX—Dooley and His Dog (Comedy) ....
GAUMONT—Gaumont's Weekly No. 79 (News) ....

THURSDAY, SEPTEMBER 11th, 1913.
GAUMONT—Love Me, Love My Animals (Comedy)....

FRIDAY, SEPTEMBER 12th, 1913.
LUX—The Tax on Bachelors (Comedy) ....
LUX—Arabella's Rivals (Comedy) ....
SOLAX—Gratitude (Drama) ....

SATURDAY, SEPTEMBER 13th, 1913.
GREAT NORTHERN—(Title Not Reported) ....

ADVANCE RELEASES.

TUESDAY, SEPTEMBER 16th, 1913.
GAUMONT—The Lion Hunters (2 parts—Drama)........

WEDNESDAY, SEPTEMBER 17th, 1913.
SOLAX—Invisible Ink (Comedy).......................
GAUMONT—Gaumont's Weekly No. 80 (News)...........

THURSDAY, SEPTEMBER 18th, 1913.
GAUMONT—Tiny Tim's Elopement (Comedy)............

FRIDAY, SEPTEMBER 19th, 1913.
LUX—(Title Not Reported).............................
SOLAX—Western Love (Drama).......................

SATURDAY, SEPTEMBER 20th, 1913.
GREAT NORTHERN—(Title Not Reported).............

Something you have been waiting for!

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IN 2 AND 3 MASSIVE REELS

Gigantic Naval Spectacles *Picturesque Puritan Productions*

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THURSDAY, SEPTEMBER 18th

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To Exhibitor and Public : These two and three reel Feature Films of the Domino Motion Picture Corporation are peerless in Story, in Acting and Photography; The Producers of these Pictures have excelled their reputation for extraordinary and mammoth film spectacles in giving Domino Productions to the Exhibitor. The Mutual exhibitor showing Kay-Bee, Broncho and Keystone pictures will have additional cause to rejoice when the Domino Brand is added to the Program.

P. S.—Owing to copyright laws, the name EMPIRE, under which brand the above pictures were to be released, has been changed to DOMINO!!

Domino Motion Picture Corporation

LONG ACRE BUILDING
BROADWAY, at 42nd Street, NEW YORK CITY

MUTUAL PROGRAM EXCLUSIVELY

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, SEPTEMBER 8th, 1913.

BIOGRAPH—A Modest Hero (Drama)...............
EDISON—Keepers of the Flock (Drama).............1000
KALEM—The Bribe (Drama).............1000
LUBIN—Seeds of Wealth (Drama).............1000
PATHEPLAY—Pathe's Weekly No. 48 (News)........
SELIG—The Wheels of Fate (Special—2 parts—Drama).2000
VITAGRAPH—Cupid Versus Woman's Rights (Comedy-Drama).............1000

TUESDAY, SEPTEMBER 9th, 1913.

EDISON—A Light on Troubled Waters (Drama)......1000
ESSANAY—Sunlight (Drama).............1000
LUBIN—Playing with Fire (Drama).............1000
PATHEPLAY—Sleufoot's Seventh Suicide (Comedy)..
CINES—The Mysterious Man (Spec.—2 parts—Drama).
SELIG—The Rancher's Failing (Drama).............1000
VITAGRAPH—Old Moddington's Daughters (Comedy-Drama).............1000

WEDNESDAY, SEPTEMBER 10th, 1913.

EDISON—The Desperate Condition of Mr. Boggs (Comedy).............1000
ESSANAY—The Treater's Treat (Comedy).............1000
KALEM—The Fatal Legacy (Special—2 parts—Drama).2000
PATHEPLAY—Across the Chasm (Drama)............
SELIG—Around Battle Tree (Drama).............1000
VITAGRAPH—Fortune's Turn (Drama).............1000

THURSDAY, SEPTEMBER 11th, 1913.

BIOGRAPH—Baby Indisposed (Comedy).............
BIOGRAPH—The Lady in Black (Comedy)............
ESSANAY—Bonnie of the Hills (Drama).............1000
LUBIN—The Hill of Strife (Special—2 parts—Drama)..2000
MELIES—Captured by Aboriginals (Drama).............1000
PATHEPLAY—Pathe's Weekly No. 49 (News)........
PATHEPLAY—The Accidental Shot (Drama).........

FRIDAY, SEPTEMBER 12th, 1913.

SELIG—Two Too Many (Comedy).............1000
EDISON—Caste (Special—2 parts—Drama).............2000
ESSANAY—Grist to the Mill (Special—2 parts—Drama).2000
KALEM—Wanted, a Plumber (Comedy)...............
KALEM—Too Many Cops (Comedy)..................
LUBIN—Panama Hat Industry (Industrial)............ 400
LUBIN—An Exclusive Pattern (Comedy)............ 600
PATHEPLAY—Young Hearts and Old (Drama)........
SELIG—Her Way (Drama)..........................
VITAGRAPH—Sauce for the Goose (Comedy)..........1000

SATURDAY, SEPTEMBER 13th, 1913.

BIOGRAPH—An Unjust Suspicion (Drama)............
EDISON—The Green Eye of the Yellow God (Drama)..1000
ESSANAY—Broncho Billy Reforms (Drama)...........1000
KALEM—The Monogrammed Cigarette (Drama)......1000
LUBIN—The Medal of Honor (Drama).............1000
PATHEPLAY—A Jungle Flirtation (Comedy)..........
PATHEPLAY—Tahiti, the Picturesque (Travel)........
VITAGRAPH—The Lost Millionaire (Special—2 parts—Drama).............2000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 15th, 1913.

BIOGRAPH—His Hoodoo (Comedy)....................
BIOGRAPH—Dan Greegan's Ghost (Comedy)............
EDISON—The Island of Perversity (Comedy)............1000
KALEM—Retribution (Drama).............1000
LUBIN—To Love and Cherish (Drama).............1000
PATHEPLAY—Pathe's Weekly No. 50 (News)...........
SELIG—The Fifth String (Special—2 parts—Drama)......2000
VITAGRAPH—Pumps (Comedy)........................
VITAGRAPH—Sandy Gets Shorty a Job (Comedy).......

TUESDAY, SEPTEMBER 16th, 1913.

EDISON—Jerusalem and the Holy Land (Scenic)........1000
ESSANAY—Women (Drama).............1000
LUBIN—Fashion's Toy (Drama).............1000
PATHEPLAY—Mrs. Morton's Birthday (Drama).........
CINES—High Treason (Special—2 parts—Drama)........
SELIG—The Toils of Deception (Drama).............1000
VITAGRAPH—Their Mutual Friend (Drama).............1000

WEDNESDAY, SEPTEMBER 17th, 1913.

EDISON—Cornwall, the English Riviera (Scenic)......... 400
EDISON—The Comedian's Downfall (Comedy).......... 600
ESSANAY—Sweet Revenge (Comedy)....................
ESSANAY—The Duck-Raising Industry (Zoology).......
KALEM—Trooper Billy (Special—2 parts—Drama).......2000
PATHEPLAY—The Merill Murder Mystery (Drama).....
SELIG—Tobias Wants Out (Comedy).............1000
VITAGRAPH—The Hindoo Charm (Drama).............1000

THURSDAY, SEPTEMBER 18th, 1913.

BIOGRAPH—The Stolen Treaty (Drama)................
ESSANAY—The Broken Parole (Drama).............1000
LUBIN—The Clod (Special—2 parts—Drama).............2000
MELIES—(Title Not Reported).......................
PATHEPLAY—Pathe's Weekly No. 51 (News)...........
PATHEPLAY—Toad Traits (Zoology)...................
PATHEPLAY—Hot Springs and Geysers of New Zealand (Travel).........................
SELIG—The Redemption of Railroad Jack (Drama).......1000
VITAGRAPH—Sunny; or the Cattle Thief (Drama)......1000

FRIDAY, SEPTEMBER 19th, 1913.

EDISON—Saved by the Enemy (Special—2 parts—Drama).2000
ESSANAY—The Right of Way (Special—2 parts—Drama).2000
KALEM—The Burglar and the Baby (Comedy)...........
KALEM—One Best Bet (Comedy)......................
LUBIN—The Love of Beauty (Drama).............1000
PATHEPLAY—Dr. Turn Turns the Tables (Comedy).....
PATHEPLAY—Harnessed Falls of the Northwest (Travel)
SELIG—The Rejected Lover's Luck (Drama).............1000
VITAGRAPH—John Tobin's Sweetheart (Comedy).......1000

SATURDAY, SEPTEMBER 20th, 1913.

BIOGRAPH—For the Son of the House (Drama)........
EDISON—The Great Physician (Drama).............1000
ESSANAY—The Redeemed Claim (Drama).............1000
KALEM—The Breath of Scandal (Drama).............1000
LUBIN—Her Present (Comedy)........................ 400
LUBIN—His Reward (Comedy)........................ 600
PATHEPLAY—Her Brave Rescuer (Drama).............
VITAGRAPH—Our Wives (Special—2 parts—Drama)....2000

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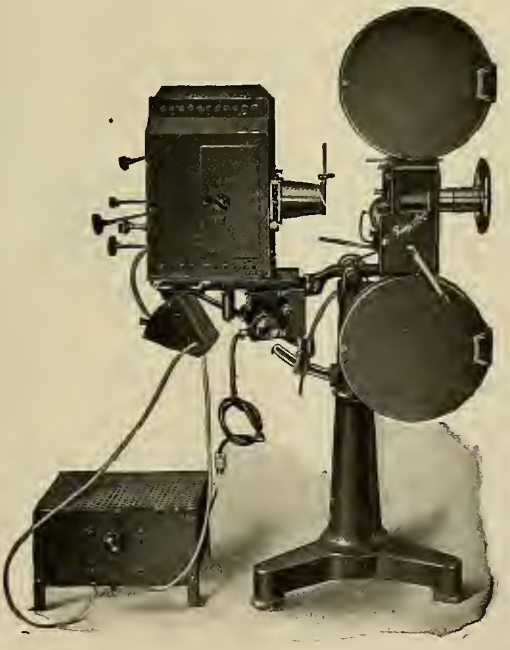
While our output has been greatly increased, the new business at home and abroad has more than kept pace with it. Simplex is now practically as well known in England, Germany, France, Russia and South America as it is in the United States and Canada. Wherever this peerless projector has been introduced, the demand for it has rapidly increased.



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WEEKLY PROGRAM

5 Three-Reel Features **7 Regular Releases**

Exclusive Supply Corporation

220 West 42nd Street, New York City

CORRESPONDENCE

LOUISVILLE.

THE Central Film Service Company, of Louisville and Indianapolis, has decided upon a new departure in the exchange field, in the shape of a monthly magazine that will be published shortly. The new publication will be called "Service." The journal will be distributed free to exhibitors, and will embody in black and white the helpful suggestions and original ideas which have heretofore come to exhibitors from the Central in other ways.

Louisville exhibitors are eagerly awaiting the first release of the Imp English stock company, headed by King Baggot, which is reported to have completed its production of "Ivanhoe" on English soil, and among the scenes in which Scott's story was laid. Baggot is one of the most popular leading men in the business in Louisville as elsewhere, and exhibitors anticipate record audiences when the releases of this series of pictures begin to come in.

Simon Schafer, of New Albany, Ind., opened his Jeffersonville House, the New Majestic, on Saturday, August 30, with the Central four-reel service.

"Uncle Tom's Cabin" was the leading feature of the week at the Novelty Theater, in Louisville.

Lubin's "Black Beauty" made a hit at the Majestic, in Louisville, during the first part of the week, the rather unexpected denouement meeting with the entire approval of the audiences at the big Fourth Street house. Next week will witness the production of the first of the Famous Players releases at the Majestic, "The Prisoner of Zenda" being the play.

Union organizers of the building trades are rather up against it at Lexington, Ky., on account of the scarcity of men there. Manager L. S. Ramsey, who is rushing the New Hippodrome Theater to completion, needs twenty carpenters for the building, but had two union men called off the work because a third carpenter was non-union. When he explained to the union organizer that he was perfectly willing to employ union men if he could get them, the latter saw the point, and conceded that Mr. Ramsey should be allowed to use any carpenters he could get.

The work of remodeling the new Princess Theater, of Lexington, Ky., under the management of Miss Carrie Bean, has been completed, and the pretty house looks like new, as a result of plenty of fresh paint, new paper and attractive decorating generally. The system of ventilation has been improved considerably, and the house should prove to be one of the most popular in the city under its new management.

Thomas J. Nolan, the Louisville architect, is preparing plans for a new building at Sturgis, Ky., for the Rakes Motion Picture Theater, among other buildings recently destroyed by fire. The new structure will be two stories in height, of brick and stone, and will measure 25 by 125 feet on the ground.

Henry A. Guthrie, representing the National Moving Picture Company, of Louisville, was in Bowling Green, Ky., recently, looking around for either a site for a picture show or an existing house for sale, to form one of the company's string of houses. He located a favorable site for a house, and after plans are completed will probably offer stock in the enterprise in that locality. Bowling Green people apparently like the idea, and a theater there should do well in the National's string.

Dan Norton, owner and manager of the Scenic Theater, of Ashland, Ky., is to have the lease of a new $10,000 house which is to be built in that city shortly by J. E. King. The new house will be much larger than the Scenic, with a balcony seating 200 persons and a lower floor large enough for 500. It is said that it will be one of the finest moving picture houses between Pittsburgh and Cincinnati. Mr. Norton will operate the new theater as a ten-cent house, converting the Scenic into a five-cent theater.

The Princess, George Bleich's new theater at Owensboro, Ky., was opened recently with capacity audiences. The decoration and general appearance of the Princess are similar to those of the Empress, Mr. Bleich's older house. He intends to make the music a feature of the program, as at the Empress, and is on the lookout for musicians to complete his Princess orchestra.

The moving picture theaters at Pikesville, Ky., recently opened up again after a sixteen-day hiatus, caused by the disabling of the city's electric light plant by an electric storm. During the period following the storm the city had to depend on one generator at the power house for its current, and the theaters were consequently forced to suspend the operation of the films, and depend entirely on vaudeville programs.

The American Theater is the name of a recently opened picture house at Cloverport, Ky., which is reported to be doing a fine business in the river town.

The new Savoy Theater opened at Princeton, Ky., a few days ago, with a good orchestra, good ventilation and fans, and every provision for the comfort of the audiences. The pictures are popular at Princeton, and the new house is drawing a record business.

It is reported at Henderson, Ky., that arrangements are being made to convert an old building in that city into a theater, for use as a high grade motion picture and vaudeville house. It is said that the plans provide for a building which is to be up to date in every respect, and that the expense of making the necessary alterations will be considerable.

Miss Margarite Lawson, pianist at the Princess Theater, in Hopkinsville, Ky., resigned her position there recently and left on a vacation trip covering various eastern cities. Norman Sypher succeeds her. He is a musician of more than local fame, having played at a number of Kentucky resorts. He is said to have a repertoire of five hundred selections. Robert Cooper, violinist, and Joe Day, drums, complete the Princess orchestra.

The Rex Theater, at Hopkinsville, Ky., is to have a five-piece orchestra, in addition to its other attractions, according to Manager Shrode.

G. A. Duncan, of Carlisle, Ky., is said to be considering the erection of a theater, to be known as the Lyric, which will exhibit vaudeville and moving pictures.

C. B. Hunt, of Marianna, Ark., who has been for two years manager of the Princess Theater in that city, will open a new house to be known as the Majestic as soon as the building can be completed. It is an old building, and is now being remodeled by contractors. The estimated cost of the improvements and alterations being made is $3,000. The operating room is to be located outside of the building proper, thereby eliminating a good deal of the possible danger from fire. A new front and an inclined floor are among the other changes to be made.

G. D. CRAIN, JR.

ILLINOIS.

THE Fox Theater at Aurora announced that its patrons had treated the house great this summer and that it wished to reciprocate. Accordingly a feature week was prepared for the last week the house showed pictures and every day a multiple-reel feature was given for five cents. Among the attractions were "Satan," "Oliver Twist," "Tigris" and "Custer's Last Fight."

The Apollo Amusement Company, of Peoria, has been incorporated with a capital stock of $40,000 to do an amusement and theater business. The incorporators are George J. Jochem, Lyn C. Sieberrs and M. D. Doubet.

Walter and William Frederich, who recently purchased the Celestial Theater at Pekin, have been planning to make several changes in the house.

The Woman's Christian Temperance Union, of DeKalb, recently conducted a discussion upon the moving picture problem.

The Majestic Theater at Peoria has ended its picture season.

Peter Pinkelmann, of Pinkelmann & Morest, owners of the Gem and Savoy at Quincy, recently took some pictures of Quincy to Kansas City, where he showed them in the Maze, owned by Peter Jacobs, formerly of Quincy.

Fred W. Heinz has taken a lease on the Fulton Opera House at Fulton.

The Royal Hippodrome Company, of Chicago, has been incorporated with a capital stock of $100,000 to operate a theater. The incorporators are Henry Myers, Frank E. Davidson and Forest Garfield Smith.

Warren M. Rutter, of Louisiana, Mo., is said to be contemplating opening a picture show at Pittsfield.

Manager Lang, of Dreamland Theater, at Rockford, met an unusual obstacle in his work of putting in a handsome front to his house. He had the sanction of the landlord, who holds a long-time lease, but when the owner came along and saw the work he had it stopped, declaring that the building would be weakened. Lang had a competent architect draw the plans and felt that the delay was unwarranted.

The Lino Theater, of Chicago, has been incorporated with a capital stock of $2,000 to operate moving picture and vaudeville shows. The incorporators are George C. Fry, Howard McCay and Frank H. Dickey.

The Vermillion Amusement Company, of Danville, which recently was granted a charter by the Secretary of State, will call its new moving picture house in that city The Habit.

The picture houses of Litchfield will have less opposition this year, as the city will be without an opera house. Lyman Howe is booked for the city in December, but will play in a skating rink.

The Star Theater at Milford is affected by a new ordinance which places the ban on all sorts of Sunday amusements.

R. A. Shobe, of Saybrook, has purchased a picture show in Kentland, Ind., which he will operate.

Kincaid & Metcalf have re-opened their picture show at the opera house at Greenfield. They will give three reels of licensed pictures Tuesday, Thursday and Saturday nights.

The Johnston City Amusement Company, of Johnston City, has been incorporated with a capital stock of $3,000 to do a theater business. The incorporators are Louis Moroni, Emil Moroni and Santa Moroni.

S. C. James is the new proprietor of the Opera House at Flora. Pictures will continue to play a large part in the policy of the house.

Motion pictures will figure in the educational work of the Young Men's Christian Association at Aurora this year. They will also be used to some extent for religious lectures. It has not been decided whether any admission will be charged or whether the crowds may make a contribution as they pass from the hall. Secretary Hall is an advocate of the plan.

Joaquin C. Wilson, proprietor of the Star Theater at Clinton, plans to build a new home on East Main Street for his picture show. It will cost about $5,000. The house will be 21 x 128 feet and will seat 400 persons. A new mirror screen and indirect lighting system will be among the attractions of the place. He hopes to have it ready for occupancy by November 1, as the contracts have already been let.

J. B. Stine has closed his Colonial Theater at Hoopeston and removed to Lebanon, Ind., where he has engaged in the picture business.

F. M. Kendall has re-opened the Braden Brothers Opera House at Watseka with a three-reel picture show.

Walter Crothers has sold his picture show at Fairbury to Edward Gavin, of Pontiac.

Manger C. J. Law, of the New Palace Theater at Nokomis, is increasing the capacity of his house from 260 to 425 persons by building a 30 x 27 foot extension.

Leu & Koepping, of Moline, have awarded the contract to A. J. Endter, of Rock Island, to erect the new Grand Moving Picture Theater, which will cost about $10,000. An ornamental pressed brick front with marble finishings will give the new house a handsome entrance. It is hoped to have it completed some time in September.

Peter Setts, Jr., has purchased the moving picture business of J. H. Hartman at Highland and assumed charge of the Columbia Theater September 1.

The new Princess Theater at Joliet which was expected to be opened about the first week in September by Manager Rubens will have three picture machines instead of two.

The Chatterton Theater at Bloomington has booked the "Quo Vadis?" films and Lyman H. Howe's picture show to interpolate the season of dramatic and musical attractions.

The Industrial Moving Picture Company, of Chicago, has been negotiating with city officials and business men of Wilmette for a contract to take a series of pictures of Wilmette.

Columbus D. Behan, of the Advance Motion Picture Company, of Chicago, has secured the contract to film the exercises at the State Park at Starved Rock when the Daughters of the American Revolution will raise a flag September 6. This company will also make a reel of a big Catholic ceremony when three parochial schools are dedicated simultaneously. Many church dignitaries will be present and both pictures probably will go into the weeklies.

MIDWEST SPECIAL SERVICE.

OHIO.

INSTEAD of the usual method of taking a series of pictures of a local fire department, novelty is offered in the films made at Youngstown by M. G. Geiger, which will be used for the benefit of the Policemen's Pension Fund. A scenario was written, with the members of the police force and the fire department taking important parts. One scene showed the rescue of a young woman from a burning building and the department was given an opportunity to display the workings of its apparatus.

The Wyandotte Film Supply Company, of Columbus, has been incorporated with a capital stock of $50,000 to deal in motion picture supplies of all kinds. The incorporators are John G. Miller, M. A. Witte, J. Daly, C. Schnepf and L. Jording.

The license of the Imperial Moving Picture Theater, 282,884 McMickel avenue, Cincinnati, was ordered revoked upon report of the building commissioner that changes ordered had not been made.

Mike Bouson has assumed the ownership of Dreamland, the moving picture theater at 21 North High Street, Columbus. John Pekras has been retained as manager. The men formerly were partners.

Warren & Bryne will erect a new one-story building for their picture show at Westerville.

Pyle & Nicholls, of Cleveland, leased the opera house at Amherst for a month's run of pictures and vaudeville.

MIDWEST SPECIAL SERVICE.

WE SUPPLY
What Your Patrons Want

THE "10 IN 2"
REELS

THE "10 IN 2"
REELS

Released
15th
Sept.

A
NEW
DEPARTURE

Released
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Sept.

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LOVELY MOUNTAINS
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AN EXCITING AND SPLENDIDLY ACTED STORY OF LIFE AMONGST THE BORDER BANDITS, SHOWING THE KIDNAPPING OF A LOVELY GIRL AND HER RESCUE BY THE NATIVE SERVANT MACHUDO.

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NEW ENGLAND AND CANADA.

MANAGER "CY" BUNCE, of the Olympic Theater, South Boston, Mass., has returned home, after a vacation period, spent in Maine. In order to augment his programs of Licensed pictures, Mr. Bunce often runs some special Universal features, secured from Mr. J. A. Eslow, manager of the Boston office of the New England Universal Film Exchange.

Former Assistant Secretary Garrett, of the Universal Film Manufacturing Company, is not working in that capacity any longer, as he has been engaged as assistant manager of the New England Universal Film Exchange.

The E. J. Carron Amusement Company, of Manchester, N. H., opened its new Star Theater last week. Business was fully up to expectations. The Star was rebuilt from a large structure formerly used as a church, and seats 1,100 persons. It is the only photoplay house in Manchester charging ten cents. The Star is thoroughly modern, and has been built without regard to expense. Mutual pictures were used the opening week, but Universal service has been contracted for. Famous Players reels will also form an important part of the programs, and Mr. E. J. Carron has every reason to believe that his corporation has a winner in the Star.

Mr. Joseph Roth, that able and amiable gentleman, presiding over the Olympic Theater, Boston, has had his front and lobby re-painted a handsome green. Mr. Roth tells us he finds it difficult to be away from Mr. Hugh O'Neill, manager of the Star Theater, Boston, as these two men are thick friends. Mr. O'Neill also finds it slow without his chum.

Mayor John F. Fitzgerald, of Boston, was "filmed" one afternoon last week.

Manager "Nate" Brown, of the Broadway Theater, Everett, Mass., reports that warrants have been sworn out for the three rowdies who tried to "beat up" one of his ushers, after being ejected from the theater. Assault is the charge, and the three toughs have left town, with the police on their trail. Mr. Brown is doing exactly right in pushing this case to the limit.

Mr. Arthur Aylesworth, manager of the Lyceum Theater, Edmonton, Canada, is also a real hunter. Accompanied by four Indian and white guides, and eleven pack horses carrying supplies, and enough ammunition to start a regular war, Mr. Aylesworth has left for a six months' hunting trip in the northern districts. A good supply of moving picture cameras is being carried along, and some wonderful pictures should result. During his trip, Mr. George Aylesworth will care for the Lyceum Theater.

Mr. H. S. Davis, manager of the Bijou Theater, Greenfield, Mass., will reopen his house early in September, with a moving picture program.

Mr. W. A. Weseley (Weseley says so) has installed Manager Wilson, of Gardner, Mass., in charge of the Weseley Theater, Greenfield.

It is understood that Mr. Perry, of Bellows Falls, Vt., has secured Mr. W. A. Weseley as a partner in the new theater at Bellows Falls, which will be opened in the near future as a motion picture and vaudeville theater.

Mr. Herman Rifkin, representing the Eastern Feature Film Company of Boston, was in New York last week. Mr. W. E. Greene, the New England film man, was also in the big town. The Exclusive Supply Corporation was the cause, so they say.

Mr. L. B. Schloss, manager of Glen Echo Park, closes his season on Labor Day week. This park has had a most successful business.

The Princess Theater, Waterbury, Conn., changed its policy and ownership on August 18. Mr. F. Martin is now the manager, succeeding Mr. A. B. Cobb as manager and owner, owing to certain litigation over the joint partnership. Just at present the Princess has been attached by William Tracy & Sons, contractors, and also by the New England Engineering Company. The house will probably be operated by Mr. Martin as a straight photoplay house without vaudeville. Mr. Cobb's plans have not been perfected.

Messrs. Haliby and Edelson report that their Scenic Theater, New Britain, Conn., is doing very well indeed as a straight picture house. The Bijou Theater, also of New Britain, and owned by the same concern, offers moving pictures, on Saturday and Sunday only.

Mr. P. Nickerson, manager of the Russwin Lyceum Theater, New Britain, Conn., will reopen his house on Labor Day, but will start the season with stock company shows.

The new theater at New Britain, Conn., being built for Mr. William Fox, the well-known theatrical manager, is now nearing completion. Unless some unexpected delays occur, the house should be ready for its opening on Labor Day. The regulation Fox brand of vaudeville and pictures will be the policy. The new house is first class, modern and fireproof in every respect, and should do well. Mr. P. S. McMahan, manager of Keeney's Theater, will now have strong competition.

Lake Compounce, near New Britain, is doing a really remarkable business, with good programme of vaudeville and photoplays.

A very auspicious opening fell to the lot of the new Lyric Theater, Hamilton, Ontario, Can., on August 11. This house is offering vaudeville and pictures, and is first class in every way.

Mr. T. Logan, manager of the Majestic Theater, London, Canada, tells us that he has no difficulty in doing a capacity business, with a straight photoplay programme, no vaudeville being used. Mr. Logan states that a couple of reels of moving pictures were taken last week of interesting sections of London, which will be exhibited throughout Ontario.

Abbie Wright has reopened the Princess Theater, Montreal, Can., for the season, the feature picture for opening week being "East Lynne."

After a complete renovation, and freshly decorated, the Nickel Theater, Bangor, Maine, has reopened to good trade. The policy is a straight photoplay programme. The Nickel is now a handsome house and should do well. Manager Arthur Allen, of the Palace Theater, also of Bangor, is prospering on his policy of pictures only.

The Imperial Theater, St. John, Canada, the new Keith house, will be opened before long with vaudeville and pictures. Mr. Harvey L. Watkins, of the Keith interests, visited St. John this week, to attend to some details of the Imperial.

A well earned vacation was secured by Mr. John E. Comerford, manager of the Olympia Theater, Boston, who has been enjoying a two weeks' rest from his duties.

Mr. E. W. Currier, manager of the Opera House, Milford, Mass., presented "The Battle of Gettysburg" August 18-20, and business was of the capacity order. A big programme of vaudeville and pictures, augmented by a lady orchestra, should turn the trick for this house.

Mr. D. O. Gilmore, manager of the Court Square Theater, Springfield, Mass., offered Paul J. Rainey's "African Hunt" pictures the week of August 18. These reels have not lost their interest and pulled big trade for Manager Gilmore.

The Gaiety Theater, a moving picture house of Springfield, Mass., reopened for the season on August 18.

Mr. Charles W. Johnson, of Worcester, Mass., now owns the license of the Novelty Theater, a photoplay house of Springfield, Mass. The license was transferred to Mr. Johnson by L. W. Cushing.

The Salem Square Congregational Church property at Worcester, Mass., has been acquired by theatrical people. It is believed that Mr. B. F. Shea, a well known theatrical man, and lessee of the Worcester Theater, has secured the property, and has plans for a large theater, to offer vaudeville and pictures.

"On the Trail of the Spider Gang," a feature film produced by the Apex Film Company, 145 West 45th Street, New York, is being handled in the New England States by W. E. Greene, 100 Boylston Street, Boston.

"Quo Vadis" started on its eleventh week at the Tremont Theater, Boston, on Monday night, August 25. These masterful reels are drawing just as well as ever.

"Les Miserables" in motion pictures will be offered at Tremont Temple, Boston, for an extended engagement, starting on Labor Day night. These reels are advertised as having their first real presentation in this country, in Boston. The production, which is one of the most spectacular ever produced, is an Eclectic feature. There will be daily matinees besides the evening exhibitions.

B. F. Keith's big Boston theater may be turned into a photoplay house soon after the first of next year. This house is truly historic, as the Boston theater was employed by all the great artists, both American and foreign. The present lessees of the house may not renew their lease, in which case it is likely that motion pictures will be installed by Mr. Keith.

Mr. Henry Fitzgerald, a well known theatrical manager, is now stationed at Waterbury, Conn., where he is managing William Fox's theater, which is given over to the policy of vaudeville and pictures. Mr. Fitzgerald comes well recommended, and last year was Chicago representative for W. S. Butterfield.

The new Stratton Theater, Middletown, Conn., of which Mr. O. S. Hathaway is manager, had its formal opening last week. Edison talking pictures were a special feature, and business opened up very well indeed. Vaudeville and pictures will be the regular policy of the new Stratton, which is a first class house.

Mark Shain, manager of the Bay State Amusement Co., at 181 Tremont Street, Boston, was found not guilty in the city police court, on three counts of larceny as the outcome of an advertisement in the daily papers, guaranteeing a position for moving picture operators, after taking his course of instruction. Carl Anderson, of Skowhegan, Maine, and Charles Russell, of Brattleboro, Vt., were named as the losers, but, it is said, that they decided to go West following the arrests the police being unable to establish a case.

Manager Spencer of the Lyric Theater, St. John, Canada, closed that house on August 6, to install ne wopera chairs, and to redecorate the interior. A compltee overhauling will be given the Lyric, after which, Mr. Spencer will close his Unique Theater, of the same city, in order to install a new front and lobby. Both houses offer moving pictures.

The Nickle Theater, St. John, Canada, will very likely be closed down as soon as the Imperial is ready to open. Both houses are controlled by the same people. The Imperial, which is a first class house in every way, should be ready to open late this month. The proceeds of the opening night are to be given to charity, and the receipts will be divided between the Catholic and Protestant Orphan Asylums. Vaudeville and pictures are to be the policy of the new Imperial.

The Partola Theater, Edmonton, Canada, has just been acquired by Thomas Allen, of Toronto, who will run the house as a photoplay theater.

Mr. Ernest Moule, manager of the Apollo Theater, Brantford, Canada, reports excellent business, with moving pictures and songs. Mr. Moule was present at the New York Convention of the Exhibitors' League, and later visited Atlantic City.

The Auditorium Theater, Lynn, Mass., formerly managed by the Lindsey Morrison Stock Company, has been leased by the well known firm of Green & Abrams, who take charge on August 10.

The Lyric Theater Company has incorporated at New Haven, Conn., and has a capital of $50,000. Armidas Delmariso is the prime mover in this new concern.

Newburyport, Mass., a quaint New England town, was visited by moving picture cameramen last week and scenes of local interest secured.

The Eastern Feature Film Company, with a branch office at 224 Tremont Street, Boston, announces it has secured the New England State rights to the three reel picture "The Police Inspector."

HENRY.

IN THE SOUTHWEST.

IT is reported that the St. Louis Motion Picture Company, which has been at Albuquerque, N. M., since last fall, contemplates going to the Pacific Coast. President O. E. Goebel is said to be negotiating for the purchase of a studio in California.

The Dixie at Galveston found the Essanay "A Brother's Loyalty," with Francis X. Bushman, so popular that it booked it for a return date.

Folk dances by school children featured the "Seeing Muskogee" pictures taken at Muskogee, Okla.

J. Berlina has purchased the Auto Park moving picture show at Wharton, Tex., from P. A. Preddie.

A. M. Jacobs, of Waco, Tex., charged with permitting his picture show to remain open on Sunday, was acquitted by Justice Harvey M. Richey, who held that there was doubt in his mind as to whether the operation of the place under the donation plan was a violation of the law.

C. B. Hunt will be the manager of the Majestic, the new picture house in the McCulloch Building, at Marietta, Ark.

Moving pictures will be alternated with vaudeville and dramatic attractions in the new Temple Auditorium at Temple, Tex. The company has leased the house to Charles T. Brian, Jr., and S. Davis, of Waco, Tex. Davis will be resident manager.

Broken Bow, Okla., women will control the Crystal Theater in that city, Tiller & Knight having sold it to Mesdames W. T. Brooks and W. N. and M. C. Williams.

Houston, Tex., theaters have been featuring pictures pertinent to the Mexican situation, which have proved popular in view of the nearness of the seat of trouble. The Carter Roof showed the maneuvers of the Second Division of the United States Army recently and the Star Theater used 3,000 feet depicting the fall of Matamoros.

The Al Jennings Film Company, of Oklahoma City, Okla., has been incorporated with a capital stock of $30,000 to prepare motion pictures and exhibit them with lectures. The incorporators are Al Jennings, W. R. Crusoe and G. R. Hale, all of Oklahoma City.

The Knights of Columbus of Albuquerque, N. M., recently gave a public reception to the members of the St. Louis Motion Picture Company.

S. A. Arnold has sold the Lyric Theater and airdrome at Mena, Ark., to O. Richborg, of Ozark, Ark.

The Royal picture show at Holton, Kan., has been re-opened under the management of J. W. Wendell.

Mr. and Mrs. W. S. Steele, of Texas City, have bought the Cupid Theater at Belton, Tex., from Rayner & Ware.

The Tri-State Amusement Company, of El Paso, Tex., has been incorporated with a capital stock of $6,000. The incorporators are Frank N. Fickleton, Arthur E. Schuster, A. S. Cochrane and John J. McCourt.

J. B. Kent, the Chandler, Okla., cameraman, was recently at Winnipeg, Manitoba, to take pictures of a big cattle "stampede." He has a large amount of work on hand to complete for Miller Brothers of the 101 Ranch.

John R. Hearne, Jr., will be the lessee of the new motion picture theater to be erected in Crawford Street, Palestine, Tex.

E. E. Burns has opened the Bungalow Theater, a moving picture house at Durant, Okla.

Herbert W. Chaffee, general secretary of the Army Young Men's Christian Association stationed at Galveston, Tex., says that more than 200,000 men of the second division have attended the picture shows given by the Y. M. C. A. in the last five months. Four reels are given each night in tents at Fort Crockett and Texas City. The troopers were recently shown pictures of conditions in Mexico as they actually are.

Charles Coffin and S. A. Thorne have opened a moving picture show at Baldwin, Kan.

MIDWEST SPECIAL SERVICE.

WERE YOU EVER A VICTIM

of circumstantial evidence? If so, you will appreciate this appealing photoplay. At any rate, you'll be mighty anxious to see how a certain young lady is rescued from a decidedly awkward situation. A Parisian love story typical of the Latin Quarter. 1, 3 and 6 sheet posters; heralds; lobby photos; cuts.

Featuring **MME. ROBINNE,** as heroine,
supported by an ALL-STAR cast from the celebrated Comèdie-Française, Paris.

TO SECURE GOOD TERRITORY—GET BUSY!!

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IN THE NORTHWEST

W. JOHN, and Thomas Saxe have announced plans for a new one-story motion picture theater to be built on Seventh Street S at Minneapolis. Beyond the fact that a house seating 3,000 persons will be constructed the plans are in the tentative stage. It is proposed to build in conjunction with a four-story structure, to be erected by David Friedman, president of the Hub Clothing Company, and use the four-story front in the illumination scheme. It also is announced that a new picture house will be built at Hennepin Avenue and Eighth Street for S. L. Rothapfel, who has been manager for the Saxe Brothers' Lyric.

The Dream Theater, at Winona, Minn., has been sold to the Colonial Amusement Company by Harry Rolbiecki, who purchased it a short time ago.

The Pathe Company planned to take pictures of the unique sweet pea carnival at Bozeman, Mont., to be used for the weekly. The floral pageant makes it an unusually good subject. In one place forty acres of sweet peas are grown for seed.

Landen & Schrenzel have opened a moving picture show at Toledo, Wash.

L. E. Paterson, a cameraman of Portland, Ore., and a party of five recently started on a wagon expedition to the southern part of Oregon near Eugene to take some pictures of wolf, coyote and bear hunting.

The extension division of the Minnesota College of Agriculture will use moving pictures more extensively than ever before in its exploitation work at the State Fair, although a good many slides will be used for lectures. Among the lectures that will be illustrated by moving pictures will be "The Dairy Industry in Minnesota," "The Baby and the Cow" (a photoplay), "Clearing Land by Power and Powder" and "A Visit to the University Farm."

Fifteen different reels taken in all parts of the world will be a part of the unusual exhibit of the Holt Caterpillar Company at the interstate fair at Spokane, Wash., this fall. The company makes a caterpillar farm tractor and has been especially interested in filming agricultural scenes. Its moving picture tent will seat 800 persons.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

FRED G. LASUTER, manager of a moving picture theater at Ionia, was found not guilty by a jury of violating the laws of the city when he opened his photoplay house on Sunday evening.

Edgar Lowenthal, who purchased the house of the Dreamland Theater Company on Oakland Avenue in Detroit for $30,000, will operate the place as a ten-cent photoplay house.

Grand Rapids exhibitors have shown themselves far-sighted and instead of opposing the municipality's free shows in the parks have welcomed them on the ground that they will convince many skeptics of the value of pictures and incidentally generate new business for the winter season when the park shows are not in operation. The first free show at Garfield Park drew a crowd of 1,500 persons.

Proprietors of picture houses in Hancock have been advised by Dr. L. M. Power, city health officer that they must fumigate their houses once each week.

MIDWEST SPECIAL SERVICE.

INDIANA.

THE lip-reading story of the mute who went to the picture show and saw the actors were saying naughty words has sprung up again and has been run as a special dispatch in many Indiana papers. The precocious youth is credited to Connersville.

The Pennsylvania Railroad has been filming the most beautiful spots along its lines in Indiana. The reels will be used as a part of the system's exhibit at the Pacific-Panama exposition at San Francisco in 1915.

Manager Willard, of the Palace Theater at Greensburg, was host to children from the Odd Fellows Home when his house exhibited the pictures of Greensburg.

Pearl Sears, owner of the Gem and Wonderland at Clinton, is also a writer of scenarios.

John E. Conley has taken over the Royal Moving Picture Theater at Terre Haute, Ind. The house will be re-decorated and re-modeled.

The Peerless Film & Supply Company, of Indianapolis, has been incorporated with a capital stock of $10,000 to deal in moving picture supplies. The incorporators are Edward D. Crawley, Danville, and Floyd M. Shipp and Leon J. Bamberger, of Indianapolis.

MIDWEST SPECIAL SERVICE.

SPRINGFIELD, ILL.

THE north end of Springfield, which is known as the old village of Ridgely, is to have a new moving picture theater which will be operated on Peoria road by Harry E. Swalley, 2022 Peoria road. He has erected a new building which has been fitted complete for a photoplay house. It will seat about 250 persons. The house is about two miles from its closest competitor and is the first to be started in the outlying districts of the city. It will have a large foreign population to draw from, and these people are good picture patrons.

The Central Feature Film Company, Gaiety Theater Building, which is headed by Fred Whitmer, has purchased the Illinois right on the Italian Pompeii Film Company's "Last Days of Pompeii" and has commenced playing Illinois dates. Good business was done at the Gaiety in Springfield, the Gaiety in Kankakee, and Redmon's Airdrome in East St. Louis. Leo Williams, formerly connected with the Lyric Theater, is in charge of the pictures. The company has also bought the feature "Conscience."

W. W. Watts, president of the Vaudette Amusement Company, of this city, has returned to Springfield after spending four and a half months supervising the opening and operation of his new Chicago house, the Vaudette. He reports that business is improving at the Chicago theater.

The Boulevard airdrome on South Fourth Street plans to operate its picture show with vaudeville until State Fair week at least. The Springfield photoplay managers are expecting a big week when the annual Illinois exposition is held in October.

D. M. Primm, of Springfield, and B. E. Caldwell, of Athens, have purchased J. P. Stutzman's picture show at Athens.

Isadore Bernstein, who is interested in the Capital and Amuse-U theaters in this city, has purchased the Empire Theater at Lincoln from Nases & Leach and has begun its operation. John Whiteside, of Springfield, will be his operator and Miss Ferne Hall ticket seller.

The Gaiety Theater, East Monroe Street, ended its season of pictures August 23 and went back into vaudeville. "We have had good business all the time," said Manager Frank Smith.

Peter Jacobs, formerly of Springfield, but later in the picture business at Quincy where he owned the Gem and the Savoy, is reported to have traded his Kansas City house, the Maze, to Pinkelman & Morest, of Quincy, who took over his Quincy houses. He will retire to the farm.

The Empire Burlesque Theater, on East Jefferson Street, is now featuring its moving pictures, giving its lobby display almost entirely to the photoplay attractions.

The Gaiety Theater building promises to develop a colony of moving picture and slide men. The Central Feature Company, E. B. Enos, of the Enos Feature Film Company, and Judson Spurway, of the Automatic Electric Sign Company, are now located there and Elmer Ott, of the Co-operative Amusement and Supply Company, is there temporarily.

MIDWEST SPECIAL SERVICE.

IOWA.

ROY OMANS, of Sioux City, the new owner of the Majestic Theater at Missouri Valley, has announced that he will eliminate vaudeville from his programs and give his patrons a clean family picture show. He will change daily and will give a five-cent Saturday matinee without a free list.

William L. Wells, of Northwood, has purchased the Lyric Theater at Nashua from N. Sorenson.

E. C. Houser and M. J. Kerwin, managers of the new Princess Theater at Iowa City, have decided upon a program of three reels for five cents.

Ray Vincent has purchased a moving picture show at Akron.

The Roper Theater at Council Bluffs, which recently installed a new $4,000 pipe organ, is featuring the instrument in its advertising, using the slogan "The Home of the Pipe Organ."

Edward Kirchen is now proprietor of the moving picture show at Griswold, which formerly was operated by H. P. Brown.

Ray Chasey is now manager of the Idle Hour Theater at Lamoni.

The Capital City Amusement Company, of Des Moines, filmed the encampment at Camp Hildebrand. The pictures were shown at the Gem Theater in Charles City.

Herman Hudsbeck is now engaged in the moving picture business at Coon Rapids.

Harry Davis has sold a half interest in the Cozy Theater at Odebolt to Jasper DeDoobbeleer, and they will conduct the house in partnership.

The Iowa State Board of Control has purchased a Power's 6-A machine at the request of Warden Sanders, of the state penitentiary at Fort Madison, and photoplays will be shown to the convicts once a week in the prison chapel. Educational releases will be sought.

Manager Hemsky, of the Crystal Theater at Cedar Rapids, had trouble with city officials over the exhibition of "Quo Vadis?" The city council is reported to have notified Hemsky not to put on the films, basing their order upon the fact that some of them had read the book and that in their judgment they were not fit to be seen. "As nearly as I can learn," the mayor is quoted, "the films show a large number of women more or less nude, more rather than less, and I suppose that's the reason why the admission fee for this film is doubled. It will not be allowed in this city." R. N. Abbey, of the Kansas City Film Company condemned the action of the mayor and commissioners in forbidding the pictures without seeing them as unfair.

MIDWEST SPECIAL SERVICE.

BUFFALO.

THE Bright Spot Theater Co., of Jamestown, N. Y., will use Universal service furnished by the Victor Film Co., of this city.

As the guests of Manager Laughlin, of the Majestic Theater, Buffalo, the inmates of St. Mary's Institution of the Deaf and Dumb, of this city, recently attended "Quo Vadis?" in moving pictures at that playhouse. "There are so few dramatic productions that our students can enjoy, owing to their peculiar affliction, that I am sure all of them appreciated this occasion," said Sister Alexius, the mother superior.

"Talking Pictures" have been extensively advertised by Manager Sherry as a special feature at the New Lyric Theater, Buffalo.

The Vitagraph feature, "The Line-up," a football story, was presented recently by Manager Bowe, of Keith's Columbia Theater.

The Mutual Film Corporation's Buffalo branch is located at 272 Washington Street and is successfully managed by Bert Diener. According to Mr. Diener, the local and State business of the branch has increased 50 per cent. since March. H. F. Brink, formerly manager of the Fillmore Theater, Buffalo, has become traveling representative for the company. The Hippodrome Theater, Rochester, and the Bijou Dream Theater, Buffalo, have just taken over the Mutual service. The Bijou Dream moving picture theater, managed by J. H. Beaver, has been considerably improved both inside and out. The seating capacity has been increased and a new mirror screen and a new Simplex machine have been installed. This is one of the coolest houses in Buffalo and occupies a valuable site at Main and North Division Streets.

"Uncle Tom's Cabin" in moving pictures has been featured by manager Sherry, of the New Lyric Theater.

Moving pictures were used in Buffalo recently for demonstrating purposes at the International Congress on "School Hygiene."

Moving pictures intended for the uplift of the red men have been introduced by the Indian Association of America, under the direction of Cary W. Hartman, superintendent of industries on the Cattaraugus (N. Y.) Indian reservation. Mr. Hartman has been successful in gathering a strong committee of Indians who are taking an active interest in this work. The opening show of the pictures was given by Robert Rexdale. No admission was charged and visitors from the neighboring towns were welcome.

A recent report from Chautauqua, N. Y., says in part: "Mrs. L. Gainsburg, a moving picture actress of New York City, made a trip here in a Curtis hydroplane operated by Al. J. Engel, a Cleveland birdman."

George H. Verbeck, of 17 West Swan Street, Buffalo, recently bought "The Pilgrim's Progress," Ambrosio pictures, and "Voodoo Vengeance," animal pictures by the World's Best Feature Film Co.

BILLY BISON.

Among the Exhibitors.

Warwood, Mich.—A new moving picture house is planned for Warwood. L. N. Hoffmann will, in the near future, confer with a committee from the town council in regard to a building for that purpose.

Franklin, Ky.—H. H. Knapp has sold the Crystal Theater to the Dixie Amusement Co., Arthur Mitchell, of Russellville, has been chosen as the new manager.

Sac City, Iowa.—George Ferguson opened his new Star Theater.

West Point, Ky.—George Markham, of Covington, purchased the Jno. Buckingham property near the I. C. Depot, and will build a picture theater.

Enderlin, N. D.—H. E. Poole opened his new playhouse, New Grand Theater, to the public.

Los Angeles, Cal.—Plans are being prepared for the construction of a moving picture theater to be located at the corner of Pasadena Avenue and Avenue 56.

Janesville, Wis.—A. J. Kavanaugh, proprietor of the Grand Family Theater, has leased the Grand Theater at Crookston.

New York, N. Y.—Robert E. Rasmussen will erect a theater to cost $200,000 on the north side of Church Avenue.

Champaign, Ill.—Negotiations are being made between T. B. Webber, of Urbana, and the Varsity Amusement Company for the erection of a building on Main Street, just west of the Illinois Traction system office in Urbana for motion picture house.

Philadelphia, Pa.—William Eckbold Sons, 707 East Girard Avenue, are having plans prepared for a moving picture theater to be erected on East Girard Avenue.

Columbus, Ohio.—Plans are in the hands of architect J. S. Goldsmith for a large picture show to be built in Main Street, between 17th and 18th Streets, for J. H. Miller.

Toledo, Ohio.—The Laurel Theater at Detroit and Delaware Streets has opened up for business.

Coldwater, Mich.—The Happy Hour Theater has been sold to George Banta, of New York, who has taken possession.

Palestine, Tex.—The contract was let for the erection at an early date of a motion picture theater that will cost $12,500. It will be located on Crawford Street and will be leased by Jno. R. Hearne, Jr. Contractor C. J. Maffit was awarded the contract.

Dependable Feature Service

What the critics say about our four-reel state right feature,

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LICENSED FILM STORIES

LUBIN.

TO LOVE AND CHERISH (Sept. 15).—Edith Foster is wooed by two men, Ralph Blake, a struggling young homesteader, the other Bruce Sanford, a rich rancher. The girl marries Ralph. Three months pass and Ralph becomes very ill, all the work of the homestead falling on Edith. She becomes worn and dissatisfied. Bruce, hearing of Ralph's illness, goes to the shack and tries to condole with Edith. The girl, however, checks his advances. Later it is found that Ralph's sickness has left him dumb and partly paralyzed. He is unable to walk, using an invalid's chair to get around the house. Edith's dissatisfaction grows until one day Bruce finds her in the yard sobbing. He tempts her to go away with him. Edith resists, but finally agrees. Bruce tells her to meet him at the gate. Edith dresses in the bedroom and returning to the main room, finds Ralph there reading. After telling Ralph that she is going to the village, Edith notes that the window in the main room gives a view of the gate, where Bruce is waiting. She wheels Ralph into the bedroom where he cannot see, and when she leaves, closes the old-fashioned slat shutters on the main room window. Ralph misses his magazine and wheels into the main room to get it. He notes the closed shutters and wheels over to open them when he sees Bruce persuading Edith to go with him. Unable to speak or rise, Ralph undergoes a terrible agony of emotion that turns his hair snow white. When he sees Bruce and Edith drive away together Ralph makes another desperate effort to rise and speak. Suddenly his tongue is loosed and he calls Edith, but too late. Gradually he rises to his feet, totters to the wall, gets his rifle and hat and staggers toward the front door. At the railroad station Edith finds in her handbag the marriage certificate. This she crushes and breaking away from Bruce, she starts running back home. Ralph finds he is too weak to walk. When he opens the door he sees Edith coming back. In the revulsion of feeling he decides not to let her know what he saw and climbs into the wheel chair, thoughtlessly taking the rifle with him. Edith, coming in, feels sure that Ralph knows nothing. She goes to the bedroom, where he greets her in the same tender way. Her eyes perceive the rifle, however, and, snatching off his hat, she sees the white hair. Then she realizes that he did see all. Ralph forgives her and they start life anew with Ralph's powers of speech and walking restored.

FASHION'S TOY (Sept. 16).—Mrs. Morson, a woman of fashion, visiting the country with her cavalier servants, is attracted by the beauty of Nora Barton, and as a whim carries Nora off to the city with her. She dolls her up and takes pride in her protege until she discovers that her admirer, Morgan Hendricks, is taking more interest in Nora than herself. She drives Nora from the house and the girl walks back home. Jim Brooks wants her, but she contrasts her rural suitor with the trim elegance of the city swain. Hendricks comes to win back Nora. She is delighted until she demands a ring and he explains that he didn't exactly mean to marry her. She retreats. Hendricks seizes her. Jim hears her cries and comes to the rescue. She decides that an honorable man is more to be desired than a fashionable libertine.

THE CLOD (Special—2 parts—Sept. 18).—Pedro Mendez is a big, simple-minded Mexican farmer. He is strong, but slow and so dull mentally as to be a mere clod. With him on his farm are his wife and a crippled mother, all of the same stolid type. When Pedro is in town getting his supplies he learns of an intended revolution and is asked to join the recruits. He cannot understand what it is all about; they try to explain, but his simple mind cannot grasp the meaning. He sees the drilling, but goes on his way back to the farm saying nothing to his wife or mother. Later a troop of revolutionists coming by confiscate his horses. He would remonstrate, but the gold lace of the man in command and his authoritative manner cow the clod and he permits the theft. Later a band of guerillas raid the farm and carry off his chickens and cattle. A retreating band of rebels use his house as a barricade. He sees his home begin to crumble. Their members become fewer and they try to make him fight, but he will not; so he and his mother are sent to the attic out of the way, and his wife commanded to bind the wounds of the injured. She is killed by a bullet. The house catches fire and the rebels exit to meet the other soldiers. Pedro staggers out with his crippled mother in his arms. Outside he lays her under a tree and goes back for his wife. When he brings his dead wife out he finds that his mother has died. He looks at the two figures, at his burning home and then at the battle that is swinging about him. His dormant passion and strength are at length aroused. He gives vent to the terrible cry, and wrenches a musket from a dead soldier near him. He turns upon the battling soldiers. There is no desire for heroic action, but simply a mad animal desire to kill and appease his passion. He rushes into the melee and lays about him with the clubbed musket. As the battle passes around him they turn and shoot him with a laugh. He staggers against a support and looks about him dully. Everything has gone—wife, mother, home and all. He understands less now what it is all about than before, and slowly sinks to his knees, falls forward and rolls over on his face.

THE LOVE OF BEAUTY (Sept. 19).—Nellie Williams is in love with Jim Ambrose, a blind youth, and Jim is just as greatly in love with Nellie. While he is blind he realizes repeatedly her beauty of character in her helping the poor, her treatment of him in giving her time to read to him and take him walking. Also, he feels her great love for everything beautiful and is positive that she must be wonderfully beautiful herself. When he tells her so it hurts to the quick, but so long as he cannot see, it makes no difference. Finally a specialist decides he can give him his sight through an operation. The operation is a success and Nellie sees Jim as he gains his sight. His rapture over his mother's beauty, the beauty of the sunshine, pictures, flowers, etc., only serve to make her suffering greater, and when a rather homely housemaid enters he turns from her in such evident loathing that Nellie cannot stand it any longer and runs home, vowing never to let him see her and torture her with that same look. Jim vows Nellie must be even more beautiful than his mother and keeps asking why she hasn't been in to see him. His mother realizes the trouble and makes excuses. Later Jim meets a beautiful girl whom he thinks must be Nellie and he is disappointed when he learns it is not her. He phones her, but she refuses to allow him to call. He decides he will and goes to her house. Meanwhile Nellie has been seized upon by a group of her children friends and is deeply engrossed in reading them fairy stories when Jim is admitted. Her back is toward him and he calls her name. She gets up and faces him. He thinks it can't be his Nellie. She assures him it is and is heart broken at the look on his face and flees from the room. He seeks out the beautiful girl, and her treatment and lack of appreciation in regard to the flowers he brings her and her small kid brother startle him into a half realization of the difference between the two, the one lovely in her physical beauty, the other endowed with a beautiful character. They go out and he leaves her on the corner, while he takes a blind beggar across the street. She resents his leaving her there alone for a beggar and a quarrel results. It is the finishing touch and he goes back to Nellie to win her forgiveness. Needless to say, he is forgiven now that he understands.

HIS REWARD (Sept. 20).—Auntie, who is exceedingly homely, is always fond of butting in on the young girls' fellows and trying to steal them away. One day at the seashore, while they are all enjoying themselves, auntie appears in a bathing suit. She is compelled to go in bathing alone, because no one wants to go in with her. While she is in the water she pretends to drown, and Jim, who is sitting with the crowd on the beach, thinking she is really in the precarious situation, starts in the water to rescue her. He carries her out of the water, and, while the crowd is cheering, auntie declares that she will marry her preserver, but Jim swears that she won't. He climbs on top of the boardwalk, and throws shells at her to drive her away and at last succeeds. She decides to lay for another victim, and when she sees Paul walking along the beach she drowns for his benefit. Paul is about to make a heroic rescue, when Jim arrives on the scene and dissuades him. About this time Jack happens along and seeing auntie in the water, is about to rush in and save her, when he is stopped by Jim, Paul and the crowd, and told that this is her scheme for getting a man and that she will want to marry him. He, like the rest, is willing to let her drown. While they are all watching her antics in the water, she decides that no one is coming to rescue her, so she calmly stands up in the water which is only waist deep and walks ashore. The crowd enjoys a good laugh at auntie's expense.

HER PRESENT (Sept. 20).—Laura Bell, a winsome young miss, while spending her vacation at a fashionable summer resort, is besieged with suitors. She announces that she will marry the one who gives her the most acceptable present within a week. Jack gives her candy by the ton, Tom sends her flowers every hour in the day, but Sam goes in to the fight more extravagantly and buys jewelry. Ben, the last, but not the least (in Laura's mind), can think of nothing that will put him in the race. Time wanes and the last day has arrived; they all, with the exception of Ben, go bathing. While the boys and Laura are enjoying themselves in the ocean, Ben is walking the beach. At a lucky moment, for Ben, while the boys are talking to some other girls, Laura meets with an accident. Ben, who has been watching her, sees the predicament she is in, rushes away and soon returns with a paper of safety pins, which proves by far to be the most acceptable offering.

VITAGRAPH.

PUMPS (Sept. 15.)—Among the guests invited to Mrs. Van Weston's ball are May Carter and Maurice Lane, strangers to each other. Each of them when getting ready finds that new dancing pumps are necessary, and go out to buy new ones. Both Maurice and May get footgear that is too small and, as a result, they endure torture during the dancing. Going out into the garden they take off their shoes to relieve their feet and surprise each other in stockinged feet. They enjoy a great laugh at their mutual expense and before they part arrangements are made for further meetings.

SANDY GETS SHORTY A JOB (Sept. 15).—Sandy and Shorty drift into town on the top of a box car. They get away from the yard and Sandy pulls the ever-ready flask from his coat. Alas! It is empty. Sandy sees a gang of men at work and persuades Shorty to get a job there, and get the price of a drink. Sandy enjoys an easy time and presently attempts to come over and boss the job. The foreman comes along and forces Sandy to work alongside his partner. Neither of them work any too well so the foreman decides to show them how it should be done. When he takes off his coat Sandy notices a full whiskey flask in his pocket. He abstracts it cleverly, manages to get away from the scene with his friend, and they proceed to enjoy themselves to their hearts' content.

THEIR MUTUAL FRIEND (Sept. 16).—Disgusted by the unsanitary conditions of the flat in which she lives, Patty Gordon, a pretty young artist, writes anonymously to John Richardson, asking him to investigate the conditions of his tenements Plainly dressed, Richardson goes down to the tenements and rents an apartment for himself, so that he may see first hand whether or not there is cause for complaint. He is accompanied by his dog, Dick, a valuable thoroughbred collie, who, seeing Patty's door open, enters and makes friends with her.

Patty paints a picture of Dick, which she intends to enter in a coming competition. She ties a note to Dick's collar addressed to his master, asking his permission to exhibit the picture of his dog. Richardson sends back another note saying "yes" and, in gratitude, Patty sends back to him the dog again acting as messenger, a sketch of the animal. Richardson at once goes to call on her with his thanks and a strong friendship grows up between them.

One day when Richardson is out for a walk with Dick, a couple of thieves see the dog, which they steal while his master is in a cigar store, and afterwards sell to a dog fancier. Patty is broken-hearted when she hears of Dick's loss.

A day or two later Patty receives a check for $500, having won the prize for her painting. Going to the bank to cash it, she passes an animal store and sees Dick in there for sale. She gives her check for the dog and joyfully takes him back to his master, who takes this opportunity to tell her of his love for her. They are soon married.

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THE HINDOO CHARM (September 17).—Advised by his friends to seek a second wife so that his children. Helen and Dolores, may know a mother's care. Sir Edward Tilbury marries Phyllies, the daughter of Lady Olivia Gower, a leading social light in Calcutta.

One day, after they are married, Nattoo, an Indian fakir and "devil priest," enters the compound of Sir Edward's house and greatly frightens Phyllis and her mother with the snakes that he carries. Phyllis beats him and thrusts him off the grounds, warning him never to return again. Nattoo swears to be revenged and watches for the first opportunity to do her harm.

Phyllis, who is not very fond of children, does not take much notice of Helen and Dolores, who are greatly disappointed in their new mother, of whom they had hoped so much. One day, hurt because Phyllis has ordered them to run off and play by themselves, they go out of the compound and wander about the streets of the city, where they meet Nattoo. The fakir, who sees that something is the matter, hears that the reason for their crying is that their new mother does not love them. He gives Helen a poisonous charm, telling her to put it in her mother's tea when she is not looking, and saying that it will make her love them. Helen rushes home as fast as she can and finds Phyllis taking afternoon tea in the garden. While she is reading the paper, Helen drops the charm in her tea and sits down to await results.

Dolores, who suspects that something is wrong, meets her father on the street in his automobile. She tells him of the fakir and they at once rush home, arriving just in time to save Phyllis from taking the poison. The "charm" proves to be an effectual instrument in bringing the family together, for Phyllis realizes how much the children wish to love her and gives them her own love in return.

SUNNY; OR THE CATTLE THIEF (Sept. 18).—Sunny and Bob are very much in love and although her father refuses to give his consent to their marriage, Sunny manages to meet her lover as much as she pleases. Mr. Weston has told Bob that he will not agree to their marriage until his herd of cattle equals his own. In the spirit of fun, Sunny procures a bottle of branding acid and puts Bob's initials on an equal division of her father's herd.

Wilson, a rival for Sunny's love, seeing Bob's initials on Weston's cattle, decides to put him in wrong, hastens to the sheriff and accuses Bob. Bob, who has come up with him, overhears his accusation, and denies it. A struggle ensues, Bob's pistol is discharged and Wilson is shot in the wrist. The sheriff and his posse go in pursuit of Bob, who fled after the shooting. Sunny hears of this and decides to go to Bob's assistance.

The sheriff and his posse lay in wait for Bob, expecting him to come that way. Sunny, who has reached this point, with the same expectation, forces a way through the bushes, following the trail of the posse. She is heard by the sheriff and his men and they, supposing it to be Bob, discharge their pistols into the brush. They rush forward, hoping to arrest their man. They are greatly surprised to find Sunny. They carry her home to her father, who sets about making an investigation of the false branding of his stock. Wilson, who is standing upon the stoop outside the house accidentally discovers the empty bottle which contained the acid, under the steps, where Sunny had hidden it. She makes a clean breast of it to her father and tells him that she did it because she loves Bob; hoping to secure his consent to their marriage.

Matters explained, Mr. Weston is convinced that it would be foolish to interpose his objections longer and at once agrees to their marriage and gives them his blessing.

JOHN TOBIN'S SWEETHEART (Sept. 19).—Bidding Lizzie, his sweetheart, a fond farewell and promising ever to be true to her, John Tobin, a fat middle-aged sailor, goes off on his ship, bound for foreign lands. The ship is wrecked and John is cast up on the shores of a cannibal island in the South Seas, the sole survivor from the wreck. He is captured by the king of the tribe, Etumalivo, who decides that he has a nice fat morsel for dinner.

Just as he is about to be put into the pot, the king's daughter catches sight of him and begs his life from her father. His life is spared by the king and Tobin becomes the chief of his bodyguard.

When a hostile tribe makes war upon the island, Tobin scares the savages away by firing his revolver, which the king regards as magic. As a reward for his services the king tells him to marry the princess.

Lizzie, having waited two years for John's return, marries a retired sea captain and lives very happily with him until his death a few years later. She bethinks herself of her old lover and sets out to find him. She finds a John Tobin, another fat man, in a home for old sailors and marries him, under the impression that he is her former lover. John Tobin, number two, does not undeceive her as he does not want to lose a comfortable home.

As for John Tobin, number one, he has all he can do to look after his rapidly increasing family of blackamoors, his wife presenting them to him, first one, then two and then three at a time. With the constantly increasing cares of family and of state, he at last forgets all about Lizzie and eventually dies one of the most honored men of the cannibal tribe.

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OUR WIVES (Special—2 parts—Sept. 20).—Chandler and Blair are induced to become "angels" for an opera company. Hilda Deveaux is to assume the leading role, and after they have seen Hilda they become enthusiastic backers of the show.

Atlantic City is selected for the preliminary performance. Blair and Chandler are anxious to attend. Their wives insist upon going too. "The Fleur De Lis" is a dismal failure. The two "angels" see their investment collapse. The next day they hurry to Hilda's hotel and tell her they are ruined and have decided to commit suicide, showing farewell letters. Hilda placed them on the table. Hilda's husband has employed a detective to follow her. He sees the men in her room. Mrs. Chandler and her daughter, Mrs. Blair, entering the room, find their husbands' hats, forgotten as they hid themselves. The husbands hear somebody coming and jump into Hilda's trunks. The trunks are locked and Blair and Chandler are carried to New York City.

The opera is to open that night in New York. The detective reports to Hilda's husband what he had seen at Atlantic City and also that the two men are in her trunks. The old man takes the detective to the library to await the coming of the trunks. Hilda's maid comes into the sitting room, unstraps the trunks now arrived, and releases the two men. She tells them their suicidal letters have been published. She forces them into another room when she hears approaching footsteps, followed by the appearance of Mrs. Chandler and Mrs. Blair, dressed in deep mourning.

In the meantime, the author of the opera, Prof. Simbel, comes to see Hilda, and the maid pushes him into one of the open trunks. Hilda's husband tells the two women all he has heard. The detective opens the trunks, and finds the Professor. The two "widows," convinced their husbands are dead, set up a howl. The reporter, who has come from Atlantic City, places his arms consolingly around both women. Blair and Chandler come forth and accuse their wives of duplicity. The women plead forgiveness, but their husbands refuse. Hilda and her friends enter the room. The opera has made a decided hit and is a New York success. Chandler and Blair forgive their wives and all ends happily.

ESSANAY.

WOMEN (Sept. 16).—Marguerite Emerson is slightly injured by an automobile and is brought to her home by the owner of the machine. Just as Mr. Travers is about to leave Mrs. Emerson, her husband comes in. At sight of the other man, Emerson is half crazed with jealousy, and orders Travers out. His wife tries to explain, but he will not listen to her. He finally tells her to go, too. Marguerite leaves the house, taking with her a picture of her little daughter. Dejectedly seated on a bench in the park, she is seen by a man and a woman passing in an automobile. At sight of the lonely figure, they stop the car and the woman, after winning the girl by her show of sympathy, takes her to her home. In the meantime, Emerson discovers that he has wronged his wife, and with the help of a detective frantically starts a search. They find Marguerite just in time to save the unsuspecting girl from her supposed benefactors.

SWEET REVENGE (Sept. 17).—Mr. Phil Culture provokes his friends by boasting of his remarkable strength and physical perfection. In order to get even, four of his friends decide to play a joke on him. One at a time they meet him and each man tells Mr. Culture that he looks ill. By the time the fourth man greets him with the same information, he is so worked up that he is really beginning to feel ill, and presenty has to be assisted to his home, where he is put to bed and the doctor called. His friends waylay the doctor and let him in on the job. Mr. Phil Culture "comes to," however, when he overhears his friends talking and laughing about him. His strength returns, and getting out of bed, "cleans up" the bunch.

THE DUCK RAISING INDUSTRY (Sept. 17).—An interesting educational picture, featuring one of the largest duck farms in the country, and showing the various ages of the fluffy little creatures from the time they are hatched.

THE BROKEN PAROLE (Sept. 18).—"Red" Lewis, after being arrested for robbery, is let out on parole. He manages to evade the detectives, gets out of town and starts life anew in the far West, where he marries and settles down on a ranch. For five years a detective has searched for him, and traces him to the Western town, where he finally apprehends his man. "Red" asks permission of the detective to see his wife and bid goodbye to her and his little daughter. The detective is so touched with compassion as his prisoner broken-heartedly bids his little family goodbye, that, taking the law in his own hands, he gives Lewis his freedom, and leaving the grateful and happy trio, he goes back East alone.

THE REDEEMED CLAIM (Sept. 20).—George Ingraham is refused a loan by all the money lenders in town, until one of them accidentally discovering that a vein of gold runs through Ingraham's land, offers to lend him the money on the property, with the understanding that he is to

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take possession if the money is not paid back by 12 o'clock noon on September 30th. Mr. Orr, the young Government assayer, who had been notified of the find, meets Grace Ingraham and becomes very much interested in her. While out riding together on the morning of the 30th, the girl tells the man that her father is about to lose his property, as he is unable to pay off the mortgage due that day. When he finds that both father and daughter are ignorant of the fact that gold has been discovered on their land, he is furious, and getting the money himself, gives it to the girl, who is able to pay it off just in time to save her father's property.

THE RIGHT OF WAY (Special—2 parts—Sept. 19).—James Phillips' heart and soul are centered in the little graveyard adjoining his home, where he had laid to rest his beloved wife. Every morning and evening, with his daughter, Rosemary, he would go to the little cemetery and weed and water the little plot of ground he held so sacred. He hears one day that a railroad is to be built through Fairfield, and the road-bed is to take in the graveyard. The old man swears that while he lives a railroad will never cover that spot.

The pathfinders for the great steelway arrive, and when Phillips hears they have come, gets his shotgun and stands guard over the grave. He sees the engineers with their surveying instruments enter the burying ground and aims at them, but Rosemary, who has followed her father, prevents the shot from hitting either of the men by her quick action in pulling aside her father's arm. The next morning the surveyors find all their stakes have been pulled up during the night and at first suspect Phillips, but they learn that they have another adversary when Rosemary says: "It wasn't daddy, it was I," when they attempt to arrest him. The surveyors realizing they are up against a hard proposition, send for the supervising engineer to come and straighten up matters.

The young chief engineer, Robertson, arrives at the railroad station and is met by a friend, who tells him that he is five miles from where the surveyors are working and offers to send him out in his automobile. Robertson accepts his friend's offer. The chauffeur had been drinking heavily all day and the ride out to the railroad camp is a vivid and perilous one. Robertson saves himself by jumping over the back seat of the car just as the drunken chauffeur drives headlong over a high cliff and is dashed upon the rocks below. The engineer has fallen unconscious at the edge of the precipice and is found there by Rosemary, who calls her father and some of the neighbors to the young man's assistance. They carry him to Phillips' house, where he is taken care of by Rosemary and her father. When he regains consciousness the girl learns that she has played the good Samaritan to the man who is going to eject them. While passing through a neighbor's yard, she sees a box marked dynamite and forms a plan to beat the railroad. Taking the box, she mines the fields with the sticks, and when Robertson is ready to put his men to work, the girl tells him what she has done. The laborers refuse to stay, and no persuasion or threat on Robertson's part can induce them to return to work. He afterwards discovers that the "dynamite" sticks are only pieces of arc light carbon.

The staunch fight that father and daughter have put up appeals to the heart of the engineer, and he wires the company advising a slight detour. The next day he receives an answer saying the road is willing to make the detour. He takes the message to Phillips and Rosemary, who are rejoiced at the news.

Robertson is ready to go back, but is unwilling to leave without Rosemary, whose kindness to him while he was laid up, and the plucky spirit shown during her father's fight, have made her dear to him.

GEORGE KLEINE.

THE SIGN OF THE BLACK LILY (Cines Special—2 parts—Sept. 2.)—Mr. A. Duncan traveled in the best society and was generally a gentleman of high esteem among the fashionable element of the city. Mr. Duncan met Mr. Castlemain and the latter told him that he proposed leaving for his villa for a brief stay at the sea shore. Oddly enough, Castlemain had no sooner left his home when thieves entered and looted the place. Kitty Castlemain, returning from the depot in her motor, suffered the inconvenience of a breakdown, and was met and assisted home by Mr. Duncan, a coincidence which explained itself to Kitty some days later.

James Fox, a private detective of renown, was called and the news soon spread to the stronghold of "The Black Lily Gang" that Fox was after them. Hence, Kitty received an anonymous note, suggesting that if she would like to regain her jewels, to send someone in whom she had confidence to the Aqueduct. This note she gave to Fox, who sent his assistant to shadow the bearer of the note back to the stronghold of the gang.

A sensational motor car race followed and the important capture of one of the gang by Fox, who, with assistants, made his way to the secret meeting place of the gang, and by dint of much effort managed to find the secret spring that opened the door. Exultingly, Fox stepped into the room, the walls of which suddenly rose before him, revealing a dozen of the gang, revolvers in hands. Suddenly the very floor beneath his feet gave way and the detective was precipitated into a deep pit, which, at the pressing of a button on the part of one of the gang, began rapidly to fill with water. Meanwhile the police were active. They also discovered the secret button marked by the sign of a black lily, and, after a valiant fight, managed to overpower the criminals.

Meanwhile one of the gang had taken a message to Duncan. The messenger was shadowed by an assistant of Fox, who returned to the gang headquarters with the information that Duncan was really the leader of the band. Fox then disguised himself as one of the important lieutenants of Duncan, and, going to the Castlemain Villa, where a reception was being held, managed to convey a message to Duncan. The old man stepped into the garden and then Fox, with his evidence complete, revealed the wary old criminal as the real head of "The Black Lily Gang."

THE MYSTERIOUS MAN (Cines Special 2 parts—Sept. 9).—Professor Mortimer and his daughter Helen go to a health resort for a short stay. Before leaving, Helen says good-bye to Robert Marsh, her sweetheart, who promises to join her in the course of a few days. At Clear Springs they meet acquaintances and engage in the varied sports of a big resort. Several days later Robert Marsh, Helen's sweetheart (who is a detective) arrives for a little visit with Helen.

One night Count Desbro, who, with his wife and daughter, have been occupying rooms at the resort, is amazed to find a note upon the floor of his room threatening him with the loss of his daughter unless he places in the shrubbery at the corner of the terrace the sum of $2,000. The note was signed "The Mysterious Man." Loving his daughter above all things, the Count thought it safe to yield to the blackmailer, and that night "the mysterious man," a slender, well-built fellow, wearing a wide hat and heavy beard, crept into the terrace and slipped away with the money. In the morning Desbro related his experience to the guests, and with his wife and daughter hurriedly left the resort.

Some time later, "the mysterious man" sought out a fresh victim. Finding a stray boy on the street, "the mysterious man" gave him a threatening note to the aged and wealthy Greville. When the old gentleman received the note, he promptly telephoned the police, who set upon the track of the boy at once. Convinced of the child's innocence, the police were nonplussed. Meanwhile Greville is deliberately shot by "the mysterious man" in the grounds about the big hotel.

Robert Marsh found many happy moments alone with Helen, until finally the news of these outrages impressed him and he confided his intentions to her of running down the guilty party. Most of the guests left the resort. Marsh's intention to take up the case was accentuated by the conduct of Professor Mortimer, when he found Marsh making love to Helen.

Calling at police headquarters, Marsh closely examined the two threatening notes written to Count Desbro and Greville. His quick mind discovered a peculiarity in these notes, namely, that the writer was evidently in the habit of not crossing his "Ts." With this scant clue, Marsh took his way back to the hotel.

In the meantime Helen and her father had a stormy interview and he made her write a letter to Marsh, asking him not to attempt to see her again. To this note Mortimer himself appended a brisk line of warning against Marsh attempting to see his daughter. When Marsh received the note, despite his sorrow, he was amazed to find that Mortimer had failed to cross his "Ts." Although tortured by a terrible suspicion, Detective Marsh prepared a trap for the unknown criminal. With the chief of police and an assistant, he wrote a letter to Professor Mortimer commanding that the sum of one thousand dollars be placed on his desk that night under pain of death for

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refusal. This the trio signed "the mysterious man." When Mortimer received this note his teeth chattered with terror and his courage almost failed him. Determined to find out who had learned his secret, he arrayed himself in his wide black hat, long coat and beard, and, revolver in hand, took up his vigil behind the desk.

That night Marsh and his two assistants, hooded and masked, greeted "the mysterious man" in his own lair. A hand-to-hand fight followed, in which Marsh tore off the disguise of "the mysterious man," showing him as none other than Professor Mortimer. Behind the door Helen watched with mingled feelings. Her shriek brought Marsh to her side, thus proving that while Helen had lost a dangerous and worthless father, she had gained a better and stronger protector.

FOR HIS BROTHER'S CRIME (Cines—Special—2 parts—Sept. 23).—George and John Bronson are brothers, very poor and in love with Maude Meriden. George proposes to Maude, but is told by her mother that he cannot marry her until he has obtained a position. John secures employment as a butler in the home of Mr. Parsons. George, meantime, departs from the straight and narrow path and plunges into a life of dissipation. His money gone, burglary is the next step. One night George climbs into the window of the Parsons' home quite unaware that his brother is employed there. In cracking the safe he manages to get the big door part way open when turning, he finds himself face to face with his brother, John. He flees. John instantly draws open the safe door and at that second there is a blinding flash, followed by the appearance of Mr. Parsons and the other members of the household. Taking a camera from a hidden recess in the safe, Mr. Parsons confronts John with his photograph. On this evidence of theft, John is sent to prison. Here he passes six years of a ten-year sentence.

Meanwhile, George, having made a rich haul, pulls himself together and comes back to claim Maude Meriden. The couple are maried and are living happily. One day when John is being transferred to another prison he leaps from the train and, in his convict garb, with his hands manacled together, creeps into a blacksmith's shop. His pleadings warm the stolid opposition of the blacksmith until the latter finally cuts away the handcuffs. Some weeks later John makes his way to his brother's home, confronts him with his wife present, and denounces him as the real thief. Detectives are called and in the ensuing excitement John shoots and seriously wounds his brother, George. John is then taken away and tried for the shooting affray, as well as his escape from prison.

Realizing that death is close at hand, George writes a last letter in which he confesses the original theft and the fact that he has been masquerading as a gentleman while his brother, John, has suffered in prison. This letter he gives to his wife, which succeeds in freeing John. One year later John asks Maude to become his wife.

EDISON

JERUSALEM AND THE HOLY LAND (Sept. 16).—A beautiful study of Palestine, including street life in Jerusalem, the Church of the Holy Sepulchre, the gardens of Gethsemane, the Mosque of the Faithful, Bethlehem, the river Jordan, the Dead Sea, Jericho and the Sea of Galilee.

CORNWALL, THE ENGLISH RIVIERA (Sept. 17).—A picture of rare artistic merit, showing the giant cliffs of the famous Cornish coast with great waves crashing against them. Scenes are also shown aboard the bark "Alma," which was stranded on the rocks.

THE COMEDIAN'S DOWNFALL (Sept. 17).—When Bob Buster, the famous comedian, saw Semolina Brown sitting on a park bench one morning, his heart filled to the point of overflowing. For Semolina was unmistakably a militant suffragette and she was just the type Buster had been looking for. So Buster sat down on the next bench and made a careful sketch of her. It was a singularly unfortunate thing that the suffragettes should select Thursday night for their rally in Holborn Hall, because on that same night Mr. Bob Buster was scheduled to appear at the Holborn Club in his latest character sketch.

"Holborn Hall" does sound very much like "Holborn Club,' if two people happen to be in a great hurry, and that is probably the reason why Bob Buster, dressed in the costume he had carefully copied from Semolina, was enthusiastically greeted by an excited throng of women, while Semolina was clapped on the back by several jovial men and congratulated on the excellence of her makeup. Semolina realized that a mistake had been made when she saw from the stage of the Holborn Club that the entire audience was composed of men. None the less, she was by no means averse to making a few converts, and she plunged into her fervent speech. Naturally enough, the crowd, still thinking her to be Buster, roared and Semolina, infuriated, leaped from the platform and smote a stout individual in the front row, who seemed to be particularly amused. A small riot followed and Semolina was dragged from the building by two policemen.

Poor Buster rushed on the stage at Holborn Hall without realizing in the least where he was, and remarked:

"To begin with, let me say that I firmly believe a woman's place is in the home." He never exactly remembered what happened after that.

SAVED BY THE ENEMY (Special—2 parts—Sept. 19).—John Hartley and Edward Kincaid had loved Belle Varney ever since they had been schoolmates together. At the outbreak of the Civil War, Kincaid resigned from West Point, and came home to offer his services to the Southern cause. The day after he arrived, he discovered that Hartley and Belle were engaged. It is doubtful if there was ever a woman who was not attracted by the gold lace of a soldier. When Belle saw Kincaid, tall and handsome in his new uniform of Captain in the army of the Confederate States, she found a place in her heart for regret, and two or three days later broke her engagement with Hartley.

It is a woman's privilege to change her mind as often as she likes. As soon as she had broken the engagement Belle was sorry, and met the infatuated Kincaid with a coldness that astonished him and filled him with bitter resentment against his rival. Actuated partially by patriotism and partially by pique, Hartley enlisted as a private in the Southern army. Kincaid in pretended friendship, had him assigned to his own company. One night, on the eve of a battle, Kincaid taunted Hartley with his ill luck in love. From veiled innuendo he proceeded to active insults. Hartley stood it as long as he could and then knocked the other down. Belle read in the papers that Hartley had been condemned to death for striking his superior officer and instantly set out for the Confederate camp. She told General Cordon the entire story of the bad feeling between the two men, and begged him not to punish Hartley for an action which had been committed solely in defense of a woman's honor.

The General was sympathetic, but powerless to act. At his advice, Belle rode to Richmond and interviewed Jefferson Davis. On the way she was captured by Union scouts who, when they learned the purpose of her mission, released her and hastened her on her way. President Davis granted Hartley a reprieve of one week in order that he might make a thorough investigation of the case before giving a final judgment. During the week that followed, the Union scouts cut the wires between Richmond and General Gordon's division, and twisted to their own advantage all messages sent in either direction. The scouts were captured by Kincaid at the very moment the message from Davis ordering Hartley's pardon had reached them. Kincaid refused absolutely to allow them to carry out their generous plan of transmitting it to Gordon. At the risk of his life the Union operator sent the message. Hartley was freed in the nick of time and Kincaid was stripped of the uniform he had disgraced.

THE GREAT PHYSICIAN (Sept. 20).—A little smiled played about the physician's mouth as he walked down the street. The smile passed away and his face grew tenderly grave as he stopped before a house. On the door there flamed a cross in white dazzling light. Within the house a mother knelt beside her sick child. She looked up as the physicina came to her side.

"You will cure my child?" she asked eagerly.

"I will cure her," said the physician, "but she must come with me. I have a garden filled with laughing children, where white flowers bloom and thrushes sing. Let her come with me, and she shall play there happily forever."

A frightened look crossed the mother's face, and she flung her arms about the child.

"No, no," she cried, "I will not part with her."

The child moaned because of the fever and the pain, and the mother wept.

"Why must she suffer so?" sh crid. "Can no one soothe her torment?"

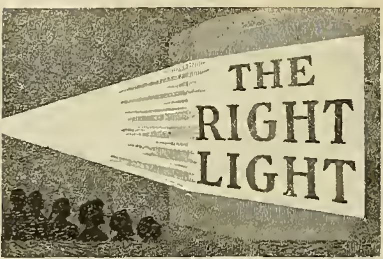
Then she sank back in affright, for a tall figure in a black cowl stood beside her.

"I will give her surcease of pain," spoke the cold voice. "In my arms she shall sleep without dreaming. Give me your child, oh mother, I am Death!"

The mother shrieked, and flung herself protectingly across the child's body.

Then suddenly the room was filled with unearthly radiance, and the mother, looking up, was afraid, for a Shepherd stood beside the bed.

"Twice have I called," said the Shepherd in a sweet deep voice, "and twice have you refused



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Hancock Opera House, Austin, Texas	Sept. 11 to 13.
Opera House, San Marcos, Texas	Sept. 15 and 16.
Opera House, Lockhart, Texas,	Sept. 17 and 18.
Opera House, Yoakum, Texas	Sept. 19 and 20.
Grand Opera House, San Antonio, Texas,	Sept. 21 to 23.
Opera House, Taylor, Texas	Sept. 24.
Byers Opera House, Ft. Worth, Texas	Sept. 25 to 27.
Dallas Opera House, Dallas, Texas	Sept. 29 to Oct. 1.
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me. This time I will not be gainsaid. Weep not, oh mother, I, who am Life and Death, am also Immortality."

Then he lifted the child in his arms and carried her away, although the mother's arms still held the little shape on the bad, now growing so cold.

THE ISLAND OF PERVERSITY (Sept. 15).—Stella Dale has two lovers—Harry Brigham, an artist, is her favorite and the other, a fellow called Smith, is the choice of her father. Whenever Mr. Dale finds Stella and the artist alone he tries to break up the party. On one occasion when he turns up with Smith and finds the girl posing for Harry, he sends her away with Smith and intimates to the artist that Smith is his choice.

Once he intercepts a letter of Harry's and finds it is to make an engagement for a boating party. He gets Smith and they plan that instead Harry and Stella the governess shall go. Smith, a poor oarsman, catches a crab and after drying for some time they get stranded on an island with no means of getting back. The governess, despite Smith's protests, takes the whiskey bottle and putting a message in it, throws it out to sea. Later the bottle is found by Harry, and, catching sight of the empty boat, he gets a rescue party together.

In the meantime, the castaways have rigged up a tent of the steamer rugs and are without provisions, but a few clams which Stella gets and which Smith cannot eat. Smith on the whole makes himself rather disagreeable and Stella is wishing some-one would come and rescue them. Smith and the governess become very friendly and poor Stella is left almost entirely out in the cold. She is almost in despair when she sees a speck on the sea. She watches it very closely and to her delight it comes nearer and as it does, takes the form of a rowboat. Soon she recognizes her father and then Harry. At last they have arrived within hailing distance and in a few moments their keel grounds on the sand. The father jumps out and is rejoiced to see his daughter safe and sound, then to his amazement Smith explains that the attraction for him is in the direction of the governess. Harry and Mr. Dale come to an understanding and with Stella in his arms, the artist is firmly convinced that "All's well that ends well."

BIOGRAPH.

DAN GREEGAN'S GHOST (Sept. 15).—Dan fired the Dago, the true Irish boss he was. But Italian blood was up and the tricky Dago stole a bomb into Greegan's house. Then he waited for the boom that was to make good Irish stew. A pop from a champagne bottle sent him away a-gloating, but oh me, oh my, Dan Greegan's ghost in the morning!

HIS HOODOO (Sept. 15).—The floor-walker was some masher, but like all over-ripe fruit, there was the last crush. There he waited on the north corner of Main Street for a lady with a lily to pass. They were numerous that day and so were their beaux. That was where the masher got mashed.

THE STOLEN TREATY (Sept. 18).—On the day of the meeting which should settle the controversy regarding the Panama Canal, the Japanese Embassy commissioned Olga to obtain a copy of the agreement. The young Secretary to the Secretary of State became her dupe, but the detective succeeded in recovering the stolen treaty by a clever unwinding of threads taking thereby a desperate and thrilling chance.

FOR THE SON OF THE HOUSE (Sept. 20).—In the home of ease and refinement a new life opens to the girl. She no longer is obliged to resist the sordid way of poverty and sin. The woman's indulged son, overcome by his weakness and debt, robs his mother. It is then the girl saves the home from disgrace.

KALEM.

TROOPER BILLY (Special—2 parts—Sept. 17).—Kate Graham and her twin brother, "Trooper Billy," as he is affectionately called, are the guests of Col. Blake at a Western army post. Lieut. Blake, the Colonel's son, is in love with Kate.

Sun Jewel is the mother of Sunrise Beek, a half-breed. A refusal by the colonel to recognize her son as his own causes her to inform the half-breed of his parentage. The latter demands recognition by his father, but is ordered off the post.

Beek secures vengeance by slaying "Trooper Billy," knowing the colonel loves the boy as his own. Stetlow, scout, sent out to find Billy, returns with the boy's hat. Kate is heartbroken and Stetlow thrusts his advances upon her, to be driven from the room by Lieut. Blake, who arrives in time to witness the incident.

Beek and Stetlow plan to deliver the fort into the hands of the Indians. A detachment sent to look for "Trooper Billy" is divided by a ruse, one-half of it turning back toward the post. A plot to wipe out Lieut. Blake's detachment is overheard by Kate, who is disguised in her twin brother's clothes.

By heroic work, Kate rescues Lieut. Blake and his men and all return to the post in time to save it from falling into the hands of the Indians. Beek, believing that Stetlow has betrayed him, makes his way into the fort, where he finds his man in the colonel's room. A terrific knife encounter takes place, which ends in the death of both men. Stetlow, however, lives long enough to receive Kate's forgiveness. Kate's bravery is lustily cheered by the soldiers.

THE BURGLAR AND THE BABY (Sept. 19).—Driven to desperation by his wife's nagging, Mr. Nag, who ordinarily is as meek as any lamb, rebels, and is ordered to leave the house. He does, and when offered the opportunity to follow the burglar's trade, jumps at it.

Habit forces him to pick up a squalling baby in the first house he enters and this brings about the arrest of himself and confederate. The latter pry the bars of their cell apart, crawl out, and then do the same for Neg. He crawls out of the cell, stretches himself—and crawls back again. Curling himself on his cot he shakes his head gleefully, "No, Boys," says he "Home was never like this. I stay here!"

ONE BEST BET (Sept. 19).—Bud has a tip on a "sure thing" at the track and steals the money his wife has hidden under the mattress. He places the money in his pocket, but before he gets out of bed the following morning his wife sends the suit to the cleaner's. When Bud finds that the money has gone with it, he hastens to recover the suit.

He finds the tailor shop closed, however, and tries to break in. He is arrested and about to be taken to jail, when the tailor appears and Bud gets his money—but too late to bet. He returns home and replaces the stolen money. And just in time, because his wife, suspecting that he has stolen it, looks in the hiding-place. Finding the money in the accustomed place she repents of her "unjust" suspicions and gives it all to Bud. To cap the climax, Bud learns that his "sure thing" has lost.

THE BREATH OF SCANDAL (Sept. 20).—Nowhere on earth will gossip spread on speedier wings than in a country village. Consequently, when Mary Lane, the school mistress, affianced to the minister, is seen carrying a child in her arms concerning which she will tell nothing, her character is soon torn to tatters. And foremost among her traducers are Mrs. Wolf, the village gossip, and her son Joe, both pillars of the church.

But the child is the daughter of Sarah, a village girl whom Mary prevented from putting an end to her misery. Mary undertakes to care for the unfortunate girl's child until the mother can make arrangements to leave the village.

Mary's silence concerning the child, even when questioned by her sweetheart, causes the village to ostracize her, and she finds that the school door has been closed to her. Her troubles are capped by an order to leave the house where she has been boarding.

Learning of the trouble her good angel has brought upon herself, Sarah denounces Joe Wolf. The villagers urge Mary to resume her position as schoolmistress, but the minister announces that he has a better one for her—that of his wife.

RETRIBUTION (Sept. 15).—Imogene is a flirt, but really loves Jack, and they become engaged. While visiting a relative she meets Bob, a sturdy country youth. Her propensity for flirting comes to the surface and Bob becomes madly infatuated. It is his first great love and he fairly worships the woman. This is a new experience for Imogene and although it appeals to her vanity, she fears that the youth will commit some mad act and promises to marry him rather than undeceive him.

Imogene returns home. The weeks pass and Bob receives no answer to his letters. He goes to the city in search of his sweetheart and finds her in Jack's arms. The boy loses his head and shoots Jack. He makes no attempt to escape and is sentenced to five years' imprisonment, while Jack, who has recovered, marries Imogene.

Five years later Imogene is a widow, and again starts on her mad career of breaking hearts. She meets Count De Launay and falls in love with him. They are married. After the ceremony they repair to their hotel. To Imogene's surprise, her husband steps into an adjoining room. The vain woman sits down in front of the dressing table and admires herself in the mirror. Suddenly her husband's reflection appears in the mirror before her: not Count De Launay, with his distinguished "Imperial," but Bob, the ex-convict, in his prison apparel. She falls at his feet without a cry as he gazes sternly upon her.

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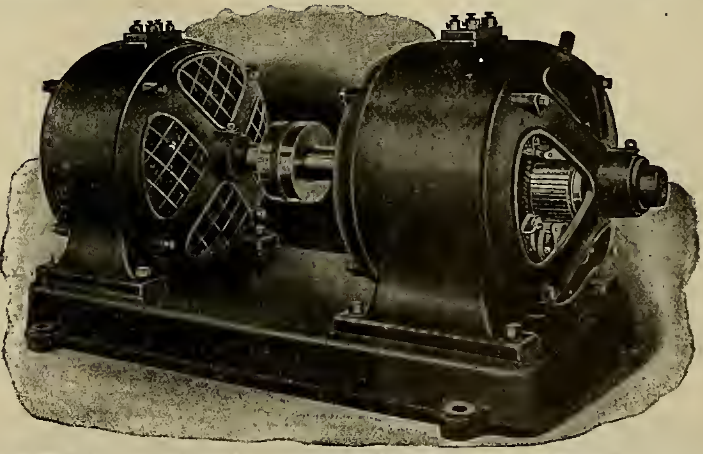

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PATHEPLAY.

PATHE'S WEEKLY, NO. 47, 1913 (Sept. 4).—**New York, N. Y.**—New York defeats Cincinnati by a score of 2 to 1 after a brilliant pitching duel between Demaree of the Giants and Ames, the ex-Giant.

Asbury Park, N. J.—Six hundred and fifty youngsters are marshalled in the annual baby parade witnessed by 75,000 admirers, including Governor Fielder, of New Jersey.

Keokuk, Iowa—Governor Dunne, of Illinois, and Governor Clarke, of Iowa, attend the celebration inaugurating the formal opening of the Keokuk dam, which will supply water power to Iowa, Illinois and Missouri.

London, England—An attempt to arrest Sylvia Pankhurst while she is addressing a crowd of suffragettes precipitates a riot between women and police.

New York, N. Y.—The value of dogs as an aid to the police is proven by dogs themselves in a public demonstration of their abilities held in Van Cortlandt Park under the auspices of the New York Sun.

Red Bank, N. J.—The entries of society leaders compete for the prizes awarded for hunting horses at the Monmouth's County Fair.

Franklin, N. H.—The farm on which Daniel Webster, the famous orator, was born, is restored to first class condition and the celebration in honor of the event is opened by Governor Felker, of New Hampshire.

Sherbrooke, Quebec—This little town is stirred as never before by Harry K. Thaw's arrest and detention here after his escape from Matteawan Asylum to which he was confined following his acquittal of slaying Stanford White.

Johannesburg, South Africa—The burning of the railway terminal is laid at the door of the striking miners and the mobs that gather in the streets are charged by the police and many of the strikers are mortally injured.

MRS. MORTON'S BIRTHDAY (Sept. 16).—The party in celebration of the birthday of Mrs. Morton brought the leading lights of the social world to the Mortons' mansion, and the young matron enjoyed the day immensely, little knowing the grief that was to follow. Her husband lost his fortune when the bottom fell out of the cotton market, but he said nothing to her. That night he planned to recuperate his loss with a robbery ingeniously devised, but the hand of fate intervened and he paid the penalty for his crime.

THE MERRILL MURDER MYSTERY (Sept. 17).—The evidence pointed clearly to Dan Merrill as the murderer of his uncle, at least the circumstantial evidence did. But Dan's personal friend, Detective Byrnes, could not believe him guilty. Byrnes set to work to clear the boy and, starting with the finding of a tiny diamond chip, he succeeded in fastening the crime where it belonged, after some strikingly novel adventures.

TOAD TRAITS (Sept. 18).—A comprehensive study of the toad family is conducted in this film which was made under the direction of Dr. Ditmars, the curator of reptiles in the New York Zoo. Dr. Ditmars is an authority on the subject which is herein presented and for that reason there can be no question of the reliability of the information dispensed. The film shows and explains the characteristics of the entire species, the spade foot toad, the poisonous toads, the African water toad and others too numerous to catalog, but of surprising interest to every one.

HOT SPRINGS AND GEYSERS OF NEW ZEALAND (Sept. 18).—New Zealand is noted, among other things, for the number of its geysers and hot springs. Many of them are now inactive the proof of their destructive power upon vegetation is everywhere visible. The film shows this and points out a peculiar though familiar sight, a boiling hot spring within three feet of a stream of cold water. The hot water is used by the women for washing clothes and the cold water for the rinsing process. Another interesting view is that of Pigeon rock geyser, which shoots every twelve minutes with absolute regularity.

HER BRAVE RESCUER (Sept. 20).—Senor Luis Soto loved Juanita Acosta ardently until he met Mabel Berry, a young American girl, whose life he saved when her horse ran away. Straightway Luis forgot Juanita. But Juanita was not so easily to be put aside. Her heart raged and her temper rose at the insult and she determined to be avenged. One bright day she found her brave lover assisting the beautiful Mabel across a wooden bridge. Juanita demanded of Mabel the reason for the theft of her lover. Luis interposed an objection to the question and Juanita promptly pushed him overboard. That was quite enough for Mabel and she left the scene never to return. Juanita kept Luis in the water and would not let him land until he promised never to offend again.

THE ACCIDENTAL SHOT (Sept 11).—John Flagg, a revenue officer, fell in love with Rose Watkins the moment he saw her, but when his duty told him to arrest Rose's mother he did not let love interfere, neither did Rose let love interfere when duty told her to protect her mother. By clever maneuvering the girl got Flagg's gun away from him, and when he persisted in arresting Mrs. Watkins, Rose shot him. Rose's mother went to jail all right, but there Flagg's duty ended and rather than punish the girl he loved for her loyalty to her mother, Flagg freed her of all responsibility with the simple declaration to the police that he was wounded by an accidental shot.

YOUNG HEARTS AND OLD (Sept. 12).—Horace Willoughby marries Julia Sinnett, a girl of lower station in life, which greatly vexes Horace's uncle and guardian. Uncle Josh refuses to see Horace and his bride when they call, but Mrs. Watson, Uncle Josh's housekeeper, has an idea. The idea is put into practice and as a result, Julia, the bride, melts the heart of old Uncle Josh and he finally admits the wisdom of his nephew's choice.

MELIES.

CAPTURED BY ABORIGINALS (Sept. 11).—A party of English explorers make their way into the uncivilized region of northern Queensland, Australia, and pitch camp. Jennings, one of the number, taking a little walk from the camp, is surprised by a tribe of aboriginal black fellows, who at first mean to kill and eat him, but beholding his white skin—the first white man they had ever seen—believe he is a god and receive him in honor. They are more convinced of his deity when he obtains fire from a match, whereas their method is antiquated and long.

The black fellows amuse Jennings with a "Corroboree," a native savage dance, after which he wishes to make his departure, but the aboriginals hold him a prisoner of honor. Next morning all go hunting, the aboriginals with their spears, Jennings with his gun. The report of his gun so scared them that they flee. The Englishman attempts escape, but is tracked by the skilled black fellows and brought back to the chief.

The chief, taking Jennings aside, surprises him by talking English, and explaining that he once lived among the white men, but has concealed the fact from his fellows, wishing them to preserve their primitive happiness. He offers to aid Jennings escape if he promises to leave the land forever and take his white friends with him. The chief gives his fellows "pituri," the opium of

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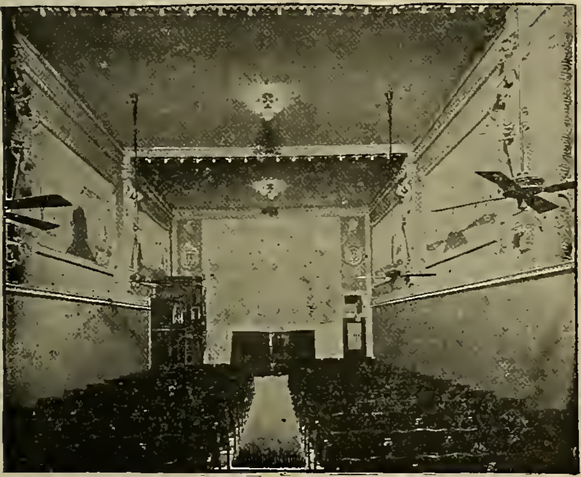

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the Australia aboriginal and soon they sink into profound slumber. He then carries the white man on his shoulders so as to leave no tracks and taking him to his camp in safety returns while his men still sleep. So that when they awake and can find no trace of the stranger, they raise their arms to the skies, believing he has returned there.

SELIG.

THE TOILS OF DECEPTION (Sept. 16).—Tom Buckley is inclined to give his vain and pretty wife everything that she desires, but stocks are down and he is worried. His wife observes a necklace of peculiar design that was recently given to a friend and covets it mightily. Her husband, who has the ticker-tape about his neck, complains that present pressure is too great to admit of further family burdens in the form of a necklace. The young wife notices in the window of a jewelry shop (where they have an account) a necklace, the exact counterpart of the one she admires so ardently. She goes in, takes the necklace home on approval, thinking that merely viewing the bauble at home will satisfy her longings, and she can return it before the bill reaches her husband. The jeweler is not acquainted with her entire design, but readily assents and gives up the necklace. She has other jewels at home, notably a baby, and through one of those curious chances the childish fingers clutch the necklace, and it is carried away in the folds of its garment. The mother goes to look for the necklace, with the view of returning it to the jewelers. She finds, to her dismay, that it has disappeared. She gives herself over to frantic search and then unavailing tears. At this juncture her friend comes in wearing the counterpart of the necklace, which arouses her tears more fiercely than ever. The sympathetic friend finally learns her secret, insists upon loaning her necklace to replace the one she has lost, until it can be found, or her husband mollified. After considerable hesitancy she accepts the loan, and returns the necklace to the jeweler. The nurse, who has been visiting with the big policeman in the park, discovers the necklace in the baby carriage, and rushes home with it. At the same time father comes in from the stock exchange, much relieved by a rise in the market. So all goes well, happiness is restored, and vanity is gratified.

THE JEWELED SLIPPERS (Special—2 parts—Sept. 1).—The detective agency with which John Street, a detective, is connected learns that a pair of jeweled slippers worth $50,000 is to be smuggled into the country. Street is detailed to track the smugglers. When Nance Rutherford is asked by Webb, her fiancee, to wear a certain pair of black slippers on landing, the full purport of the Marconigram her father received is made apparent to her. While the slippers do not show any trace of being anything but plain black slippers, they nevertheless are concealing a filigree of diamonds under their outer covering. Webb finds it necessary to ask his fiancee to do this when Eulalie, a Spanish dancing teacher, has refused him. Street is at the pier to meet the Rutherfords, and he cautions Nance to phone Webb to come tonight to get the slippers. At the home of the Rutherfords Street rips off the outer covering of the slippers and displays the diamonds. He requests Nance to stand with the slippers on where Webb will see her upon entering, while he and Ruthferford retreat to a secluded spot. Webb reprimands her for her apparent carelessness and is about to take the slippers when he is captured by Webb and bound. The shock unnerves Nance. She decides not to take her dancing lessons from Eulalie, with whom she had made an appointment, and calls her on the wire. While the back of Nance is turned, the slippers, which had been placed on her dresser, attract the attention of an organ grinder's monkey, who steals one of them. The astonished organ grinder is examining the slipper when it is snatched from him by Eulalie, who has just arrived.

Smith is informed that one of the slippers has been stolen, and, observing the organ grinder, comes to the conclusion that the monkey has stolen it. Just as Street comes out of the house the organ grinder is knocked down by Rutherford's machine and his organ smashed. Rutherford offers the Italian "hush" money, but the latter refuses and tells him that he had better go to the padrone, the owner of the instrument, to settle. Rutherford takes him in his auto to the den of the padrone. Street hails a taxicab and goes after the Italian.

In the meantime, Duval, the leader of the smuggling gang, learns from Eulalie that Webb is bound. The husband of Eulalie, Goaquin, goes to the residence of the Rutherfords in the guise of a customs officer. In this attire he manages to secure the other slipper and also secures permission from Nance to take Webb away. At the padrone's den, the Italian organ grinder describes Eulalie to Street as being the person who snatched the slipper out of his hand. He immediately goes to the Rutherfords' home, where he learns all that transpired. Perceiving the whole state of affairs, Street hurries with aid to the den of the smugglers and captures all of them.

Picture Theaters Projected.

Rockford, Ill.—A stock company has been organized here for the purpose of erecting a moving picture theater to have a seating capacity for 800 persons. F. Sterling is chairman of the building committee.

Chicago, Ill.—B. Ackerman, 5547 Madison avenue, is planning to erect a one and two-story theater, 120 by 40 feet, to cost $30,000.

Chicago, Ill.—D. Kemp is planning to remodel his theater building.

Chicago, Ill.—Henry Myers is planning to erect a large hippodrome with a seating capacity of 2,700 persons and cost $200,000. The structure will measure 125 by 250 feet, two-story; contain six stores, five apartments and a restaurant. The dimensions of the stage will be 86 by 40 feet. It will be known as the Royal.

Greencastle, Pa.—Jacob Shank has been awarded the contract to erect a two-story theater and skating rink 45 by 100 feet, to cost $6,5000, for George Hellman.

Moberly, Mo.—E. Fritch, will build a two-story theater, 57 by 125 feet, to cost $25,000.

Newark, N. J.—Toplits and Street, Philadelphia, Pa., have been awarded the contract for the erection and steel work of the new seven-story $300,000 Keith-Proctor office building and theater to be erected on Market street. The structure was planned and designed by Arland W. Johnson, 105 West 40th street, New York City.

Troy, N. Y.—Frank Acker, Central near Rock avenue, has been awarded the contract for the erection of a one-story moving picture theater, 23 by 100 feet, to cost $3,000, for D. H. Calhoun, 18 Ford avenue.

Coining, N. Y.—Fay White, Bank Building, has let the contract for the erection of a one-story theater and store building, to contain three stores, 63 by 70 feet, to cost $15,000.

Plainview, Texas.—Grans & Korder have prepared plans for a moving picture theater for J. W. Grans. Mr. Donner is the lessee.

Muscatine, Ia.—E. M. Heule, is planning to build a three-story moving picture theater, 50 by 100 feet and to have a seating capacity of 700.

Wilmar, Minn.—A stock company has been formed here of leading citizens for the purpose of erecting a two-story theater with balcony, 60 by 125 feet, to cost $25,000. It is to have a seating capacity of 1,200. The project is held in abeyance for the time being.

Clinton, Wis.—This city is planning to erect, in the near future, a two-story auditorium and city hall, 52 by 110 feet.

Troy, N. Y.—Toplits & Street, Philadelphia, Pa., have been awarded the contract for the erection of a new theater to be built by Keith & Proctor in this city, to cost $200,000.

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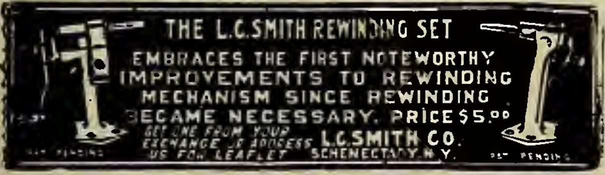

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NESTOR.

BEAUTY AND THE UGLY ONE (Sept. 15).—The Ugly One leaves his mountain home to woo Beauty of the prairie. Brawn also feels the spring call and wends his way to the home of Beauty. The Ugly One pleads for love, but is denied and Brawn wins Beauty. Later Beauty goes to row on the river, but her canoe is overturned and she is saved by the Ugly One, who still lingers in the neighborhood. Recovering from the first shock, Beauty, in her delirium, takes Ugly One to be Brawn and clings to him. The Ugly One at first thinks she loves him for his heroism, then realizes that he is playing another's part. He takes her to his mountain home and his mother helps restore her mind.

Brawn misses Beauty and searches for her. Finding the canoe, he mourns her as dead until hope rises again. He follows the trail toward the Ugly One's home. The Ugly One, meanwhile, takes his rifle and waylays Brawn on the mountain trial. He is about to shoot him down when love conquers temptation and he lets Brawn go unharmed. Brawn goes to the cabin and the sight of him restores Beauty's mind. She is led away by Brawn and the Ugly One, sobbing like a child, sinks to his knees and seeks solace in his mother's caresses.

BISON.

IN THE COILS OF THE PYTHON (2 parts—Sept. 16).—Charmed by the fair face of an unprincipled adventuress, Capt. Bainbridge, of His Majesty's Indian Army, takes advantage of the furlough granted him, and deserts his wife and child to flee with her. Crushed by his brief note of farewell, Mrs. Bainbridge determines to join her brother, Clifford, who is a professional hunter of big game in the interior.

Clifford is in love with Edith, a neighboring plantation owner's daughter, and she warns him about incurring the enmity of the natives by discharging a faithless Sukah. He does not heed her, and the natives plot to kill him. Edith overhears the plot and sends her brother, Paul, to put Clifford on his guard. Clifford, who has meanwhile left on a hunting trip, is followed by Paul and the rebellious natives under the Sukah.

The Doolewallahs, or native burden bearers, bringing Mrs. Bainbridge and her son to her brother, lose their way in the jungle and amid savage animals and hideous snakes, the nervous woman suffers torture. One of the natives sees Paul, and realizing he is going to warn Clifford of the plot, the Sukah conceals a cingalee in a three which hangs over a path, and as Paul rides by he is jerked from his horse by the cigalee's purgee, or turban. The Sukah orders Paul tied, but his vengeance is frustrated by a huge python, in whose deadly coils the Sukah dies. Mrs. Bainbridge and her bearers find Paul in close proximity to the deadly serpent, and she shoots it and liberates Paul, who escorts her to her brother's home, where a glad reunion takes place.

Five years later, Paul has learned to love his friend's sister and her little son, but she cannot accept his love while her faithless husband lives. Oswald, her son, loves the hunters and begs his mother to allow him to accompany his uncle Clifford on his trips. Refused permission to go, he saddles his little pony and starts after his uncle into the jungle. Missing him, the mother and Edith begin to search for him. The Jumadah tells of his riding away on his pony, and the three, frantic with fear, take guns and start for the jungle in search of him.

Capt. Bainbridge and his party are also hunting game in the vicinity, and the captain, seeing tigers and wishing to bag the game himself, separates from his men and rides into the jungle alone. Edith, Mrs. Bainbridge and the Jumah separate in the jungle in their search for Oswald, and after thrilling encounters with several large Bengal tigers, the party is reunited and little Oswald found. His mother is still missing, however, and a search for her is now made by the entire party.

Bainbridge, in chasing a tiger, comes upon two huge pythons lying in the road, which frighten his horse, causing him to be thrown and fatally injured. Unable to move or raise himself from the ground, Bainbridge lies helpless while one of the pythons coils about his body. Here, in the coils of the python, his deserted wife finds him breathing his last. She shoots the snake and drags him to safety. Joined by the rest of the party, Bainbridge breathes his last, and the wife and son turn weeping to Paul for comfort.

REX.

NEVER AGAIN (Sept. 18).—Mrs. Bowles determines to leave her husband if his dissipation continues. One evening at the club Bowles and his crony, Phil, sit opposite each other dead to the world through drink. Disgusted with them, other members of the club decide on a joke which they hope will work a cure. They make Phil's face up to appear as though he has been shot and in Bowles' hand they place his revolver, the cartridges having been replaced with blanks. They hide and await developments.

The club steward comes to awaken the stuefied men, observes what he supposes to be a tragedy, and rushes frantically to the telephone to notify the police. His cries arouse Bowles. He opens his eyes and gradually fixes them on Phil's face. The sight sobers him and when he discovers the revolver in his hand he imagines that he has, during his drunk, comitted murder. He flees just before the police arrive.

After an exciting chase which brings them all back to the club, the supposed corpse is found to be alive and well. Explanations follow. The lesson strikes home, however, to Bowles and returning to his wife, who is about ready to leave, he secures forgiveness by swearing, "Never again."

THE WALL OF MONEY (2 parts—Sept. 21).—Mr. McQuarrie, a factory owner, living alone in his large mansion while his son is away at college, has become miserly and works his men night and day, paying them the lowest wages possible. Daily accidents occur at the factory, due to the old, defective machinery used. The men have become very discontented and rumors of a strike begin to pass around among them.

Young Neilan, who has spent his spare hours designing machinery protected against accidents after many weeks of hard work, completes his plans and at a meeting of the men they decide to send a committee to the monopolist to present the plans and request that the ideas be used to safeguard them against possible accidents. A meeting is arranged.

The monopolist, expecting trouble, has requested two detectives to be present in an adjoining room; and just before the committee arrives, his son, Wallace, returns from college. The father explains the presence of the detectives, and asks the son to leave the room while he interviews the committee.

The committee is announced, and Neilan, as spokesman, states their request, producing his plans. McQuarrie refuses their demands and the men freely express their opinions of him. Lloyd becomes threatening when the detectives come on and order the men out. Wallace overhears the entire conversation in the adjoining room, and expecting some day to step in and take his father's place, he asks him for permission to work in the factory and study the conditions that prevail there. The father, however, has different ideas for his son's future and tells him to go to the seashore instead and spend his vacation there.

Wallace agrees, but instead of going to the seashore he goes to the factory instead, unknown to his father and secures work. Here he is introduced to Neilan, who, thinking him a brother workman, invites him to come to his home to live with him and his sister, Pauline, to help keep the little home going. Wallace meets Pauline. They become interested in each other, to the delight of Neilan, who has taken a liking to Wallace.

Neilan's sweetheart, Toddles, is the daughter of old Lloyd, a co-worker. Lloyd's son, Bart, a young lad, is also employed at the factory, and a week later is injured in an accident caused by defective machinery. The injury proves fatal, and the father, who is wrapped up in the boy, is almost driven crazy with grief.

Wallace, who has witnessed the accident, realizes the mistake his father is making in denying the demands of the men. He determines to go to his father and convince him wherein he is wrong. Rossin, a factory employee who has suspicioned Wallace at the very beginning of being a spy employed by the monopolist, follows Wallace to his father's house. Seeing him enter the house, Rossin returns and tells Neilan, and to prove his assertion, takes Neilan to McQuarrie's home, where they see Wallace coming from the house.

Wallace is unable to make his father change the existing conditions in the factory and returns to devise some way of winning him over. Neilan, not knowing Wallace's relationship to the monopolist, now also suspects him of being a spy and refuses him entrance to his house. Pauline when told of what has occurred, does not believe Wallace guilty, but is convinced when she sees him going into his father's home.

Old man Lloyd becomes insane with grief over his son's death and determines to revenge himself on McQuarrie. Just as he is about to leave the house with dynamite and fuse, Toddles intercepts him and, discovering his purpose, pleads with him not to commit murder. He locks her in a closet and leaves.

Neilan and Pauline, coming to see Toddles, hear the noise in the closet. Neilan releases her and she tells of her father's intentions. Pauline admitting her love for Wallace, pleads with Neilan to go and save McQuarrie. Neilan hurries to the house in time to put out the fuse. Aroused at the attitude of the monopolist, Neilan enters the house to denounce him and Wallace.

He enters the room just after Wallace has succeeded in winning his father's consent to let him run the factory to suit himself. Wallace explains the situation to Neilan and tells him he will be made assistant manager. Neilan, overjoyed, asks forgiveness for mistrusting Wallace, and the two young men hurry away to their sweethearts to tell them the good news. Wallace takes charge of the factory, raises the men's wages, installs safe machinery and gives them their Saturday afternoon holiday.

CRYSTAL.

A NEWS ITEM (Sept. 16).—Chester and Pearl are sweethearts. Belmont also admires Pearl and is jealous of Chester. He causes to be inserted in the newspaper an announcement of Chester's forthcoming nuptials with a wealthy society girl. He shows the newspaper to Pearl. She is indignant and asks Belmont to get her letters back from Chester. Belmont promises to do so and goes to Chester's rooms. He gets the letters and is about to depart when Chester returns. He hides in a box couch. Chester enters, and notices that his desk is open and discovers Belmont. Pearl telephones to him and berates him for his duplicity. He shoots off a revolver and she thinks he has killed Belmont. Chester sits on the couch and catches Belmont's hand. Belmont spends an uncomfortable ten minutes. Chester decides to visit Pearl. He does so. Belmont succeeds in getting out and also goes to Pearl's house. Chester explains that the news item is false. Belmont enters and attempts to give Pearl the letters she wrote to Chester. Chester takes them and upon his confronting Belmont he confesses that he made up the story to win Pearl. She forces him to go and Chester is left in full possession of the field and Pearl's love.

THE BACHELOR'S FINISH (Sept. 16).—Bluff and Gruff, bachelors, live at a boarding house. Bluff is continually drunk. Gruff to give him a scare tells him that the night before, while drunk, he asked their landlady, who is a shrew, to marry him. Bluff nearly faints. The next day he is again drunk. He makes love to the housekeeper and remembering Gruff's joke, again asks her to marry him, thinking to make good. The housekeeper's brother arrives in the midst of the lovemaking and insists upon immediate marriage. Bluff returns, and Gruff sobered by the seriousness of the situation seeks his advice. Gruff promises to get a fake minister. He induces his friend Luff to play the part of minister. Luff later determines to keep out of it. Meanwhile the group is waiting. The Rev. Dr. Parks stumbles into the house through accident. The brother asks him to perform the ceremony, and Bluff thinking him the fake minister, goes through with it. The next day Gruff meets Luff and finds out that he did not go through with his end of the joke. He informs Bluff that he is really married. Bluff nearly collapses, but really when brother brings in eight children and introduces them to Bluff as his wife's children and consequently his own.

MISPLACED LOVE (Sept. 21).—"Slip" Hines and "Long" Jim, two crooks working confidence games, are forced by Detective Mallory to desist. "Slip" leaves town. He goes to a farmhouse in the country and is taken in as a boarder. Mr. Simmons, the honest farmer, his wife, and pretty daughter Rose are attracted by the gentle manner of the crook. He makes love to Rose. She believes in him. Mr. Simmons catches him hugging Rose and orders him from the house. Rose decides to go with him, and leaves a note that she has gone to the city to be married to him. She goes and they take a room in a boarding house. There he proposes immediate marriage. He goes out and gets his friend to masquerade as a minister and perform a mock marriage ceremony. The landlady's daughter proposes getting another witness, and goes out for one. By chance, she meets her friend, Detective Mallory, who recognizes the two crooks. "Slip" escapes by jumping through the window. Rose, heartbroken, writes to her father, asking forgiveness and asking also, to be taken home. Her father tears up the letter. Time passes and Rose is forced to eke out a livelihood as a stenographer. She is employed in that capacity in the office of Frank Hammond, a wealthy stock speculator. He becomes very much attached to her. She goes out one day and to her surprise, upon her return she finds "Slip" in deep conference with Frank. He is playing the part of a smooth man of the world and is trying to inveigle Frank into buying some worthless stocks. They recognize each other. He writes a note on a card threatening to kill her if she exposes him. She goes out and telephones the police. Detective Mallory is sent and after a struggle "Slip" is arrested. Frank is grateful to Rose for her help in saving his investment and the affection he held for her ripens into love. She accepts his proposal and they get married. Rose hankers to see the old man again, and she induces Frank to go up with her on a visit. They are just in time to witness a scene whereby the sheriff is

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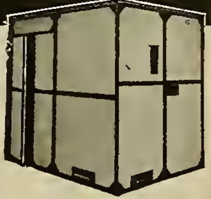

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about to dispossess the old couple for non-payment of a mortgage. Frank saves the old homestead. Rose is reconciled to her parents and her folly in placing her faith with the crook is forgotten.

GEM.

THE MANICURE (Sept. 15).—Billy and Tessie are greatly in love with each other. Tessie, tiring of sitting around the house and doing nothing, decides to learn manicuring by correspondence. Billy tries to dissuade her, but doesn't succeed. After her third lesson as a manicure, she persuades her father to let her work in his barber shop. Her first customer, Percival, is practically butchered and when the porter upsets the water intended for his hands, down his neck, confusion reigns.

FRONTIER.

THE JUVENILE KIDNAPPERS (Sept. 18).—Jack and Mary, children, meet at school and through childish troubles are brought into close friendship. Jack is the son of a widower and Mary, the daughter of a widow. Mary's mother grieves over the loss of a baby girl and friend Jack, on discovering this, determines to supply the want with his own motherless baby sister.

Mary and Jack conspire together, with the result that one night they steal the baby from the cradle while the nurse visits with the grocer boy and take it to Mary's doorstep. Believing, of course, that it has been left there by some poor woman, Mary's mother takes it in.

In the meantime Jack's father has started a wild search for the missing baby. Detectives who have been called into the case become suspicious of the boy and with the father, follow him to the widow's home. She is threatened with arrest as a kidnapper when Jack steps in and shoulders the blame. Noting the widow's reluctance in giving the baby up the widower permits her to keep it on one condition—that she marry him.

THE RANCHMAN'S DOUBLE (Sept. 20).—Widow Craige has twin sons. Bob is self-sacrificing and the main support of his mother. His twin, Harry, is the opposite type, one who frequents the beer halls and public dances. In one of his drunken orgies Harry starts an argument with an associate over a girl. His friend is accidentally shot with his own gun. Harry, believing himself a murderer, flees from the city. The news of this killing causes the death of the mother.

Years pass by and Bob, with his savings, leaves for the West to try ranching. His sweetheart and her mother he leaves behind, with the promise that he will send for them shortly.

Meantime Harry, having gone from bad to worse, has joined a band of outlaws. Circumstances bring him near his brother's ranch, with the sheriff hot upon his trail. Bob is arrested by mistake and made a prisoner in the county jail. Harry, having seen the arrest, decides to impersonate Bob and take possession of his ranch. This he does and he even goes so far as to receive the sweetheart and her mother, who arrive from the East several days following.

But something tells the girl that all is not well, and she seeks the advice of the sheriff. There is an investigation, which results in the death and confession of Harry. Bob comes into his own shortly afterward.

POWERS.

THE PEARL OF THE GOLDEN WEST (Sept. 17).—The Pearl of the Golden West is an extensively proportioned lady, who is proprietor of the Knockout saloon. The sheriff, a brave and daring man, save in the face of danger, lays his heart at the Pearl's feet.

The City Chap, tall, slim and elegantly powered, rides into the scene on his bicycle. The Pearl immediately falls for his charms. He teaches her to ride his bicycle and is entertained at her home with great ceremony. Meanwhile the jealous sheriff has found a newspaper clipping, which says the City Chap is a bicycle bandit who has deserted his wife and fourteen children. Triumphantly he takes this news to the Pearl, who hides the City Chap under the table. The Pearl doesn't believe it and drives the sheriff away, but in the City Chap's pocket she finds a picture of him with his wife and fourteen children. She forgives his perfidy and later he receives word that his wife has secured a divorce. They decide to be married and go to the saloon to say goodbye. The sheriff is broken-hearted, and as the happy couple mount a tiny donkey and go off on their honeymoon he blows out his brains.

THE DOCTOR'S STORY (Sept. 19).—The old doctor of a small fishing village is entertaining one of his city friends, and, while sitting near the beach, the friend suddenly sees a young woman, prematurely grown old and gray, dressed in a wedding gown, with flowing veil, looking about as though waiting and watching for someone. Her peculiar actions and attire arouse the friend's curiosity, and the doctor volunteers to tell the unfortunate girl's story.

At her mother's deathbed Katherine Crane assumes the care of her younger sister, Dora, and in order to maintain their little home and provide an education for Dora, Katherine does dressmaking. She sends the younger girl to a boarding school, where she enjoys life, heedless of the cost to Dora.

The doctor loves Kate, but she rejects his proposal because she already loves Tom, the fisherman. Tom proposes, but Kate refuses to marry him until Dora is through school. After several years of toil for Katherine and pleasure for Dora, the younger girl comes home, and Katherine immediately accepts Tom's proposal and begins the making of her wedding dress.

Dora returns and Tom is at once impressed with her. This admiration quickly grows into love, which is reciprocated by Dora, all unknown to the unsuspecting Katherine. And when Katherine's wedding dress is finished, Tom and Dora elope, leaving a note for her. The blow robs her of her reason, which materializes into an obsession that each day will be her wedding day, and attired in her gown and veil she haunts the beach, waiting and watching for the lover who never returns.

UNIVERSAL.

ANIMATED WEEKLY, NO. 78 (September 3).—The Panama Canal.—Finishing touches on the Panama Canal. The greatest engineering feat ever attempted by any nation.

Historical Pageant.—The early history of Manhattan is re-enacted in historical and legendary pageant in Central Park, New York City.

Exciting Auto Races.—Louis Disbrow, the mile track champion, wins the feature event of the auto race meet, Libertyville, Illinois.

Canine Policemen.—The best trained dogs in the world perform many exciting feats at the police dog trials, New York City.

Raising of Oil Steamer.—The German oil steamer "Gnthell" is successfully raised at Baton Rouge, Louisiana. This steamer sank in ninety feet of water while loaded with a cargo of oil and is the largest ever raised in the Mississippi River.

Athletes at Berlin.—One hundred thousand athletes meet in the world's largest stadium, Berlin, Germany.

Weekly Fashion Hint.—Black and white, combined with bright green or purple, form many of the latest Autumn dresses. The Ladies' Home Journal Pattern Company.

The Cowes Regatta.—The Royal Regatta on the Solent. The greatest yachting event of the year in Europe.

War Chiefs Honor Colonel Cody.—Secretary of War Garrison and General Leonard Wood are met by "Buffalo Bill" upon their arrival in Denver.

Races at Red Bank.—Many prominent horsemen compete for prizes at the Monmouth County Fair, Red Bank, New Jersey.

The Use of Dynamite.—New Method employed in clearing timberland by the use of high explosives.

Arrival of Lord Haldane.—Viscount Haldane, the Lord High Chancellor of Great Britain, arrives on the Lusitania. He is the first Lord High Chancellor to abandon temporarily the custody of the Great Seal and go to a foreign country.

Asbury Park Baby Parade.—In proud and gorgeous array before Queen Titania and thousands of spectators, seven hundred babies parade at Asbury Park, New Jersey. Sub-title—Queen of the Carnival.

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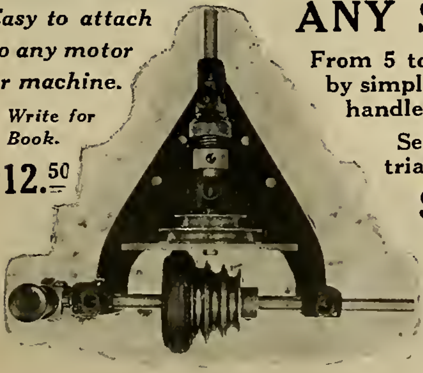

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RELIANCE.

BETWEEN HOME AND COUNTRY (Sept. 8).—During the Civil War, Captain Ward, a Southern officer, enters the Northern camp and manages to steal some plans. He is followed by a posse. When he reaches his own home he goes in, thinking to throw them off the scent. His wife and two children anxiously watch the windows. Suddenly the little boy spies the Northern men approaching and warns his father. As the soldiers draw up at the porch, Ward and his wife lock the front door and retreat to the library.

The men break through into the main hall and seeing the closed door of the library, commence to batter it down. Ward's wife suggests that he don a gown of hers, while she puts on his cap and coat. As the men dash into the room, they pay no attention to the huddled form of a woman bending over her children, but follow what they suppose to be Ward, into the next room, allowing the soldier to escape from the house by a rear door. The men soon discover their mistake and start after Ward. The officer in command remains, however, and attempts to make love to the wife, who is alone and unprotected.

Her little son, realizing her danger, runs from the house to his father's hiding place. He tells Ward, who for a moment hesitates. He does not know whether to go ahead with the plans or back to save his wife. Love conquers and he returns to the house where he knocks the Northern officer down.' The boy rides on to the Southern camp, warns them of his father's peril. A party of soldiers is sent back with him and they arrive in time to put the Northern men to rout. Then Ward triumphantly hands the plans to his general, glad he has been able to fulfill his duty to his country as well as to his wife.

AMERICAN.

CALAMITY ANNE, HEROINE (Sept. 15).—Calamity Anne is trudging along the country road with her burro in tow. Tommy gets stubborn and refuses to travel further until he gets something to eat. The tactics amuse an auto party passing along and a little girl of the party furnishes a banana for Tommy. Calamity and the girl become friends and upon receiving the card from the girl's father, Calamity promises to call at the home.

The automobile party passes two tramps who recognize the millionaire and his daughter, whom they have contemplated kidnapping. They follow the auto and kidnap the child from her home, while the maid and her sweetheart are engrossed in their love-making.

In the meantime Calamity finds the tramps' camp and enjoys their untouched meal. After being refreshed she journeys on and meets the young lover in search of the child. She recognizes him as an old friend. He tells his trouble and Calamity finds it is the little girl she has learned to love.

The tramps hide the child in a deserted barn. Calamity rescues her and captures the tramps. The child wants Calamity to stay with her, but the beautiful home is too much for poor Calamity. She climbs out of the window to find out how poor Tommy is and spies the lovers in distress because they haven't the money to get married. She puts her arms around them, gives them her reward she receives for finding the child and tells them to be happy.

A FALL INTO LUCK (Sept. 18).—Living alone in the hills with her cripple brother, Harry, Jane Edwards finds life pretty hard. An unkempt stranger showing marks of a hard life, receiving food at their door is not satisfied, but attempts to insult the girl. Her brother, trying to drive him off, is knocked down and abused, when the timely arrival of a young prospector, who is driving in the hills, drives off the renegade. On the hillside the prospector is attacked from behind and thrown over a cliff. The prospector, stunned and landing on a projection not far from the top, is seen by the girl, who goes to his rescue. He starts to climb up; in his ascent he discovers traces of gold. To get his claim in working shape he must suspend himself with a rope around his waist. The renegade, thinking of the girl unprotected, turns back and finds the rope fastened at the top of the cliff. Looking over he sees the prospector at work. Harry, the cripple, sees the renegade stoop to cut the rope and shoots, while the prospector is surprised to hear the shot and on ascending finds the dead man.

A sheriff with a few deputies is scouring the hills for the renegade for whom a large reward has been offered. Harry is thanked by the prospector as the sheriff arrives, who hands the prospector a notice offering a reward for an escaped outlaw, dead or alive. With a smile on his face the prospector hands it to Harry, who, recognizing the picture, leads the sheriff away to the body, while the prospector and Jane decide to join hands as life partners.

JIM TAKES A CHANCE (Sept. 2(?)).—Dora is to visit her uncle in the West; she is informed that the boys at the ranch are all anxiety over her coming. In the spirit of fun, Dora determines to masquerade as a spinster. Uncle is in on the joke and shares Dora's amusement in seeing the shock of disappointment which the boys receive as Dora steps from the stage coach. Jim, the foreman of the ranch, is too good-natured to show his disappointment and offers to carry the spinster's grip into the house. By doing so he excites the laughter and ridicule of the boys.

Later Jim goes further and teaches the spinster to ride a horse. Cupid gets busy under the make-up and Dora's girlish heart begins to beat warmly for the handsome cow puncher. In spite of the laughter and ridicule of the boys, Jim is head over heels in love with the supposed spinster. He asks her to be his wife—she removes the disguise and reveals herself to Jim in all her youth and beauty. Jim is at first astonished and then delighted. He takes the lovely Dora in his arms as his promised wife.

TRAVELERS OF THE ROAD (Sept. 20).—A young prospector, Joseph Harbison, starts out on his journey, and enroute meets a group of prospectors playing cards. He enters into the game, with the result that he makes a considerable winning. Leaving them, he continues on his journey and meeting a gypsy woman and her daughter, decides to have his fortune told. Drawing out his bag of money to pay the girl, he excites the older woman's cupidity and she invites him to remain with them, which he agrees to do. Calling her daughter aside the mother suggests that she make advances to the young man to gain his confidences and when he sleeps they will secure his money and decamp; but because he was a light sleeper they fail in their attempt, and when morning comes he resumes his journey.

Further up the road he comes upon an emigrant wagon of homeseekers and is invited to ride with them. Attracted by the beauty of the daughter of the old colonist, Harbison accepts their kind invitation. When evening comes they stop to camp. In the morning the gypsies have overtaken them and the daughter seeing Harbison among the homeseekers and attentive to the young girl, her jealousy is aroused and the mother and daughter plan to cause them trouble. Knowing the hiding-place of a number of outlaws in this vicinity, the gypsies plan to seek them and obtain their assistance in the carrying out of their revenge. The outlaws have planned a daring hold-up of the stage and while the gypsies are hurrying to locate them the robbery is committed. The stage goes on its way and along the road meets the homeseekers' wagon. They tell of the incident, and the gypsies overhear the conversation. They have lingered nearby, but now hurry to find the outlaws. They find them and tell them if they will take the trouble to rob the wagon the colonists will find many treasures contained therein. The outlaws advance on the travelers' wagon and fire upon the persons riding in it, one of the first shots wounding the old father. The young daughter and the prospector are left to fight the outlaws, but they are worsted in the fight. The two escape with one of the horses of the outlaws and in the running fight win against the outlaw who gave pursuit. The stage returns with a lot of miners who give battle to the remaining outlaws and succeed in overcoming them. The young prospector and his new found friend reach the town of Success almost exhausted, but nearer to each other because of their experience as travelers of the road.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 36 (Sept. 1).—**Lettonia, Ohio**—Many injured as the Eastern Express from Chicago to New York is wrecked.

Paris, France—Women's swimming contest.

The Fashion in New York.

London, England—Colonel Cody, England's greatest airman, falls with his hydroplane, meeting a terrible death.

Washington, D. C.—Four ranchmen making a 20,000 mile ride from this city to San Francisco, are to be photographed with each Governor in front of the Capitol of his respective State,

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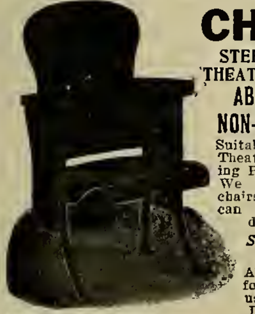

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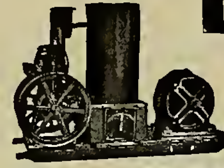

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GAUMONT.

AN ACTOR'S ADVENTURE (Sept. 9).—A break in the mundane round of an actor's life causes considerable perturbation to Jean Loupin, a vaudeville artist. Having purchased a second-hand coat, Jean proceeds to try it on, and while so engaged he feels something in the lining of the coat. Upon closer investigation it proves to be a note calling for help —William Burgon and his sister are prisoners in "The Retreat" at Arkell! Romantic feelings are aroused in the breast of the actor, and he sets forth on what he feels may prove a very interesting and exciting adventure.

Arrived at "The Retreat" Jean sends in a note craving an interview, but although the interview is granted, Loupin is everywhere regarded with deep suspicion, and looks of grave distrust are levelled at him. He goes away apparently satisfied, but in the dead of night secretes himself in the spacious grounds of "The Retreat" and effects an entrance to the house. A slight mishap in failing to draw the library curtains proves the cause of his undoing, and the intrepid Jean Loupin soon finds himself in a most unpleasant position—bound like a trussed fowl and condemned to die by the nauseating and asphyxiating odors of coal gas. He struggles to burst his bonds, ineffectually at first, but eventually smashes a window and uses the broken glass wherewith to cut the ropes that bind him. And then Jean takes his revenge. Striking a match he applies it to the gas-laden air at the moment his would-be murderers rush into the room, and the instantaneous explosion exterminates the whole vile gang.

It is only a matter of moments before Jean has the unhappy William and Ethel Burgon freed from their position of danger in the burning house, and the subsequent interrogatory at the police office leaves us convinced that the erstwhile hapless pair will soon come into their own again, now that their cousins' evil machinations have been effectually squelched.

LOVE ME, LOVE MY ANIMALS (Sept. 11).—Simple Simon's Auntie Jane asks him to keep house whilst she and Uncle Tom are away on a short vacation, enjoining Simon to "be good to the animals—love them as you love me!" Simon is thoroughness personified, and carries out his Auntie Jane's instructions so literally that the animals have one great time. Simon is certainly "good to the animals," and in every conceivable way endeavors to love them as he loves his auntie. The resultant chaotic condition of things at auntie's menage can better be viewed than described, but it includes pigs and horses in the front parlor, the brindled cow in auntie's own bed, and suchlike reversions of the ordinary trend of farm life.

George, the gardener, considers it is his duty to inform auntie by letter that she had better return home at once—"You will find your house in a lovly state, bleeve me yors truly George"—and Simple Simon is only saved from severe castigation at his uncle's hands by the kindly intervention of Cousin Gertie, who loves Simon because he has such a kind heart.

RAMO.

LOVE AND GOLD (August 13).—Mary Benson lives with her grandfather, a miserly old man, who compels her to bring home her wages to him. She is taken ill at her work and returns home only to be accused by her grandfather of feigning illness, and is ordered from the house. Mary leaves and faints at the entrance of the Landers' home and is assisted into the house by Jack Landers, who persuades his father to allow her to remain with them until she recovers. Jack's father disapproves of the growing attachment between Jack and Mary, as he wishes Jack to marry an heiress. Overhearing Jack and his father discussing this topic, Mary leaves rather than have Jack oppose his father's wishes.

Mary learns of the sudden illness of the old miser and rushes home, only to be followed by Jack. Jack's father, now thoroughly aroused, follows his son to the miser's home, determined to put a stop to the affair.

The old miser, in his delirium, sees his gold turn to dross and on regaining his senses, appreciates the nothingness of gold and the allness of love, and when Jack's father arrives and intimates that the miser's granddaughter is inacceptable because of poverty, the miser discloses that his granddaughter is in reality a very rich girl. Jack and Mary are married.

DANGEROUS SYMPATHY (August 20).—Pagano, a young physician, attends the sick bed of Marie's mother, who lives with Marie and Luigi, Marie's husband, in the Italian quarter of New York. Marie's mother dies, and Pagano is affected by Marie's sorrow, and in sympathy, gives her a flower and promises to send her others, thus arousing the jealousy of Luigi.

A week later Pagano remembers his promise as he is buying roses for his fiancée. He also sends a bouquet to Marie, with a pleasant message. The florist gets the cards mixed. The fiancée gets the flowers with Marie's card and believes Pagano false. Luigi gets the bouquet for Marie and the card meant for Pagano's fiancée addressed "Dearest," and making an appointment. He thinks Marie is false and as the reverse of the card gives Pagano's address, he sets out to revenge his wrong. Marie follows to prevent violence, if possible.

In the meantime, Luigi enters the doctor's home under the pretense of illness. Luigi forces the door of the doctor's laboratory and soon has the doctor at his mercy, when Marie enters in time to save the doctor's life. At this moment the doctor's fiancée comes in to tax Pagano's falseness. Explanations follow wherein the exchange of cards is made obvious.

THE SPRINGTIME OF LOVE (August 27).—Arthur Finley is in love with Lois Barker. Her father objects, insisting that Lois shall marry Jack Dayton. Lois and Arthur agree to elope and leave a note for her father. Secretly Lois goes to meet Arthur, but seeing Jack, she hides behind some bushes at the edge of a cliff—the ground caves in and hurls her to the bottom unconscious. Arthur, after waiting a few hours, returns home, believing Lois' father prevented the elopement. Lois, found by strangers, is taken to their home. She does not recover until the next morning. The father reads his daughter's note and becomes angry. When Lois has recovered sufficiently to return home he disowns her. Jack, having faith in Lois, seeks to learn the truth. Arthur begs the father for his consent to the marriage. The father accuses him. Arthur resents. The old man strikes Arthur, but Jack's timely arrival, accompanied by the stranger who aided Lois, explains everything, and the father regrets his hasty judgment. Arthur, who has been searching for Lois, eventually finds her, and brings her back. The father gladly consents to the marriage.

LUX.

THE TAX ON BACHELORS (Sept. 12).—Billy Gaydog is a young bachelor who scorns the wiles of the fair sex and manages to remain unharmed by cupid's dart until the ripe age of twenty-nine. At this point in his career a law is passed imposing a tax upon unmarried men. Like many another young fellow Billy's little game is promptly put a stop to and he hastens in search of a bride with most amusing results. The haste with which bachelors hasten into matrimony, results in as many as one hundred marriages in an hour. All the matrimonial agencies are "sold out" and the fun is fast and furious in the Tax on Bachelors.

ARABELLA'S RIVAL (Sept. 12).—Harold is introduced to his aunt's protege, the fair Arabella. Unfortunately Harold does not consider Arabella even passing fair. Her type of beauty in fact is one which can scarcely be called popular. Harold is in love with his cousin, but as Harold's aunt has a lot of money he does his best to please her and become engaged to Arabella. However, his cousin finally succeeds in defeating the ends of fortune, and Arabella retires somewhat hastily while Harold and his cousin are left in peace once more.

SOLAX.

INVISIBLE INK (Sept. 17).—Billy was flirtatious. At the summer hotel he planned to outwit Ruth's father, and write her a letter in invisible ink planning to elope that night. Writings in this invisible ink had to be heated before the symbols would appear. By an interesting chain of circumstances, the love-sick old maid, Flora, got the letter. Enraged at the sight of the blank paper, she angrily set a match to it, and the words of love appeared! The romantic soul thought they were meant for her and she was in such a trepidation of realized love that when Ruth and her father unexpectedly came in the room, the letter fell unnoticed from her belt. Ruth's father found it, and thought it had been dropped by his daughter. That night he locked her in her room, but when Billy signaled with his auto horn, and Flora ran out, he thought Ruth had escaped, and followed on horseback. Ruth was awakened by the commotion and thinking Billy perfidious, she climbed out of the window and followed on a motorcycle. Billy and Flora were being married when Ruth's father appeared. And then the men discovered Flora's identity. She expressed her love for Billy and threw her arms around his neck. Ruth entered at this compromising situation. She would not listen to Billy's explanations, and indignantly strutted off. Flora turned to Billy—"I am still here, Cutey," but Billy rudely repulsed her, and she fell fainting in the arms of the disconcerted minister.

WESTERN LOVE (Sept. 19).—Young Richard Henderson, the son of a wealthy ranch owner, meets a siren at a wayside inn. Henderson soon surrenders to the spell of this fascinating creature's charms and for a long time is at her very mercy. He does not know her past, nor does he know that she earns her living by dancing in country taverns. His love for her not only blinds him to her frailties and unmoral past, but also to the suffering love which Dawn White secretly cherishes for him in her bosom. Events shape themselves in time so that Richard is forcibly brought face to face with conditions as they exist in reality and his love for the dancer turns to hate. However, he cannot cast off the spell of his enchantress, and her spirit seems to pervade the very atmosphere which he breathes; even when he proposes to Dawn, the figure of Dawn fades from his view and he imagines he is placing the engagement ring on the finger of the dancer. This freak of imagination almost drives him insane, but by a turn of events, he is saved from himself and eventually marries the girl who really loves him and whom he soon learns to love and cherish.

FEATURES

GAUMONT.

WHO KILLED GEORGE LAMBERT (3 parts—Feature Subject).—Mr. Beck, a financier, called away on business, tells his wife that he may be obliged to write her for money, but does not care to take any large amount of money with him—she can bring it to him if he finds it necessary. A fortnight later, as Mrs. Beck is going out to dinner, a letter is brought to her in which her husband explains that it is essential he should receive $5,000 by the midday following. She is to bring the money in bills to a house indicated at Gardon, to which the most direct route is by rail to Vinay, thence by motor. Mrs. Beck is rather puzzled by the message, but decides to go, and shortly afterwards starts on the journey. By the same train there travels a bank-clerk, carrying $10,000 in gold and bills. George Lambert is the name of the bank clerk.

At eleven o'clock the train reaches Vinay, the only travelers to Bardon being Mrs. Beck and Geogre Lambert. A few miles along the road the automobile breaks down, and it is with difficulty that the nearest inn is reached. Here it is definitely ascertained that the repairs are too complicated to complete before the morning, and the innkeeper regrets that he cannot supply a carriage for some hours. Mrs. Beck and George Lambert are accommodated in adjoining rooms. Lambert makes the best of a bad job and quickly goes to sleep, but Mrs. Beck is restless. She hears a trap being driven into the inn yard and makes a bargain with the driver to take her to Gardon immediately, at a very early hour in the morning. Upon her arrival Mrs. Beck finds Gardon House, where she expected to meet her husband, is uninhabited. She is faced by a mystery!

At 7 a. m. the auto is in shape again, but the innkeeper finds the lady gone and the clerk lying dead in bed! Later the police arrive. They decide that the bank clerk was suffocated with chloroform, and a quantity of saturated cotton-wool is found in Mrs. Beck's room. In the wallet in which the banknotes were carried, is a list of the numbers of the stolen bills, all of which were for large amounts.

Learning that Mrs. Beck went to Gardon, the officials proceed thither, and when confronted, Mrs. Beck declines to explain her presence in the village, and although the discovery in her handbag of notes stolen from the bank-clerk takes her by suprpise, she still refuses to explain. She vigorously defends herself against the accusation of murder, but is arrested forthwith.

Mr. Beck has completed his business and returns home, en route reading of the arrest of his wife. His home is searched and the letter which led Mrs. Beck to start for Gardon with the money is declared by him to be a forgery. The police have followed up the clue of the chloroform bottle left behind and the original prescription—which the doctor denies having written. Beck is struck by a resemblance in the writing and it is at once seen that the letter received by his wife and the prescription are the work of the same hand.

Mystery thus succeeds mystery. The original receiver of the chloroform is traced and arrested, and plucking off his false beard and mustache, we see he is the driver of the auto from Vinay to the inn. Beck's valet had informed him that Mrs. Beck had followed the letter's instructions, and his intention was to stupify her whilst in the car, but Lambert's arrival upset his plan. When all was quiet he drugged the clerk and removed the banknotes, then when Mrs. Beck left her room to talk to the driver of the cart, he seized the opportunity to go into her room. He changed the notes he stole from the clerk for those carried by Mrs. Beck, but left the bottle and some cotton-wool behind him. He states that it was not his intention to kill George Lambert, but an overdose of chloroform was responsible for this.

TRUE FEATURES.

THE MISER'S WARD (Feature Subject—3 parts.) —An old miser sees, with great alarm, that his young and pretty ward is in love with a handsome youth. He knows that upon her marriage he must give up the precious hoard which belongs to his ward, but upon which he has come to look as his own property.

He resorts to all the tricks that miserly guardians have been famous for in romance from time immemorial. He locks the pretty ward in an attic, only to find that love laughs at locksmiths. With the assistance of her daring lover, who thinks nothing of climbing up a wall almost one hundred feet high, she succeeds in escaping. The young Romeo is found to be as resourceful as he is ardent in his love. Scaffolding of his own invention helps him to run away from the old miser. Just when it seems as though the lovers would be caught, they have an improvised ambulance come to their rescue, and at another danger point they escape by giving the old man the scent of the wrong auto. There is, of course, no doubt about the end of all this. After all these hairbreadth escapes by land and by water, the lovers get into the office of the Justice of the Peace just a lap ahead of the old miser.

THE CYCLIST'S LAST LAP (3 parts—Feature Subject).—Surry, the cycler, takes part in a great international motorcycle race and returns winner, and at once becomes a hero to the friends of the sport. Two young girls are rivals for the affection of the great cyclist. One, the love of his youth, and the other the daughter of a powerful cycle manufacturer. He marries the daughter of the latter.

To advertise his cycles, the prospective father-in-law of Surry ties him up with a contract in which he promises never to use any cycle but such as are manufactured by him. Surry is now in the ascendant. Sudden acquisition to wealth does not in any way diminish his love of the sport of motorcycling, and he is again entered in a race more important and sensational than the first, out of which he comes victor. It is in the second race that he establishes the world's record of one-half mile in 52½ seconds. Through a trick of his rejected sweetheart, it is made to appear that Surry has been guilty of a violation of the racing laws, and he is disqualified and heavily fined.

From this time forward, the star of Surry begins to wane. He is barred from most of the courses, and when at last he succeeds in getting an engagement he meets with a fearful accident which for a long time destroys his ability as a rider, and he is greatly distressed by poverty. A rich widow, greatly interested in sports, engages him as her chauffeur. She pets him for a while but soon tires of him. He is again on the rugged edge of poverty. It is, however, a long lane that has no turning. Surry succeeds in saving the life of a woman who was in imminent danger of being killed by a horse. It turns out that the woman he saved was his wife. The prejudices of the father-in-law are now conquered and a reconciliation takes place.

DARE DEVIL DOLLY (3 parts—Feature Release).—Little Dolly Miller has just turned six. Her father being an auto enthusiast and the winner of many prizes, she is anxious to follow in the footsteps of father, and when the latter returns from a great race in which he beat all competitors, the little girl, who has secretly mastered the art of driving, prevails upon her mother to let her drive the car in which they are to ride out to meet the returning father. The father is delighted with the skill shown by his little girl, who shows her cleverness in turning and other difficult feats. Little Dolly insists now on returning home, riding in her own car. The father in a spirit of fun consents and there is a good deal of joking and fooling between the parents and the child, until the father proposes a race. The little girl catches up the idea quickly, but disaster overtakes her almost at once. Her car makes a bad turn and she is thrown into a ditch, barely escaping with her life. The father blames himself for the accident, and upon arriving home, in the presence of all the servants, forbids his child to ever enter an auto again.

Now follow a series of thrilling episodes in which the little girl takes a prominent part and which keep the interest of the spectator keyed up to the highest pitch. Dolly's parents have been invited to attend a banquet given them by an automobile club. While on the road to the club, the parents of Dolly stop to assist a couple, man and wife, who had been severely injured in an accident that has happened to their car. They learn that the name of the injured people is also Miller. The newspapers announce that Mr. and Mrs. Miller have been mortally injured and the message is rushed to the automobile club. The little girl, who thinks her parents have been killed, forgets all else and jumps into her car and starts to drive to the place where the accident happened. While Dolly is gone the Millers appear at the door of the club in the best of health. Then it turns out that Dolly is in her car. She again suffers shipwreck on the road and it would have gone ill with her, had not a good-natured tramp, come to her rescue. The tramp turns out to have been a victim of misfortune, and when his story is learned by Dolly's parents they show their gratitude by giving him permanent employment.

FAMOUS PLAYERS.

TESS OF THE D'URBERVILLES (Feature Subject).—Parson Tringham discovers that John Durbeyfield is the lineal descendant of the ancient and knightly family of the D'Urbervilles. Tess, his eldest daughter, has inherited all the weakness and passions of her ancestors. Durbeyfield abandons himself to a life of ease and indolence, and to advance their financial prospects, Tess is sent to claim relationship with the rich and powerful D'Urbervilles of the adjacent county. Tess encounters Alec D'Urberville, who deceives her, and in humiliation she returns home, where her child is born. The child eventually dies, and Tess makes a determined struggle to reclaim her ruined life. She meets Angel Clare; the two fall in love, and once more her future begins to promise happiness. After their marriage, Angel tells Tess of a former fall from grace, and Tess promptly forgives him and relates her indiscretion with Alec D'Urberville. Shocked by the revelation, Angel leaves her until he can bring himself to forgive her.

Destitute, Tess is again found by D'Urberville. He offers her protection and support, and she again pays the price for existence. In the meantime, Angel's love reasserts itself, and he returns. He finds her in luxury and splendor in D'Urberville's home. Torn with despair as she sees her last chance of happiness slip away, Tess in insane anger kills Alec. Her crime is detected, and she surrenders herself to the law.

In a grim, gray prison, safe at last from the world that had tempted and cursed her, Tess spends the remaining years of her life with her broken heart and shattered hopes, a martyr to man's wrong.

RAMO.

THE WORKER (State Rights—3 parts).—Dissatisfied with conditions at Bradford Mills, the workers protest in vain against the long hours and starvation wages. James Bradford, the autocratic owner, repeatedly refuses to meet their demands, and the natural consequences is a threatened strike.

Bradford's son, Jack, finding home associations disagreeable since his father's second marriage, goes to the city, and the gay life of the cafes and restaurants finds in him, wealthy and alone, a constant and somewhat reckless supporter. The father of Madge Dale, his fiancée, threatens to break off their engagement, and this, coupled with his father's illness and Madge's attitude, moves Jack to return home.

The strike is called. This, together with a bad heart attack, brought on by the accidental shooting of Jameson, one of the most violent workers, causes Mr. Bradford's death. This state of affairs greets Jack on his return; and now by his father's will, being the owner of the mills and the bulk of his father's money, he straightway opens the mills and endeavors to relieve the dire poverty caused by the strike. Jack's step-mother, who is practically ignored by the will, plans with her brother to ruin Jack and dominate the mills.

Jack makes frequent rounds of the poverty-stricken section in his endeavor to better the workers' conditions, the sickness of Mrs. Jameson's little child calling him frequently to her house. In this, the step-mother sees an opportunity to strike at Jack through Jameson, counting on his jealousy, and she causes a false rumor concerning these visits to reach Jameson. She also shows an innocent letter from Mrs. Jameson to Jack so torn by her as to read like a love note. Jameson is fooled, and seeing Jack again with his wife, loses his head and attacks Jack.

Fearing a fatal result from this act, Jameson forces his way into the step-mother's house, seeking aid and protection from her, but she, frightened at his wild appearance and in the endeavor to evade him, falls down the stairs. Jameson, half dazed with this latest catastrophe, and Jack's unexpected appearance, is apprehended. Jack thereupon learns of Jameson's motive for the attack and the step-mother, frightened and injured, admits the plot. Jameson returns to work at Jack's request, a stauncher and wiser worker. Jack receives full credit from Madge for keeping his promise to be a worker,

AMONG THE EXHIBITORS.

Hermosa Beach, Cal.—Gus. Koch, a wealthy Pasadenan, will erect a new moving picture theater building on corner Pier Avenue.

Logansport, Ind.—The Nelson Theater will be reopened to-day, under the management of the C. S. & C. syndicate. E. F. Carruthers, manager.

Orlando, Fla.—W. R. O'Neal and Judge Cheney are reported as to erect a theater to replace present opera house.

Spartanburg, S. C.—F. K. Hottal will lease a moving picture theater on East Main Street, to be erected by Wilmington, N. C. capitalists.

Ishpeming, Mich.—Ed. J. Butler, who recently secured possession of the Ishpeming Theater, will make many improvements in it.

Philadelphia, Pa.—Jno. T. Saunders has been awarded the contract for the erection of a moving picture theater to be built at 733 East Chelton Avenue for Shore and Rubin. Cost, $12,000.

Philadelphia, Pa.—William Eckbold & Sons, 707 East Girard Avenue, have plans for moving picture theater to be erected on East Girard Avenue.

Philadelphia, Pa.—Borzner & Wood are preparing plans for moving picture theater for Herman Liberman at corner 27th Street and Girard Avenue.

Lamoni, Iowa.—Last week L. C. Webb sold his interest in the Idle Hour picture show and Ray Chasey has been put in as manager by the new owner, Mr. Webb, retired.

Petoskey, Mich.—The new Temple Theater has just opened for business.

Lancaster, Ohio.—A modern theater to cost $25,000 will be erected by Edward Mithoff on Main Street.

Philadelphia, Pa.—Plans were filed for the erection of the new Knickerbocker Theater at 4040 Market Street. Cost, about $80,000.

New Lexington, Ohio.—S. G. Smith, proprietor of the Theatlrium moving picture theater, has leased the opera house from Frank D. Rarick, and will open it for Fall and Winter season.

Fresno, Cal.—The Empire Theater is being remodeled. Located on J. Street.

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INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS....1167
AMONG THE PICTURE THEATERS....1181
AT THE SIGN OF THE FLAMING ARCS....1179

BUFFALO....1198

CALENDAR OF LICENSED RELEASES....1190
CALENDAR OF INDEPENDENT RELEASES..1188
CHICAGO LETTER....1161
COMMENTS ON THE FILMS (Licensed)....1175
COMMENTS ON THE FILMS (Independent)..1176
CORRESPONDENCE....1194

FACTS AND COMMENTS....1151
FOREIGN TRADE NOTES....1164

GET OFF AT "LUBIN"....1159
"GHOST OF THE HACIENDA, THE" (American)....1154

ILLINOIS....1194
INDIANA....1198
INDEPENDENT FILM STORIES....1214
INDEPENDENT RELEASE DATES....1224
IN THE NORTHWEST....1198
IN THE SOUTHWEST....1196
INQUIRIES....1170
IOWA....1198

JAMES WILLIAMSON....1164

LICENSED FILM STORIES....1200
LICENSED RELEASE DATES....1226
LOUISVILLE....1194

MANUFACTURERS' ADVANCE NOTES....1184
MRS. FISKE TRIUMPHS AS "TESS"....1155
MICHIGAN....1198
MOVING PICTURE EDUCATOR....1158
MUSIC FOR THE PICTURE....1180

NEW ENGLAND AND CANADA....1196

OHIO....1194

PHOTOPLAY PRINCIPLES....1152
PHOTOPLAYWRIGHT, THE....1169
PROJECTION DEPARTMENT....1171

REAL ENEMY, THE....1153
"RED POWDER, THE" (Apex)....1157

"SILENT HEROES" (Broncho)....1156
SLIDE ADVERTISING....1178
SPRINGFIELD, ILL.....1198
STAR THEATER, ITHACA, N. Y.....1166
STORIES OF THE FILMS (Licensed)....1200
STORIES OF THE FILMS (Independent)....1214

TRAGEDY OF REV. H. GOODWIN, THE....1165
"TWICKENHAM FERRY" (Reliance)....1157
"TWO SERGEANTS, THE" (Pasquali)....1163

TO ADVERTISERS.

CARBON IMPORTERS.
FRORUP, L. E....1213
KIEWERT, L. C....1228
REISINGER, HUGO....1223

ELECTRICAL & MECHANICAL EQUIPMENT.
AMUSEMENT SUPPLY CO....1218
BELL & HOWELL....1213
CALEHUFF SUPPLY CO....1213
DELANEY SPECIALTY MFG. CO....1209
DETROIT MOTOR CARS CO....1219
FORT WAYNE ELECTRIC CO....1219
GENERAL ELECTRIC CO....1225
HALLBERG, J. H....1209
HOKE, GEO. M....1216
KLEINE OPTICAL CO....1223
LAVEZZI....1210
MOORE & HUBBLE....1186
PICTURE THEATRE EQUIPMENT CO....1210
SCHNEIDER, E....1210
SMITH, L. C. & CO....1213
STRELINGER, CHARLES A....1210
WESTINGHOUSE ELECT. MFG. CO....1206

MISCELLANEOUS FEATURES.
ALMO F. F. CO....1229
AMBROSIO FILM CO....1192
APEX FILM CO....1232-33
BATTLE OF WATERLOO....1230-31
BUFFALO F. F. CO....1186
COPENHAGEN F. CO....1207
CONSCIENCE FILM CO....1217
ECLECTIC FILM CO....1197
FAMOUS PLAYERS....1138-9
FAMOUS PLAYERS FILM CO. OF NEW ENGLAND....1201
FAMOUS PLAYER FILM SERVICE....1207
FILM RELEASES OF AMERICA....1203
FORT DEFIANCE F. F. CO....1215
FULLER'S CHAS L., DISTRIBUTING CO....1211
GENERAL FILM CO....1142-43
GREAT NORTHERN SPECIAL F. F. CO....1228
NEW YORK FILM CO....1202
PASQUALI FILM CO....1140-41
SUPREME F. F. CO....1215
TRUE FEATURES....1199
VIVAPHONE CO....1217

FILM BROKERS.
INTERNATIONAL FILM TRADERS....1216
WESTERN FILM BROKERS....1212-16

FIREPROOF APPARATUS.
JOHNS-MANVILE CO., H. W....1215
TRAINER, C. W....1229

FILM EXCHANGES.
BRADENBURG, G. W....1215
EXCLUSIVE FILM SUPPLY CORP....1193
EXCLUSIVE FILM CO....1213
GUNBY BROS....1218
HETZ, L....1216
LAEMMLE FILM CO....1208
M. & F. FILM SERVICE....1204
NORTHERN FEATURE FILM EXCHANGE...1229
SCHILLER F. F. CO....1221
WICHITA FILM & SUPPLY CO....1204

INDEPENDENT FILM MANUFACTURERS.
AMERICAN....1136
BRONCHO FILM CO....1137
CRYSTAL FILM CO....1216
ECLAIR FILM CO....1235
GAUMONT CO....1195
KAY-BEE....1137
KEYSTONE....1137
MAJESTIC....1234
PEERLESS M. P. CO....1189
SOLAX....1134-5
THANHOUSER....1130
UNIVERSAL FILM MANUFACTURERS....1132-3

LICENSED FILM MANUFACTURERS.
EDISON....1147
ESSANAY....1131
KALEM....1150
KINEMACOLOR CO....1205
KLEINE, GEO....1145
LUBIN....1148
MELIES....1235
PATHE FRERES....1146
SELIG....1144
VITAGRAPH....1149

LENS MANUFACTURERS.
BAUSCH & LOMB....1217

MISCELLANEOUS.
ADVANCE M. P. CO....1229
AMERICAN CINEMATOGRAPH CO....1218
BUSHMAN, FRANCIS....1228
CLASSIFIED ADVERTISEMENTS....1187
CLEVELAND, W. S....1213
COMMERCIAL M. P. CO....1204
CORCORAN, A. J....1212
DERSHIMER & GRELLE....1215
DOWNTOWN AMUSEMENT CO....1207
EASTMAN KODAK CO....1228
GARFIELD, H. J....1203
HETTEBERG, STEVE....1215
KRAUSE MFG. CO....1204
LINICK, F., THEATRICAL AGENCY....1213
McCRAY & McCRAY....1229
McCUTCHEON, C. D....1221
MESTRUM, HENRY....1217
M. P. CAMERA CO....1204
NATIONAL TICKET CO....1224
NATIONAL X-RAY REFLECTOR CO....1217
PARISIAN MFG. & FILM RENOVATING CO..1216
PREDDY, W. G....1217
RAW FILM SUPPLY CO....1217
SARGENT, E. W....1206
STANGE, A. C....1239
STELZER BROS....1212
THEATRE BROKERAGE EXCHANGE....1229
TRADE CIRCULAR ADDRESSING CO....1211
VONNEGUT HDW. CO....1215
ZENITH MFG. CO....1204

MUSICAL INSTRUMENTS.
AMERICAN PHOTOPLAYER SALES CO....1212
DEAGAN, J. C....1211
SINN, C. E....1208
WURLITZER, RUDOLPH....1211
WELTE, M. & SON....1201

PROJECTION MACHINES.
EDISON....1147
MOTIOGRAPH....1229
POWERS....1236
SIMPLEX....1191

OPERA CHAIR MANUFACTURERS.
AMERICAN SEATING CO....1219
ANDREWS, A. H....1219
BENNETT SEATING CO....1219
HARDESTY....1219
STEEL FURNITURE CO....1219
WISCONSIN SEATING CO....1219

POSTERS & FRAMES.
A. B. C....1222
AMERICAN SLIDE & POSTER CO....1226
EXHIBITORS' ADV. & SPECIALTY CO....1190
GENERAL FILM CO....1227
McKENNA BROS. BRASS CO....1216
NEWMAN....1212
THEATRE SPECIALTY MFG. CO....1218

PROJECTION SCREENS.
AMERICAN THEATRE CURTAIN CO....1205
GENTER, J. H....1209
MIRROR SCREEN CO....1213
SIMPSON SOLAR SCREENS....1212

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO....1229

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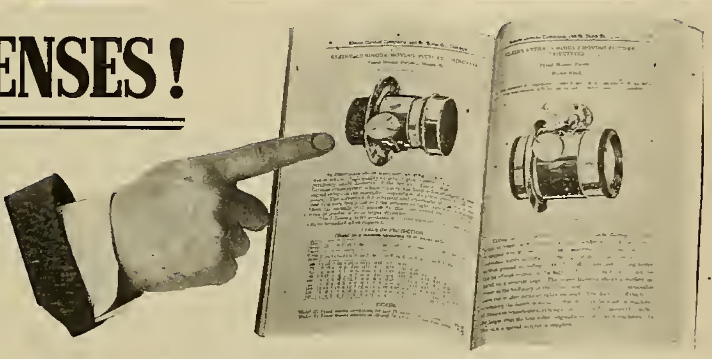

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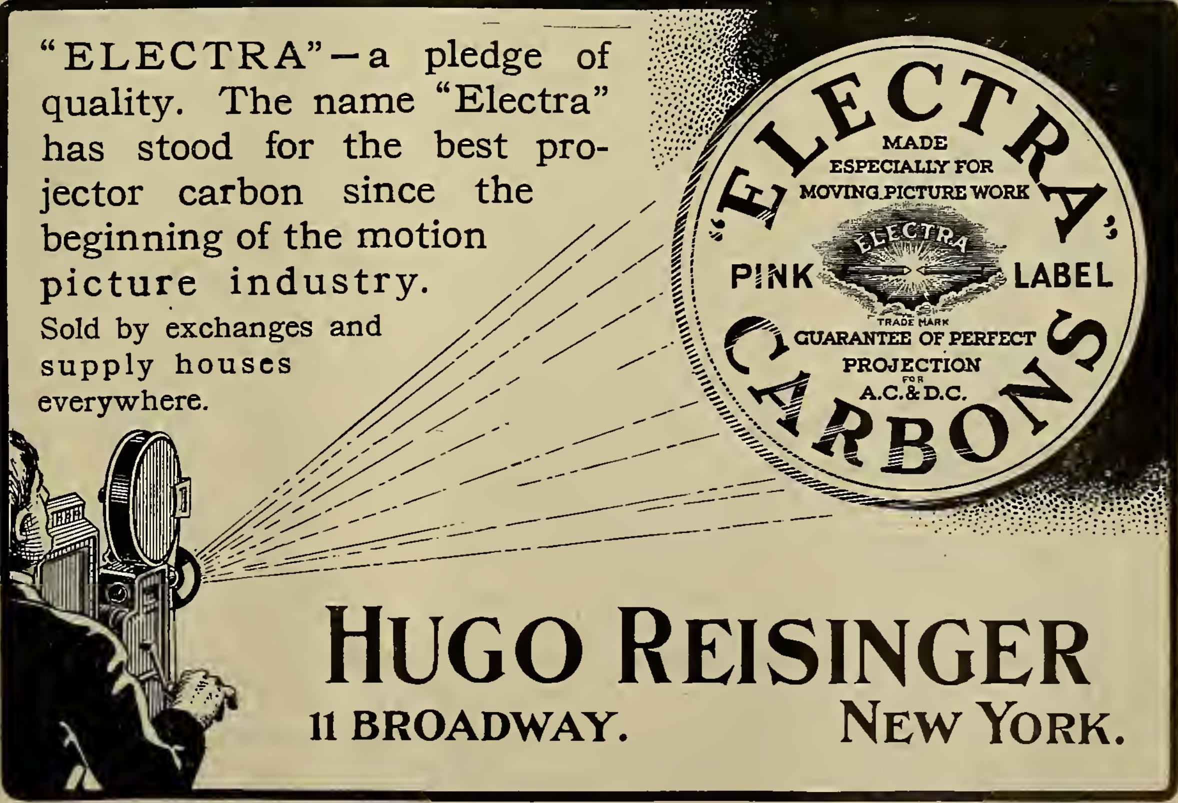
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Aug. 30—Jack Meets His Waterloo (Drama)..1000
Sept. 1—While There's Life (Drama).........1000
Sept. 4—The Poisoned Chop (Drama).........1000
Sept. 6—Mysterious Eyes (Drama)...........1000
Sept. 8—For the Crown (Drama).............1000
Sept. 11—Through the Neighbor's Window (Comedy) 1000
Sept. 13—Red Sweeney's Defeat (Drama).....1000
Sept. 15—Calamity Anne, Heroine (Drama)...1000
Sept. 18—A Fall Into Luck (Drama)..........
Sept. 20—Jim Takes a Chance (Comedy)......
Sept. 20—Travelers of the Road (Drama)....

AMBROSIO.
June 28—The Exploits of the Randin Gang (2 Parts—Drama) ....
July 6—The Little Puppet Seller (2 Parts—Drama) ....
July 12—In the Hands of Conspirators (2 Parts Drama) ....
July 19—The Triumph of Strength (2 Parts—Drama) ....
July 26—The Missionary's Sister (2 Parts—Dr.)

BISON.
Aug. 16—Soldiers Three (2 Parts—Drama)....
Aug. 19—The Iron Trail (2 parts—Drama)..
Aug. 26—The Mystery of Yellow Aster Mine (2 parts—Drama) ....
Aug. 30—The Gratitude of Wanda (2 parts—Drama).............................
Sept. 2—Pelleas and Melisande (3 parts—Dr.)
Sept. 6—The Love of Men (2 parts—Drama)..
Sept. 9—A Forest Romance (2 parts—Drama)
Sept. 13—Wandering Folk (2 parts—Drama)..
Sept. 16—In the Coils of the Python (2 parts—Drama) ....
Sept. 20—Through the Window (2 parts—Dr.)

BRONCHO.
Aug. 13—The Quakeress (2 parts—Drama)....
Aug. 20—The Heritage of Eve (2 parts—Drama)
Aug. 27—The Madcap (2 parts—Drama)......
Aug. 31—The Broken Thread (Drama).........
Sept. 3—The Gambler's Pal (Drama)..........
Sept. 7—May and December (Drama).........
Sept. 10—The Judge's Son (Drama)...........
Sept. 17—The Land of Dead Things (2 parts—Drama) ....

CRYSTAL.
Sept. 2—Much Ado About Nothing (Comedy)..
Sept. 2—Baldy Belmont and the Old Maid (Comedy)..........................
Sept. 7—Lost in the Night (Drama)...........
Sept. 9—Pleasing Her Husband (Comedy)....
Sept. 9—Some Luck (Comedy)...............
Sept. 14—The Hand of Providence (Drama)....
Sept. 16—A News Item (Comedy)...........
Sept. 16—A Bachelor's Finish (Comedy)......
Sept. 21—Misplaced Love (Drama).............

DRAGON.
June 30—Our Future Heroes (Topical)..........1000
July 7—The Ticket of Leave Man (2 parts—Drama)..............................
July 14—The Organist (Drama)..............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

ECLAIR.
Aug. 24—Thirteen at Table (Comedy)..........
Aug. 24—Sea Worms (Scientific)..............
Aug. 27—The Better Father (2 parts—Drama)
Aug. 31—The Runaway Uncle (Comedy)......
Sept. 3—Steel (2 parts—Drama)..............
Sept. 7—A Vegetarian's Dream (Comedy)....
Sept. 7—The Habits of Field Spiders (Scientific)
Sept. 10—The Banker's Daughter (2 parts—Drama) ....
Sept. 14—A Pawnee Romance (Drama)........
Sept. 14—Hydrogen (Scientific) ....
Sept. 17—Rob-Roy (3 parts—Drama)..........
Sept. 21—Stung (Comedy)....................
Sept. 21—Curious Fish (Zoology)..............

FRONTIER.
Aug. 9—On the Ranger's Roll of Honor (Dr.)
Aug. 14—The Suffragette Tames the Bandit (Comedy) ....
Aug. 16—The Retribution of Ysobel (Drama)...
Aug. 21—Sailing Under False Colors (Comedy)
Aug. 23—The Eyes of the God of Friendship (Drama) ....
Aug. 28—A Much Wanted Baby (Comedy)....
Aug. 30—Maya—Just An Indian (Drama)....
Sept. 4—Flirty Florence (Comedy)............
Sept. 6—The Surgeon of Abajo (Drama)......
Sept. 11—Dorothea and the Chief Razamataz (Comedy) ....
Sept. 13—On Forbidden Paths (Drama).......
Sept. 18—The Juvenile Kidnappers (Comedy)..
Sept. 20—The Ranchman's Double (Drama)...

GAUMONT.
Aug. 19—An Explorer's Tragedy (Drama)....
Aug. 20—Gaumont's Weekly, No. 76 (News)..
Aug. 21—A Tree Mendous Proposition (Com.)
Aug. 26—Saved by His Child (Drama).........
Aug. 27—Gaumont's Weekly, No. 77 (News)...
Aug. 28—Two Jilted Lovers (Comedy).........
Sept. 2—The Fatal Bell (Drama)..............
Sept. 3—Gaumont's Weekly No. 79 (News)..
Sept. 4—"Some" Fireman (Comedy)..........
Sept. 9—An Actor's Adventure (Drama)......
Sept. 10—Gaumont's Weekly, No. 80 (News)..
Sept. 11—Love Me, Love My Animals (Comedy)

GEM.
Aug. 4—Bob's Baby (Comedy)................
Aug. 11—A New Way to Win a Girl (Comedy).
Aug. 18—The Would-be Detective (Comedy)...
Aug. 18—The Elks at Rochester (Topical).....
Aug. 25—What Girls Will Do (Comedy)......
Sept. 1—A tale of a Fish (Comedy)..........
Sept. 8—The Gold Mesh Bag (Comedy)......
Sept. 15—The Manicure (Comedy)............
Sept. 15—Sam's Despondency (Comedy).......

GREAT NORTHERN.
Aug. 2—A Shot in the Dark (Drama).........
Aug. 9—The Five Copies (Comedy)............
Aug. 16—A Mistaken Identity..................
Aug. 23—The Hypnotist (Comedy).............
Aug. 23—From the South of Sweden (Travel)..
Aug. 30—Faded Beauties (Comedy)............
Sept. 6—A Girl Graduate (Comedy)..........

GREAT NORTHERN (Universal).
June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)............................
Aug. 23—The Great Circus Catastrophe (3 parts—Drama) ....

IMP.
Sept. 1—The Trail of the Serpent (Drama)....
Sept. 4—The Pursuit of Jane (Comedy-Drama)
Sept. 6—Binks, the Hawkshaw (Comedy).....
Sept. 6—Humors of Summer, by Hy Mayer (Novelty)..........................
Sept. 8—Robespierre (3 parts—Drama)........
Sept. 11—The Shells (Drama)..................
Sept. 13—Binks Elevates the Stage (Comedy)..
Sept. 13—Hy Mayer Cartoons (Novelty).......
Sept. 15—Fatal Verdict (Drama)............
Sept. 18—Escaped from the Asylum (2 parts—Drama) ....
Sept. 20—Binks and the Bathing Girls (Com.)
Sept. 20—Antics in Ink by Hy Mayer (Novelty)

KAY-BEE.
Aug. 15—The Flame in the Ashes (2 parts—Drama) ....
Aug. 22—An Orphan of War (2 parts—Drama)
Aug. 29—The Green Shadow (2 parts—Drama)
Sept. 5—The Ironmaster (2 parts—Drama)...
Sept. 12—The Waif (Drama)................
Sept. 19—The Reformation (Drama)..........
Sept. 26—A Cowtown Reformation (Comedy-Drama) ....

KEYSTONE.
Aug. 14—A Chip of the Old Block (Comedy).
Aug. 18—(No Release this date).
Aug. 21—The Firebugs (Comedy)..............
Aug. 25—Baby Day (Comedy)..................
Aug. 28—Mabel's New Hero (Comedy)........
Sept. 1—Fatty's Day Off (Comedy)..........
Sept. 1—Los Angeles Harbor, Cal. (Travel)..
Sept. 4—The New Baby (Comedy)............

LUX.
Aug. 15—The Poisoned Dagger (Drama)........
Aug. 22—Over the Garden Wall (Comedy)....
Aug. 22—The Registered Letter (Comedy).....
Aug. 29—His Chance (Drama)............... 950
Sept. 5—A Timely Reminder (Drama)......... 910
Sept. 12—The Tax on Bachelors (Comedy)..... 455
Sept. 12—Arabella's Rival (Comedy).......... 540

MAJESTIC.
Aug. 23—Bashful Bachelor Bill (Com.-Dr.)..
Aug. 24—The Lady Killer (Comedy)...........
Aug. 26—One Round O'Brien's Flirtation (Com.)
Aug. 30—(Title Not Reported).
Aug. 31—A Trade Secret (Drama)............
Sept. 2—A Perilous Ride (Drama)...........
Sept. 2—The Great Santa Monica Road Race (Topical) ....
Sept. 6—The Turkish Bath (Comedy)........
Sept. 7—The Heart of a Fool (Drama)....
Sept. 9—The Frame-up (Drama).............
Sept. 13—For His Loved One (Drama)......

MUTUAL WEEKLY.
Aug. 13—Mutual Weekly, No. 33 (News).....
Aug. 20—Mutual Weekly No. 34.............
Aug. 27—Mutual Weekly No. 35..............
Sept. 1—Mutual Weekly No. 36..............
Sept. 8—Mutual Weekly No. 37..............

MUTUAL EDUCATIONAL.
July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....
July 31—Funnicus Wins the Race (Comedy)...
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific).......

NESTOR.
Aug. 29—Cupid's Bad Aim (Comedy)........
Aug. 29—Two Hearts and a Thief (Comedy)
Sept. 1—The Oath of Conchita (2 parts—Dr.)
Sept. 3—Gold and Water (Drama)...........
Sept. 5—Won by a Skirt (Comedy)...........
Sept. 8—Poisoned Waters (Drama)...........
Sept. 10—Algy Forfeits His Claim (Comedy)..
Sept. 10—Views of Stockholm (Scenic)........
Sept. 12—The Girl Ranchers (Comedy).......
Sept. 15—Beauty and the Ugly One (Drama)..
Sept. 17—The Stepson (Drama)...............
Sept. 19—The Battle of Bull Cou (Comedy)..

POWERS.
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Drama).......
Sept. 3—The Surrender (Comedy-Drama)......
Sept. 5—The Reincarnation of a Soul (Drama)
Sept. 10—Mother (Drama) ....
Sept. 12—In the Cycle of Life (Drama)......
Sept. 17—The Pearl of the Golden West (Com.)
Sept. 19—The Doctor's Story (Drama).........

PILOT.
July 24—The Sure Tip (Comedy).............. 500
July 24—The Bug Professor (Comedy)........ 500
July 31—Loyal Hearts (Drama)..............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 14—(Title Not Reported.)
Aug. 21—(Title Not Reported).
Aug. 28—Getting the Evidence (Drama)......

RAMO.
Aug. 6—Checkered Lives (Drama)............1000
Aug. 13—Love and Gold (Drama)..............1000
Aug. 20—Dangerous Sympathy (Drama).......1000
Aug. 27—The Springtime of Love (Drama).....1000
Sept. 1—The Worker (State Rights—3 parts—Drama)............................3000
Sept. 3—The Black Opal (Drama)............1000

RELIANCE.
Aug. 23—Success (2 parts—Drama)..........
Aug. 25—The Girl Spy's Atonement (Drama)..
Aug. 27—Peg of the Polly P (Comedy-Drama)..
Aug. 30—The Social Secretary (Drama).......
Sept. 1—Feeney's Social Experiment (Comedy).
Sept. 3—(No Release This Date).
Sept. 6—The Glow Worm (3 parts—Drama)..
Sept. 8—Between Home and Country (Drama)
Sept. 10—(No Release this Date)............
Sept. 13—The Clown's Daughter (2 parts—Dr.)

REX.
Aug. 28—A Woman's Stratagem (Drama)......
Aug. 31—The Call (Drama)..................
Sept. 4—The Evil Power (2 parts—Drama)....
Sept. 7—The Light Woman (Drama)..........
Sept. 11—The Diamond Makers (2 parts—Dr.)
Sept. 14—The Fight Against Evil (Drama)...
Sept. 18—Never Again (Drama)...............
Sept. 21—The Wall of Money (2 parts—Dr.)..

SOLAX.
Aug. 27—A Terrible Night (Comedy)..........
Aug. 29—A Child's Institution (Drama)......
Sept. 3—Men and Muslin (Comedy)..........
Sept. 5—Retribution (Drama) ....
Sept. 10—Dooley and His Dog (Comedy)......
Sept. 12—Gratitude (Drama) ....
Sept. 17—Invisible Ink (Comedy)..............
Sept. 19—Western Love (Drama)..............

THANHOUSER.
Aug. 29—A Spartan Father (Drama)..........
Aug. 31—Frazzled Finance (Comedy-Drama)....
Sept. 2—The Veteran Police Horse (2 parts—Drama) ....
Sept. 5—(No Release This Date).
Sept. 7—His Last Bet (Comedy)............
Sept. 9—Taming Their Grandchildren..........
Sept. 12—The Message to Headquarters (Drama)
Sept. 7—His Last Bet (Comedy)...........
Sept. 9—Taming Their Grandchildren (Comedy-Drama) ....
Sept. 12—The Message to Headquarters (3 parts—Drama) ....

VICTOR.
Aug. 15—The Heart of a Jewess (2 Parts-Dr.)
Aug. 22—The Ghost (Drama).................1000
Aug. 29—His Vacation (Comedy-Drama)......
Sept. 5—The Lost Copperhead (Comedy)......
Sept. 12—A Bride from the Sea (2 parts—Dr.)
Sept. 19—Percy H. Baldwin, Trifler (Drama)..

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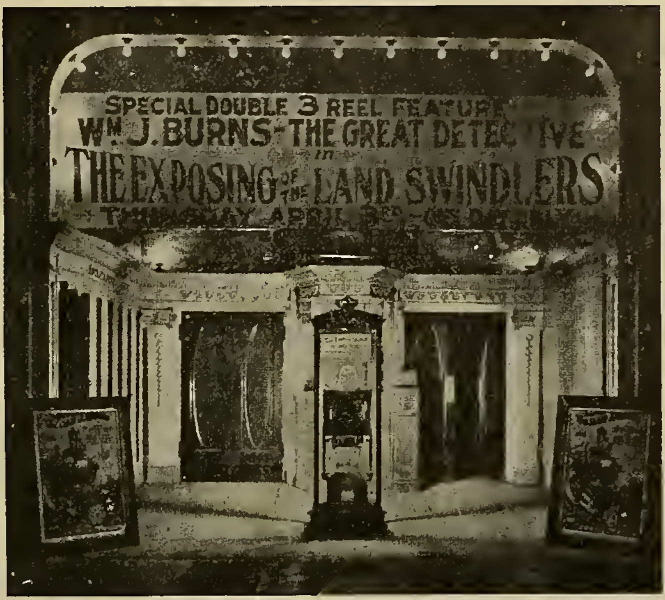
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Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Aug. 23—Two Men of the Desert (Drama)....
Aug. 25—The Crook and the Girl (Drama).....
Aug. 28—Objections Overruled (Comedy).......
Aug. 28—Black and White ,(Comedy).........
Aug. 30—The Adopted Brother (Drama)........
Sept. 1—Among Club Fellows (Comedy)......
Sept. 1—Edwin's Badge of Honor (Comedy)..
Sept. 4—A Woman in the Ultimate (Drama)..
Sept. 6—The Strong Man's Burden (Drama)..
Sept. 8—A Modest Hero (Drama)............
Sept. 11—Baby Indisposed (Comedy)..........
Sept. 11—The Lady in Black (Comedy)........
Sept. 13—An Unjust Suspicion (Drama).......
Sept. 15—His Hoodoo (Comedy)...............
Sept. 15—Dan Greegan's Ghost (Comedy)......
Sept. 18—The Stolen Treaty (Drama)..........
Sept. 20—For the Son of the House (Drama)..

EDISON.

Aug. 22—The Mystery of West Sedgwick (Special—2 parts—Drama).............2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of 'Who Will Marry Mary"—Drama).......1000
Aug. 25—A Mutual Understanding (Drama)....1000
Aug. 26—A Mistake in Judgment (Com.-Dr.)...1000
Aug. 27—Quaint Spots in Cairo, Egypt (Travel) 400
Aug. 27—Zeb's Musical Career (Comedy)...... 600
Aug. 29—Joyce of the North Woods (Special—2 parts—Drama)...................2000
Aug. 30—The Ghost of Granleigh (Drama)....1000
Sept. 1—The Younger Regeneration (Comedy)..1000
Sept. 2—The Grecian Vase (Phantasy)........1000
Sept. 3—A Series of Tallulah Falls (Scenic).. 225
Sept. 3—The Girl, the Clown and the Donkey (Comedy)............................ 775
Sept. 5—The Awakening of the Man (Special—2 parts—Drama) 1000
Sept. 6—Slander's Tongue (Drama)...........1000
Sept. 8—Keepers of the Flock (Drama)......1000
Sept. 9—A Light on Troubled Waters (Drama).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Comedy)..........................1000
Sept. 12—Caste (Special—2 parts—Drama)....2000
Sept. 13—The Green Eye of the Yellow God (Drama)............................1000
Sept. 15—The Island of Perversity (Comedy)..1000
Sept. 16—Jerusalem and the Holy Land (Scenic).1000
Sept. 17—Cornwall, the English Riviera (Scenic) 400
Sept. 17—The Comedian's Downfall (Comedy).. 600
Sept. 19—Saved by the Enemy (Special—2 parts—Drama).........................2000
Sept. 20—The Great Physician (Drama).......1000

ESSANAY.

Aug. 19—The Man in the Cabin (Drama)......1000
Aug. 19—The Whip Hand (Drama)...........1000
Aug. 20—The Accidental Bandit (Comedy)....
Aug. 20—Making Hay with Modern Machinery (Industrial)......................
Aug. 21—The Sheriff of Cochise (Drama)....1000
Aug. 22—The Power of Conscience (Special—2 parts—Drama)...................2000
Aug. 23—Broncho Billy's Mistake (Drama)..1000
Aug. 26—The Love Theft (Drama)............1000
Aug. 27—His Athletic Wife (Comedy).........
Aug. 27—What Cupid Did (Comedy)..........
Aug. 28—The Episode at Cloudy Canyon (Dr.)..1000
Aug. 29—Broken Threads United (Special—2 parts—Drama) 2000
Aug. 30—A Western Sister's Devotion (Drama)1000
Sept. 2—Stone the Woman (Drama)...........1000
Sept. 3—Mr. Dippy Dipped (Comedy).........1000
Sept. 4—Hard Luck Bill (Comedy)...........1000
Sept. 5—While the Starlight Travels (Special—2 parts—Drama)...................2000
Sept. 6—Broncho Billy's Conscience (Drama)..1000
Sept. 9—Sunlight (Drama)...................1000
Sept. 10—The Treater's Treat (Comedy).......1000
Sept. 11—Bonnie of the Hills (Drama).........1000
Sept. 12—Grist to the Mill (Special—2 parts—Drama)...........................2000
Sept. 13—Broncho Billy Reforms (Drama)......1000
Sept. 16—Women (Drama)......................1000
Sept. 17—Sweet Revenge (Comedy)...........
Sept. 17—The Duck Raising Industry (Zoology)
Sept. 18—The Broken Parole (Drama).........1000
Sept. 19—The Right of Way (Special—2 parts—Drama)...........................2000
Sept. 20—The Redeemed Claim (Drama).......1000

KALEM.

Aug. 22—Fool Luck (Comedy)................
Aug. 22—Deceiving Uncle Asa (Comedy)......
Aug. 23—The Smuggler's Last Deal (Drama).
Aug. 25—The Blind Basket Weaver (Drama)..1000
Aug. 27—The Invaders (Special—2 parts—Dr.)2000
Aug. 29—The Captivating Widow (Comedy)...
Aug. 29—Mike, the Timid Cop (Comedy)......
Aug. 30—A Railroad Conspiracy (Drama)......1000
Sept. 1—The Christian (Drama)..............1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Drama)................2000
Sept. 5—Boggs' Predicament (Comedy).......
Sept. 5—Children of the Tenements (Topical).
Sept. 6—The Hand of Destiny (Drama)......1000
Sept. 8—The Bribe (Drama)..................1000
Sept. 10—The Fatal Legacy (Special—2 parts—Drama)...........................2000
Sept. 12—Wanted—A Plumber (Comedy).......
Sept. 12—Too Many Cops (Comedy)..........
Sept. 13—The Monogrammed Cigarette (Drama)1000
Sept. 15—Retribution (Drama)................1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.).2000
Sept. 19—The Burglar and the Baby (Comedy).
Sept. 19—One Best Bet (Comedy).............
Sept. 20—The Breath of Scandal (Drama).....1000

GEORGE KLEINE.

July 25—Honor Thy Father (Cines special—2 parts Drama).......................
Aug. 8—By Unseen Hands (Special—2 parts—Drama—Cines) ....
Aug. 12—The Mong-Fa-Tong (Eclipse—Special—2 Parts—Comedy-Drama)..........
Aug. 19—The Clown's Revenge (Eclipse—Special—2 parts—Drama) 2000
Aug. 26—The Human Bridge (Cines Special—2 parts—Drama) ....
Sept. 2—The Sign of the Black Lily (Cines—2 parts—Drama—Special) ....
Sept. 9—The Mysterious Man (Cines—2 parts—Drama—Special)..................
Sept. 16—High Treason (Cines—Special 2 parts—Drama)............................
Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........

LUBIN.

Aug. 23—The Tenderfoot Hero (Drama)......1000
Aug. 25—On the Dumb Waiter (Comedy)......
Aug. 25—Her Wooden Leg (Comedy)..........
Aug. 26—The Reformed Outlaw (Drama).......1000
Aug. 28—The Gangster (Special—2 parts—Dr.)1000
Aug. 29—His Conscience (Drama).............1000
Aug. 30—The Last Crooked Deal (Drama)......1000
Sept. 1—A Mountain Mother (Drama).........1000
Sept. 2—The Engaging Kid (Comedy).........
Sept. 2—Trimming a Boob (Comedy)..........
Sept. 4—The Road to the Dawn (Special—2 parts—Drama)......................2000
Sept. 5—In the Southland (Drama)...........1000
Sept. 6—In the Toils (Drama)................1000
Sept. 8—Seeds of Wealth (Drama)............1000
Sept. 9—Playing With Fire (Drama)..........1000
Sept. 11—The Hills of Strife (Special—2 parts—Drama)...........................2000
Sept. 12—Panama Hat Industry (Industrial)... 400
Sept. 12—An Exclusive Pattern (Comedy)...... 600
Sept. 13—The Medal of Honor (Drama)........1000
Sept. 15—To Love and Cherish (Drama)........1000
Sept. 16—Fashion's Toy (Drama)..............1000
Sept. 16—The Clod (Special—2 parts—Drama).2000
Sept. 19—The Love of Beauty (Drama).......1000
Sept. 20—Her Present (Comedy).............. 400
Sept. 20—His Reward (Comedy)............... 600

MELIES.

July 17—The Poisoned Darts (Drama).........
July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)...............................1000
July 31—It Happened in Java (Comedy-Drama) 1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000
Aug. 21—In the Land of Fire (Drama).......1000
Aug. 28—Lost in Cambodia (Comedy)..........1000
Sept. 4—A Day at Singapore (Scenic).........1000

PATHEPLAY.

Aug. 15—Cosmopolitan Life in Cairo, Egypt (Manners and Customs)............
Aug. 15—On the Lakes of Bayriach, Bavaria (Travel) ....
Aug. 15—Picturesque Jura, France (Travel)...
Aug. 16—The Turning Point (Drama)..........
Aug. 18—Pathe's Weekly No. 42 (News).....
Aug. 19—Napoleon Whiffles, Esq. (Comedy)...
Aug. 20—Strange Traits of Serpents (Zoology).
Aug. 20—Auto Polo—The New Thriller (Sports)
Aug. 21—Pathe's Weekly No. 43 (News)......
Aug. 21—Stung! (Comedy) ....
Aug. 22—The Lizard (Zoology)................
Aug. 22—A Visit to the Ruins of Pompeii (Travel) ....
Aug. 23—The Mexican Gambler (Drama)......
Aug. 25—Pathe's Weekly, No. 44 (News)......
Aug. 26—The Hostage (Drama)...............
Aug. 27—$1,000 Reward (Comedy)............
Aug. 28—The Cook's Revenge (Comedy).......
Aug. 28—Pathe's Weekly, No. 45 (News)......
Aug. 29—A Day With a Hindoo Family (Manners and Customs)...............
Aug. 29—The Road to Morey, France (Travel)..
Aug. 29—In the Valley of the Bourne, France (Scenic)..........................
Aug. 30—The Blind Girl of Castle Guille (Dr.)
Sept. 1—Pathe's Weekly, No. 46 (News)......
Sept. 2—Whiffles Decides to be Boss (Comedy)
Sept. 2—In the Caucasian Mountains (Travel)
Sept. 3—The Climax (Drama)................
Sept. 4—Pathe's Weekly, No. 47 (News).....
Sept. 4—Fickle Fortune's Favor (Comedy)....
Sept. 4—With the Natives of New Zealand (Manners and Customs)...........
Sept. 5—The Otter (Zoology)................
Sept. 5—On the Abruzzi (Travel)............
Sept. 6—The Price of Jealousy (Drama)......
Sept. 8—Pathe's Weekly, No. 48 (News)......
Sept. 9—Sleufoot's Seventh Suicide (Comedy)..
Sept. 10—Across the Chasm (Drama)..........
Sept. 11—Pathe's Weekly, No. 49 (News)......
Sept. 11—The Accidental Shot (Drama)........
Sept. 12—Young Hearts and Old (Drama).....
Sept. 13—A Jungle Flirtation (Comedy).......
Sept. 13—Tahiti, the Picturesque (Travel).....
Sept. 15—Pathe's Weekly, No. 50 (News).....
Sept. 16—Mrs. Morton's Birthday (Drama).....
Sept. 17—The Merill Murder Mystery (Drama)
Sept. 18—Toad Traits (Zoology)..............
Sept. 18—Hot Springs and Geysers of New Zealand (Travel).................
Sept. 18—Pathe's Weekly, No. 51 (News).....
Sept. 19—(Title Not Reported)...............
Sept. 20—Her Brave Rescuer (Drama).........

SELIG.

Aug. 19—Tobias Turns the Tables (Comedy-Drama) 1000
Aug. 20—The Ten Thousand Dollar Toe (Com.)
Aug. 20—Scenes in Moroland (Scenic)..........
Aug. 21—Fate Fashions a Letter (Drama)....1000
Aug. 20—The Good Indian (Drama)............1000
Aug. 25—The Water Rat (Special—2 parts—Drama) 2000
Aug. 26—The Adventures of a Watch (Drama)
Aug. 26—They Were on their Honeymoon (Com.)
Aug. 27—How Betty Made Good (Drama)......1000
Aug. 28—The Man in the Street (Drama)......1000
Aug. 29—The Price of the Free (Drama)......1000
Sept. 1—The Jeweled Slippers (Special—2 parts—Drama) 2000
Sept. 2—The Lonely Heart (Drama)..........1000
Sept. 3—The Way of Life (Drama)...........1000
Sept. 4—Howlin' Jones (Comedy).............
Sept. 5—Man of the Woods (Drama).........1000
Sept. 6—The Wheels of Fate (Special—2 parts——Drama)........................2000
Sept. 9—The Rancher's Failing (Drama).....1000
Sept. 10—Around Battle Tree (Drama).........1000
Sept. 11—Two Too Many (Comedy)...........1000
Sept. 12—Her Way (Drama)..................1000
Sept. 15—The Fifth String (Special—2 parts—Drama)...........................2000
Sept. 16—The Toils of Deception (Drama).....1000
Sept. 17—Tobias Wins Out (Comedy).........1000
Sept. 18—The Redemption of Railroad Jack (Drama)...........................1000
Sept. 19—The Rejected Lover's Luck (Dram)..1000

VITAGRAPH.

Aug. 19—Those Troublesome Tresses (Com.)..1000
Aug. 20—Better Days (Drama)................
Aug. 20—In and About Calcutta (Travel).....
Aug. 21—A 'Maid of Mandalay (Drama)....1000
Aug. 22—Playing the Pipers (Drama)........1000
Aug. 23—The Feudists (Special—2 parts—Comedy) 2000
Aug. 25—When Glasses Are Not Glasses (Com.)1000
Aug. 26—A Doll for the Baby (Drama)........1000
Aug. 27—Which Way Did He Go? (Comedy)...1000
Aug. 28—He Fell In Love With His Mother-in-Law (Comedy-Drama).............
Aug. 28—Quaint Singapore (Travel)...........
Aug. 29—The Clown and the Prima Donna (Dr.)1000
Aug. 30—The Call (Special—2 parts—Drama)..2000
Sept. 1—The Passing of Joe Mary (Drama)..1000
Sept. 2—His Lordship—Billy Smoke (Comedy).1000
Sept. 3—The Kiss of Retribution (Drama)....1000
Sept. 4—The Lonely Princess (Drama)......
Sept. 5—The Baby Elephant (Educational)....
Sept. 5—Pickwick (Comedy)..................
Sept. 6—When Women Go on the Warpath (Special—2 parts—Comedy).......2000
Sept. 8—Cupid Versus Women's Rights (Comedy-Drama).......................
Sept. 9—Old Moddington's Daughters (Comedy-Drama).............................1000
Sept. 10—Fortune's Turn (Drama).............1000
Sept. 11—The Tiger (Drama)..................1000
Sept. 12—Sauce for the Goose (Comedy).......1000
Sept. 13—The Lost Millionoire (Special—2 parts——Drama).........................2000
Sept. 15—Pumps (Comedy)....................
Sept. 15—Sandy Gets Shorty a Job (Comedy)..
Sept. 16—Their Mutual Friend (Drama).......1000
Sept. 17—The Hindoo Charm (Drama).........1000
Sept. 18—Sunny; or the Cattle Thief (Drama)..1000
Sept. 19—John Tobin's Sweetheart (Comedy)..1000
Sept. 20—Our Wives (Special—2 parts—Com.).2000

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[illegible]

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Don't take our word for it. Write for catalogue, or come and see for yourself, and have our demonstrator show you the parts that are hardened and can never wear out by ordinary usage.

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Thousands of men and horses charging into a maelstrom of death and destruction in a manner bringing home to all with new meaning Gen. Sherman's everlasting epigram--*"War Is Hell!!"*

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The "surest fire money getter" ever projected on a screen!!

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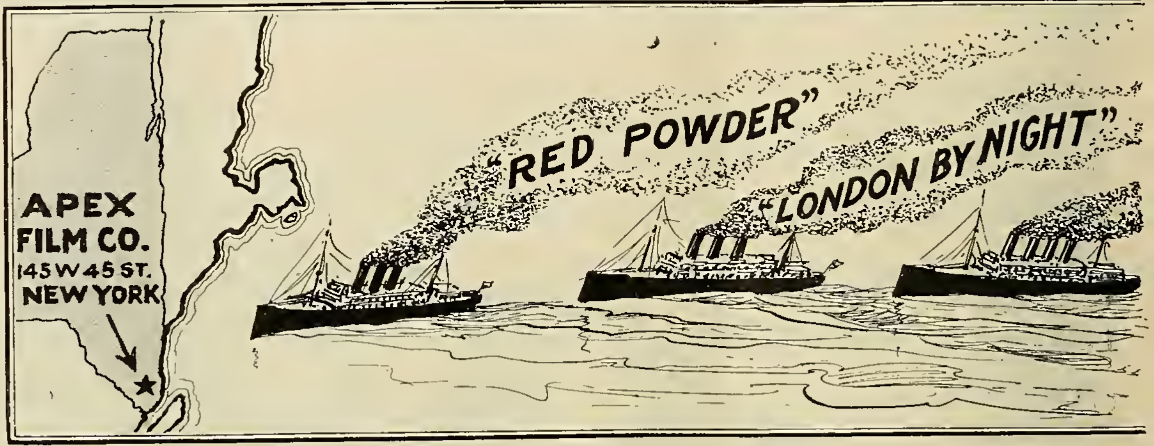

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"The Blacksnake" 4 reels of sensationalism, dealing with Russian court life, including a fierce struggle with a wolf pack on the snow-clad plains. LIMITED territory left.

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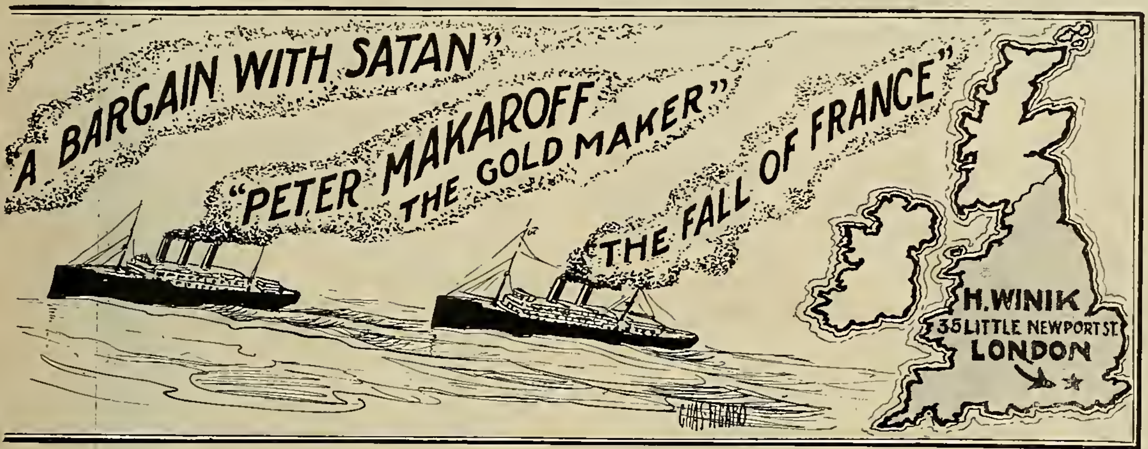
"A BARGAIN WITH SATAN"
"PETER MAKAROFF THE GOLD MAKER"
"THE FALL OF FRANCE"
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"THE FALL OF FRANCE"
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"BY WHOSE HAND?"

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Every Apex Feature is fully equipped with a splendid line of pictorial lithographed advertising material from The Otis Litho Co., Cleveland, O. Every one is the best on the market.

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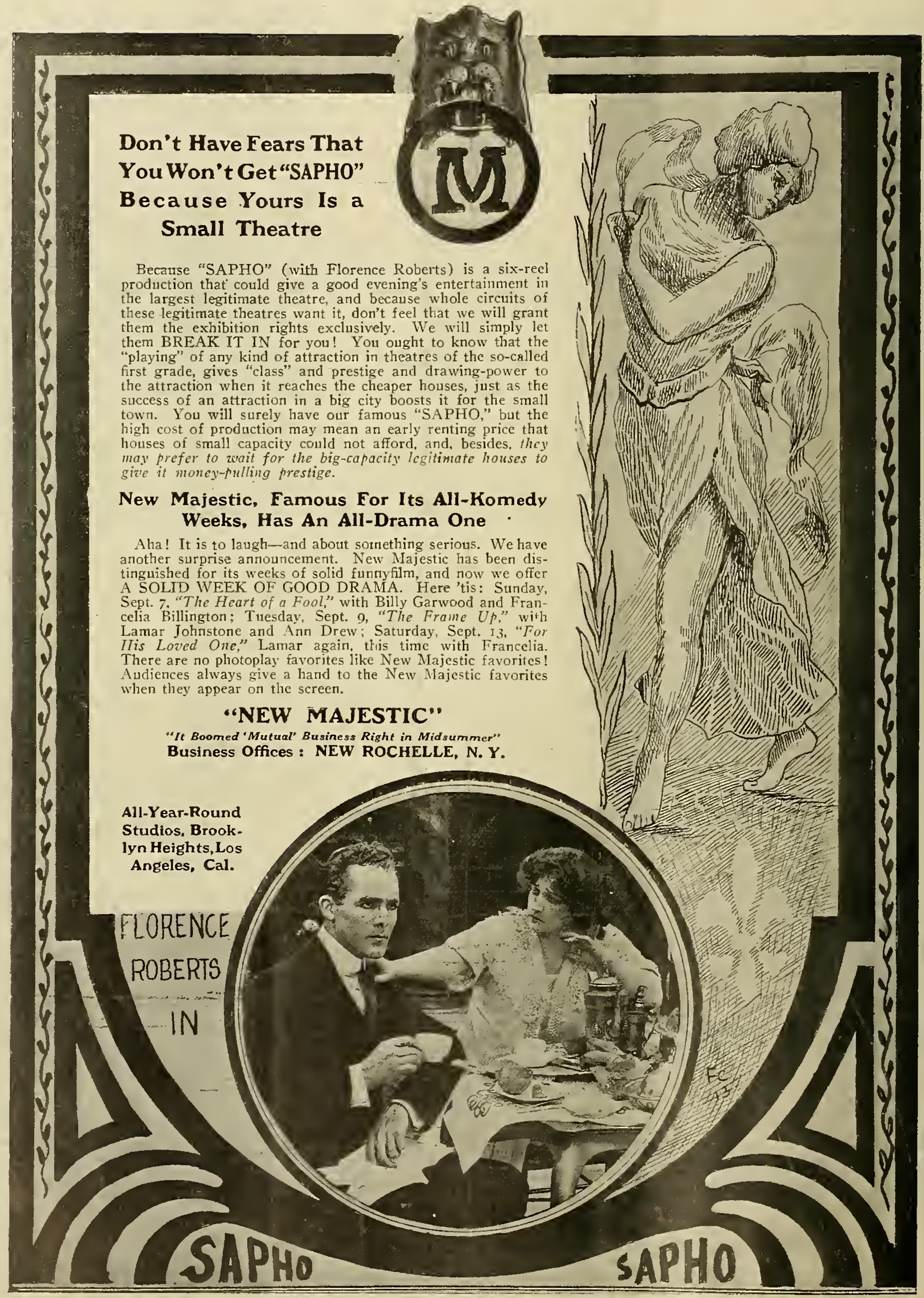

Don't Have Fears That You Won't Get "SAPHO" Because Yours Is a Small Theatre

Because "SAPHO" (with Florence Roberts) is a six-reel production that could give a good evening's entertainment in the largest legitimate theatre, and because whole circuits of these legitimate theatres want it, don't feel that we will grant them the exhibition rights exclusively. We will simply let them BREAK IT IN for you! You ought to know that the "playing" of any kind of attraction in theatres of the so-called first grade, gives "class" and prestige and drawing-power to the attraction when it reaches the cheaper houses, just as the success of an attraction in a big city boosts it for the small town. You will surely have our famous "SAPHO," but the high cost of production may mean an early renting price that houses of small capacity could not afford, and, besides, *they may prefer to wait for the big-capacity legitimate houses to give it money-pulling prestige.*

New Majestic, Famous For Its All-Komedy Weeks, Has An All-Drama One

Aha! It is to laugh—and about something serious. We have another surprise announcement. New Majestic has been distinguished for its weeks of solid funnyfilm, and now we offer A SOLID WEEK OF GOOD DRAMA. Here 'tis: Sunday, Sept. 7, *"The Heart of a Fool,"* with Billy Garwood and Francelia Billington; Tuesday, Sept. 9, *"The Frame Up,"* with Lamar Johnstone and Ann Drew; Saturday, Sept. 13, *"For His Loved One,"* Lamar again, this time with Francelia. There are no photoplay favorites like New Majestic favorites! Audiences always give a hand to the New Majestic favorites when they appear on the screen.

"NEW MAJESTIC"

"It Boomed 'Mutual' Business Right in Midsummer"

Business Offices: NEW ROCHELLE, N. Y.

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MÉLIÈS FILMS

Another Japanese Multiple!

The JAPANESE SWORD MAKER

IN TWO PARTS

A Drama of Old Japan—Japan of the Middle Ages—with all its pomp and intrigue.

Watch for the Release Date

SEPTEMBER 11th

Captured By Aboriginals

The thrilling adventure of a white man among the savage aboriginals of Australia. Produced in Australia employing native aboriginals.

PRODUCED IN JAPAN.

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Many years of labor and mechanical research on the part of Mr. Nicholas Power, have accomplished PERFECT PROJECTION.

Its high standard is fully recognized by the trade, and the following letter bears testimony to its worth:—

> Dear Sirs :—
>
> In the reproduction of the Paul J. Rainey African and Arctic pictures, perfect projection has been absolutely necessary.
>
> After carefully comparing the merits of Power's Cameragraph with other machines, the Jungle Film Co. decided on the Power's Cameragraph.
>
> We are using over 30 machines in our various shows, where they are giving entire satisfaction.
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> Yours truly,
>
> J. C. HEMMENT.

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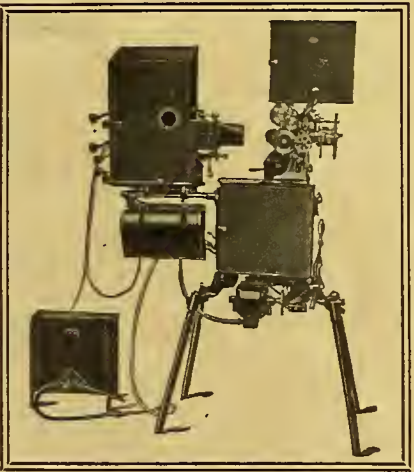

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NICHOLAS POWER COMPANY

88-90 GOLD STREET, NEW YORK

THE LEADING MAKERS OF MOTION PICTURE MACHINES

Vol. 17. No. 12 September 20, 1913 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Hard Cash" (Edison).

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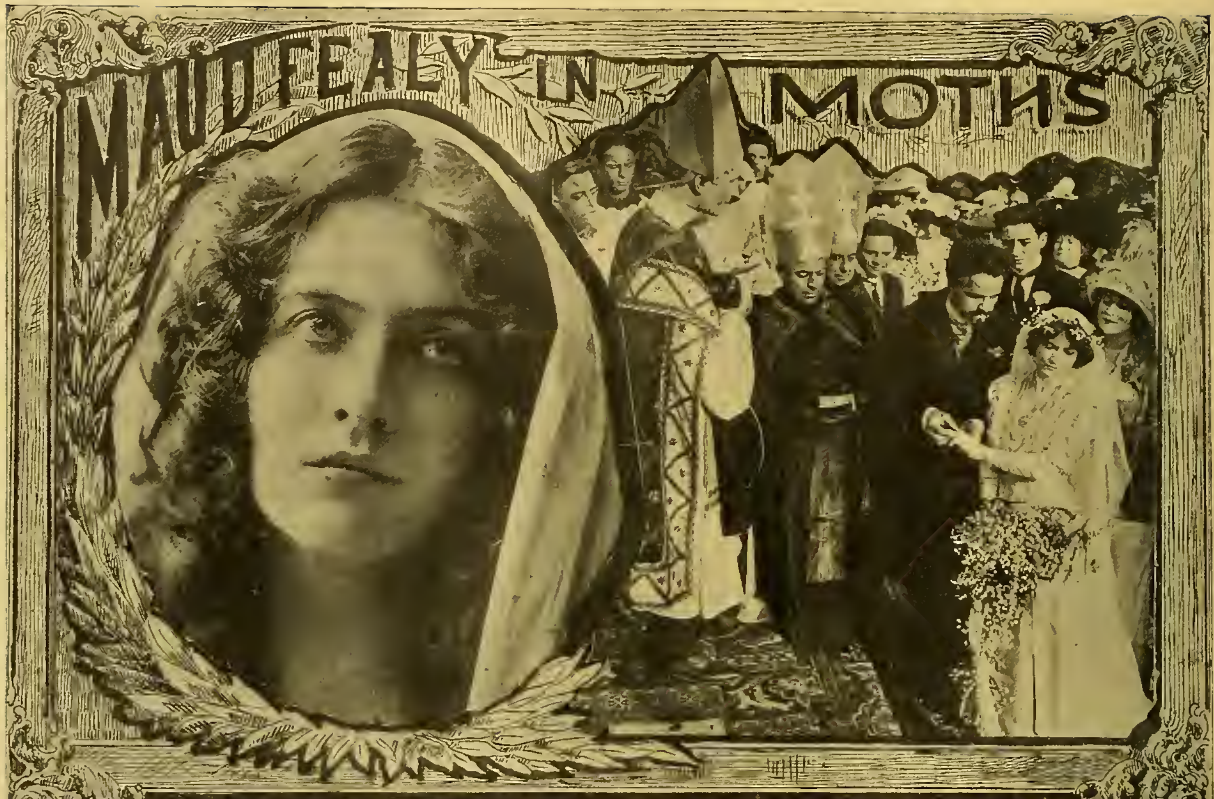

Thanhouser has made the best four reel heart-interest drama of the year, in the Mutual Special **"MOTHS" with Maude Fealy**

The Mutual Film Corporation announces as a special release the great OUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never been seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanhouser cast, including such favorites as

WILLIAM RUSSELL, GERDA HOLMES, HARRY BENHAM, MRS. LAWRENCE MARSTON, LILA CHESTER

"Moths" has been described as the most extraordinary description of a woman that has ever been penned. Remember:

"She has chastity, and she had also courage."

"She was the martyr of a false civilization, of a society as corrupt as that of the Borgias, and far more dishonest."

"She is innocent always and yet—When the moths have gnawed the ermine, no power in heaven or earth can make it again altogether what it was."

You must not miss this Marvel-Play and its wonderful star. There are wonderful lithos, too, and they should attract people to a play that will hold them.

Special terms and bookings can be had exclusively through the office of THE MUTUAL FILM CORPORATION, Masonic Temple, 71 West 23rd St., New York City.

THE THANHOUSER THREE-A-WEEK

Sunday, Sept. 14th—NO RELEASE, because of three-reeler of preceding Friday

Tuesday, Sept. 16th—REDEMPTION

Florence La Badie is here shown in one of her very best roles of the year. The story is a striking one of a man's reformation.

Friday, Sept. 19th—FLOOD TIDE

Muriel Ostriche and the Thanhouser Kid have marvelous parts. And Eugene Moore is even better than in a "Spartan Father"—see for yourself.

Coming! All the time—to your lobby—THE THANHOUSER PLAY POSTER. It solves the posterless reel problem. Ask your exchange man the cost. ¶ COMING! The Thanhouser Kidlet, in "Taming Their Grandchildren," Tuesday, September 9th. ¶ COMING! The Thanhouser Kid, in "The Message to Headquarters," Friday, September 12. ¶ COMING! The Thanhouser Twins (Triumphant Return), in "Life's Pathway" (date soon). ¶ COMING! Eugene Moore (Triumphant Return), in his personally directed picture, "Flood Tide," Friday, September 19. ¶ COMING! A staggering list of THANHOUSER CLASSICS in two and three reels and featuring such stars as MARGUERITE SNOW, JAMES CRUZE, FLO LA BADIE, MIGNON ANDERSON, WILLIAM RUSSELL, HARRY BENHAM, DAVID THOMPSON, RILEY CHAMBERLIN, THE KID and KIDLET. **Coming!**

THANHOUSER FILM CORPORATION, NEW ROCHELLE, NEW YORK

THANHOUSER STARS ! THANHOUSER FEATURES ! THANHOUSER QUALITY !

FIVE-A-WEEK

Essanay

Released Sept. 19th **Released Sept. 19th**

Book This Thrilling Railroad Drama

"THE RIGHT OF WAY"

(IN TWO PARTS)

A startling and sensational railroad melodrama teeming with exciting and thrilling situations. Francis X. Bushman featured. Heralds and posters now ready.

Released Tuesday, Sept. 16th

"WOMEN"

An unusual and interesting dramatic object lesson that is bound to please your patrons. E. H. Calvert, Doris Mitchell, Marguerite Ives and Jules Ferrar featured.

Released Wednesday, Sept. 17th

"SWEET REVENGE"
"THE DUCK RAISING INDUSTRY"

A side-splitting comedy full of clever situations, and an educational subject you will enjoy.

Released Thursday, Sept. 18th

"THE BROKEN PAROLE"

One of the most sensational Western dramas produced in months. Book this.

Released Saturday, Sept. 20th

"THE REDEEMED CLAIM"

A drama of the West with thrills and sensations featuring G. M. Anderson.

Coming Friday, Sept. 26th **Coming Friday, Sept. 26th**

"IN CONVICT GARB"

(IN TWO PARTS)

One of the most sensational melodramas ever produced. A thrill in every scene and a scene never to be forgotten in every thrill. E. H. Calvert, Richard C. Travers, Ruth Stonehouse, Bryant Washburn and others portray roles in an unusual manner. For a money getting, box-office attraction book this feature. Heralds and posters are now ready.

THE PUBLIC ARE WISE—DEMAND NEW CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., Chicago, Ill.

Essanay Film Manufacturing Co.

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The most marvelous feature films on earth are now being released every week by the Universal. There are so many of them and they are all so superb that no advertisement can possibly do justice to them!

Go to the Nearest
Universal Exchange
and See Them Sure!

The feature that smashed all selling records in Europe!

"IVANHOE"

3,700 Feet.

The most expensive picture the Universal ever made, and every dollar "shows on the screen." It will make your theatre the most talked-of amusement place in town. King Baggot and Miss Leah Baird, supported by a wonderful English company and directed by Herbert Brenon, have produced a masterpiece. **Demand it AT ANY PRICE.**

"BLEEDING HEARTS" 3 Reels

or "Jewish Freedom Under King Casimir of Poland"

Do you remember the terrific success of "The Sorrows of Israel" and "The Heart of a Jewess"? Well, this latest picture of the Hebrew series, "Bleeding Hearts," is so far superior to those great works that there is no comparison. Words cannot describe it. Watch for "Bleeding Hearts," and demand it, demand it, demand it!

"IN THE COILS OF THE PYTHON" And "THE GIRL AND THE TIGER"

2 Reels — 3 Reels

Two of the most daring wild animal pictures ever produced. They will cause your patrons to gasp with excitement and will give them the kind of thrills they demand. Regular theatrical posters!

COMING! This Month

"Rob Roy"---2 Reel Eclair, Sept. 17
"Through the Window"---2 Reel 101-Bison, Sept. 20
"The Wall of Money"---2 Reel Rex, Sept. 21
"A Puritan Episode"---2 Reel Eclair, Sept. 24

COMING! This Month

"Genesis 4-9"---2-Reel Rex, Sept. 25
"Blood Red Tape of Charity"---2-Reel Powers, Sept. 26
"Justice of the Wild"---2-Reel Nestor, Sept. 29
"Shon the Piper"---2-Reel Bison, Sept. 30

Universal Film Manufacturing Company

"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President
Mecca Building, Broadway and 48th Street, New York, N. Y.

EXTRA! **EXTRA!**

MISS
FLORENCE LAWRENCE

the highest salaried actress in the moving picture field, will make her re-appearance in Universal films on Friday, October 3rd, in a 2-reel feature entitled

"THE CLOSED DOOR"
(TWO REELS)

—This picture and all other "Victor" brand Universal films in which Miss Lawrence appears *will cost you extra money*. Your exchange cannot afford to let you have it at regular prices. Owing to the top-notch salary paid to Miss Lawrence and to the unusual expense we have gone to in producing pictures worthy of her great fame, we have been compelled to charge the exchanges more than regular prices.

—Regardless of cost, *get every Florence Lawrence feature* released! Not only are they perfect gems, but Miss Lawrence's photograph shown in your lobby with the announcement, "Florence Lawrence Here Today," will cause you to do a capacity business. It is up to you to grasp every golden opportunity like this the instant it comes your way. *It means something to you to be able to advertise the most popular picture actress in the world!*

—Miss Lawrence has completed three two-reel features, and she is *more than wonderful in each and every one.* Her inimitable flashes from comedy to drama, from laughter to tears; her extreme vivacity and indescribable charm, are all shown at their best. The first picture is a delicious treat. The second is better. The third is better still. Make immediate plans with your exchange to get these features, and *DON'T QUIBBLE ABOUT PAYING EXTRA!*

Universal Film Manufacturing Company

"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President
Mecca Building, Broadway and 48th Street, New York, N. Y.

PIONEERS, AND STILL LEADING

OUR NEXT FEATURE OFFERING

"THE SERPENT'S FANG"

A Meritorious Production Out of the Ordinary

A Feature Photo-Drama in Two Reels Replete With Sensational Incidents of Circus Life and Carrying an Appealing Story of Genuine Heart Interest

Posters in Sizes of One, Three and Six Sheets, Descriptive Heralds and Artistic Photos

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EXCLUSIVE SUPPLY CORPORATION PROGRAM

Great Northern Special Feature Film Co.
42 EAST 14th STREET NEW YORK CITY

SEE AMERICANS FIRST·
A

THE GHOST OF THE HACIENDA

A Two-Part Mexican Drama, Featuring

Ed Coxen and Winnifred Greenwood

Portraying thrilling adventures with a band of Mexican brigands.

One, Three and Six Sheet Posters. **Release Monday, Sept. 22, 1913**

Mrs. Carter's Campaign

Humorously depicting how a woman was elected Mayor of Cartersville.

One and Three Sheet Posters **Release Thursday, Sept. 25, 1913**

Master of Himself

Featuring J. Warren Kerrigan in a social drama.

One and Three Sheet Posters **Release Saturday, Sept. 27, 1913**

AMERICAN FILM MFG. COMPANY
CHICAGO

Broncho Headliners

"Silent Heroes"

2 Reels. September 24th, 1913

A beautiful story of Civil War days, impressive and touching; a faithful son's loyalty to mother and country. Filled with scenes of battle and strife that quicken the heart and fascinate the eye.

Branded as a coward and a weakling, Tom Burton refuses to leave the bedside of his dying mother. His town's people consider this a subterfuge to escape from enlisting in the Confederate ranks, and sneers and insults are heaped upon him. His mother, unable to stand the stigma placed upon her boy, hastens her own death by refusing to take the medicines which are ordered for her. She dies. Tom's sweetheart, Winnie, declares that he is a coward or else he would leave his mother and fight for the South. He has become estranged from her on this account, and when his mother is gone, Tom decides to leave without seeing her. Word of an attack by Northern raiders is brought to Tom by a messenger. The small force of Confederate soldiers are disorganized and without a leader. Tom jumps into the breach, leads the men against the Northerners and in a terrible battle repulses them. While engaged in hand-to-hand conflict, he is mortally shot and dies, a hero among heroes. In a vision his mother stretches forth welcoming arms, as he joins her in the land of silent heroes.

Broncho Motion Picture Co.

Long Acre Bldg., 42d St. and Bdwy.
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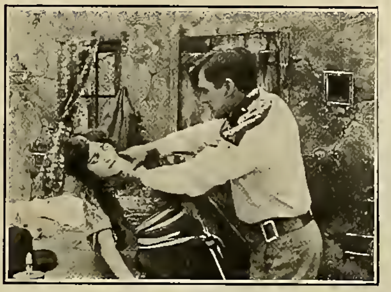
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features



"The Forlorn Hope"

1 Reel. September 26th, 1913

A pathetic and gripping drama of the golden west. Exciting stage-coach hold-up. Running fight between sheriff and bandit, his own son.

Discouraged and broken at his inability to strike it rich, Billy Griffin, the Sheriff's son, is down to his last cent. Driven desperate by his hard luck, he conceives a plan to hold up the stage coach which is carrying a large shipment of gold to the station. He writes his old mother, telling her he has "struck it rich" and will be home in a few days. The old lady tenderly places a light in the window for her boy's return. Meanwhile Holt, a desperado, plans to rob the stage coach also. His wife, terrified, notifies Sheriff Griffin, and he starts out with his posse to intercept the coach. The Sheriff's son, about to hold up the shipment of gold, sees, from his hiding place, Holt halt the driver and make off with his booty. At the same time the bandit sees him and fires, wounding Billy in the arm. Griffin returns the fire, killing Holt. He is carrying the gold away, when the Sheriff, who has heard the shots, gets on his trail and mortally wounds his own son. The heart-broken officer, grasping the situation, hides his erring son's body, and, dragging the box of gold back, places it beside Holt's silent form. The posse bring the body back to town, while Sheriff Griffin places in his last resting place the boy whose forlorn hope was of no avail.

Note.—The above film, "The Forlorn Hope," will be released on September 26th, 1913, in place of "The Reformation," which was listed for this date. The latter film will be released in the near future.

N. Y. Motion Picture Corp.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Keystone Comedies

"Mabel's Dramatic Career"

1 Reel. September 8th, 1913

A comedy of absolute novelty and real laughs. A peep behind the scenes. The Keystone players at work in studios.

Zeke falls in love with Mabel, his mother's hired girl. He presents her with an engagement ring, but his fickle affections soon turn when Lola, a beautiful city girl, pays a visit to the farm. Her heart "busted" at his perfidy, Mabel leaves the house, and her going is assisted by Zeke, who pushes her out the door. He throws his heart, and incidentally Mabel's engagement ring, at Lola's feet, but she in turn, "busts" his dreams by laughing at his uncouth avowal of love. Meanwhile the "hired help" has fallen into a job with a moving picture company and after many years has become an acknowledged "movie" queen and favorite, besides the wife of the director. Our friend Zeke, mourning his first love, stumbles into a picture house one night and to his at first amazement and then horror, finds his beloved "hired girl" in the clutches of the "villyon." Her boob lover follows her through many narrow escapes and tight situations until at last, beside himself, he shoots up the villain; also the audience. Following Mabel's persecutor to his home, he is about to "pop" him through the window when he is drenched by a pail of dirty water thrown from an upper window, and retires disgusted from the scene.

KEYSTONE FILM CO.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

"30 FAMOUS FEATURES A YEAR"

RIDE TO SUCCESS—"IN THE BISHOP'S CARRIAGE."

A "FLASH" OF GENIUS

Illuminates

"IN THE BISHOP'S CARRIAGE"

BY MIRIAM MICHELSON
PUBLISHED BY
BOBBS MERRILL CO

WITH

MARY PICKFORD

IN MOTION PICTURES

A delightful combination of humor, sentiment and pathos.

IN FOUR REELS

Released Sept. 10

Produced by the

FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

"30 FAMOUS FEATURES A YEAR"

Another group of states have joined the progressive list during the past week. Success is contagious.

"30 FAMOUS FEATURES A YEAR"

EXHIBITORS

:an obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," 'In the Bishop's Carriage," presenting Mary Pickford, and

FORTHCOMING RELEASES:

Henry E. Dixey in 'Chelsea 7750"

Lillie Langtry in 'His Neighbor's Wife"

Laura Sawyer in "An Hour Before Dawn"

James O'Neill in "The Count of Monte Cristo"

ınd all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

'amous Players Film Co. of New England **Iarry Asher, Gen'l Mgr.** **00 Boylston St. Boston, Mass.**	MAINE NEW HAMPSHIRE VERMONT MASSACHUSETTS CONNECTICUT RHODE ISLAND
'amous Players Exchange, **3d St. cor. 6th Ave., N. Y. C.** **Phila. Office, 1331 Vine St.**	NEW JERSEY AND EASTERN PENNSYLVANIA
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The power of human emotions is vividly demonstrated in this thrilling photo-drama. Hate, prompted by revenge, is the double-edged weapon employed in a tragic, hair-raising duel. This feature is a positive triumph of hand-colored photography.

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MME. ROBINNE

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READ THE CRITICAL REVIEW ON PAGE 1264 IN THIS ISSUE.

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"The Young Mrs. Eames" and "Sissybelle"

Selig—2 reels. *Released Sept. 22*

A dashing young widow is Mrs. Eames. Among her suitors is an ardent youth who starts a whirlwind courtship. But her daughter comes home from the convent, the youngster switches his attentions, and the mother marries a faithful bachelor. "Sissybelle," telling how a spoiled boy was made into a man, is on the same reel.

"For His Brother's Crime"

Kleine-Cines—2 reels. *Released Sept. 23*

A burglar enters a wealthy man's house where his brother is employed as a butler. The robber escapes, leaving his brother to be caught before an open safe in which a camera is concealed. The butler goes to jail, and years later escapes. Action comes when he enters the house where his brother lives, married to the girl both brothers loved.

"A Midnight Message"

Kalem—2 reels. *Released Sept. 24*

The story of a father's suspicion of his son. A middle-aged man comes home to find his young wife in the arms of his son. The butler successfully puts the worst construction on the situation until the wife's jewels are found in the servant's pocket. Then events move fast. A powerful, gripping picture, full of surprises.

"Self-Convicted"

Lubin—2 reels. *Released Sept. 25*

If you committed a robbery to save your mother's life, and if years later you became a detective and were put on your own trail—what would you do? Here's a story of a man thus strangely placed. He faced the issue squarely and was ordered to burn up his own finger-prints.

"In Convict Garb"

Essanay—2 reels. *Released Sept. 26*

The story of a good man who went wrong and a bad man who went right. The bank cashier had everything on his side; yet he defaulted, and hired a crook to help him out. The gang was caught and jailed. The man of education becomes surly, then vicious; steals the warden's child and gets away. But his old crook friend, a "trusty," spoils his plans.

"Hard Cash"

Edison—2 reels. *Released Sept. 26*

A splendid picturization of Charles Read's famous novel.

Three generations have found deep satisfaction in the human understanding of this undying story. The events caused by fourteen thousand pounds in hard cash involve an old man's suffering, an untrustworthy banker's greed and unnatural treatment of his son and the final restitution that brings happiness.

"Under the Daisies"

Vitagraph—2 reels. *Released Sept. 27*

It took a long time for this man's conscience to catch up with him, but it did when he went to criticise a new play and recognized the story of his own treatment of a trusting country girl. He had won her and cast her off when his love died. The famous playwright of the day put it all in his play and the critic's remorse made him sign his own death warrant.

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A Powerful, Emotional Drama

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A close study of social conditions with a strong and continuous heart interest. A fascinating widow loves a man much younger than herself, who falls in love with her daughter. She happily learns this before it is too late and sacrifices her own happiness for that of her child.

On the same reel with

"SISSYBELLE"

The story of a boy, who grows up to be a real man through the change of environment.

Released September 22nd

SINGLE REEL SELECTIONS

September 23rd "BUMPS AND WILLIE"

These far-famed tramps have opportunity to operate an automobile, which they do with such vigor that a policeman takes them in charge—A mad and merry photoplay.

September 24th "SPELL OF THE PRIMEVAL"

A man-about-town surfeited with the artificialities of life in a great city, flees from his bohemian friends of the club, loses himself in the mountains and loses his heart to a fair maid that makes his life brighter and better—A fine little romantic play.

September 25th "THE CAPTURE OF 'BAD BROWN'"

A vigorous bit of westernism, with picturesque frontier types and inspiring out-of-door atmosphere, that invests a lively and interesting story with fun and fancy to point a moral.

September 26th "THE POLICEMAN AND THE BABY"

Everybody is interested in a baby as the light of the home and the joy of the heart—The bigger the man, the more likely the spell of the littlest child is for him. This is the way it impresses big Jim Mulvihill, who has one of his own.

ON THE SAME REEL WITH

"THE TAJ MAHAL, AGRA, INDIA"

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"MISGOTTEN GAINS"

Release Tuesday, Sept. 30

You will like "Misgotten Gains" for the sake of its clever acting and charming story. How two thieves, parading in the best society until midnight, utilized the "wee" hours of the morning to rehabilitate finances!

By sheer chance they come across a letter from a retired Captain, complaining that his daughter is becoming a great burden and he would like to marry her off, adding a fat dowry, provided a chap with a title came along. How one of the thieves came close to succeeding and how a young naval officer, in love with the girl, exposed the villainy, after passing through many adventures, makes a thoroughly delightful tale that never has a dull moment!

The house of Cines represents all that is best in pictures. Located in Rome, Italy, working under enviable climatic conditions, surrounded by a wealth of "settings" not possible to the American manufacturer, it is little wonder that "Cines" and "best" are synonymous as applied to multiple reel subjects.

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All the regular releases--both single and multiple reels

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PATHE PLAYS

HARD CASH

Adapted from Charles Reade's celebrated novel

In Two Parts **Released Friday, September 19th**

Capt. Dodd sets sail for home carrying with him fourteen thousand pounds ($70,000). He arrives after a fierce battle with pirates and against a violent storm at sea, and deposits his hoard in a bank with an iron-clad reputation. Unbeknown to Dodd the bank was just then on the verge of bankruptcy and although he hastens back to demand his money the same day he had deposited it, he is refused—because it was "after business hours." At the news Dodd falls to the ground in a fit of apoplexy and is removed to an insane asylum. The bank President's son, however, is in love with Dodd's daughter and demands that the money be returned. The sequel is thrilling and Dodd gets back his reason and his freedom. Does he get his money?

COMING EDISON SINGLE REEL SUBJECTS:

	RELEASED		RELEASED
Jerusalem and the Holy Land	Sept. 16	Embarrassment of Riches	Sept. 24
Cornwall; The English Riviera	" 17	A Proposal from the Sculptor	" 27
The Great Physician (Symbolic)	" 20	The Stolen Models	" 29
The Honor of the Force	" 22	Daughter of Romany	" 30
The Stroke of the Phoebus	" 23		

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LUBIN·FILMS

TWO REEL PICTURES EVERY THURSDAY

"SELF-CONVICTED" **Two-Reel** **Thursday, September 25th**

A great detective story with reformation rewarded.

"The Special Officer"

Two Reel

Released Thursday, October 2nd

This story pictures a dramatic episode in which Daddy Bowne, a grand old man, gets the best of a get-rich-quick swindler and saves the bank from disgrace and possible failure. It has a pretty love romance interwoven which will be very acceptable to sweethearts. Daddy runs some risks, but comes out all right, and the crook gets all that is coming to him.

"BREED OF THE NORTH" **Two Reel** **Thursday, October 9th**

Excellent dramatic story of the Northwest Lumber Region.

FIVE RELEASES EACH WEEK

"FASHION'S TOY" **1000 feet** **Tuesday, September 16th**

A strange love tale, interesting and romantic.

"THE CLOD" **2000 feet** **Thursday, September 18th**

A fearful and most dramatic episode of the Mexican Revolution.

"THE LOVE OF BEAUTY" **1000 feet** **Friday, September 19th**

A pathetic romance which ends in love and happiness.

"HER PRESENT" **400 feet** **Saturday, September 20th**

Very comic episode which ends in a good match.

"HIS REWARD" **600 feet** **Saturday, September 20th**

A good old-maid joke which will make you laugh.

"POKER PAID" **400 feet** **Monday, September 22nd**

A rube is fleeced, but wins out beautifully.

"THIS ISN'T JOHN" **600 feet** **Monday, September 22nd**

A real farce, but John laughs last.

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VITAGRAPH

"PUMPS"
"SANDY GETS SHORTY A JOB" } *Comedies* *Monday, Sept. 15th*

1. A pair of shoes and a pair of lovers. The first pair leads to the mating of the second pair. 2. Sandy leads Shorty to it. He draws his pay in advance; the rest is easy.

"THEIR MUTUAL FRIEND" *Comedy-Drama* *Tuesday, Sept. 16th*

They are strangers, but through the services of the young man's dog, they start a mutual admiration society that ripens into love and ends in matrimony. Earle Williams in the lead, supported by Naomi Childers.

"THE HINDOO CHARM" *Drama* *Wednesday, Sept. 17th*

It is of evil intent. By a happy mistake it wins the love of a stepmother for her husband's children, whom she had previously ignored. Maurice Costello, Clara Kimball Young, Helen and Dolores Costello make up the cast.

"SUNNY, OR THE CATTLE THIEF" *Western Drama* *Thursday, Sept. 18th*

She brands her father's cattle, her lover is accused of trying to steal them. She goes to his rescue, gets shot and confesses she is the thief. All ends happily.

"JOHN TOBIN'S SWEETHEART" *Comedy* *Friday, Sept. 19th*

She waits, while he goes to the Cannibal Isles and marries a fat damsel. His sweetheart, in despair, marries another, while John reigns as king of his realm. Hughie Mack, Flora Finch and John Bunny are all concerned.

"OUR WIVES" *Comedy, Special Feature in Two Parts* *Saturday, Sept. 20th*

Their hubbies run after an actress, get locked in her trunks and are mourned as dead. Fun runs riot before everything is straightened out. Harry Morey, Lillian Walker, Wallie Van, Ada Gifford and Louise Beaudet make things hum.

"OUR WIVES"
RELEASED SATURDAY SEPT. 20.

SIX-A-WEEK

"DADDY'S SOLDIER BOY"—Drama MONDAY, SEPT. 22nd.
"EXTREMITIES"
"SCENES IN SINGAPORE" } Comedy and Topical TUESDAY, SEPT. 23rd.
"THE OTHER WOMAN"—Drama WEDNESDAY, SEPT. 24th.
"THE RACE"—Drama THURSDAY, SEPT. 25th.
"BUNNY FOR THE CAUSE"—Comedy FRIDAY, SEPT. 26th.
"UNDER THE DAISIES"—Drama, Special Feature in Two Parts SATURDAY, SEPT. 27th.

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Seldom has a picture shown the terrific action crowded into the scene depicting the massacre of the troopers at Fort Laramie. How their death is avenged makes a wonderfully exciting picture.

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Also Special Three and Six-Sheet Posters.
Released Wednesday, October 1st.

And the Watch Came Back

It's impossible for Jack to get rid of the watch he innocently steals. What happens when he finds it belongs to his future father-in-law makes a corking comedy.

(On the same reel)

Historic Boston

To see this picture is the next best thing to making a trip to Boston. Every spot hallowed by History is shown.

Released Friday, October 3d.

The Railroad Inspector's Peril

The heroine's leap from a speeding freight train into the lake, while pursuing a bandit, is one of the exciting features.

Released Saturday, October 4th.
Special One, Three and 6-Sheet Posters.

Coming Wednesday, October 8th

The Riddle of the Tin Soldier

In Two Parts.

Featuring Miss Alice Joyce In a New Role.

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KALEM COMPANY

235-239 West 23d Street New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
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(The index for this issue will be found on page 1330.)

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Saturday, September 20, 1913

Facts and Comments

A CHARMINGLY naive and ingenuous correspondent is somewhat indignant because an intelligent reader criticised the pitifully weak imitation of a great classic subject. Our correspondent thinks such criticism is entirely out of order because the spurious imitation "has made money for the people that bought it." While in this guileless frame of mind our correspondent might as well work out a prospectus on the Profits of Plagiarism or capitalize the Benevolent Union of Literary Burglars and Classic Highwaymen. Paraphrasing a famous dictum, we might say that his principle seems to be: "The money justifies the junk."

*

It is quite possible that barefaced and boastful plagiarism may bring profit to Smith and may be the means of Jones buying an automobile, but what of the rights of the plagiarized victims and what of the effect of such misleading hodgepodges on the industry in general? How will it affect the reputation of the motion picture? Of course, Jones and Smith care little about that and only regret that such tricks cannot be perpetrated oftener. When, however, they appeal to us to abstain from criticism because it may possibly disturb their comfort or diminish their profits, their naivete rises to the dignity of the most exalted and sublimated "nerve."

* * *

PEOPLE are by no means getting tired of motion pictures, but there is no denying that they are more discriminating and that they want more quantity and better quality. With this finer sense of discrimination has come a willingness to pay better prices of admission. All over the country there has been a slow but sure and steady advance in the prices. Even here in New York City, where progress has by no means kept pace with the rest of the country, there are more ten, fifteen and twenty-five cent houses than ever before. Moving picture patrons are for one thing better and more comfortably housed than ever before and the management is everywhere on the look out for the best on the screen. Music has shown great improvement and the illustrated song has almost ceased to be heard. There are in many theaters here and in other parts of the country an atmosphere of refinement and a tone of dignity which were almost unknown four or five short years ago.

* * *

A FRIEND of The Moving Picture World writes from Thibet, which still holds the undisputed title of "Darkest Asia," to the effect that a company of native Thibetans has recently purchased a large quantity of European and American films, mostly spectacular subjects and crude comedies. According to our correspondent pictures showing scenes of drinking and fighting are the most popular. We are glad to learn, however, that subjects of a more useful nature are included in the supplies purchased. With proper management the moving pictures in Thibet, with a great central theater in Lhasa, ought not only to prove profitable but turn out a source of civilizing influences to those benighted regions. Of all the proofs of the educative value of the motion picture the events in Thibet are among the most encouraging.

* * *

WE earnestly hope that no self-respecting exhibitor of motion pictures will feel tempted to show any of the numerous portrayals of current crime and scandal with which the market has lately been flooded. The idea of coining money out of the misfortunes of men or women who happen to get into the limelight via the yellow press is unspeakably digusting to every person of the commonest decency. The deluded creatures who cannot see what a revolting spectacle they afford to the community whether they are the producers or exhibitors of these crime and scandal films are the worst enemies of the moving picture industry. Their utter lack of shame and human feeling arm the censorship cranks with new weapons. In refusing to exhibit these crime and scandal films moving picture men ought to add a word or two of condemnation and make it plain to the "booking agents" or sellers for these concerns that they might be in better business. They are not squeamish in such matters on the European continent, but even the Italian government has just now prohibited any filming of an American about to be tried for a capital crime in the Italian courts. The common sense of decency is happily international. The American public will not long tolerate the sort of outrage which calls for police interference in Southern Europe.

The Player

By Louis Reeves Harrison.

ONCE in a while some interesting personality is detached from the throng of interpreters in the screen story, like a glowing star hung out in the sky amid a thousand twinkling sparks. Artist is the name given to this exceptional performer, a term of too many other meanings to be of striking significance—there are artists tonsorial and vaudevillainous—but it is the only one at hand. It is the artist, using that word in its finest sense, who teaches the playwright humility, who grasps the dramatic poet's full purpose and so illumines it that all may read its true meaning.

Insufficient this language of ours, a vast ocean of words though it be, to sound the tone of thoughts sublime. Music may stimulate emotion and set imagination aflame; Poetry may move with grace that charms; Painting and Sculpture may suggest with mute appeal, but even the reflected personality of a mighty player has a tighter grip upon the heart, and, holding fast by its tendrils, may more powerfully sway the mind, as evidenced by the tens of millions attending theaters in this country every day. It is either the player or the play or, what is more reasonable, the two in combination that is responsible for the tremendous popularity of moving pictures. I should be inclined to add pictural beauty as a powerful adjunct, but the human element is the dominant one.

The author of a novel is playwright, director and interpreter, selecting his words as representative types and depending upon his command and arrangement of them for his medium. The work of the dramatist is only half wrought when it leaves his hands. The medium of conveying his thought to the people is nearly always beyond his control and subject, in screen drama especially, to much unwise modification. The skilled photoplaywright starts with a conception intended for appeal to the whole public, drawn with infinite pains for that purpose, and he frames it to suit the people through the performer, but how often does it reach the player in form suited to intelligent presentation?

I would like to have someone with wider studio experience than my own, who has visited the studios in and around New York oftener than I have, refute what I have said over and over again, that the dominant factor in the production of a photodrama is the one intervening between creator and interpreter, the director. It only requires a slight misconception of a play, as of a statement, to seriously alter its entire meaning; hence there is a growing need, one becoming rapidly urgent in the onrush of great features, for a broader path from playwright to player.

The amateur play, the summer with one little sparrow of an idea in it, from which the director evolved something he hoped might elevate long-suffering humanity or cheer the masses in their groping toward his standard of enlightenment, may have had gratifying dividend results in the good old days when scenarios were roughly estimated to be worth five dollars a bushel, but the groping masses are beginning to grow restless. They like the players—those of interesting personality are welcomed with joy—but it is becoming less vital to them that the director should have a green gasoline wagon than that favorite performers should be given something worth their while to perform.

Of all three influences upon the audience, that which is most direct is the player. It is to his intelligent grasp of the subject matter of a drama that both producer and creator of the great features to come must look for the kind of representation that is going to win. There must be something more than stage directions to set his mind aglow—the torch of the thinker must light that of the interpreter—and that something can best be secured in co-operation. If it is impossible or considered impracticable for all three forces to work for a common end, any important modification of a scenario should not be made on the sole authority of a director.

When the full meaning of the author does not reach the actor, when the intervening element is an arbitrary one, the player is subjected to a wooden performance of his role, with only an imperfect comprehension of what it is all about. He may easily catch the spirit of large plays adapted from novels, or from successful stage performances, but my remarks all apply to the original play and especially to the big issue, the modern feature production. No artist can successfully interpret what is interrupted and seriously changed on its way to him from the author.

So many elements enter into the complete product, the director, the camera man, the property man, the factory superintendent, and others, whose failure in detail means danger to the whole, that a most important fact has come to be disregarded. The telling of a story on the screen is a *two-fold art.* The two prime essentials are genius in the conception and genius in the representation. The genius of a true artist is so great that his personality has given wondrous luster to imitation jewels. The reason that he seldom reaches the full measure of his powers is that it has become a habit to tinker with scenarios. The director may only remove a little, but that little is too often the essence of the play, the tiny touch of genius that, like the grain of sand in the oyster, is needed to produce a pearl.

It is said that the average author does not know how to write for the player. It has also been said that the Great Bard succeeded because he wrote for this or that player. How old errors persist! Think for a moment of his many charming heroines! For what ladies were they written? Their roles were assigned in his day to boys with smooth faces. The truth is that he understood, as do successful writers of stories for publication, as theatrical people rarely do, the necessity of characterization without eccentricity. In the shuffling and dealing of old plots adapted from all sorts of sources, in dependence upon dressing types with wigs and costumes, small attention is paid to the characters presented in action. It was not his claim for a pound of flesh that immortalized Shylock—it was because the playwright made this wondrous characterization the essence of an idea.

If a veritable artist is to assume the lead in a play, he should be given a view of the author's conception and asked to make every possible suggestion that can intensify interest in the principal character. Such suggestions deserve the highest consideration of an author, even to the point of rearranging a play to suit them. If both creator and interpreter are sufferers from arbitrary and often unwarranted intervention, they should better realize the necessity of harmony of action in what is essentially *two-fold.* The final adjustment must, from the very nature of it, be the work of many minds to win the whole audience.

After weighing the gifts and deficiencies of those who make intelligent screen portrayal of dramatic stories possible, and after giving due consideration to the disabilities under which they labor, I have come to a higher estimate of their capabilities than ever and to a realization that their maximum working efficiency has not even been approached

The Plotless Play

By W. Stephen Bush

IN their eagerness to escape from the killing monotony of melodramatic doings on the screen many producers have gone in pursuit of the purely spectacular. He is the greatest dramatist who can invent a new automobile accident or a new cataclysm that will stand being filmed by the moving picture camera. The motto is: "Better a poor story with plenty of thrills than a good story in which there is no grand opportunity for falling off roofs, dancing on the top of elevators, climbing up the steep mountain side, being realistically threatened by wild animals, thrown in the air by collisions of trains or tumbling from motorcycles, etc., etc."

The trouble with the plotless spectacular production is obvious. Not only is the supply of spectacular features limited in the very nature of things, but even the best spectacles lose their thrills if they are repeated too often. When you see a bull fight for the first time it thrills you with horror. When the simple countryman sees, for the first time in his life, the daring feats of the lion tamer he stands rooted to the ground. Every great spectacle thrills for the first time, but when it is served up as a steady diet it begins to pall.

Whoever is bold enough to feed the populace with spectacles only must find new thrills every forty-eight hours. Nobody realizes this better than the circus people. It is hard for them to supply the new set of thrills once a year. A theater or any sort of amusement enterprise which is before the public three hundred and sixty-five days in the year will soon be a bankrupt in thrills if it seeks to supply them by the day. The spectacular is only an incident in the program of the theater or the moving picture, while with the circus it is first, last and all the time the great staple. To plunge into the spectacular from the melodramatic is like escaping Scylla to succumb to the perils of Charybdis.

The program for the exhibitor of the future and the great task for the producer is to give the public the real picture play in which the idea dominates and in which the spectacular is but an incident—a trite saying perhaps, but one which cannot be repeated and urged too often. The picture playwright must redeem the situation. The little play built by the little playwright for a consideration not exceeding the vast sum of one hundred dollars must be relegated to the rear and perhaps disappear entirely to give way to the man who has something to say and who knows how to make it plain in pictures. He is the man who makes the crowds come. Without him either the silent or the speaking stage cannot endure. We still need the eye "in fine frenzy rolling."

"When on the spindle, spun to endless distance,
"By Nature's listless hand is twirled,
"And the discordant tones of all existence
"In sullen jangle are together hurled,
"Who then the changeless orders of creation
"Divides and kindles into rhythmic dance?
"Who brings the one to join the general ordination
"Where it may throb in grandest consonance?
"Who bids the storm to passion stir the bosom?
"In brooding souls the sunset burn above?
"Who scatters every fairest April blossom
"Along the shining path of Love?
"Who braids the noteless leaves to crowns, requiting
"Desert with fame in Action's every field?
"Who makes Olympus sure the gods uniting?
"The night of man AS IN THE BARD REVEALED."

Gentlemen of the producing fraternity, masters of commercial organization, have you really thought that you could sail the vast ocean of life in relays of cheap canoes? The topsoil was so rich in pure ore that you fancied no digging would be needed after the first and second layer were exhausted. What a lesson is there in store for you. Let me gaze with you at the commercial aspect of things, which always wields such persuasive power. For adaptation of plays intended for the speaking stage exchanges all over the country are paying three and four times more than for other features. It is not at all certain that the screen adaptation of the most promising play will be a winner, indeed old moving picture men have their serious doubts, but the public is so hungry for real plays on the screen and so tired of amateurish concoctions that exchanges are willing to take the risk and pay the higher prices. They are paying for the idea, not for the original idea to be sure, but for the first filming of an original idea. There is your commercial value of the original idea. Now if the recast of a play and its mere possibility as a screen success makes such an appeal, what may we not expect of the playwright who has the gift to express himself on the screen directly. Right now millions of moving picture patrons are waiting for such a savior. I sincerely believe that in the great moving picture studios both here and abroad there are enough first class artists to aid such a playwright by their knowledge of screen needs and screen possibilities.

He will owe nothing whatever to the traditions and precepts of the speaking stage, nor will be need to bend his knee to the fetish of a technique which has never been more than a series of more or less plausible conventions. He will come in all his might the creator of his own ideals and of his own standards.

Nor need he fear to go without his proper hire. To him will be due not the wretched pittances of the past, but a just share in the profits of the labor of redemption. I cannot tell you where to find him, but it is quite certain that you will NOT find him timidly knocking at the gate with many others. Do not look for him in the dramatic breadline. Do not expect to find him in the conclaves of situation mongers who cannot see beyond the letter and to whom the spirit will ever be a book with seven seals.

The drama, either on the speaking or on the silent stage, is not a succession of attitudes. The real dramatist is the man that spoils the attitude and brings out the throbbing heart of man and woman where it can be seen just exactly as it is. Conventions can be smashed on the screen and we do not need the aid of words to take off the veneer and show the sombre useful truth with its heart-piercing and yet healing lessons.

A careful analysis will show that an altogether large percentage of screen plays consist of attitudes. The "Look-Pleasant" sort of photograph on which the subject assumes a look and pose altogether different from his every-day, wear-and-tear reality is dreadfully tiresome, and may be all right on the walls of the home parlor, but as a true picture of life it is a failure. It is the same with the picture play of the attitudinizing variety. A series of attitudes, no matter how pretty and dramatic, will never constitute a drama and supply a plot. It will not be long before the delicate nerve of the box-office will be affected by the plotless play. The probable loss in money will be heavy and will grow bigger the longer the reign of the plotless play will last.

"Perils of the Sea."

A Two-Part Special by the Kalem Company, Noteworthy for Beautiful Scenic Effects.

THE "Perils of the Sea" depicted in this excellent Kalem production are not all the dangers that beset those who "go down to the sea in ships," but just a few of the happenings that overtook a young man who left home to seek his fortune in foreign lands. Commendable photography, a fine sense of selection of scenic effects and the excellent work of the principals of the cast combine to produce a picture of more than ordinary merit.

The story is somewhat hackneyed, but the imagination of the author, who must have read "Robinson Crusoe" and "Hard Cash" at some time in his life, has given a new twist to the theme and justified the introduction of thrilling bits of adventure and delightful natural backgrounds. There are no makeshifts about the realism and the details of a fire at sea and the escape of the survivors are true enough to satisfy the most critical.

Scene from "Perils of the Sea" (Kalem).

The cast is an excellent one. Carlyle Blackwell, Jane Wolf, William H. West, J. W. Horne and a charming ingenue, Billie Rhodes, who is a recent addition to the Kalem western stock, are the principals.

Scene from "Perils of the Sea" (Kalem).

The story opens on an office scene in which Edward Langdon (Mr. Blackwell), is remonstrating with his brother David (J. W. Horne), because of the latter's dissolute habits. The matter is brought to the attention of the father (W. H. West), in whose office the boys are employed and who expresses displeasure with his wayward son, refusing a request for money. Edward supplies David with the money his father denied him and he hastens to join his friends in a game of poker where he is a looser. Subsequently David takes a sum of money from his father's strong box at home in which act he is surprised by Edward, but when their father is heard approaching David escapes leaving Edward to face the music.

To protect his brother Edward permits his father to believe that he is guilty of abstracting the money and is ordered out of the house. This scene is not as convincing as it might be for we are loth to believe that a father would condemn a trusted son so summarily under the circumstances; but that is the way it goes and Edward packs his duds and gets out under the cloud of suspicion. Unable to find employment he decides to leave the country and ships as a common seaman on board a steamship. When far out at sea the ship catches fire and is entirely destroyed, but a few of the crew and passengers escaping in an open boat.

Upon embarking Edward wrote to his mother telling her that he had shipped on the steamship Columbia, so, when the newspapers announce the loss of the Columbia by fire at sea, their is grief at Edward's home, for the story says that not a man survived. Realizing that he has been the cause of his brother's disgrace and death, David confesses that he took the money from his father's safe.

Turning back to the survivors of the ill-fated Columbia the picture shows them drifting in the open boat and in dire extremities. Some have died of privation and the rest are exhausted for lack of food and water. Edward, a sailor and a girl (Billie Rhodes), alone show signs of life. Finally land is sighted and the three struggle ashore, more nearly dead than alive.

Five years is supposed to have elapsed when we are again shown the survivors, clothed in skins and living in caves in the most primitive manner. Edward and the girl have withstood the long period of privation, but the simple life has told on the sailor who shows a savage desire for the possession of the girl. His efforts are frustrated by Edward and, finding his attempts baffled the sailor jumps from a high rock into the sea and is lost.

Shortly afterward the providential sighting of a steamship provides a means of rescue for the castaways. Edward is about to set fire to the beacon he has prepared against this time, when the girl comes to the front and demands her woman's privilege of disposing when the man does not propose. So, before Edward is permitted to touch off the signal fire he must first promise the girl, which he does, whereupon the rescue is allowed to proceed. What happens afterward is left to the imagination, for there the picture ends.

It is a good picture and will find many admirers, because of the beauty of portrayal, furthermore it was unanimously selected for the Exclusive Service Department of the General Film Co.

HENRY E. DIXEY AMONG FAMOUS PLAYERS.

Henry E. Dixey, the famous legitimate star, one of the old favorites of the American stage, is presented in "Chelsea 7750," an original drama of the underworld, written and directed by J. Searle Dawley, to be released September 20th by the Famous Players Film Co. In the role of an eminent detective, Mr. Dixey is afforded ample opportunity to utilize the fine powers for which he is noted. In a relentless and thrilling pursuit of a resourceful gang of counterfeiters, Mr. Dixey is provided with one of the strongest parts which in all his extended and versatile career he has ever portrayed. Startling revelations, ingenious machinations and overwhelming climaxes crowd fast in succession. Mr. Dixey is supported by Laura Sawyer, who as his daughter and a female detective, assists him in his triumph over the criminals, and "House Peters," in the role of Professor Grimble, the master mind of the counterfeiters.

MADAME BLACHE WORKING AT LAKE HOPATCONG.

Madame Blache, president of the Solax Company, and a company of 50 people, together with property men and numerous assistants and an equipment of three wagon loads of properties and scenery, have left for Lake Hopatcong where numerous scenes in the forthcoming Solax feature, entitled, "Rogues of Paris" will be staged. The transfer of the company and the equipment to this famous lake resort means an expense of more than $2,000. A feature of the work up in the country will be the erection of army pontoon bridges and the use of a castle at the present time owned by the Russell Sage estate. Included in the company are Vinnie Burns, Claire Witney, Mrs. Truesdale, Joseph Levering, Frannie Fraunholz, Wallace Scott, James Johnson, James O'Neil, supers, attendants, etc.

“Hard Cash”

A Two-Reel Edison Feature from the Novel by Charles Reade.

Reviewed by Louis Reeves Harrison.

THIS novel lends itself admirably to adaptation for photoplay purposes because the author's treatment of his plot works up some striking effects and situations. The central figure is an old sea captain, who has accumulated the equivalent of seventy thousand dollars in hard cash and carries it with him on his last homeward voyage. The money is intended to sweeten the lives of his wife and daughter, but nearly everything that befalls him interferes with its delivery to his loved ones. This idea is essentially dramatic. Everything opposes him. One action swiftly follows another as circumstances yield to the man, but he is nearly overcome at last by a tragic situation which is, however, logically and happily relieved in the end.

The fate that presses Captain David Todd on and on through a desperate fight at sea, in which he sinks the pirate vessel—the scenes aboard ship and the actual destruction of the pirate vessel are shown—to deposit his money in a bank that is on the verge of failure, is even better suited to the drama than to the novel. Such a subject can, however, be treated in a novel and in a photodrama much better than in a novel and in a stage drama because the proportions and development do not have to be materially readjusted in the first case. There is practically nothing that the novel and the screen story can not relate, whereas there are decided limitations of time and space imposed upon the stage performance, and the first two, it will be eventually seen, are very closely related in form.

Scene from “Hard Cash” Edison).

The escape of Captain Todd later on from a burning insane asylum is graphically depicted in the Edison production. His breaking out the asylum with the banker's son—the latter has been unjustly incarcerated because he discovered his father's infamy—is attended with a lot of hazardous work, some daring athletic feats, and their pursuit by the keepers is perfectly suited to similar situations of suspense seen only in moving pictures. The two men reach a bold coast, and one scene in this part of the photodrama is a veritable gem. It follows the fall of Captain Todd over a precipice and shows a grand sweep of rugged coast in such perfect picture balance as to reveal big artistic judgment on the part of the play's director. This particular picture would inflame the imagination of a master painter.

The splendid cast in this feature merits more space than is allotted to a critical review. So many of the best members of the Edison players are grouped in it that their work can only be commended in a general way. To Charles Ogla is assigned the lead, the character of Captain Todd, and he fails in no particular to make the impersonation effective. Such plays afford the actor opportunity to show his value, and they do this because they are originally constructed by authors familiar with proportion and composition, who do nothing in a haphazard manner, not inventing as they go along, neither falsifying in the preparation nor in what we are led to expect. The fact that this well-guided company has been rather conservative in selection of subjects is far from being a bad sign. They are going to authors of to-day for some of their new plays and following a wise course to the best end.

Celebrate Lowry's Birthday

General Manager of Lubin Plant Acknowledges Twenty-five Years and is Given a Dinner.

Wednesday, September 10th, was a sort of red-letter day at the big plant of the Lubin Manufacturing Company in Philadelphia. The cause of the celebration was that the twenty-fifth birthday of the general manager of the plant, Ira M. Lowry, happened on that date, and the little army of picture people united in making merry over the occasion as an evidence of their esteem. It was a very genuine demonstration, too, for General Manager Lowry has, in the short time that he has guided the destinies of the Lubin Company, endeared himself to its employees by fair treatment and appreciation of effort. The result is that every mother's son—and daughter—of them are shouting for Lowry, and working like nailers to help him make good for Lubin.

While Mr. Lowry was the recipient throughout the day of the heartfelt congratulations of the Lubin forces in general, the big event, the climax of the occasion, happened in the evening when about forty heads of departments, directors of production and editors of scenarios, with a few personal friends, retired to a little old-fashioned road-house at Jeffersonville, Pa., conducted by one boniface, Tom Brown, and there made merry till the small hours. It was a happy gathering, and the representative of THE MOVING PICTURE WORLD who was favored with an invitation is glad that he was there, though he possessed at one time a fear that he might not arrive intact and at the same time.

Yes, it was some ride. Jeffersonville Inn is just twenty-two miles from the Lubin studio in Philadelphia and the roads are rough all the way. The party left the studio at 6 o'clock Wednesday evening in several automobiles and the last machine in the procession passed under the wire at Tom Brown's at 6:33. Harry Myers, in his high-powered roadster, came in first, but no one saw him at any time from the start to the finish. The trailers passed through clouds of dust when they hit bits of the road that were not oiled, but it could only be surmised that Harry was on before. Arthur Hotaling was a close second with his big yellow roadster, and every chauffeur seemed to believe that they had to keep those two speed-devils in sight, even though their cars were not equipped for the task and they were not familiar with the road. The WORLD man occupied a car in company with Arthur Johnson, Hugh D'Arcy and Lawrence McCloskey. No one lost his nerve, but it was fortunate that the car was equipped with a canopy top. Possibly it felt worse than it really was, but we were glad when the Inn was reached.

Excellent arrangements had been made for the dinner. The company had a large room tastefully decorated for the occasion and the dinner was served piping hot and on time, cooked only as they cook things to eat down in old Pennsylvania. Look it over: Oysters on the shell; celery, olives and radishes right out of the garden; boiled fish and potatoes; roast chicken — you would take your hat off to that chicken — lima beans, corn on cob and mushrooms, also picked that morning for this occasion. There were trimmings of roman punch, salad, cheese and crackers, ice cream and coffee.

Drinkables? Sure there were drinkables: martini cocktails, claret, plenty of champagne and a choice sip of creme de menthe at the finish. Broadway couldn't have laid a better cloth and fare. If you happen that way don't pass up Tom Brown's.

Present at this delightful dinner were the following named Lubinites and guests: Ira M. Lowry, general manager of the Lubin plants of Philadelphia and Betzwood; Tom Hopkins, studio manager; Shannon Fife, Clay M. Green, Edwin Barbour, Norbert Lusk, Emmett Campbell Hall, George Terwilliger, all of the scenario department, and Lawrence McCloskey, head of that department; H. A. D'Arcy, publicity department; R. W. McFarland, manager of the production department of Betzwood; Charles Goldsmith, secretary of the Lubin Company; Arthur D. Hotaling, Joe Smiley, Harry Myers, Arthur Johnson, Edgar Jones, John E. Ince and Barry O'Neill, directors; Edward L. Simons, consulting engineer; J. Tessier, chief machinist; Kempton Green, Earl Metcalf, Charles Brandt and Clarence Elmer, photoplayers; Tom Cochrane, factory manager for Philadelphia and Betzwood; Louis Hall, assistant engineer; Isadore Schwartz, assistant studio manager; Harry Nugent, executive department; William Kerry, purchasing agent; Burton George, assistant director; Siegmund (“Pop”) Lubin, daddy of them all, and J. L. Feibelman; Stanley Lowry, George Fleming and James L. Hoff, guests and friends of the guest of honor.

During and following the dinner there was a talkfest, in which many compliments were paid Mr. Lowry. Clay Green read a humorous scenario that created a great laugh. Letters and telegrams from Romaine Fielding, Wilbert Melville, Frank Erickson and the mother of Mr. Lowry were read.

The party broke up after they were completly talked out and then motored back to Philadelphia at a pace fully within the speed limit. It was a great time and an enjoyable one.

"High Treason" (Cines-Kleine)

Reviewed by James S. McQuade.

THE Cines-Kleine two-reel subject, "High Treason," to be released September 16, can lay claim to a compelling story and to excellent production and photography. One cannot fail to be impressed that these films can well be referred to as affording a strong contrast to the "padding" that is too frequently observable in some so-called feature subjects. One's interest is held throughout, without a waver, and the action is always brisk, leading us at times through thrilling and tragic scenes. Objection may be made that the glimpses of war given in the pictures are rather tame, since the opposing force is never seen in the camera's field, but it must be remembered that the main object of the story is to reveal the cause of the war and the fearful consequences that overtake the people who are responsible.

Particular attention should be bestowed on the talented characterizations of the principals in the cast. Charles Maestro (the Chilo of "Quo Vadis?") again treats us to brilliant character work in the role of Benjamin Harris, the daring and unprincipled banker of the story. There is a finish in the acting of Mr. Maestro in this part that will delight every lover of photodramatic art. Again is he proficient in the art of make-up and again does he succeed in creating a strong and distinctive personality. He is always as careful in dressing his characters as he would be if he were preparing for presentation at Court. And this, in itself, is an excellent observance that can be heeded with profit by many photoplayers.

Scene from "High Treason" (Cines).

The leading man, Maurice Anverso, is fully equal to the important requirements necessary for a forceful portrayal of Charles Rossi, the wireless operator, who falls before the temptings of his extravagant wife and the rich bribe offered by Banker Harris. The fight made by conscience and honor in this fearful mental struggle is vividly shown. If Mr. Anverso had the art of Mr. Maestro, in facial make-up, his Rossi would be still more acceptable.

That accomplished actress, Miss Ida Talli, whose delightful impersonation of Aunt Betty in "A Lession From the Past," is still pleasantly recalled, is seen as Mrs. Rossi, the extravagant wife and the temptress of her husband. This character is in strong contrast to that of Aunt Betty, and Miss Talli's impressive and viperish portrayal fills one with revulsion and disgust for the unhappy woman.

The opening scene shows the farewell of Lieutenant Paul Rossi to his parents, as he goes to join his regiment on the frontier.

His father, Charles Rossi, is a government wireless operator. He is a nervous, worried man, due to the extravagances of his wife. Benjamin Harris, a prominent and conscienceless banker, is a friend of Rossi. He has been speculating on the decline of stocks, in the expectation that war with another power will soon be declared by his country. He knows that Rossi is in need of money and offers him $50,000 to change a wireless message which is expected at the war office. Rossi refuses, but his wife, who has overheard the conversation, begs of him to take the money for the sake of their son. Where the banker failed, his wife influences her husband to perform the infamous deed.

When the wireless message arrived, which was entirely pacific in its nature, Rossi changed it so that it indicated that peace negotiations had failed and that war was inevitable.

As a consequence, war between the two nations was declared, and the first victim of the strife was Lieutenant Paul Rossi, who was shot at the head of his troops, while leading a gallant charge. When his father read the news of his death, he fell almost insensible and sought to hide the truth from his wife. She, however, read the news item and was overcome by hysteria. She was aroused from her anguish by the report of a pistol . She rushes into the adjoining room and finds her husband has committed suicide.

Nor does Banker Harris, the author of the crime, escape. The government discovers his perfidy and treason and he is led off to prison to await his doom.

"When Paris Loves" (Eclectic).

By George Blaisdell.

THE Eclectic Film Company will release on September 18 this three-part picture. In every respect it matches the standard set by its predecessors. The cast stands out. It is from the Comedie Francaise. This latter fact is sufficient of itself to establish the rank of the players. Leading the group is M. Ravet, who will be recognized by followers of the screen as one of its greatest artists. Of heroic mold, he is one of the big men gifted with brains to match his physique. His role is that of a father determined his son shall marry as he dictates. Mlle. Robinne is charming as the artist who loves as devotedly in her prosperity as she did in the days when she was fighting for recognition. Mr. Alexandre gives a fine interpretation of the artist son, in whom filial obedience is planted so strongly that he renounces the woman of his heart but not strongly enough to permit him to marry a woman he does not love. The old axiom that if you cannot marry the woman you love be sure to marry one that loves you has no weight with him. Mlle. Bovy will win sympathy in her part of the woman whose affection is not reciprocated; who, when she realizes the futility of it, takes by the hand the man who so gently has told her of his love for another and leads him straight to his parents and in their presence breaks the engagement by returning the ring reluctantly given.

The story interests throughout. It opens in a studio in Paris. Jean and Gabrielle are in love. Their apartments adjoin. Living with Gabrielle is her little sister. Jean has successfully passed his examination at the Fine Arts, and his friends celebrate the occasion in his rooms. As Gabrielle picks up her little sister to leave the revelers decide to adjourn in a body. They take Jean with them. Gabrielle slips into Jean's studio to clear up the table. Enters Gaston, the father of Jean; he has come to learn why the son has failed to obey his command to return home. He sees Gabrielle, who departs. Gaston has not removed his derby hat. He follows Gabrielle, sees the child, and jumps to conclusions—as false as they are hasty. Gaston waits for Jean, and on his return sternly, imperiously, directs the son to go with him.

At his home Jean is inconsolable. He reads newspaper reports of Gabrielle's success. The girl selected by the father returns the engagement ring. Jean's mother decides to take matters into her own hands. She takes her son to Paris. They go to the Salon, where they meet Gabrielle, surrounded by admirers. Gabrielle tries to ignore Jean, but the effort is weak. Later the mother goes to Gabrielle's home, and after persuasion induces her to come to the hotel. Jean, his head bowed, looks in the mirror and sees Gabrielle. He puts out his arms and the woman comes to him. It is at this time that Gaston, who has followed to Paris, enters the room. Still with his hat on, he denounces son and sweetheart. The mother explains the situation—that the child is Gabrielle's sister and that the artist is in every way worthy of their son. It is a real situation. The hat comes off with a sweep, Gaston kisses the forehead of Gabrielle, and returns her to Jean. The sternness has disappeared. All are happy.

It will be seen that here are many opportunities for holding a house—scenes that in the hands of these most competent players are of dramatic power. The settings are on a par with the quality of the acting, the photography with both.

PEERLESS WILL NOW BE DOMINO FILMS.

The new brand of naval and Puritan productions to be made by the New York Motion Picture Corporation, will be known as Domino films. These pictures were first advertised as Empire, and then later changed to Peerless, but owing to copyright laws, they will be called Domino.

The Battle of Waterloo.

Multiple Reel of the Waterloo Film Co.

PROBABLY one of the most dramatic events in history was that stirring one which put an end to the destructive career of Napoleon Bonaparte. Fascinating as was this upstart, who ruled by virtue of superior military genius, or remarkable character and lofty ambition, he was a perpetual menace to the peace of Europe, an active volcano of sudden and terrific eruption. His tremendous egotism made him ruthless—he destroyed friends and foes with equal indifference—and the civilized world gave a sigh of relief when he was at last sequestered at St. Helena.

The high point of his history was reached at Waterloo, where his masterly militarism was declining because of physical infirmities, and also because he met in Wellington a genius of determination.

The extremely difficult task of giving a picture of the entire operations at Waterloo has been undertaken in this film, but it is not possible to gather its varied scenes within camera scope. Large ensembles are frequently shown with great bodies of infantry and cavalry in motion, but the smaller actions, such as the bitter struggle over a single gun, will prove the most exciting to those in front.

The sub-titles and maps of this production are especially good in aiding the spectator to grasp the situation; the types are admirably selected, that of Wellington being especially good, and the horrors of war are depicted during the closing scenes with great force and realism. In this respect, as well as many others, the portrayal has considerable educational value.

The manufacturer of this British film has been inclined to repeat somewhat in some of the scenes, especially in the first three reels. The last two reels are altogether free from this, however, and are justly worthy of high praise.

The production, as a war picture, is one of the most wonderfully realistic that has yet been attempted and has received very extensive notices in the British papers, where they should be good judges of anything representing this tremendous episode in European history.

The Duke of Wellington.

Scene from "The Battle of Waterloo."

"In the Bishop's Carriage."

Famous Players' Four-Part Feature.

By George Blaisdell.

IT is several months since picture lovers have seen on the screen Mary Pickford in a new film. In this refined melodrama they will see Little Mary in a new light. "In the Bishop's Carriage," from the book of Miriam Michelson, is a crook play; nevertheless its treatment is so artistic, so delicate, so finished, that it will please every division of society. In its delineation of the character of the charity girl who falls out of the clutches of the virago in the charity house into the hands of the thief—out of the frying pan into the fire, as it were—and then under the influence of a man animated by honest motives, the picture is more than interesting; it is instructive. Nance's attempts to reform, her failures, and her final triumph over wrong will be followed with the closest attention. Dave Wall, as Tom Dorgan, the crook, gives a splendid performance. His work is restrained at times, yet showing, when the occasion justifies it, every ounce of force necessary to carry over a situation. He has much to do, and it is all well done.

Scene from "In the Bishop's Carriage" (Famous Players).

House Peters, in the role of Obermuller, the theatrical man, makes his debut on the screen in this picture. He makes good. It is a popular part, one that will carry all the way the sympathy of the observer. Mr. Peters is tall, of good figure, and altogether of pleasing personality. John Steppling plays Mr. Ramsey, the bibulous husband who is robbed of jewels belonging to his wife. This versatile actor's work is always finished and always good to see. Grace Henderson, who will be recognized by screen followers, plays well the role of Mrs. Ramsey. Mme. Dalberg is the star actress who leaves temptation in the way of Nance, the former companion of the crook, given a chance on the stage. Her delineation is effective, convincing. George Moss as the bishop will be enjoyed. His consternation at the discovery of a pretty young woman in his carriage makes a delightful bit of comedy. Howard Missimer is the plain-clothesman. What little he has to do is well done, as it is bound to be.

Scene from "In the Bishop's Carriage" (Famous Players).

"In the Bishop's Carriage" cannot be described as a love story. There are two scenes in it, though, where the affection of the girl whose life has been such a rough one comes to the surface. The first, where Nance, after her successful debut on the stage, is surprised in her room by the entrance of Dorgan as she is contemplating the bouquet thrown to her by an admirer, will stir the heart. The escaped convict, demanding that Nance return to him, is in turn surprised by the entrance of Obermuller. Nance flies to him for protection. It is the awakening of the good in a heart that has been trained to evil. The second is where Obermuller and Nance, on the waterfront, watch the departure of a tramp steamer bound for India, bearing on board Dorgan. If the love element is lacking its absence is atoned for by the presence of the note of suspense—in continuity. Thrilling situations abound; situations legitimately thrilling, made so by the art of the author and the skill of the director and the fine acting of the players.

The interest is established in the first scene, where Nance is beaten by the matron. Her escape and pursuit by the police and the finding of shelter and protection in the rooms of Dorgan mark the beginning of a train of adventures the number of which precludes description. It is just one after another. One scene deserves special mention. Nance visiting the star actress has seen jewels. The force of habit is too strong. She fights against her inclination to steal—and falls. No sooner has she taken them, however, than she repents and rushes to the room of Obermuller. She throws them on bis desk. "I stole them," she confesses; and then pleads: "Why can't you keep temptation out of my way?" The action of the theatrical man will recall the nobility of the fine old bishop when the gendarmes brought in Jean Valjean.

The play is almost entirely of interiors. The settings are skillfully and tastefully constructed. One that will stand out is the theater scene on the occasion of Nance's debut as an actress. Among the outdoor views are those of a hotel roof garden and fine residential neighborhoods. The photography is excellent. "In the Bishop's Carriage" is a strong picture.

DAVID HORSLEY BACK FROM EUROPE.

Signalizes His Arrival by a Dinner to Members of Film Press—To Enter Exhibiting Field.

On Wednesday, September 10, David Horsley returned to New York from his vacation in Europe. On Tuesday he wirelessed his right-hand man, Earl J. Hudson, to send out invitations to representatives of the trade press to meet him Wednesday evening at the Hotel Astor. Mr. Hudson arranged matters speedily. To greet Mr. Horsley were besides Mr. Hudson, Roland E. Blaisdell of Mr. Horsley's staff; William M. Petingale, W. A. Johnson, Joseph W. Farnham, Wendell P. Milligan, Fred Beecroft, Arthur Leslie, George Du Bois Proctor and George Blaisdell. After spending a couple of hours at a round table in the Orangerie discussing a fine dinner and trying to bring Mr. Horsley's knowledge of the local film situation up to date, the party adjourned to a room on the eighth floor, where Mr. Horsley talked over his plans with his friends.

The chief item of interest brought out was that Mr. Horsley, after five and a half years spent in manufacturing films, has decided to enter the exhibiting field. He says a number of his friends have asked him to join them in securing a chain of theaters—good ones and large ones—for the exhibiting of motion pictures. It is Mr. Horsley's idea to obtain, so far as the present market may permit, a selected program, based on merit. It is not intended to restrict the territory covered to any one city or state.

Mr. Horsley sailed from New York with Mrs. Horsley and their son on June 26. After three weeks in England and Scotland the former treasurer of the Universal Company went to the Continent, which they pretty well covered. Mr. Horsley says that the demand abroad is for multiple-reel dramas and half-reel comedies. He says the larger foreign manufacturers have an advantage over American competitors by reason of the difference in salaries paid to players. It was observed by Mr. Horsley that the manufacturers abroad were giving much attention to educational and scenic films. One interesting bit of gossip brought back is that the makers of "Quo Vadis?" underestimated the drawing power of the picture and got comparatively little money out of it.

"Victory"

A Five Part Drama of Latin America, as a Vehicle of Illustrating the Work of the United States Navy.

Reviewed By Hugh Hoffman.

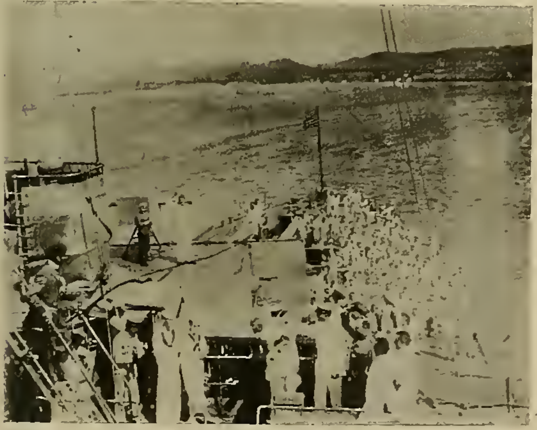
AS an illustration of the vast changes in methods of warfare, this picture overlooks nothing in the way of modern equipment, and shows how far the army and navy has progressed over the days and ways of '61. As an undertaking of motion picture production it comes as near being gigantic as any producer would care to have it.

Few ordinary observers, perhaps, will ever give a thought to the difficulty of obtaining permission from the Secretary of the Navy to use battleships in a moving picture for commercial purposes. Few, if any, will realize the difficulty of making such a picture even with full permission granted.

Scene from "Victory" Showing Hydroplane.

The picture at the start called for considerable capital. It was necessary to transport a company of thirteen to tropical America. Then came the difficulty of handling marines, soldiers, battleships, hydroplanes, explosives, wireless telegraphy, railway trains, diplomats, high power guns and Spaniards.

The picture was produced by J. Parker Read, Jr., and with all his past experience as a producer he would never have gotten through with his work were he not a fluent speaker of the Spanish language. Most of the scenes were done in Cuba, from Havana all the way to Santiago.


Scene from "Victory" (Victory Film Co.).

Critics are often deceived as to the effect a picture will have upon theater goers when the picture is reviewed in silence within a manufacturer's projecting room. There everything is cold and gloomy and the picture has to stand or fall by its merits or faults. Shorn of the glamour of music and applause many a picture has been condemned that has later vindicated itself before the court of last resort, namely, the public. Such a picture is "Victory." Seen in a bare commercial exhibiting room it falls flatter than a pancake, yet the picture has recently been shown for a week in one of New York's largest and best theaters to immense business and to the satisfaction of all concerned.

One reason for this deceiving state of affairs is that some pictures need music and effects to bring them out. After all, a cannon firing in a picture is nothing but a puff of smoke. It is not half so thrilling or convincing as when the roar of the gun is heard. An attack of soldiery is always more sensational when accompanied by accelerated music. The patter of musketry gives zest to skirmish scenes, and so on and so forth ad infinatum. "Victory" was put forth by its sponsors as a patriotic picture, with a view to enlightening American citizens in respect to their Navy. If this were not the case permission would perhaps not have been granted for the use of the ships and other apparatus. Therefore, as the production presumes to be purely patriotic, it is no more than fair to make allowance for the right kind of music to emphasize it and provide the proper enthusiasm.

As a story "Victory" does not rise to any considerable dramatic eminence. On the bare presentation it seems commonplace. It deals with treachery and intrigue; and yet when we think back a few years we must realize that the United States undertook a war in Cuban waters that was brought about by treachery and intrigue. Even now in one part of Latin America our government is much concerned over certain high handed proceedings that have taken place. The events that lead up to any war are usually commonplace and sordid, ofttimes with murder as an incentive. At any rate, such is the story. It tells of the love of two men for a diplomat's daughter; one a U. S. Navy Lieutenant, and the other a Spanish officer. The Spaniard finding himself eclipsed hatches out plots against the Americans involved in his disappointment. These plots mature to the extent of precipitating a land and naval battle during which all the modern methods of warfare are brought into play.

HERMAN SMIDT OPENS FEATURE EXCHANGE.

Sure it's Herman. There's only one Herman Smidt. If ever it came to a vote to decide who is the most popular exchange manager in New York City, Herman Smidt would be found way up at the top of the list, running one, two, three. And now look what he is doing; he is opening his own exchange. For seven years he has been booking and handing out reels to almost every exhibitor in greater New York, at one time or another. During that time he has built up an acquaintance of the widest scope in the metropolitan district. Five of his seven years were spent with the Alfred Weiss film exchange on 6th avenue near 14th street. When the General Film Co. took over the Weiss exchange Herman continued there as chief booking clerk. When the Kinetograph Company was formed he became identified with it in the exchange department and after its purchase by the G. F. Co. he went to the Mutual exchange at the old Weiss quarters where he remained until a few weeks ago.

Herman H. Smidt.

During his long experience Mr. Smidt learned the exchange business from A to Z. He endeared himself to hundreds of exhibitors by his accommodating ways and his rare good nature. Whenever motion picture men speak of Herman Smidt they agree that there was never a fairer and squarer exchange man in the business. How a photographer ever managed to catch Herman looking so serious was hard to imagine until he explained that this picture was taken on his wedding day. When Herman bawls out an operator for being late with his reels it is a sarcastic sermon and an oratorical masterpiece. Then, when he has finished, that famous Billiken smile of his comes out, like the sun breaking through a dark cloud, and he is happy again.

The new exchange will be known as The De Luxe Feature Film Company, with offices in the Masonic Building, 6th avenue and Twenty-third street. With Mr. Smidt's ability and with his immense following in the trade, his new business should be a big winner from the start. He is going to handle the best line of features that money can buy, and it will all be new and clean and the kind that exhibitors want. No junk or dupes for Herman.

Vitagraph's New London Offices

Commodious and Imposing Quarters Recently Opened on Charing Cross Road—Evidence of Remarkable Growth of Foreign Business.

GEORGE H. SMITH, London representative of the Vitagraph Company of America, arrived in New York on the steamer Oceanic, Wednesday, September 3, for a short visit and consultation at the home offices of the company. Mr. Smith brought with him some photographs of the new London offices of his company which have just been opened at Nos. 31 to 33 Charing Cross Road. Our British contemporary the Kinematograph Weekly gives in a recent issue a highly complimentary description of the new Vitagraph home which it terms "the last word in up-to-date offices."

The VITAGRAPH Co.
The VITAGRAPH Co.

Vitagraph Office In London.

"It is difficult in bald type," says the Kinematograph Weekly, "to do ample justice to the elegant, commodious and refined suite of offices that now represent the Vitagraph Company's headquarters in London. The front is of solid mahogany and the windows themselves have a refined air that is characteristic of the whole building. Passing the liveried official at the door, we enter the salon, where the various publications of the firm, typewriting, addressing, telephoning, etc., are carried out, and one notices how carefully each detail has been thought out in order that the whole may give a good impression. The electroliers are of the newest design in carbonized silver, the walls are unique in their coloring and general effect, the office furniture and carpets are of the best and there is a feeling that the firm which possesses this discriminating choice of its surroundings has goods to sell of an equally high-class nature.

George H. Smith, Vitagraph Representative In London.

"At the back of the salon, on the right hand side, are the secretary's offices and the accountant's department, both of which are airy, light and convenient. Alongside is Mr. Smith's private office, which, though of a luxurious appearance, gives definite signs of hard work and energetic business. Under this suite of offices is to be found the splendid projection room, one of the largest and best fitted show rooms in London. At the Charing Cross Road end is the projecting room, containing an Ernemann and an Indomitable machine, plenty of space being set aside for rewinding, storage, etc. Between fifty and one hundred persons can comfortably be seated to watch the screen at the other end, and as there are three exits there is ample means for safety should fire occur. Every care has been taken against trouble, fire-proof walls, fire-proof partitions and every conceivable precaution having been adopted. Behind the screen is to be found the safe depository, a huge fire-proof room containing a mammoth safe, in which the week's releases are deposited. Alongside of the projection room, the poster department is unique in its dimensions and in the thousands of posters it contains; these are carefully pigeon-holed and ample bench room is given for packing and despatching. Here, again, an exit can be obtained to the upper part or to the goods entrance at the rear of the building. The whole of the premises show pride and careful thought in their arrangement and everything has been done to get the most effective working by the numerous staff."

As an evidence of the remarkable growth of the foreign business of the Vitagraph Company nothing could be more conclusive than the establishment of these splendidly elaborate offices. Since entering the foreign market the Vitagraph Company has made three separate moves, each time to larger quarters, and its sales have increased correspondingly.

On Mr. Smith's arrival in port he was met by his brother, A. E. Smith, who joined the Oceanic at quarantine with his big steam yacht. After the party had passed the customs, they went aboard the yacht and sailed away to A. E. Smith's summer home at Oyster Bay. In the party were W. T. Rock, A. V. Smith and wife, Mr. and Mrs. Ronald Reader, Mr. and Mrs. O. H. Deyer and a number of friends.

RONALD READER SAILS.

Ronald A. Reader, Paris representative of the Vitagraph Company, who with Mrs. Reader has been visiting friends in New York for the past several weeks and transacting a little business with the heads of his company, sailed away on the steamship Oceanic Saturday, Sept. 6. A large party of friends were at the pier to bid Mr. and Mrs. Reader bon voyage. Their staterooms were beautifully decorated—one in red and one in white—a profusion of flowers, loose and in baskets, baskets of fruit, boxes of candy and other presents, almost monopolized the place. "Pop" Rock was there and champagne flowed freely. Among those present were Mr. and Mrs. W. T. Rock, Mr. and Mrs. A. V. Smith, Mr. and Mrs. Connors, Mr. and Mrs. McNichols, Mrs. Carl Willat, and C. S. Burton.

Mr. Reader returns with elaborate plans for the extension of the Vitagraph Company's business in Europe.

A TEMPERAMENTAL PICTURE ACTOR.

Not all the funny things we see and hear are confined to the vaudeville circuit or musical shows. During the taking of the picture "Hard Cash" by the Edison Company recently, it was necessary to build a portion of a ship—the forward deck—for a battle scene. This was constructed in such a way that it could be rocked to get an ocean swell effect. The extra men called for the picture and who were not in this particular scene furnished the motive power, as it was at some distance from the studio and sufficient stage hands were not available.

Among the number was one man, some kind of a foreigner, by the way, who considered rocking the ship far beneath his histrionic powers; and when he was requested to lend a hand, struck an attitude—head and shoulders back, left foot forward, coat buttoned tightly across his manly chest, one hand thrust into his coat, between the second button and the place where the third should have been—but wasn't, and delivered his little "spiel." "Vat? Me? Me? Rock de sheep? Nefer! I am an actor; I am here to act, to do somezing gran. Rock de sheep? Me? R-r-ock de sheep? Nix! I am an actor, not a R-r-ocking horse." And with that he stalked off in the direction of Rockaway Beach.

"SEEING UNIVERSAL CITY" CARS OPERATING.

The enterprise was started by D. F. Finlav, F. C. Tainter and W. H. Catlin and it would appear that the venture was going to be a big success. The cars hold thirty people and the charge is one dollar for the thirty-five-mile trip through to the Universal City.

CHICAGO LETTER

By JAS. S. McQUADE

AT the meeting held September 6, in the Masonic Temple, the members of the Chicago branch of the International Motion Picture Association adopted unanimously the running of a three-reel program for five cents and of a five-reel program for ten cents.

Secretary Smith states that it was the largest meeting held for some time, 150 members being present. Everyone in the hall was given the privilege to express his opinions frankly before the vote was cast, and only three recalcitrants could be found. The objections made by these people were chiefly confined to the charge made for the balcony in theaters where 10-cent programs are run. When the vote was taken, even they forgot their differences and the adoption was made unanimous. The new rule will go into effect Monday, Sept. 15.

Secretary Smith informs me that the association will stand by every member in good standing on the proposed ventilation ordinance. As the ordinance is now worded, it will close many good theaters and inflict hardship on others.

The association has appointed a committee of five to take up the question of the new scale submitted by moving picture operators. On this committee are Wm. J. Sweeney, chairman; Fred Schaefer, J. D. Rose, James J. McNarney, and L. C. Krebs. A meeting was held by the committee on September 10.

Secretary Smith informs me that the International Motion Picture Association in Chicago has been increased by 55 members since August 10, and that a number of additional applications are now pending.

Mutual's New Offices in Mallers Building.

The offices of the Mutual Film Corporation, in the new Mallers Building, Madison and Wabash Avenues, were visited last week. They are located on the fourth floor and occupy about 5,000 square feet of floor space.

One is immediately impressed by the tasteful appearance and solid tone of the appointments. The furniture and fixtures are of mahogany, and clear plate glass is used in the doors and dividing sections of the various departments. This gives almost an unobstructed view of every department from the main office, which overlooks Wabash Avenue, and which is occupied by J. E. Willis, district manager, and R. C. Seery, manager of the Majestic branch. Adjoining are the program and booking departments, which lead into the shipping and receiving rooms, these in turn connecting with the supply room, the poster department and the inspection room. A large steel vault, conforming strictly with the city requirements, serves as a storage room for films. The projection room is very neat and cozy and will seat about 150 people. Excellent ventilation prevails throughout the entire offices.

Mr. Willis is much pleased with his headquarters, which he facetiously calls a big showroom—and it is. He can see from his office nearly everything that is going on, at any time. Manager Seery is always in close touch with the various departments in his charge and things are running as smoothly as if the premises had been occupied for years. Possession was taken Wednesday, Aug. 20.

Mr. Willis and Mr. Seery state that business has increased remarkably since the new offices were opened and they confidently look for still greater results. Mr. Willis appointed a new manager for the Mutual branch in Minneapolis during a recent visit to that city.

A Thrilling Scenic Subject.

Director Le Saint, of the Selig Polyscope Co., recently took a company of players for a three-weeks' sojourn at Cascade, in the high Sierras. Mr. Le Saint had in view the utilization of a remarkable project in which the Pacific Light and Power Corporation is engaged at the present time and which will cost them millions of dollars. This company has maintained a camp of 3,000 men for over a year in the heart of one of the wildest and most picturesque spots in these mountains, and has constructed 56 miles of scenic railroad in the face of almost insurmountable obstacles and difficulties.

The Superintendent of Construction, F. M. Thebo, welcomed the photoplayers and gave them every aid in his power to secure some of the most startling effects yet seen in moving pictures. Dynamite explosions, men balancing across dizzy ravines on wire cables, runaway lumber cars shooting down the inclined railway, water cascading from monster dams, giant forest trees sent crashing into rushing streams—all these were caught by the camera man. Miss Stella Razetto, of the Selig stock company, thrilled the hardy men in the mountain camp by some daring stunts, and it is said that the pictures will have a dramatic as well as a spectacular value.

By the use of a specially arranged observation car some remarkable scenic effects were obtained, which, in connection with those already referred to, will serve to advertise the marvelous and rugged grandeur of the famous Sierras.

Film Censorship in Japan.

Even Japan is establishing a film censorship these days, and the educational department, instead of the police department, is intrusted with the task, according to the Official Gazette, a Japanese publication. The regulations are as follows:

The producers and dealers in films for cinematographs, as well as those showing the films, must apply to the Educational Department for official sanction of the films which they may consider as forming part of the common education of the people, by producing samples of such films, together with explanatory statements concerning them.

The films or pictures handed to the department for the purpose of official recognition, in accordance with the above article, shall be returned to the applicants at their request, but the authorities will in no way hold themselves responsible for damage that the films or pictures may sustain while preserved by the department.

The expenses required for the return of such films or pictures shall be borne by the applicants.

The films or pictures recognized by the authorities will be inscribed with the words, "Recognized by the Educational Department," and no alteration must be made of films or pictures already recognized.

The titles of the films or pictures recognized by the authorities, as well as the names of the applicants who have obtained such recognition, will be published in the Official Gazette.

A Geographical Stretch of Imagination.

"Stroller," that clever contributor to Kinematograph, has the following paragraph in the issue of August 28:

"America claims to have solved the problem of the crying baby in the picture theater. At Seattle, near Washington, an enterprising showman has built along one side of his theater a large glass inclosed room, in which mothers and nurses may sit with their noisy babies and still see the pictures. What next?"

"Stroller" by all means should pay Yankee land a visit. Scribes of the trade will be glad to welcome him. He will find that Seattle is not quite so "near Washington" as he, doubtless through an oversight, writes it.

Chicago Film Brevities.

F. P. Bloomfield, for six years the traveling representative for the Mirror Screen Co., Shelbyville, Ind., has been appointed to a similar position by the American Curtain Supply Co., of St. Louis. Mr. Bloomfield is now in Chicago, where he will remain several weeks in the interests of his company.

* * *

J. C. Wilson, manager of the old Star Theater, Clinton, Ill., called at the World office September 9. He stated that he is building a new theater, which will be called the Star and that it will seat 350 people. The old Star was leased property. The new house will cost $8,000, and great pains has been taken to make it up to date in every respect. The Decorators' Supply Co., of Chicago, put in the front. The indirect lighting system, installed by the National X-Ray Reflector Co., will be used. Universal programs have been contracted for.

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The big underground fire on South State Street, this city, September 2, did not injure the Gem Theater nearby, as was at first supposed. When the fire broke out in the building fifty feet to the north, the patrons in the house rushed out, but no one was injured. The Gem is owned by Fichenberg and Selig, who state that their business has been in no way affected by the fire.

The Chicago office of Warner's Feature Film Co., Inc., will be moved to more spacious quarters in suite 500 A, of the Powers Building, 37 South Wabash Avenue, this city, on or about September 20. Phil H. Solomon, the present general manager of the Middle West, believes that the new location will be much more convenient for his customers. The new office will be Mr. Solomon's headquarters.

* * *

Charles T. Smith, manager and part owner of the Star Theater, Elgin, Ill., visited the World office September 8. The Star was opened by Mr. Smith on February 15, and business has been very satisfactory. The former owner could not make it pay. The Star seats 675 people and charges 5 and 10 cents, according to the program offered. Mr. Smith was formerly part owner of the Lyric Theater, in Elgin.

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H. E. Aitken, of the Mutual Film Corporation, was in the city September 8 and 9.

* * *

George Berg, at one time auditor and head bookkeeper for George Kleine, has taken charge of the feature film department in the office of the Mutual Film Corporation, in the new Mallers Building. Mr. Berg reports very fair business.

* * *

Charles E. Nixon, of the Selig Polyscope Company's publicity department, and also a well known scenario writer for that firm, returned last week from the Glacier National Park on the Canadian boundary, after a two weeks' vacation. While in the new national park, Mr. Nixon met a number of foreign travelers, who expressed the opinion that the park surpasses even Switzerland for rich, restful beauty. The flowers bloom right up to the borders of the glacier, something that fairly amazed the visitors. The camps of the visitors were all of the Swiss chalet type, affording a picturesque series of groups at all the most interesting points in the beautiful resort.

IRENE WALLACE.

One little lady of the Universal acting forces seems to have struck her forte. She is Miss Irene Wallace, an actress of Scotch-Irish parentage who has come to the front through her unexpected ability to enact Jewish roles. Miss Wallace had been appearing in musical comedy and vaudeville until she was recently engaged for motion picture work with the Victor Company. Her first appearances before the camera were in support of Miss Florence Lawrence, under the direction of Harry Salter. She did not attract any particular attention to herself until she happened to be cast for a minor part in a Jewish story picture, entitled "Nihilist Vengeance." Her work in this piece stood out so well that it was a surprise to the management. Sometimes it happens that persons of Celtic origin having the Spanish strain are excellent portrayers of Jewish types, and vice versa. Miss Wallace comes naturally in this category, and the result of her first Hebraic performance was that she was cast at once for the lead part in "The Heart of a Jewess," in which she arose to the occasion beyond all expectations, under the able direction of Sidney Golden. She is now looked upon as a star in this particular line and will probably make it a specialty. Miss Wallace has just finished the lead in another big Jewish production entitled "Bleeding Hearts or Jewish Freedom granted by King Casimir of Poland."

Miss Irene Wallace.

Each of her appearances as a leading woman has shown vast improvement and in due course of time she will, no doubt, be considered as the leading exponent of Hebraic parts.

NOTICE OF REMOVAL.

The New York offices of the Golden State Motion Picture Company, exploiting "100 Years of Mormonism"; The Occidental Moving Picture Company, presenting "From Dusk to Dawn;" and other enterprises presided over by H. M. Russell of Los Angeles, removes from the 7th floor of the Candler Building to the 9th floor of the World's Tower Building, No. 110 West 40th Street, New York City. Ernest Shipman will hold down the desk as general manager.

"The Mystery of the Yellow Room"

Three-Part Union Feature.

By George Blaisdell.

THE story on which this picture is based comes from the pen of Gaston Leroux, who is described as a Frenchman with a list of mystery stories to his credit—stories in whic hthe uncovering of criminals through deduction plays a prominent part. We have become so familiar with this style of detective tale through the writings of Dr. Doyle that instinctively we attempt a little of it on our own account when we see on the screen a situation promising a mystery. In the particular story under discussion the observer will have to watch the developments with unusual keenness or he will be liable to miss a vital point. What will most effectually lead astray is the fact that the man for whom search is being made is a detective, himself assigned to clear up the mystery. We see a man with a beard assail the wife from whom he was ten years before separated. He had been arrested just after a runaway marriage in England. The wife, believing him dead, is now engaged to another. Desiring to conceal from others the visit of her husband she had locked herself in her room. In her sleep she has, dreaming, discharged a pistol and fallen to the floor.

Scene from "The Mystery of the Yellow Room" (Union Features).

Her father, breaking into the room, sees on the woman's throat the marks of the attack. Recovering consciousness, Mathilda does not enlighten her questioners. A reporter, an amateur detective, goes to work on the case with Inspector Larson. The latter is beardless. The newspaper man uncovers clues that finally lead him to suspect the detective. He gradually builds up his case, and proves the correctness of his reasoning. The husband, when calling on his wife, had worn a beard that duplicated the natural growth of ten years before. The climax, in which the reporter, after obtaining from the detective the vital marriage certificate, permits him to escape, brings a happy ending. The paper is destroyed and there is no documentary impediment to the marriage of Mathilda and her lover. This brings up a question of morals which will be debated by some and ignored by others.

The story will interest. Mme Laurence Dulac, of the Comedie Francaise, plays Mathilda; Marcel Simon, of the Rejane, has the role of the reporter, and Paul Escoffier, of the Antoine, sustains the parts of the husband and detective. The acting is convincing. The photography is good. The settings and backgrounds are carefully selected. There is an abundance of action. One factor that will he noted is the celerity with which premises are established and the story started on its way.

AMERICAN MAKES ADDITIONAL LAND PURCHASE

Mr. S. S. Hutchinson, President of the American Film Mfg. Co., has purchased for the company a plot of land which practically doubles its holdings in Santa Barbara, California. There will be erected an outdoor studio, and a large corral will be provided. There is now ample room for at least four stage settings at the same time.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE confidence of promoters in the drawing power of motion pictures and the players in them who have become famous was strikingly illustrated by the selection of John Bunny and Lillian Walker as King and Queen of the Coney Island Mardi Gras. For several years this annual festival has been the greatest incentive for pride and hope on the part of the business men of the resort, and the selection of the king and queen has been looked upon as one of the most important of the preliminary details. Each year preceding the present one the selection has been made by popular vote, and the cost to the successful candidates and their friends has been enormous.

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The contestants have been leading business men and popular social people of Greater New York, and the interest aroused by the battle of the ballots has been relied upon to a great extent as the magnet to draw the crowds to the scene of festivities. This year Mr. Bunny and the fair Miss Lillian walked to the throne without contest, or the slightest voluntary movement on their part. It has been said by some people, even by many who cannot be consistently charged with jealousy, that the two popular players sought the honor as a means of advertisement, or were placed there for the same purpose by the company with which they are connected. But neither version of the reason for the uncontested selection of the two players as the stars of the great event is correct. Neither of them anticipated, or thought of, the honor until a representative of the Mardi Gras committee made a personal call and asked them if they would accept it. This is not a press agent yarn, but a statement based upon actual facts. When it is considered that one of the kings was so elated over his election that he presented the queen with a $1,200 necklace and in one place during the week of festivities spent nearly five hundred dollars in wine, none can fail to pardon Mr. Bunny and Miss Walker for any pride and enthusiasm they may have displayed as a result of their uncontested selection. But "King Bun and Bride," as their intimates termed them, carried the honor very gracefully and unostentatiously. Both continued their studio work up to within a few hours of their coronation and are back on the job again after having been the objects of homage on the part of hundreds of thousands of people without the slightest indication of enlargement of the cranium. And, it may be added with propriety, King John did not distribute any diamonds while upon the throne. Otherwise he was all right. That perpetual smile of John's was a winner and more than made up for what he lacked in Adonis-like charms. Miss Walker carried the beauty end of it with flying colors.

* * *

A story requiring authentication has been circulated to the effect that when John Bunny awoke on the morning following the close of his reign he laboriously arose from his bed, stretched himself, and murmured, "The kink is dead! long live the kink! O, what a beautiful dream."

* * *

A prominent theatrical publication is responsible for the statement that one of the largest vaudeville syndicates in Greater New York, which started out a year ago with the determination to show that motion pictures had not displaced vaudeville in popularity, is shy on dividends. The paper attempts to temper the effect of the statement by pointing out that the real cause for the unfavorable condition was an exaggerated estimate of the drawing power of talking pictures. It is hard for some of the old line amusement people to reconcile themselves to the real conditions. They fight to the last ditch against admitting the power motion pictures have with the amusement public and this last attempt to discredit it is as hollow as the many that have preceded it. None connected either directly or indirectly with the motion picture business attached importance to the last launching of talking pictures. They looked upon it as a temporary winner and smiled when people asked them if they were going out of business when "talkies" got working. The declaration made in these columns a year ago that talking pictures were still in the stage of development holds just as good to-day. They will come, but not in the near future. Their perfection is one of the most difficult problems in the scientific world. When it is satisfactorily solved the men on the ground floor will have the envy of the Rockefellers, and that will be going some.

* * *

Much has been said in the public press recently, favorable and otherwise, regarding the taking of motion picture views of the white slave trials at San Francisco, Cal. From a standpoint of custom and enterprise the taking of the pictures was entirely proper. They should be as immune from criticism on the part of the press as their own still views, and far more so than the detailed reports of the testimony given at the trial. The more the newspapers agitate the subject the more clearly they bring to public view the strength of the contention made by motion picture people that motion pictures and the press go hand in hand, so far as constitutional rights and privileges are concerned. No press publication can consistently urge censor restrictions against the pictures and then shrink behind the constitution when placed upon the carpet. No newspaper will admit that motion pictures are closely allied with it as a source of information and enlightenment to the public, but the day will soon come when they will at least tentatively admit it by abolishing the bulletin displays now made and substitute motion pictures. It is closely trailing the display in public places of still views showing events of the day. As motion pictures have displaced still photography in innumerable other fields, so will they move up in this respect.

* * *

Taken from any point of view that can be suggested, all fair-minded people must concede that the persistent agitation for censorship is wholly inconsistent, if not unjust, when directed against motion pictures alone, and it cannot be justified by the contention that manufacturers and exhibitors of the pictures are prompted by pecuniary considerations in their fight against censorship regardless of the moral consequences. The real contention of the picture people has a constitutional backing that cannot be successfully attacked, and the first to realize this should be the press that is still harping on the censorship question. When looking at the situation squarely one is forced to the conclusion that the newspapers pursuing this course have ulterior motives that are far more repulsive to the sense of morality than anything charged against the motion picture people. There is a species of bribery in their tactics that makes them absolutely blind to the spirit of fair play and the old axiom that, to be successful, a contestant must appear in court with clean hands.

* * *

Considering the long and bitter contest made in Greater New York for an increase in the seating capacity of motion picture theaters, there is a remarkable tardiness on the part of the promoters to take advantage of their success. It is said many of the people who were expected to be the first to move are holding back to see what can be accomplished toward securing standing room privileges closer to those enjoyed by the regular theaters. If this is the motive, it is a mistake. The public did not favor the enlargement of the theaters for the standing room it would afford them. They wanted more seats. Standing is particularly tiring to women and children, and as they form a large percentage of the patronage, no time should be lost to give them what they want. Care should be taken by exhibitors that they do not render themselves subject to the charge of inconsistency that is lodged against their opposing agitators.

SCHOFIELD GOES ABROAD.

W. H. Schofield, for the past few years a salesman with the Raw Stock Film Company and the Ambrosio American Company, has resigned and is now on his way to Europe, having sailed on the Oceanic September 6. Mr. Schofield will visit the motion picture centers of Italy and Germany during his stay abroad and it is believed that he will have some interesting announcements to make upon his return.

TOM INCE LEADS FIRE FIGHTERS.

A forest fire in the Topango Canyon district near the Kay-Bee-Broncho ranch on August 27 brought out Tom Ince's entire force of cowboys and Indians as volunteer fire fighters. At the first signs of the conflagration Ince sent out a number of scouts to locate the blaze and followed them with a hundred fully equipped fire fighters. By dint of hard work on the part of the picture men the fire was subdued in about five hours and thousands of dollars saved to the settlers whose property and lives were threatened by the conflagration.

American Theatre, Salt Lake City

By F. H. Richardson.

The American Theater, Salt Lake City, was opened for business July 8th, 1913. It is one of the magnificent photoplay houses of the West. The decoration of its front is of a quietly beautiful, and entirely pleasing type. Within, the auditorium is backed by a marble foyer 14 feet deep by 90 feet wide, at either end of which is a broad stair mounting to the balcony. The floor of the lobby is of tile, in neat patterns, and the wall decorations of both the lobby and auditorium are in panel effect, without any flaunting glitter to offend the eye. The lobby is finished in gold and red, with marble and black onyx for the floor trimmings; the ticket office is also of marble. The walls of the lobby contain sixteen panels, the largest 22 x 28 inches, in which will be placed, under glass, portraits of moving picture celebrities, this idea being carried out through the foyer, stairway and halls. In the lobby are drinking fountains.

The lighting is of the indirect variety. Each chandelier, of which there are many, contains 18 lights, and on the walls are many brackets carrying single and group lights. Each light can be instantly reduced to half candle power. The illumination is exceedingly well distributed and very effective. I do not, at the moment, remember the seating capacity, but the main body of the house measures 165 feet by 90 feet, and the seating capacity is large, as is shown by the photograph. The seats are upholstered in leather, and would be a credit to any house devoted to the regular drama. The interior decoration is in the Renaissance style, with lavender, pink and gold as the dominating colors. The front row of seats is 22 feet from the screen. The ventilating system consists of a 25 horse power centrifugal fan, eight feet in diameter by six or seven feet in width, capable of delivering 60,000 cubic feet of air per minute. This air is carried under the floor of the auditorium through large ducts, whence it is led to 800 mushroom ventilators located under the seats of the main auditorium and balcony. Before passing through the fans the air is drawn through a huge bank of pipes and through heavy sprays of water, the latter removing all the dust particles and reducing the temperature, and the former supplying heat in cold weather. The water-spray is supplied by a five horse power motor which operates a suitable pump. A complete vacuum cleaning system has been installed.

The orchestra consists of eight pieces, supplemented by a large Kimble pipe-organ, the pipes of which are located, in two banks, one on either side of the screen. This organ cost $30,000 and is equipped with thirty stops. The screen itself is 22 feet wide and is surrounded by a wide border of black. The operating room is located in the center at the front of the balcony; it is of ample size and has plenty of ventilation. Brother Worthen is in charge of projection with Brother Stanley as his assistant, both of the Salt Lake City M. P. O. Union.

Mr. Rex Midgeley is manager of the American. Mr. Midgeley is an up-to-date man, who has great faith in the future of the photoplay business, and who realizes that the income of the huge investment represented in the theater under his charge, depends, to a very large extent, upon what his operators place upon the screen of his theater. He showed us through the house with very evident pride, in which he was entirely justified, since the American is, as I said in the beginning, a magnificent theater, which does credit to its owners, its manager, and to the photoplay in general. Mr. Midgeley and his business were the subjects of a page article in our issue of February 22nd, 1913.

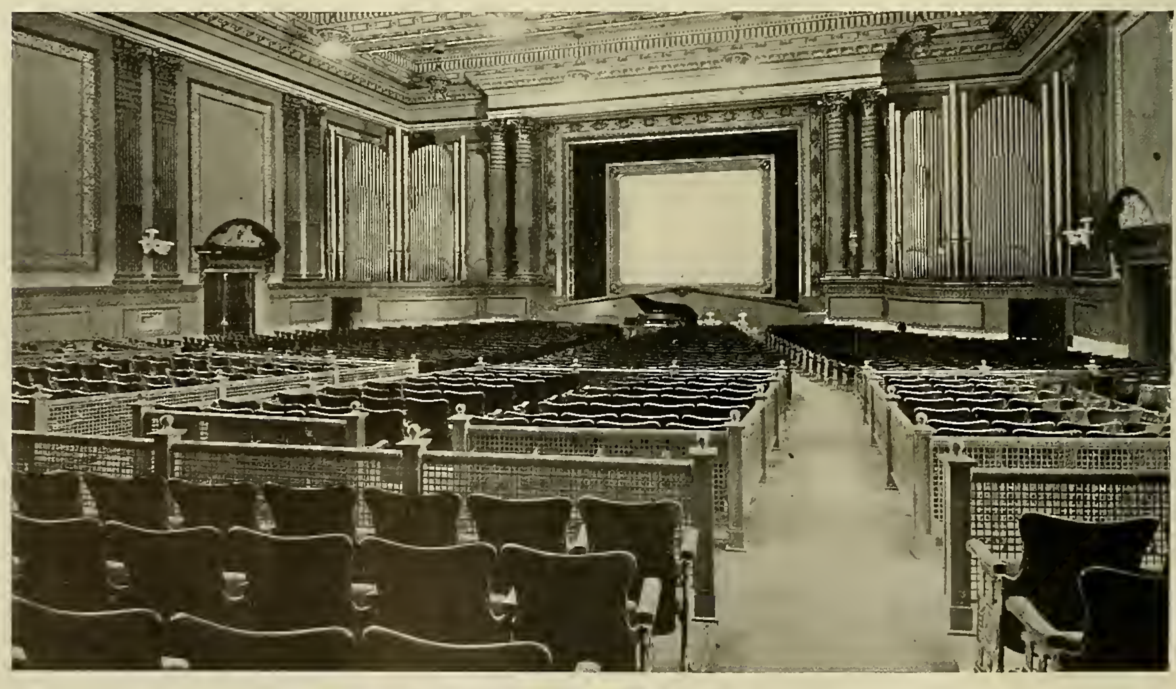
"HALLBERG" LIKES THE HOT WEATHER

J. H. Hallberg, the Economizer Man, reports fine business even if the weather is a little warm. He has sold Power's No. 6A equipment to Frank Brothers, Waterbury, Conn., three Power's No. 6A machines to Blanding Electrical Supply Co., Binghamton, N. Y., and one Simplex Machine to the same concern; A. C. to D. C. Economizer equipment to E. W. Hanke, new Studio Theatre, Bridgeport, Conn. This A. C. to D. C. Economized is equipped with the new double lamp attachment which Mr. Hallberg will be pleased to exhibit to any of his customers who may be interested.

HISTORICAL FILM CO. RECRUITING ACTORS.

Eustace Hale Ball, general manager of the Historical Film Company, with executive offices at One Madison Avenue, New York, is on the hunt for certain types for some historical costume work which is being planned by the company. Here is an opportunity for young men and young women with ability and stage experience to get in touch with the new work. Artists will be granted interviews between 10-12 each morning during the coming week and should bring photographs for the files of the company.

Mr. Stanley H. Twist, director of publicity and business lieutenant of the Selig Polyscope Company, left Chicago on Saturday, August 30th, for an extended trip to the Pacific Coast, where he will attend to some business matters for the Selig Company, as well as some personal matters. Mr. Twist expects to be gone some three or four weeks.



View of Auditorium of American Theater, Salt Lake City.

Foreign Trade Notes

BRITISH NOTES.

(From Our Own Correspondent.)

A QUESTION that is being eagerly discussed at present by one section of the London press is "Are 'stars' wanted for cinema plays?" The efforts of some of the most notable luminaries in the legitimate theatrical world are compared with those of the most obscure cinema super and the inference drawn is that the professional photoplayer, however mean in cast, is superior on the screen to the mighty actor-knight of the ordinary stage. The general opinion of the writers in question seems to be that theatrical "stars" are not wanted for any other purpose than that of advertisement.

* * *

In a new volume of his, Mr. V. Steer, an individual well known in the trade and formerly editor of "Pathe's Gazette" here, classes the most notable and costly "exciting moments" in film plays by the world's leading producers. In the face of such outstanding productions as "Quo Vadis?" he gives pride of place in spectacular effect to the bridge destruction in Kalem's "Siege of St. Petersburg" and to the railway collision in the same company's "War's Havoc."

* * *

Things are evidently moving fast and furiously with the Vitagraph Company. Mr. G. S. Smith, the London agent has, I hear, just rushed off to New York to complete arrangements with the head office respecting their releases in this country during the winter season. By the way, the syndicate which is exploiting Miss Florence Turner's photoplaying abilities has just announced a twin-reel sensation entitled "Jean's Evidence" for release next month. Reviewers state this film the best featuring Miss Turner's famous collie.

* * *

The Lubin agency has also awakened to the value of a little extra inducement to exhibitors. This week they have issued a circular with a new advertising competition for British exhibitors showing Lubin films. The first prize is a Brockliss projector, the second nearly $50 worth of theater accessories, and the third goods, value, $24.

* * *

The average American visitor to London is extraordinarily prejudiced against films that do not hail from "across the streak." Only the other day a party of American visitors—with whom London is at the moment swarming—besieged the offices and showroom of the Western Import Co. in the West End and were entertained by Mr. Roy Aitken to a program of new American features.

* * *

The Vitagraph Co. have successfully petitioned Judge Greenwell in the Newcastle County Court for the winding up of the North British Film Service of Newcastle who were indebted to the petitioners to the extent of approximately $1,000.

* * *

The Clarendon Co. are shortly to produce a new series of costume plays illustrating important incidents in English history. The first, "King Charles," is almost completed and may be released in both countries in a few weeks.

* * *

The specification is published this week at the Patent Office of a new apparatus invented by Mr. R. Klein, of Islington, combining a projector employing stop-released pictures on leaves fastened by the edges to a moving carrier, and a synchronizing gramophone. The spindle of the latter is mounted in such a fashion that by merely regulating a clutch the operator has complete and minute control of either the projector or gramophone, or both.

* * *

The "Northern," as the Manchester Kinematograph exhibition is being termed has definitely been fixed for Oct. 4th—18th in the City Exhibition Hall, Manchester. The display will not, of course, be so pretentious as the London Exhibition last Easter and American firms desiring to exhibit can secure sites through Mr. Walter Cawood, 196 Deansgate, Manchester.

* * *

A party of Americans in London had an unusually novel experience the other day. They had been traveling from Gibralter to London, visiting cinemas all along the route, but none of them came up to their expectations. Some American films were shown in London, but usually the theaters were most inaccessible, and many of the party feared they must return to their homes without seeing their favorite pictures. One of the number passed The Western Import Co., of 4 Gerrard Street, London W., and entered to inquire the nearest theaters. She was cordially invited to visit the showrooms with any of her American friends. It was surprising how many Mutual "fans" there were at once. A party of 24, representing six different states in the Union was made up, and the afternoon proved most delightful. The party first visited the establishment and saw the preparation of the films, then went into the largest of the three projection rooms, where a selected program of American films was given. Tea was served during the afternoon to the guests. Mr. Roy E. Aitken, the directing manager, and Mr. Mannering, the London representative, made the party very welcome.

J. B. SUTCLIFFE.

WARNER'S FEATURES SENDS EDWARD BARRY TO EUROPE.

On September 13th, Edward Barry will sail for London on the Olympic, accompanied by his wife. He goes as a special representative of Warner's Features, Inc., and will assist Mr. S. L. Warner, now in charge of the office at 18 Cecil Court, to equip and maintain enlarged quarters in or near 'Flicker Alley."

Mr. Barry will handle the Warner American productions in all countries of the world outside of the United States. His experience in the film business dates back eight years; in 1906 he was placed in charge of Midlands branch of the Chas. Urban Trading Co. In 1908 when the Cine Co. opened an office in London, Mr. Barry accepted the position of sales manager, and later he came to America and represented the Cine interests here until Cine films were licensed. He has been sales manager for the Ambrosio-American Co. and the Raw Film Supply Co. here in America, for the past two years; is a charter member of the Screen Club and leaves behind a host of friends who will wish him success abroad.

W. N. SELIG GOES ABROAD.

One of the several motion picture celebrities sailing for Europe on the "Imperator," August 30, was Col. Wm. N. Selig, president of the Selig Polyscope Co., of Chicago. There is no especial significance attached to Mr. Selig's migration, it being his custom to make an annual voyage to Europe. Mrs. Selig and their daughter are at present on the other side and it is probable that they will all return together.

THE NEW CELIO COMPANY OF ROME.

"Venomous Tongues" is the first release of the new Celio Company of Rome, Italy, whose output in America will be handled by George Kleine. This is a "two reel" and will feature the new leading woman, Miss Francesca Bertini and the famous Italian actor, Mr. E. Ghione. Miss Bertini is well known in America for her splendid work as a former leading woman of the Cines Company.

ZEZZA SUCCEEDS BARRY.

Mr. G. Zeeza will succeed Ed Barry as manager of the American Ambrosio Company and the Raw Stock Film Company. Mr. Zezza has been connected with the Ambrosio Company's American office for the past two years and is familiar with the trade. Aside from that he is a good business man and one whom it is a pleasure to meet.

Moving Picture Educator

"Guns and Gun Play"

THE Rev. Franklin C. Smith, of Durango, Colorado, the rural dean of the Protestant Episcopal Church, for Southwestern Colorado, and also president of the social service commission for the same state, has just sent us a letter that we would like to have every manufacturer, exchange and exhibitor read, mark, learn and inwardly digest. We do not altogether agree with some of the things that Father Smith says but as to the inanity, untruthfulness and general undesirability of "gun play" as he describes it and as we, too, often see it, there can be but one opinion, a very good deal less of it would be very thankfully received. Father Smith is not only a picture "fan" but in his own field of education he is second to none. Here is what he says:

> Every great invention that ministers to the service of humanity, whether for utility or pleasure is capable of abuse, and the great invention of the moving picture film is no exception to this rule. Consequently I wish to voice an humble protest against what appears to me to be a widespread and common prostitution of a noble enterprise.
>
> Let me say first, that I write as a warm friend of the moving pictures in general. There are two kinds of criticism, you know, that which is merely destructive, and that which is constructive. The former is the weapon of the "knocker," the latter is usually friendly and aims to be helpful. Please consider this constructive criticism, because I am not only a regular patron of the picture theaters, but also believe fully and firmly in the tremendous and almost unlimited educative value of the film. In addition, as a minister, I must confess to something almost like jealousy when I realize how much larger a congregation the moral of a tale has through the film than I can ever hope to have with my sermons. Besides this, the pictures are a great boon to humanity in their pleasure-giving power; they are indeed the poor man's theater. Hence, I most emphatically endorse the pictures in the main both as an educator and as an entertainer.
>
> Being such a noble enterprise, the pain of finding defects is so much the greater. I am not expecting perfection, but I would like to call attention to what seems to me to be a grave danger in many of the pictures now on the market, namely: the constant presence of the "gun" and of "gun play." Of six pictures, seen the other day, four of them were filled with this *ad nauseam* and, in fact, "guns" and "gun play" seem inseparable from all stories of so-called "Western life," although they are not by any manner of means confined to this class alone.
>
> Now, in the first place, this sort of thing does a grave injustice to the West and to Western life, and everybody out here is really getting very tired of it. I not only live in the West, but have been all over it, and I have rarely seen a "gun," much less seen "gun play." It is true they were carried and used in the early days, but if they are to be found today, it is only in some of the most out-of-the-way corners of this vast country, for the very good reason that the West itself has put this amusement down with a stern and rigorous hand, and today you will not find as many "guns" in the whole West, probably, as you can see in a week's run at a moving picture theater.
>
> In the second place, the constant presence of the "gun" and the invariable recourse to its use, educates the young in a very dangerous way, that is a menace to our American life, both East and West. Both young and old see the pictures and the constantly repeated course of action has its psychological effect on their minds, and in consequence, subtly, but none the less surely, the spectators, especially the ignorant and uneducated and children are taught that "recourse to the gun" is the proper method of procedure under given circumstances. The pictures, all of them, even the merely entertaining ones, are educating the masses, but "guns" and "gun play" only educate them into barbarism.

We endorse most heartily everything in the above as to the childishness and asininity of "gun play" and we shall rejoice just as cordially as Father Smith will when it is done away with, and so, too, will most of the manufacturers and exhibitors. The sole reason for the "gun play" or as one exhibitor has most aptly named them, the "hardware" pictures is that the public want them. The manufacturers and exhibitors are not in the picture business for their health or for altruistic purposes, and they can hardly be blamed for making the pictures that sell. The pictures sell because the people that go to the theaters want to see them. If the persons who see the objectional pictures are sufficiently in the majority either numerically or influentially and will voice their disapproval with sufficient emphasis, the kind of picture they object to will vanish quickly enough. About a year or so ago one of the manufacturers started a series of wild west stories that did meet with such disapproval, and the series promptly stopped. What has been done once can be done again. It is up to the west to make the move.

A Man Who Knows.

We have just received a note from Mr. H. H. Johnson, of of Lyric Amusement Company, of Champaign, Illinois, accompanied by a mass of printed material that well nigh took away our breath. When we had gotten through reading it all we were very glad indeed that he had sent it and we want to congratulate him on having done some of the best work of its kind that we have seen. Mr. Johnson and another photoplay house split up between them, each week, a full page of the Saturday edition of the Champaign paper. Four columns are taken up with two paid advertisements, the other three columns are devoted to news items about the two houses or about the picture business in general. Mr. Johnson has done most of the "news gathering" work and he has certainly done it well. He turns out stuff that not only picture lovers but everyone else will read with interest, and more than that, he knows how to get or select stuff that will appeal to the educator and other "highbrow" classes. The other manager either does not know or does not care what he puts in and in consequence his stuff is "deadly," dull and wearisome. If he does not care, his case is hopeless; but if it is simply "don't know," he ought to hire some one who does to do the work for him. His present methods waste his energies and lose him money.

Gets You Interested

One part of Mr. Johnson's news matter is made up of snappy little notices about the plays he is going to run during the ensuing week. They are only a few words each, but they give the gist of the story and they tell it in such a way that they make you want to go to the theater and see the whole thing. Besides this, Mr. Johnson seems to have missed very few, if any, opportunities of calling attention to the moral and "uplifting" points in the different stories. He has not lugged it in head first, nor has he preached about it; he has simply worded his notice so that the story as he tells it appeals to our universal beliefs of the truth, the beautiful and the good. This is excellent because it appeals to all classes. Every human being has a better nature and likes to have it appealed to even when he does not know what it is that is being appealed to or what causes his pleasure; but a notice like Mr. Johnson's has this added "punch" for the educator, namely, that he sees how that particular picture can be of service to him in his own work. If Mr. Johnson has done this unconsciously he has hit on one of the most effective means of "getting" the educator that we know of; if h hase done it consciously, he deserves to be complimented on his acumen and farsightedness.

Sows Good Seed

The other part of Mr. Johnson's news matter is made up of items clipped, condensed or revised from the Moving Picture World, and a few original articles written by himself. He writes us that in this part he has tried "not only to disseminate information as to the players, the producers and the educational value of the picture, but to give also something that would be of interest and benefit to every one in the town," and that he has "tried to handle it for the uplift of the business and of the public whether they were patrons of his competitor or not." He has certainly done this and done it too in an exceptionally good way. We hope that he will not only keep up the good work, but that he will keep on posting us as to any other wrinkles and ideas of the same kind he tries so that we can pass them along.

GARDNER COMPANY WILL HANDLE OWN PICTURES.

Hereafter all productions of the Helen Gardner Picture Players will be marketed by that company and not by the Charles L. Fuller Distributing Company. This applies to all pictures that have been produced, as well as future productions. Communications should be addressed to Helen Gardner Picture Players, 472 Fulton Street, Brooklyn.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Billboard Advertising.

WITH an increase in the number of reels as well as an increased number of houses holding more than the old three-hundred limit, the matter of advertising away from the house is becoming a more important question. It has been and will always be a subject for debate whether the billboard or the newspaper advertising carries the greater weight.

As a general rule newspaper advertising, provided that a proper space for display may be had within the cost limit set, is by far the better medium, not so much for the advertising itself as for the reading notices that such advertising carries with it, but many houses, particularly in the cities, cannot afford the heavy cost of theatrical display advertising; for theatrical advertising is invariably the highest classification on the rate cards. This is the result of the general newspaper practice of charging "all that the traffic will bear," but it keeps out of the newspaper columns much advertising that could be inserted were the photoplay theaters given the same rates as are made other users of similar space.

Frank T. Montgomery insists on making a straight contract the same as a dry goods house, buying a thousand lines or more at the bottom price and waives the right to the reading notices that are the real reason for the higher price being charged for theatrical advertising. This is practicable only where large contracts may be made. The small advertiser cannot make this arrangement.

But even where newspaper advertising can be had, it is better to use some billboard space, and this holds good nowhere more strongly than in the case of a photoplay theater. The children do not read the newspapers, and in some sections the adult patronage does not do much reading. In any case an eye-catching poster greatly aids the effect of the paper advertising. Even where the papers are relied upon to supply the amusement hints, the catchy poster will center the interest on some subject more effectively than the announcement of a title in ten point type. Just as the pictures appeal more strongly to the average audience than the printed story, so does the poster make a stronger appeal than type without illustration.

Needed More Than Ever.

With the coming of the multiple reel feature the exhibitor is able to concentrate his effort. He can have several pieces of paper of different sorts to advertise one feature instead of three or four one sheets each for a different subject. He can obtain eight sheet stands as well as threes and make a display that will compare favorably with the dramatic theaters. The trouble is that most exhibitors centralize their efforts in the lobby of the house instead of putting the paper out where it can be made to reach those who will not pass the house. Well dressed lobbies are aids in business getting, but unless every person within the radius of the house passes the house itself the most elaborate lobby display will avail the manager nothing.

It is seldom that this condition obtains. We will suppose that a house in a city suburb is located on a street leading to a trolley line. Those who must pass the house to reach the trolley will see the lobby posters. Those who live on the other side of the tracks may never even see the house. A billboard on the other side of the tracks would bring an offering to the attention of the people on that side as well. It is well enough to argue that the persons of a locality all seek the local centre, but this statement is not quite correct.

Question of Cost.

At present the cost of paper is still rather high because comparatively small editions are used for single subjects. The practice of renting or loaning one and three sheets with the film is a bad one, though at first glance it would seem to effect a saving. Of course where paper costs ten or fifteen cents a sheet and a subject is displayed by an exhibitor for but one or two days, the cost seems excessive, but already the greater use of paper has cut the price generally from fifteen cents a sheet to ten, and a greater use of paper should still further reduce the cost. But even at ten cents a sheet, if the display of twenty sheets costing two dollars, plus posting charges will increase the business ten or fifteen dollars, the cost is not excessive and the investment shows a profit. Motion picture exhibitors are too apt to consider costs by themselves and not in comparison with the results obtained.

But before paper is posted or billboards are erected, there should be a close study of the grounds and the boards should be built where they will do the greatest good. It is better to pay $25 or $50 a year for a couple of boards in a good position than to erect the boards in a vacant lot where no charge is made but where, on the other hand, there are few passersby. The lines of travel should be noted. It will be found that at some street corners four times as many persons wait for the car as may be found on the blocks above or below. If an advantageous location may be had there it would be better to pay a little more for the stand than to build where there is little traffic.

On the other hand it may be that a block further toward town you may reach still more people and many of those who board the car further down the line and there it may be possible to get space for several stands.

In billing away from the house it is particularly important to bill by days instead of dates. There are plenty of strips to be had announcing that a subject is "Coming Thursday" or whatever it may be. These are far better than a special date and at the same time are cheaper. To bill the subject without showing any day or date is a waste of money, and in most cases it will pay to go over the boards each night and freshly strip with a "Today" each poster for tomorrow's bill that the men going to business may be freshly reminded that this is the day of showing. Three things are important on a poster, the title of the release, the name of the house and the date of showing. See that all are there.

Building the Boards.

The best boards are built of sheet metal with a moulding of metal or wood. They should be surmounted by a panel for the name of the house and should have a projection ledge at the top to shed the rain as much as possible. This is particularly important where the boards are set against the side of a building where the entire drip of the wall runs over the paper. Even where there is no overhead drip the ledge protects the top of the paper where the paste is most quickly soaked. Where lumber is used instead of metal the boards should be strongly cross braced at the back to prevent warping as much as possible and should be given two or three coats of good paint. The frame, in any case, should be painted a neutral color that will not fight with the more vivid colors on the sheets; a slate gray or dark brown will do, the gray being the better. Keep the boards in good condition and touch them up occasionally.

Matters of Cost.

The cost of the boards is largely governed by local circumstances, but they are not expensive. In most communities and the suburbs of the cities the picture theater is regarded as a semi-civic institution and generally it is possible to obtain permission to erect the boards at no greater cost than the weekly presentation of passes, but where payment is demanded it should not run more than $50 a location a year. In places where the painted signs and regular posting boards force the prices up it is better to have recourse to window display. Obtain a few cheap frames if you can get them at reasonable price, and use one or half sheets. If you cannot get the frames use stretchers. It is seldom that a hung bill looks well and the frame or stretcher gives a finished look to the bill that often will get it into a window where the loose bill will be refused.

The distance from the house to the boards is purely a matter of judgment. Unless your opposition is within three or four blocks of you it is better to post to within a little more than half the distance between your house and the next nearest. If there is no opposition post just a little beyond your probable radius in the hope of coaxing down those who can be coaxed. It does not pay to paper lavishly too far from the house, but a single board announcing the next really good feature, will more than pay for itself if conspicuously posted on some traveled thoroughfare. Keep always in mind the fact that the main purpose of advertising is not so much to get the people you already have as to win new patrons, while at the same time you keep your regular patrons informed as to your coming bills. Do not post more than a week ahead save in the case of some extraordinary feature, but, on the other hand, do not trust merely to your next day's bill. Have some coming attractions. It was recently argued that if you announced on Monday your Thursday attraction, the possible Monday patron might save his money for Thursday night instead of coming both Monday and Thursday. It is possible that this might hold good in a few isolated cases, but as a general thing for every patron thus lost a dozen will be gained, so the balance is in your favor.

Don't put up paper for something you do not expect to get but which looks good on your boards. Stick to what you know you will have.

Relative Values.

Just how to apportion the paper is a nice question that in a way each exhibitor must solve for himself. As a general thing each day should have its share of paper, but if you have some specially attractive subject coming that will make new business, it would be well to keep about half the boards busy with this attraction for a week before its showing, even though the other programs may be neglected. A make-good feature that will bring new people to the house is worth much more than the daily bill in eventual returns and it will pay to advertise it heavily. If you use many features it will pay you to have certain eight sheet boards devoted entirely to the features and teach your patrons and might-be patrons to turn to these boards in search of the novelties. The way to make a fan is to get him to coming and at first he must be coaxed with features.

That Kraus Contest.

The Kraus Manufacturing Company has decided to keep the photo-gelatin post cards recently commented on for a unique contest. They purpose selling the set of 30 intact to managers handling licensed film with a prize contest that is a test of skill and therefore entirely within State and Federal laws. The cards are to be distributed as souvenirs as the manager may decide, either a new one each week or a new one each off day until the full thirty have been given out. The cards are to be tinted and returned to the house by those desiring to enter the contest, and a total of fifty dollars is split up among the contestants in accordance with the decision of the manager, the prizes either being sent from New York, which sounds important in the small towns, or the money is sent to the manager to be distributed himself.

There are a number of interesting angles to the scheme in the matter of outside the house advertising. The cards are being sold at two or three for five cents by novelty stores, which also handle fanciful subjects for coloring, the card taking photo tints nicely. Drygoods and department stores, stationers, druggists and photographic houses handle the cards and colors and many will accept a frame for display in their windows for the sake of advertising their colors. Contests that are dependent purely upon the skill of the contestants are in no sense lotteries and this seems to be an attractive scheme that is without legal entanglements.

Where To Sit.

Here is a clipping from the Cameraphone bulletins that will make good program matter for any house. We think that the last paragraph, relative the quick transition from the shaded theater to the sunlight should be printed in italics and run frequently in the program.

> WHERE TO SIT IN A PICTURE.
>
> An expert oculist provides the following rules for those who choose their own seats in this theater:
>
> Sit where you can read script on the screen. This is the superlative test in moving pictures. Typewriting is often more difficult to read than script, but its use for some reason is not frequent.
>
> Children should sit so far up front in the theater as to make it unnecessary for them to lean out into the aisle or to assume some other unusual attitude in order to see the screen.
>
> If you find that your eyes tire, you will do well to refrain from looking at the picture until the tired feeling passes.
>
> The subdued light in this theater will rest the most tired eyes, but care should be taken in going into bright sunlight from the theater. Permit the eyes to open slowly as you leave. You will note that there are several degrees of light in the interior, but, of course, this calculation to save your eyes cannot be carried on in the street. As you walk toward the entrance on your way out you unconsciously pass through several varieties of light and shade.

Pearce Bulletin Improving.

Under the management of Pulitzer and Stier, the Pearce Weekly Bulletin, New Orleans, shows improvement. There is more real reading matter and an improving typographical appearance. Nearly a column is devoted to the formation of the New Orleans Inquest Club, though its presidents, Julian Louis Lamothe, is working for the Spotlight, a rival publication. Next time Bennie Pulitzer will please remember to add that all Inquest Clubs are derived from the parent society founded by THE MOVING PICTURE WORLD. By the same token, that Fichtenberg program has not shown up this week. Will someone please take notice.

Good For Once.

J. B. Love, of the Elite Theater, Rome, Georgia, hits it right when he says any novelty will make good once. That's what makes it a novelty. He sends in some dodgers printed on wall paper and adds the suggestion that any wall paper house will have a lot of old sample books that it will be glad to give away.

The dodger in question gains in that the text carries out the idea, the main lines reading:

> **Look!**
>
> We are tearing the wall paper from the walls to make room for the crowds that will want to see
>
> TO ABBEVILLE COURT HOUSE
>
> The picture made by Charles M. Seay in Rome, Ga.

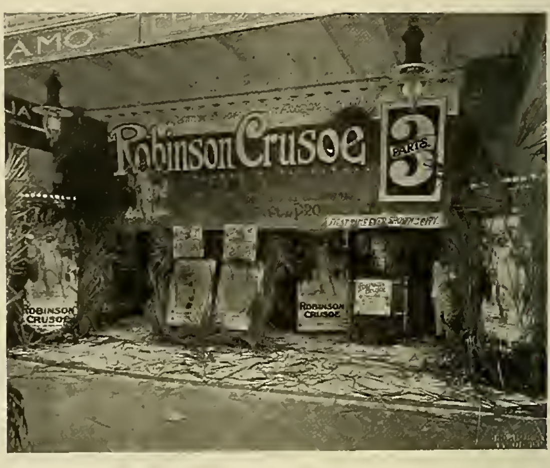
And the poster will not be so very far from the truth, for the picture made in "our town" is always the biggest draw that can be had.

Riding On Tickets.

The double auto load of girls shown on this page is an excursion party arranged by the Electric Theater Advertising Company, of Dayton. They were the successful contestants in a ticket selling contest (which the company thoughtfully fails to describe) in which $57,000 worth of tickets were sold. The girls met at Toledo and were taken to Niagara Falls and Toronto by G. A. Edwards and Charles Zetler, who manage the company and who conducted the campaign.

More Crusoe Display.

Robinson Crusoe seems to have lent itself unusually well to display. We have shown a Crusoe float, but this lobby display of the Alamo Theater, New Orleans, is something out of the ordinary.



The photograph is loaned by the Consolidated Film and Supply Company, of New Orleans, which says that W. H. Gueringer and Carl Goldberg, of the Fichtenberg enterprises, lay awake nights thinking out lobby displays. They think to some purpose, but we wish they would stay awake daytimes, too, and send us an occasional photograph of the displays instead of waiting until the exchange remembers us. Funny how people will doze off. Now there is N. R. Chaney, of the Orpheum, Hillsboro, Ohio, who's been asleep since 'way back last spring. If Mr. Chaney is in the audience, will he please stand up and make a few remarks?

Change of Title.

The Idle Hour Educator has become the Amusement Guide and Editor Smithers retires in favor of the Guide Company. This is following the New Orleans idea where both the Pearce and Fichtenberg enterprises farm out the program privilege. The house chat is replaced by patent inside stuff not germane to the pictures, and we think that this is a mistake. It costs a little more to set type than to cut up plate matter, but the advertiser will only stay in the paper that will bring results and there is enough boiler plate without using it in the photoplay publication. More pages are run and there is more advertising, but the change is not for the better. The real value of the house organ in its value to the house in the aid it gives in building up and holding interest and cooking receipts can never take the place of items about the players.

Films and Food.

The Huntingdon Motion Picture Company seems to have a system by which you purchase a ticket for one of their three houses and get a transfer to another, seeing two shows for five cents, at least that is what their advertisement suggests. One house runs five reels and the others three each and the advertisement is headed "eight reels for five cents"—which is too much for the money. In case you do not want to see both shows, you can take your transfer tickets down to the grocery store and exchange ten of them for a can of beans or fifteen for a can of salmon. This mixing of films with food is something new. We do not see that it is altogether desirable.

HOWARD'S
EXCURSION
HOWARD'S
EXCURSION

The PHOTOPLAYWRIGHT
Conducted by EPES WINTHROP SARGENT

Inquest Club Call

ALL photoplaywrights and students of photoplay residing within hailing distance of New York and who wish to work and study with the Inquest Club this season are invited to send a self-addressed postal card to the Inquest Club, Box 70, Madison Square Station, New York City. The club has no fees or dues and the sole qualification for membership is that the applicant is interested in photoplay writing and willing to study. This year meetings will be held on the second and fourth Mondays of each month, instead of weekly. While arrangements have not been concluded it is probable that we shall sit in our former Morgue in Keene's Chop House, first seeing the performance at some nearby theater. Full particulars as to time and place will be given prior to the first meeting

New members (and some of the old as well), will please note that the purpose of the club is to study photoplay writing through the discussion of produced plays just witnessed by the members and by other means. Last year several directors were invited down, but the efforts of certain persons to acquire a pull through the introductions thus gained has resulted in the abandonment of this feature. You will be aided in your studies at no more cost than the payment for such refreshment as you may order, but you will not be aided to build up a pull. If you want to study come and be assured of welcome. If you want to graft, stay away. There will be no chance to graft. The Inquest Club did considerable good last season. We hope that this year will be even more productive of result.

This is not a club for men alone. The ladies will be welcomed and are at liberty to bring an escort if desired.

Two Reel Talk.

Several have written to know if there will be any more stories on writing the two reel. There will be when some of the writers who have promised contributions get the time to put their thought on paper. Editors are busy people and we have to wait on them. Meantime just think over the recipe.

Write a strong one reel story.
Write a better and faster second reel.
Simple, isn't it?

Change Reliance Address.

Make a note on your address slips that the address of the Reliance Company is now 537 Riverdale Avenue, Yonkers, N. Y. Other addresses have been given as the present correct address, but this is supplied by Hopp Hadley and is the official address.

Wright, Too.

William Lord Wright asks that emphasis be given the fact that he does not criticise photoplay manuscripts. He does not criticise a script for a fee and he does not criticise a script because you are the sole support of a widowed mother, because you have a sore toe, because your early education was neglected or for any other reason. He would like to help, but he has numerous activities and he cannot spare the time that his correspondents demand of him.

He is doing what he can to help along, but he cannot spend an hour working over the script of a total stranger who doesn't even have the decency to enclose return postage and he asks our aid in heading off this influx of advice grafters.

And by the same token will the aforesaid please note that the Moving Picture World does not include free criticism with the price of its subscription. It does not give criticism, sell criticism or attempt in any way to dispose of manuscripts. The subscription price of the paper is three dollars a year. For that sum any reader is welcome to ask as many technical questions as he desires provided these questions do not involve the handling of any manuscript, and that the questions are intelligently put. This is good value for three dollars and more. It cannot be expected that several two dollar criticisms will be thrown in free. There are publications that offer criticism for moderate fees. The criticisms are worth what is charged in some cases, but this paper does not find it necessary to run side lines in order to augment its income.

Please take notice.

Script Prices.

Some time ago Marc Edmund Jones, in the Dramatic Mirror, advanced the argument that at the present prices he could not afford to revise his scripts. Now his side partner, Julian Louis Lamothe, declares that revising his scripts with care does not bring him in a better price and hints that he will send them out in first draft. The Mirror's "Film Man" concludes that there must be something wrong with a condition which induces a state of affairs wherein the workman must scamp his job in order to show profit. There is.

In one company, for instance, one of the members of the firm appraises each script and marks the price that is to be paid. Mindful of the high cost of living, the prices marked seldom exceed $25. No one of the responsible persons is a competent judge of literary value. The difference between $15 and $25 merely represents the state of mind of the reader at the moment.

Another company seldom pays more than $25. If the produced film is more than unusually good a bonus is sent the author whether the extra merit is due to the work of the author or to a sympathetic production by the director. In few studios are the scripts priced intelligently by a man who really knows literary values and photoplay values as well.

On the face of it there would seem to be no incentive to the author to do this best, yet, on the other hand, there are companies where good work is properly rewarded, where a good script is more generously remunerated than one that merely contains the germ of a good idea and where the man who marks the prices is competent to pass judgment on all angles of the script.

In the case of Mr. Jones he is not yet writing good scripts. He has excellent ideas, but also some bad film mannerisms, including a fondness for starting his story in the middle and visioning back for explanation as well as an overfondness for trick work. We have seen none of Mr. Lamothe's scripts, but do not question his statement that better work has not brought better prices, yet.

The point is simply this. The business today is in a vastly better shape than it was three or four years ago, but it is still in the hands of men who have come to regard $25 or $35 as being enough for any script because it is all they have ever had to pay. They gauge the price by the supply and the demand, and the supply of scripts of a sort is more plentiful than the demand. To these makers of film anything that is a story is a good enough story.

That, however, is no excuse for poor work on the part of the author. The time is coming—and coming soon, at that—when a story must be good in order to sell, and the man who does good work now, in the face of small prices and discouraging conditions, will be in the front of the waiting line when the editor who can judge literary and narrative value is permitted to pay what he thinks a story is worth and not what his employer thinks all stories should be worth.

As one man put it just the other day: "A lot of men have got to die before the business gets good." Meantime wait with cheerfulness for the publication of the obituary notices and do your best that you may have a reputation for doing good work when it is needed, and while you wait make your first submissions to those discerning companies that now pay according to merit and not in accordance with a fixed scale or according to how their breakfast agrees with them.

Those Schools.

The recent arrest of the proprietor of a correspondence school for alleged fraudulent use of the mails and the announcement that he had already served one term in prison for the song publishing swindle has brought out the interesting fact that these schools are all violating the law, not in that they profess to teach photoplay writing by mail but through the glowing, glorious lies they tell.

One recent comer into the field virtually promises that the head of the school will sell for the pupil the five scripts sent in as practice work for not less than $25 each. This is a downright and deliberate lie. The cost of the course is $15. The return is $125 if the promise made is fulfilled. Surely this is an admirable investment, but there is not one writer in a thousand whose first five ideas are salable at any price.

In a recent experiment one woman who possessed more than the usual allowance of imagination and who was well educated sought to develop an idea that would be worth making into a script. She submitted some ten or twelve ideas, a third of which were the same old things. Of the others not one had the requisite punch. It would be absurd to contend that this school course could sell five of her first twelve ideas, let alone her first five. Such a promise, therefore, is fraudulent and illegal, and the use of the mails to advertise this school is also fraudulent and illegal.

If you have been deceived into taking a correspondence school course that has not proven to be in accordance with its promises, write the Post Office Department at Washington and the Inspectors will do the rest, but they act only on complaint, so you must do your part. The National Authors' Institute is the third to be closed through their activities.

Sold First Two.

The Rev. Clarence J. Harris has had an unusual experience. He wanted to write plays and sent for a copy of Technique of the Photoplay just after the first edition was sold out. With no other help than that received through this department, he wrote six plays to date. The first, a one reel, was taken by Broncho, and the second, a two-part story, was accepted by American. The others are still at their first port of call. This is an exceptional record—a very exceptional record, but it shows that it can be done if you go at it right. Mr. Harris says:

> I am pleased to find I can now secure your book for which I sent months ago. Finding I could not buy at that time, I studied your pages in the Moving Picture World. That is all I have studied, since I began to write three months ago, or less. I consider your pages of great value and through them I have gotten started with success.
>
> My first military play was taken by Broncho and paid for in four weeks. My next was a two reel drama, taken by the American. I have received helpful comments and suggestions from others and have four two-reel dramas which have been sticking for a month and over.
>
> I tell you this simply to show you that your pages are appreciated by me and are no doubt by many others. I anticipate the study of your book with great pleasure.

One Point On Two Reels.

There is one thing that the author should avoid in writing two part stories. You are properly told that the introduction must all come in the first reel, but that the first reel should also contain matters of interest. We find that too many authors, laying down the lines of their story, become so interested in their argument that they forget to add the proper movement, so that now and then they force in some bit of sensation to take the place of the missing plot-action. This is not good practice and must be eliminated. Do not put in a sub-punch every few scenes, but write the explanatory action in such a form that each scene is, *of itself,* interesting to the spectator. Your first reel must be as interesting as a single reel story and your second reel must be better. Your first reel will not be good if all the real interest is in four or five scenes and composed of extraneous matter forced in to make it interesting. If you cannot write a gripping and interesting first reel, no matter what your second may be, your story will fail. You must grip the interest in the first three hundred feet and make the appeal stronger in each succeeding hundred feet. You would not read the fiction story that did not claim your interest until you were half way through. It is the same with the two part story. At the end of the first reel the spectator must be so vitally interested that he can hardly wait for the reels to be changed.

A Prose Poem of Production.

This clever prose poem (it is a poem if you will read with rhythm), is contributed by George Groeber, of the Dayton Daily News. It fits so exactly the prevailing condition that we gladly give it space, with our thanks to Mr. Groeber.

> Jest what I wish to say is, once, I too was an untutored dunce. Thinks I the photoplays I write, air better by a golldurned sight, than most of them my vision greet upon the moving picture sheet. What pull some authors musta got, with editors to sell such rot, BUT when my own first script I seen, enacted on the movie screen, O PIFFUL! (Out that cussword ripped, when hold upon my language slipped). When I come to, I turned and fled, like arrow swift I homeward sped, straightway up to the attic went, upon my knees, in reverence bent, and prayed Almighty to forgive poor me, for never while I live, will I again an author flout, for work some imbecile turns out. I added postscript to my plea, if the Good Lord his way could see, to give, in wise benevolence, directors jest one grain of sense.

Visions.

If we had our way we would fine every photoplaywright who put visions into a script. This goes double for "fade to" and treble for more intricate forms of trick work.

Some writers have what virtually amounts to a mania for trick stuff. They seek to bolster up a poor idea with effects. Any time a director wants to waste a few days or a couple of weeks, he can put in the trick work himself and do it better than the outsider, but the man outside has no business whatever writing in tricks if he is in the business to get checks and not merely to wear out his typewriter and waste postage stamps.

The reason is that trick work takes time. You write in that as Jim sits in his cell he sees a vision of the crime, then he sees home and mother and his Sunday School teacher and the good old pastor and the girl back home and a lot more of the same sort. You put it in the envelope and sent it off, feeling that this scene will save a rather weak plot, "because trick work always goes."

But the director looks at it this way: Every foot of vision means two feet of picture. More than that it means that he has a fine chance of spoiling a couple of hundred feet of film and spending a day or two getting the scenes that are spoiled. He must keep track of every inch of film in that vision scene all through the various changes and, perhaps, he can do nothing else until the visioning is done. All of this means hard work and perhaps nothing but failure at the end. At best he takes a couple of days extra to get the stuff and for these extra days he gets no thanks.

Write the story that will be good without visions. Let the director put in the visions if he wants to, but do not trust to the visions to pass the rest along.

If you lived on tidewater and went for a row, you would not row upstream against the tide and row back downstream also against the tide when it turns when you can row down with the tide and back with the tide with little or no effort.

It is the same way with the studio and trick work. They prefer the good story without visions to the story that is good because of a lot of visioning, and they will not take the latter when they can get the former.

In a story the other day eight visions were called for because the visions were written in to tell something that happened before the play began. There was absolutely nothing to prevent the use of these scenes as the prologue of the play, and this would have replaced trick work with straight turning and at the same time would have left the story more clear. To put it another way, some studio was asked to add several hundred dollars to the expense of a production because an author either did not know how to handle her story or because she thought that trick work would help along the appearance.

Make good with the story. Do not use trick work as a crutch for the lame plot, because editors do not care for cripples.

Experience.

We know, from letters received, that the experiences of others help the beginner along the road, and here seems to be an unusual experience. It is written by a girl who five years ago was getting $4 a week as a houseworker, who wanted to get ahead. She writes:

> About three years ago, I thought of a simple little patentable device, a necessity. I tried to get my friends financially interested. They giggled and snickered over my invention and I couldn't raise the price. So I concluded to save enough to pay for the patent myself. I was getting $4 a week doing housework, so I saved three long, long years and then I had $60.00 saved. I wrote the patent lawyers to get me a patent, and they wrote back that I was just one month too late, as the patent had been taken out a month before. Pretty tough? If you could read of some of my past experiences and failures and how I got a sudden ambition to get rich quick when I was sweet sixteen, maybe you wouldn't smile. I took the $60.00 and bought a typewriter with $30.00 and invested $30.00 in a song. The typewriter is paying for itself as I sold the 4th and 7th comedies I wrote, and Mr. Sargent, I certainly appreciate your department, as it is the only schooling in scenario writing that I have had, and as I have sold 2 plays out of 10 I consider my progress promising. Please excuse me for?

There's a girl who is going to get somewhere. She doesn't want to get even with the song swindlers, but is willing to write that off against experience. Instead, she is plugging harder than ever on plays. We wish that she would send her name and address next time she writes.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a **STAMPED AND ADDRESSED ENVELOPE.** No question can be replied to that necessitates the handling of a script.

RICHARD ROE—Please give better identification of the first Biograph character. We know they do not use names, but you can do better than that. Miss Florence Lee seems to be the other Biographer. The old lines are down between Licensed and Independent films at present. Miss Alice Hollister was the governess in "The Hidden Witness." We have no cast for the Nestor.

M. E. D.—Majestic produced "The Fraternity Pin." We know no company specializing in college stories. Edison uses the names of authors on the title for the screen. Universal has announced its intention of doing so, but Lubin made the same announcement months ago, yet never did.

E. L. S.—Neither company mentioned is buying much stuff. Ask for the scripts back. If you cannot get them, withdraw the story by notification by registered letter and then watch their product closely.

M. H.—John Bunny is not dead. Read back for your second question. We told a few weeks ago.

J. M.—No announcement has yet been made as to the release of Vitagraph's "The Life of Daniel." It will be released as a General Film feature.

B. J.—The Frank Cramer we occasionally mention in the Photoplay Department, has no connection, directly or indirectly, with any photoplay school. About one writer in a million sells his first five scripts, with or without help. You may be the millionth man, but the odds are against you. Three alleged schools have been closed by Post Office Inspectors so far. Keep away.

F. D.—Address the Chicago office of the company in regard to the photograph of the player.

J. R. A.—We know of no reliable person who will revise and sell your scripts on a percentage basis.

H. D. B.—Miss Josephine Luria was Ruth in "The Broken Vase." We do not know if she is a Denver girl. That's asking too much of an Answers Man.

J. B.—Such a carefully propounded inquiry deserves a more complete reply than we can give. The Kay-Bee Identifier knows him only as Mr. Vosburg. If any one knows Mr. Vosburg's first name, we'll be glad to print it. We get no assistance from the Kay-Bee in identifying characters.

W. K.—No company that we know of gives preference to the work of beginners. They want the best they can get; not the worst. Keep on until you are no longer a beginner and then you'll begin to sell.

RUBENA—You write more letter to less question than even Flossie C. P., but keep on, because we rather like it. Minor Watson was Dave in "Rescuing Dave." Earle Metcalf was the artist in "Into the Light."

R. H. C.—The length of a story is judged by the length of the scenes, plus leader and inserts, not by the number of scenes, or the number of words. It is essential that you write the leaders in their proper place in the script. The cast of characters must be given on the synopsis page.

H. S.—Only typewritten scripts are considered now.

W. A. W.—As the Answers Man did not see the release in question he is not able to discuss it with you. Sorry.

W. H. S.—That the script is held is a point in your favor. Wait eight weeks.

MME. X.—Cyril Gottleib was Tom in "An Orphan of War." Miss Louise Glaum had the title role in "The Quakeress." The Thanhouser cast is not given.

E. D.—Glad you escaped the toils. Don't write Christmas stories. There will be few made this year. Change it to a general theme. Films stay current from six to nine months, and the Christmas story goes stale too quickly.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once a year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of the regular meeting place, if any.

Local No. 206, Topeka, Kansas.

Guy W. Stone, President; M. Dale Jones, Vice-President; Charles R. Henderson, Recording Secretary, 313 Monroe Street, Topeka, Kans.; Harry E. Collins, Financial Secretary and Treasurer; Edward H. Neff, Business Agent. Meets every two weeks from Sunday, August 24th, 1913. Second floor Rosen Building, 418 Kansas Avenue.

Department Endorsed.

Under the seal of the M. P. M. O. Union No.......of.............., New York, comes the following:

> Let the good work go on. There are bristle-backs in every large city, who think the world was made for them alone. Many of them do not hold their positions through ability. If it were not for the organization behind them they would have to return to the "hod." The members of Local No......are eager to acquire knowledge of their profession, and cannot commend your efforts to supply the same too strongly. Several of our members have your handbook and treasure it very highly. It has filled a long-felt want, and should be in the hands of every operator.

This letter is signed by the secretary of the union and bears the seal; therefore, it is official. Evidently the operators of Local Union........ have read what I said concerning a hostile union in a certain large city, and they are on the San Francisco side, rather than on the Man-Afraid-Of-Knowledge side. The secretary of Local......has expressed a whole lot of good, hard, rock-bottom truth in a few words, and these words are going to ruffle the temper of some of the guilty ones, and ruffle it good and strong. That is the whole trouble with Mr. Man-Afraid-Of-Knowledge. He does not know much, *knows* he does not know much, and is trying to use the strength of the organization to bolster up an untenable position. He is too infernally lazy to study, and is afraid to have anybody else given opportunity to study, because he fully realizes that if this is done his already precarious position is still further weakened, and his fingers may eventually have to curl, not lovingly, but firmly, around the handle of a very substantial hod. The position of Local......is absolutely correct. They have, by this action, placed themselves unequivocally in line with San Francisco, Salt Lake City, Toronto and the other progressive unions of the I. A. I have said, and I again repeat, that no organization has any reason to fear the dissemination of knowledge, *provided its own members take the same advantage of the avenues opened to knowledge that others do,* since they can make just as much use of it as the other fellow can, and they have the added advantage of an organization. But I want to say further than this I have no patience, nor sympathy, with the union which seeks to impede progress, and prevent the spread of knowledge, because they fear that a non-member will take greater advantage of it than will their own members. The name, number and location of the union is omitted to protec the organization from a charge of heresy.

Quite a Scheme.

Lodi, California, contributes the following:

> For the benefit of operators and managers I will give instructions how to transfer any picture from any newspaper to a slide. First make a solution as follows: Shave one-half a bar of plain laundry soap, and boil it in six quarts of water until thoroughly dissolved. When cold, add one pint of turpentine and two-thirds of a cup of borax; stir well before using. Prepare a slide with a light coat of light varnish and let dry hard before each additional picture. In order to print the picture on the slide, dampen the picture with the solution, after which blot it and apply it to the prepared slide, rubbing down firmly with the back of a tablespoon, which prints the picture.

While we thank the Lodi friend for this contribution, he is not very plain on some points. What I presume he means is that he thins ordinary, light-colored varnish with turpentine, and coats one side of the cover glass with the same, allowing it to dry; after which he dampens the picture with the solution, blots it with ordinary blotting paper, lays it on the varnished side of the glass, and, after rubbing it down firmly, peels the paper off. What he means by "allowing to dry hard before each additional picture," I do not know.

Lodi also has removed the oil cup from his Power's 6 oil casing and placed it at the top, plugging up the lower hole, of course. The only trouble with this scheme is liability to get too much oil in the casing, which will cause it to run out through the bearings. The Power's Company at one time placed the oil cup near top of casing, but later placed it near the bottom, for the reason stated.

Kansas City, Missouri.

I had from 11.45 A. M. to 5 P. M. in Kansas City, and as no one knew that fact, or when I was due there, I just spent the time visiting old scenes, and looking into projection matters and moving picture things in general.

It seems to me there is a fine, large opening in Kansas City for a man, or company, who will put in a moving picture theater modeled along up-to-date lines; say, like the American Theater, Salt Lake City, or the Isis Theater, Denver.

I first called at the Palace Theater, but the manager was out and the man in charge did not seem to be absolutely certain whether he was alive, or had already passed into the Realm of Shadows, so I wandered up to 12th Street and called at three or four poster-plastered nickel shows, with results far from encouraging. I finally mustered up courage to ask a listless 12th Street manager whether or not there were any really good moving picture houses in town. After gaping, rubbing his eyes, and indulging in a good stretch he studied hard for a couple of moments and concluded to inform me that the 10th Street Theater, in 10th Street, and the 12th Street Theater, in 12th Street, were the best examples in the city, volunteering the further information that these two were real classy and very nifty specimens of the genus moving picture theater. First, I tramped over to the 10th Street house and introduced myself to the manager, Mr. M. J. Lyons, who is personally a most pleasant gentleman. The house, itself, has a fair lobby, but is of the ordinary store-room type, though of rather generous size. There was altogether too much daylight, even for strong projection light, but, as a matter of fact, the projection light was weak, yellow and very poorly handled. Mr. Lyons, I learned, also managed the Palace., From there I went to the 12th Street Theater, managed by Mr. Wm. Smith. This house also is of the store-room type, though large, seating 662 people. The light here was very good and was well handled. I did not meet the operator in either house. I was told there is a large theater, now closed, which an enterprising man with money could secure, and that it was well located for moving pictures. It seems one of the big theatrical syndicates, I think they said the Shuberts, took it over to eliminate competition, and would now be glad to lease it for movies. I give this yarn for what it is worth, but if it is true it is, in my opinion, well worth investigation. If I wanted to get into the exhibition end of things, I certainly would give Kansas City a good looking over. It is well supplied with small houses but, if the 10th and 12th Street theaters are the best, is totally lacking in up-to-date moving picture theaters.

Borrowing Money.

From Athol, Massachusetts, comes a letter from a brother in which he complains that a certain operator, formerly a member of Auxiliary No. 1, of Waterbury, Connecticut, is a swindler. His specific complaint is that this man, who has been expelled from Auxiliary No. 1, displays a union button, and borrows money from operators. He mulcted the correspondent to the extent of $5.00.

Without going into this case further, let me say that the operator who loans money simply on the evidence of the union button, is very foolish indeed. In fact, I do not believe in this thing of loaning money to strangers, even though they be union members, except possibly in very exceptional cases, and where money is so loaned it should be done by the organization and not by the individual. The union button is not conclusive evidence the man is even an operator, much less a member of the union. There are many ways in which a man can acquire a union button which does not rightly belong to him. He could find it; he could steal it, or he could buy it in a pawn shop, or second-hand store. But, beyond this, let me say that even a card is not conclusive evidence, though it is usually accepted as such, for cards are frequently lost or stolen, and for this reason the union card ought to bear the photograph of the owner, the same as many city license cards do, and the card should be impressed with the seal of the union in such a way as the same covers a portion of the photograph. This would make the card prima-facie evidence that the man was a union operator. But it would by no manner of means prove that he was justified in asking a loan.

Tension Equalizer.

Mr. H. W. Griggs, Milwaukee, Wisconsin, who is a practical operator, has invented a tension take-up equalizer. Brother Griggs forwarded a working model to this department for inspection. Unquestionably, the device will work, but my verdict was that it was rather too complicated. Mr. Griggs now writes that he has reduced the complication by fully one-half, which will make it a practical device, and, no doubt, he will furnish complete description to those interested in the purchase of such an article. This department has many times pointed out the crying need for a practical device which would equalize the pull of the take-up on the film throughout the run. Brother Griggs' invention will do this, I believe, and if he can make it simple enough to be commercially practicable there is undoubtedly a field for it.

That Law.

The following resolution was presented to the late Convention of the I. A. T. S. E. by the delegates, whose names are appended thereto, and was by the Convention adopted. It, therefore, is now law.

> ARTICLE 3, Section 15. No member of the I. A. T. S. E. of the United States and Canada shall be permitted to contribute or write for publication, in any unauthorized book, paper or magazine, any article setting forth any criticism, ideas or opinions as to the past, present or future policy of the I. A., or giving any information or answering any questions regarding the craft that might assist non-union men to compete with the I. A. members when on strike. That all criticisms, complaints, appeals, suggestions, etc., shall be made only by circular letter or letters direct to Locals, officers or members of the I. A., and in accordance with the I. A. laws. A fine of not more than $50.00 or less than $5.00 shall be imposed for each violation of this clause, subject to expulsion for repeated violations.
>
> SIGNED: G. Kingston Howard, No. 181; B. A. Spellbring, No. 224; E. D. Miller. No. 2; Louis Krouse, No. 37; A. E. Sovlt, No. 175; H. F. Lampman, No. 154; E. C. Scobey, No. 194; Ben DeLion, No. 185; L. G. Dolliver, No. 162; A. S. Hadden, No. 170; W. D. Shank, No. 173; Jas. F. Burke, No. 182; W. F. Canavan, No. 143; Peter Boyle, No. 162; S. M. Hulbert, No. 160; Henry Lacy, No. 165; Myer Goodman, No. 182; Edwin Healey, No. 259; H. M. Davis, No. 144; D. Farquhar, Aux. 9; W. W. Ladd, No. 154; C. A. Porter, No. 250.

The reading of the names signed to this document was a distinct surprise, since there are those of men there whom I never would have believed, without the evidence of my own eyes, would append their names to any such proposed resolution, thereby lending the approval of their organization to its passage. And now, without any passion, let us examine the "law," and see what it really means. In the first place, it proposes that no member of the I. A., either in the United States or Canada, may express, in public print, any criticism, any idea, or voice any opinion whatsoever as to the past, present or future policy of the organization. This is a direct attempt to throttle free speech, and it is beyond any question of doubt directly in opposition to the laws of the land. Moreover, it is a most vicious piece of legislation, since it operates to prevent advancement, or to eliminate abuses; that is to say, it would so operate if it could be made effective, which it cannot, both by reason of its obvious illegality and by reason of the fact that, with just a little common sense exercised, no proof will be had, sufficient to convict any member of transgressing this valuable "law."

But this is not really the most serious phase, since that part of it only operates to retard the true progress of the organization. The real super-refined, double-connected, high pressure brand of foolishness is displayed when the organization proposes to stop the education of operators. The real meaning of the clause, "Or giving any information, or answering any questions regarding the craft that might assist non-union men to compete with I A. men when on strike," is that the organization proposes to prevent the education by the same means. If this kind of legislation could be made operative, it would instantly prevent any member of the union from even so much as asking a question through the Projection Department or through any other similar source, since it could be claimed that the answer might help a non-union man also, and "place him in better position to take a union man's place in time of strike." And it would, too, for that matter, but if an organization has got to the point where it has got to maintain its prestige by stopping the dissemination of knowledge, shutting off all information without supplying its place with anything, then it is in a bad way indeed. In early days of trade unionism, away back fifty or a hundred years ago, this was the policy adopted, but I had supposed that organized labor had outgrown such childish ideas. Imagine, if you can, the Brotherhood of Locomotive Engineers, the highest type of, and most successful organization we have, taking such a position as this. Some of you operators spring that kind of proposition on a locomotive engineer and see what he says to you. So far as I know the I. A. has the distinguished honor of being the only labor organization which has, within the past twenty years, attempted to suppress the spread of knowledge—to stop the car of progress and roll its wheels backwards.

Well, gentlemen, it won't work. In future no operators' name will appear on communications conflicting with the "law," unless he expressly gives his permission. Only those letters emanating from managers and owners will carry the name of the writer; also, no union's name will appear, or its location, so, after all, what is your little piece of foolishness going to accomplish?

I am of the opinion that some of the signers of that valuable document did not realize what they were signing. It would have to be shown to me that such men as Dolliver, of San Francisco, and Ladd, of Seattle, stand for any such policy as this. I do not believe either they or their organization to be in favor of it, and if the San Francisco organization is in favor of any such thing, then I have been badly fooled in that union.

It is an *exceedingly* serious matter, gentlemen. This apparently innocent resolution strikes a blow at the whole business of exhibition of moving pictures, in that it seeks to limit the improvement in projection, if not entirely stop it; but it is an even worse blow to the I. A. itself, in that its real meaning is, that the unions propose to use themselves as a battering ram rather than as an engine of advancement.

The I. A. purposes to enter upon an active campaign of organization, particularly of the operators. Under any ordinary circumstances it would have the hearty co-operation and support of this department, just as it has had in the past, but when it announces a policy of this kind, right at the beginning of this campaign, why an entirely different complexion is put on things and one hardly knows what to do. This department has time and again said, and in the process of so saying, it has reaped the opposition of hundreds of managers, that it heartily favors the organization of the operators. This department has done a great deal to advance the organization of the men I think that President Shay fully realizes this to be a fact, whether the signers of this resolution do or not; therefore, this particular attempt at assassination comes with an exceedingly poor grace. The future course of this department, so far as the organization is concerned, will to a considerable extent depend upon the answers received, as to how many unions and individuals are opposed to this sort of thing. The resolution seems to say that the I. A. does not want the support of the department. If this is a fact, and that idea is supported by the majority of unions, and by a large number of individuals, then in the classic language of the street, "I should worry." It is up to you, gentlemen, so let us hear what you have to say about the suppression of the spread of knowledge, remembering that you need have no fear of getting into any difficulty with the I. A. through any communication sent to this office. Mark all communications "not for publication."

Moral Support.

Mr. W. M. Calvin, Superintendent Water and Light Department, Skiatook, Oklahoma, writes:

> Under the heading, "A Remarkable Performance," you "discovered" one rectifier serving two machines. I indulged in a broad smile, for I used that particular system for two years. (I have been on the outside looking in one year and one month.) I never dreamed that I was doing anything out of the ordinary, and you can do the same thing with one compensarc. I often wonder what manner of man you are that you can have patience with all the ignorance exhibited to you in your capacity of editor of this department. I simply could not do it. I sometimes get all worked up just reading the letters. I firmly believe there is more crass ignorance and stupidity engaged in the manufacture, sale, rental and exhibition of motion pictures than in all other occupations combined. As to your remarks regarding "The East and the West," page 742, August 16th issue, you did not speak hard enough. I have not had an opportunity of joining the I. A. T. S. E., but I will say that ignorance is one of the great handicaps to organized labor. It is appalling. Just think of the unsafe hands in which are placed a wonderful and beautiful piece of mechanism. I notice "Page 741" where one "operator" came in looking for a "Bobbin." (He was not a member of the Seattle union, you may take it from me, Ed.) Education in their craft should be the watch-word of everyone worthy the name of projection machine operator, for the heaven knows it is needed. Keep up your fight for the dissemination of knowledge and if they press you too hard, just whisper "help" and you will get plenty of it to assist in the elimination of the boneheads. I am not actively engaged in operating just now, for two reasons; viz: I do not happen to own a show at this time, and don't know of an owner who wants high-class projection bad enough to be willing to pay for it.

Well, friend Calvin, I do not think I will be "pressed too hard," and I already have ample evidence that the element, which opposes the dissemination of knowledge, is far in the minority, and there is hope even for them. You misunderstood my comments with regard to the use of a rectifier on two machines. What struck me was not the connecting of a lamp in multiple on a rectifier, a simple enough thing in itself, but the combination of that scheme with a clutch-shaft connection between the two projectors. You just read that again, and see if you do not understand it a little differently. As to the ignorance displayed, I can remember the time when I, myself, was in complete ignorance of all these matters, but *I was willing to learn;* moreover, I was *anxious* to learn, and I *did* learn. I left no stone unturned in a search for knowledge of projection. I have got all kinds of patience with the man who doesn't know, *but is willing to ask questions and find out,* but I have not a particle of patience with the man who doesn't know, doesn't want to know, and is determined to hold everybody else down to his own level. Ordinarily I do not pay any attention to him, but when the accredited representative of a large union, as well as an international organization, undertakes to publicly advocate the suppression of knowledge, and the prevention of its dissemination, it is high time to call a decided halt and inform those gentlemen that they cannot reverse progress or back up the wheels of time. Come again neighbor! Good, live letters of this kind are doubly welcome.

Is He Qualified.

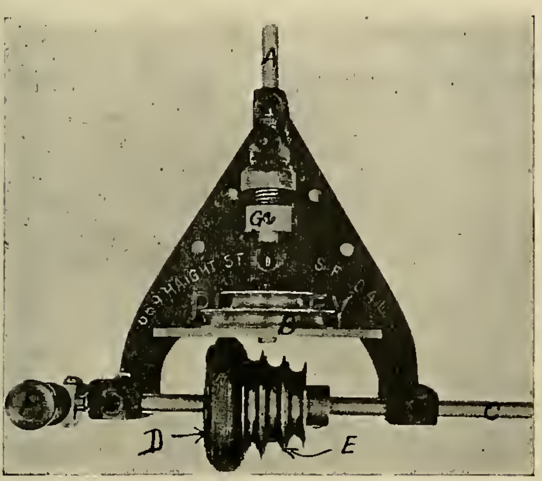
Topeka, Kansas, puts up the following proposition:

> I am qualifying to become a moving picture operator under a local Topeka operator, but intend to accept a position back East soon. Will you kindly mail me some of the questions that are asked by some of the strictest cities or states, so I may know when I am some ways near qualified?

I could not do this, even were I disposed to, for the very simple reason that nobody knows what questions an applicant may be asked. Each examination consists of questions propounded on the spur of the moment, one question usually suggesting another to the examiner. Broadly speaking, an applicant must understand electrical action thoroughly, in-so-far as it applies to projection circuits. He must understand resistance, how it acts, what its purpose is, and the effect of different connections. He must understand transformer action, and how to connect up transformers in different ways. He must understand fuses and their actions, as well as the why and wherefore of their installation. He must understand how to figure wire capacity, as well as why wire has a "capacity," and he must know what will happen if that capacity is exceeded. He must also understand moving picture mechanism, and the why and wherefore of lens action. In fact, he must understand his business as an operator, and must not only know that a light results when he brings the carbons together, but must also understand all the different things which take place in the circuit when the arc is struck, and understand them thoroughly. He should also understand motors, as well as have some knowledge of dynamo action, since he may, at any time, he called upon to handle either or both. It is not only necessary that he know that when he turns the crank of a machine, with a film in and the light on, that a picture on the screen results, but he should also know the why and wherefore of that result, in all its phases—and it has a surprising number of "phases," too.

A Mechanical Speed Controller.

Mr. W. G. Preddey, the inventor of the Preddey Economizer, San Francisco, California, has invented a mechanical speed controller for motor-driven projection machines, which same looks like an excellent device. It was my pleasure to shake hands with Brother Preddey, during my recent visit to 'Frisco, and he impressed me as a thoroughly honorable gentleman, who has abiding faith in the goods he manufactures. I am sure anything he puts out will be fully up to the mark.



The illustration shows the working of the thing very plainly. We are looking down on the top of the device, which is bolted on the left hand edge of the machine table, just in front of the lamp-house, or it may be bolted to a shelf attached to the wall in front of the machine, or it could be bolted to the right hand edge of the baseboard, just in front of the lamp-house, with the belt running to the pulley on the crank-shaft of the projector. Shaft A carries friction disc B, to which is attached a two-speed pulley, from which the belt runs to the projector pulley. Shaft C carries friction wheel D and cone pulley E. The shaft is attached to speed control handle F, and is, by it, moved longitudinally through the boxing, carrying friction disc D and cone pulley E sideways in relation to friction disc B, and, of course, the nearer wheel D is to the center of disc B, the faster the projector will run, and vice versa. The motor sets directly under the device, the belt passing over cone pulley E, so that, by means of adjustment of lever F, and the changing of the belts on the two cone pulleys, a wide range of speed may be had. The motor must not be less than 18 inches away from the controller. If set closer the belt will give trouble. Movable collar G compresses a coil-spring against the boxing, and thus governs the tension between friction wheel D and friction disc P. Mr. Preddey suggests a 6-inch pulley on the lower sprocket shaft of the projector.

The Same Old Story.

Terryville, Connecticut, writes enclosing money order for a handbook and says:

> I find many excellent things in the department, but I have seen no comment on the splicing of films. If operators would use a little more care and intelligence in splicing, we would all be very grateful. I was in Hartford last week and saw one film run which had to be framed seven times; and that is going some. Speaking of operators' duties, I would like to tell you a good one of an operator who had to do about everything there was to be done about the theater, and top it off with a thirty-six mile trip every Sunday (72 miles round trip), all for $15.00 per week, with the promise of more pay, which never came.

What was all that trip about? I hardly see how a weekly trip covering seventy-two miles would or could have anything to do with operating. As to splicing, the Hartford manager must have been purchasing a very low class of film service. But, even so, he should have returned that reel to the exchange. It was an outrage on his audience to run it, just as it would have been an outrage on his operator to have compelled him to have repaired it. While there is undoubtedly a great deal of carelessness on the part of operators in the making of patches, still I think a considerable part of the poor work is due directly to the fact that much of the splicing is done by incompetent helpers, or boys, who are hired to do the rewinding. In many instances these rewinders are ushers, who don't know how to make a patch in the first place, and, in the second place, don't care whether the splice is properly made, or is not properly made, so long as it will stick together. It is the duty of the exchange, however, to cut out all poor splices and misframes. If exchanges did their duty in this direction, and did it thoroughly, the whole trouble would be stopped, because the exchanges would soon learn where the poor patches came from, and call a halt on the manager, or operator, who was producing them. Poor splices are responsible for a multitude of sins. Not only do they cause misframes, but they cause the losing of the loops, and the jumping of the picture on the screen as the splice passes through, all of which is very, very bad indeed.

Which Current?

Massachusetts propounds the following:

> I am building a new theater and would like information as to the following: I want d. c. at the arc and the power company is willing to furnish me with 110 volt a. c. or 500 volt d. c. Would you advise me to get a d. c. economizer from 500 to arc voltage, or use a. c. and get an a. c. to d. c. economizer, or use a. c. on the arc?

I would use a 110 volt a. c., rectifying the same into d. c., of course, since the use of alternating current for projection is somewhat out of date. While it would, I think, be better to use the 500 volt supply, viewing the matter purely from an economic standpoint, it would be dangerous to bring 500 volt wires into a theater, and, moreover, current of that voltage should not be handled by anyone but an experienced electrician, and even he should handle it very carefully. Under no circumstances would I recommend the bringing of 500 volt wires into a theater. If you have an electrician who is capable of handling that voltage, and you locate your motor-generator in a separate building, all right; but even so I would not regard the difference in economy as sufficient to justify the risk of accident.

The T. M. A.

Mr. C. Wallis, Hamilton, Ontario, Canada, says:

> With regard to my letter in August 23rd issue, you do not agree with me in the T. M. A. matter. It seems you think the T. M. A. is another union, and which might conflict with the I. A. T. S. E. In this you are in error. The T. M. A. is the theatrical fraternal society and is not a union and hence there could not be a conflict of authority. I hope, therefore, you will see my suggestions in a new light.

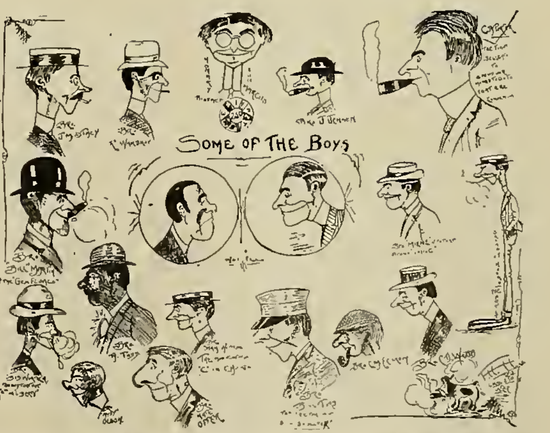
I have heard of the T. M. A. a great many times, and I know that it is a fraternal society or association. If I remember rightly the name is the Theatrical Mechanics Association. I do not know, however, what, if any, authority or jurisdiction it claims. If there could be no conflict of authority between the two organizations, then quite possibly your suggestion might be a good one. I would, however, have to know more about the T. M. A., its aims, its objects and purposes before answering as to that. I was too hasty in my former reply, for which I apologize.

Burlington, Iowa.

I was obliged to lay over in Burlington, Iowa, from 7 to 11 P. M. and utilized the time in calling on some of the moving picture theaters. My first stop was at a house near another theater called the Comet. Unfortunately my notes containing the name of the manager and operator are lost. I regret this for both were courteous, affable gentlemen who welcomed the editor warmly. This little house is producing a good picture with a. c., using a Power's 6, which the operator informed me had not been touched with a screw-driver since its installation eighteen months ago. The manager had tried an experiment in making his own aluminum screen and it did not work well. The picture looked spotted, due to fault in the screen, but the light was white, bright and well handled. The Palace Theater, Jefferson Street, is under the management of Mr. L. P. Blank, but friend Blank is by no means what his name denotes. Instead, he is a very live wire. His operator is projecting a really fine picture with 110 volt, 60 cycle current. The light is white and brilliant and was well handled. Mr. Blank took me up to the Eagle's Club and proved to me that the Eagles do not live entirely on water. He should take shame to himself for thus shattering my high opinion of the National Bird.

The Elite manager held converse through the ticket selling opening; its a good thing he did not venture outside, or let me in, else I surely would have kidnapped him.

The manager-proprietor of the Comet, Mr. F. H. Vogt, is trying to do the impossible, viz.: project a good eleven-foot picture on a twenty-five-foot throw. The light was shadowy and far from brilliant. Poor business was reported by all managers, due to the extremely hot weather.



Sketches of the Salt Lake City Operators, Sketched by Frank, Alias "Skinny," Hicks, Operator.

How Long To Use It.

During the past four years hundreds of correspondents have propounded the question: "How long ought my projection machine to last?" So frequently has this particular query been put to me that I have concluded to devote a little space to its answering through the department. In the first place, it would be impossible to give a reply which would fit all cases. The length of time during which a projection machine may be profitably used depends upon the manner of its using (whether it it run at normal speed or greatly over normal speed), the competency of the operator to handle the mechanism intelligently, as well as his willingness to put into the operation what knowledge he does possess; the kind of oil used, and whether a sufficient quantity of it is fed to the machine, and the rapidity with which improvements in projection mechanisms are brought about.

I have had managers proudly exhibit projectors, which they claimed to be, and I guess really were, six, seven and eight years old. Of course, practically nothing of the original machine remained except its frame. All the moving parts had long since been renewed, and some of them had been renewed several times. In fact, the renewal process had cost far more than the original sum paid for the machine.

Purely from a mechanical standpoint, if the machine be in the hands of a competent operator, who handles it intelligently, giving it the necessary care, using a lubricant of good quality, and enough of it, a moving picture mechanism ought to run a total of perhaps 2,000 hours without any repairs at all, and it might even reach as much as 3,000, though few machines receive care enabling them to make such a record.

And now, by the way of an interesting digression, let us see what this means. The intermittent movement of the projection machine, when that machine is running at normal speed, acts 16 times each second, or a total of approximately 1,000 times per minute, or 60,000 times per hour, and multiplying 60,000 by 2,000 we have the enormous total of 120,000,000 times the intermittent has acted in 2,000 hours, or 180,000,000 times in 3,000 hours, which I think is about all anyone could reasonably expect of iron and steel.

Of course, if a thin oil of inferior lubricating quality, such as some of the most widely advertised patent oils, is used, this performance would be, to all intents and purposes, impossible; it could only be hoped for where the intermittent is *properly* lubricated. The gears of the mechanism also must receive adequate lubrication of the right sort, or their life will fall far below the 2,000 hour mark, since they are subjected to heavy and constant strain, and the same is true of the bearings, particularly the high-speed bearings.

However, even when parts do wear out they can be replaced, and the machine made practically as good as new again. But all this is precisely the phase of the matter which I wish to discuss in this article. This matter of repairing an old mechanism can be, and in too many cases is, carried altogether too far. During the past few years improvements in projection machinery have been of almost weekly occurrence.

To such an extent is this true that the projectors of today would hardly be recognized as the legitimate offspring of the projector of even five years ago. The modern machine presents a totally different appearance, and in many ways it is entirely different. Its gears, spindles and other moving parts are heavier; its lamp-house and lamp bear but little resemblance to the type in use five years ago. The outside three-wing shutter has been added to the projection machines during that time, and its adoption has very largely eliminated the highly objectionable flicker which was the invariable result of the use of the old-style inside two-winger. Many safety devices have been added, and the forms of those in use five years ago have been vastly improved. The machine of today gives a very steady picture—less jumping and vibration, as well as less flicker. Adjustments have been added to its lamp which allow the operator to handle his light and maintain a perfectly clear screen at all times, a thing which was totally impossible with the old-style lamp. More than this the modern tendency is towards increased amperage, and the newer lamps are made much heavier than the old type.

Taking all these things into consideration, I believe that, in view of the rapid strides manufacturers are making in the improvement of the projection machine, it is false economy to use a projector for an extended length of time. Any improvement in projection machines which will give better results on the screen will improve box office receipts, since those receipts depend almost entirely upon the excellence of the results placed before the audience on the screen, and if there is any appreciable improvement on the screen there will also be in the box office receipts, and it would thus require but a short time for the new projector to pay for itself. Personally, I believe those managers who so proudly exhibited those old machines were something a little worse than foolish. To my mind they were simply saying: "Look at this machine and see how unprogressive I am. Why, I am using an old out-of-date mechanism that any live manager would have thrown into the back yard five years ago. Not me though! I am using it yet."

Well, I do not believe in any such policy as that, and don't ever expect to believe in it. Use a little judgment and common sense, remembering that the moving picture business has advanced, and is advancing, all along the line, and it is up to the manager to progress with it. Remember also, that in almost any business in this old world of ours you have got to spend money to make money, and the tight-wad is seldom found at the top of the ladder of success. By this I do not mean that I believe in throwing money away, but, on the other hand, there is such a thing as being entirely too much the other way.

Try, Try Again.

Mr. George T. Jones, Wilmington, N. C., writes:

> I have just installed a new Power's No. 6A, which is working fine, outside of a little ghost trouble. I have tried two 6½ condensers and the ghost was pretty bad; next tried 7½ and 6½ and it was most out, but still I can see it. I moved the lamp house backward and forward. Have a picture 15 feet at 65.

You have about a four-inch e. f., and a 6½ behind, and a 7½ in front ought to fit. However, suppose you try two 7½. Probably they will fix you up.

Multiple Connection.

A member of Local 126, Fort Worth, Texas, sends in the following:

> Regarding your article, "A Remarkable Performance," issue July 16, I would like to make a few remarks. The Tacoma brother who is using a three-year-old rectifier tube is certainly entitled to a big bunch of credit for the way he has handled it to secure this long service. My best record, so far, is a year and a half. As regards the two projection arc lamps hooked up in the multiple, why, it has been at least five years since I have used them any other way, either with or without a rectifier, and there have been mighty few occasions when I have had a dark house. All pictures are interrupted by a slide between reels, the same advertising the coming picture, and the light fades from one to another. Every house in town uses the same plan. For three years I have been using a lineshaft drive for my machine, the same being operated by one motor. I found this scheme in Oklahoma, and have installed one in my operating room here. The shaft is driven by a motor attached to one end. The driving pulleys for the projectors travel freely on the shaft. The sleeve-clutch traveling with the shaft engages with a stud or pin in core of the pulley. This is one of the best, if not the best, device I have ever found, as it gives a steady pull and an equal speed for both machines. Have mounted a motor on a hinged base, with a regulating screw on the other end. The motor is constant speed and by raising or lowering the same, to get proper tension on the driving belt, I can get any speed necessary and maintain it all the time. While I am on the subject, I would like to say that projection in this city is on a much higher plane than is the rule in the East, and the boys are constantly striving for better results, realizing the fact that better results and higher efficiency make for higher wage scales. We are about to inaugurate a sort of help-each-other scheme in the local, so that those who know will help those who want to know, which means the raising of the efficiency of the local as a whole, in which the Projection Department will play a large part.

The only criticism I have on your motor-drive scheme is that as I understand you it would not be practicable to quickly change speed, whereas I have always maintained that the speed should be under the instant control of the operator at all times, and that it should be changed quite frequently to fit the action of any particular scene of the film. Oh, yes, and by the way, another thing; if I understand you rightly, the pin in the sleeve-clutch engages with the stud in the core of the pulley. If that is true, it seems to me you would have to slow the motor down to almost, if not quite, a stop, or else start the machine with a terrific jerk; but I guess I have misunderstood you. Doubtless, your clutch brings the machine up to speed gradually, without affecting the speed of the motor.

I want to particularly compliment you on what you have said about the Fort Worth men and their help-each-other scheme. How different that is from the talk I listened to from the officials of a mid-West union a few weeks ago. The union that has the idea you boys have is a credit to the I. A. T. S. E., from any and every point of view, and I congratulate you most sincerely on the enterprise of your members. You never said a truer thing in all your life than that *increased efficiency makes for higher wage scales.* You may get the higher scale without increased efficiency, but in that event your foundation is of sand and your structure is held up by sheer force of the organization, instead of by the force of the organization *combined with real ability in its individual members.* That is what I am fighting for, and you can take it from me that I am going to continue to fight for that, utterly regardless of whether the non-progressive element likes it or not, and you can also take it from me that the Projection Department will be here fighting for the best interests of the men when those same non-progressives are gone and forgotten. Anything the Projection Department can do for your union, and for any other union, which evinces a spirit of this kind, will be done; you can gamble on that.

Pueblo, Colorado.

What a time I had shaking hands with old friends in Pueblo which was, for several years prior to 1904, my home. Mr. George M. Morris, manager of Dreamland Theater, who is an old-timer in the amusement business, as well as an old-time friend, did the honors. I visited several Pueblo theaters, as many as time would permit, and formed some very pleasant personal acquaintances. Moving pictures have captured the Pittsburgh of the West. Even the Grand Opera House is now a 5 cent theater, though it for years enjoyed the distinction of being a $1.50 legitimate theater. But the call of the silent drama was too strong, and it has claimed the Grand for its own. Our old friend Morris, now the manager of the Dreamland Theater, was a pioneer in the amusement field in Pueblo. George's specialty is to promote some amusement proposition, nurse it along until it is on a paying basis, and then turn it over, bag and baggage, to some one else. Shame upon you George!

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Comments on the Films

Licensed

"FICKLE FORTUNE'S FAVOR" (Patheplay), September 4.—It has been said that money flies. A dollar bill, in this rough and tumble farce, takes unto itself lively wings. The crowd that follows covers some very interesting points on Manhattan Island and at length finds itself on Coney Island, a place not far away as some people know. It seems quite convincing that the bill should betake itself thither, and then the ending is also especially good and as convincing. Prominently among those who follow the illusive note are Rose Gore and Charles Arling. A good comic release.

"WITH THE NATIVES OF NEW ZEALAND" (Patheplay), September 4.—On the same reel is this interesting and clearly photographed bit dealing with manners and customs. There is a pleasant touch of humor in it and we found it entertaining. The two on the one reel make a good offering.

"HOWLIN' JONES" (Selig), September 4.—An amusing little comedy by William Duncan's company which certainly kept the audience interested and made them laugh. There is enough freshness in it to make it go and it is pretty well acted with William Duncan and Myrtle Stedman in the leading roles, the former as an eye-glass cowboy, an English aristocrat. We can safely commend the offering; it will be liked.

"A WOMAN IN THE ULTIMATE" (Biograph), September 1.—Verda, a graceful figure, is the woman in whose fates this picture is chiefly interested. Stepdaughter of a scoundrel, she is being compelled to help in his badger work by decoying intended victims. This girl is played by Lillian Gish and she walks gracefully through the part. When the badger aims at fleecing a rich young man (Henry Walthall), her disgust at the business which had been coming to a head compels her to rebel. The villain, Charles Mailes, has enough control of her to make a dramatic climax; but it is not convincing and so not very effective.

"HARD LUCK BILL" (Essanay), September 4.—This picture would have been over a hundred per cent. more funny if it had been made in five hundred feet instead of a full thousand. The action has been rather obviously "nursed" all through; yet even so, the picture has merits that keep it going. "Hard Luck Bill" is played by V. A. Potel who has recently come to the Essanay forces and will be much better known when more people see his work. In this character an engaging, irresponsible, good-for-nothing, he is not quite so good as in his last leading role; but he makes a distinctive impression and is amusing.

"PATHE'S WEEKLY" (No. 47), September 4.—The most interesting topical we have seen in some time. There is an unusually fine item in a picture of a riot crowd in Johannesburg, South Africa, that is charged by mounted police. Nearly all the other items are quite worth while and some of them are excellent.

"A DAY IN SINGAPORE" (Melies), September 4.—Perhaps too many feet were given to these scenes in Singapore, on account of the dark photography. We have never seen pictures of this chief city of the Strait Settlements and were glad to be able to look at them. The offering includes street and water scenes with some buildings. It has good educational value.

"A SERIES OF TULLULAH FALLS, GEORGIA" (Edison), September 3.—A short series of views, clearly taken, of a mountain torrent that is soon to be choked into pipes and made to serve mankind by helping in the world's work.

"THE GIRL, THE CLOWN AND THE DONKEY" (Edison), September 3.—A picture made around the tents of an itinerant circus and giving us a not very clear-cut story of sentiment. Part of it is taken up by a circus parade that is poorly photographed and hardly worth while, as it doesn't help the story a whit. It will be acceptable, because there is good stuff in it, although the situation is old—even the Edison Company has used it before and in a better picture. The little things in it, the circus scenes and sparkles of humanity, give to it its value. It was produced by Charles Seay from a script by Walter Taylor.

"MR. DIPPY DIPPED (Essanay), September 3.—A farce with not very much in the way of scenario behind it. The costumes are bathing suits and it was taken at some big pleasure beach. The flirtations shown are not very comprehensible, although slightly farcical.

"THE CLIMAX" (Patheplay), September 3.—Octavia Handworth plays another part as the unwilling servitor of crooks of which her brother is leader. We find her rebelling in the first scene after which she makes her own living as a nurse. William Cavanaugh, the brother, enters Wilbur Crane's house. There is a struggle and the owner is shot. The crook takes refuge with his sister, who saves him from the police. She tends Crane and the picture's romance begins. The brother learns that she is married to a rich man and comes to get money from her; is recognized by the husband and coolly shot. Without further comment, the exhibtior will know whether this will go well in his house.

"THE KISS OF RETRIBUTION" (Vitagraph), September 3.—A country girl's sweetheart goes to the city, where he falls under the spell of an adventuress who faints into his arms in the office of a fashionable hotel. Such wiles would hardly bother a man of common sense, in fact, the adventuress is quite without atmosphere all through and this gives the offering a certain sloppiness all through, makes it rather distressing. The role is played by Julia Swayne Gordon and the character was the fault not of her, but of the script, which is real.

"THE WAY OF LIFE" (Selig), September 3.—Not many spectators will find much in this picture that corresponds with real life. It has things that are not convincing and it is not told in the usual atmosphere of life; the changes are apt to be too abrupt. For instance, there is a character who seems to be a model and not a very respectable one and who suddenly turns out to be an heiress. Again, we find a very pretty and very well dressed girl living alone in the woods and she tells a story of poverty and distress that would excite pity, if one could believe a word of it. The story has some value; but, as entertainment, the offering stands on its scenes alone. They are perfectly photographed.

"IN THE SOUTHLAND" (Lubin), September 5.—A melodrama in which the heroine's weak point, the point through which the villain can attack her, is her sick brother—this added to the fact that she is poor. She and her brother have come to Florida for her brother's health and the villain lends them money to buy a farm and the hero gets a job with them as a hand. Another character is introduced, also a hand, and this man is to help the villain and, later, make a dying confession that will frustrate him. The story progresses smoothly, obeying all the melodramatic laws in order to excite our sympathy for the heroine, and taking all the melodramatic privilege it wants. It is only fairly acted. We believe that many people like such pictures and that there is a demand for them. Some, of course, have seen too many to be longer interested. George Nicholls produced this from the script of Epes Winthrop Sargent. Edwin Carewe and Ernestine Morley play the leading romantic roles. George Nicholls plays the villain's role.

"NAN OF THE WOODS" (Selig), September 5.—The story of this offering is not trite; but it has not been made very convincing, though it holds our attention till we know its outcome. Both Nan and her father seem to weaken the effect of the picture, as a whole. Very unnatural, they have no apparent reality and the players have not been able to give atmosphere to them to interest us. But, even without them, we would not dare call the story strong. It is fair and has some excellent scenes and has been pretty well played. Some of the scenes are not perfectly clear as to photoplay; but most of them are.

"THE OTTER" (Patheplay) September 5.—It was no easy matter to get this picture of one of the most timid of creatures, the otter, in his wild haunts. In it, views of his action even under water have been secured and pictures of him capturing his prey, fish, are shown. One of these is almost too big for him to negotiate. The picture is hand-colored and is pretty clearly photographed. An excellent offering.

"IN THE ABRUZZI" (Patheplay), September 5.—Very good, hand colored views of the mountains in the southern district of Italy are given in this picture. We see hill towns set picturesquely in steep valleys on hillsides. Some original ways of hair dressing are shown.

"THE LONELY PRINCESS" (Vitagraph), September 4.—A picture full of artistic views taken in Venice. The simple story goes very well in this setting and may be said to belong with "Marjory Daw" in the artistic school of American magazine stories. There is no punch to it; it is rather wise, humorous and calmly pleasing. In such a film, photography is of primary importance and has been well managed—many of the scenes are lovely and all romantic and in good atmosphere. W. A. Tremayne is the author and Maurice Costello the producer. With Clara Kimball Young he plays the leading role. W. V. Ranous, as the Italian prince, father of the girl, does some perfect character work.

"PICKWICK PAPERS" (Vitagraph), September 5.—"The Adventure of the Hunting Party" is given humorous illustrations in this offering with John Bunny as the hero, Pickwick. In this role, he pleased the audience greatly and, in truth, seems made for the part so perfect is he in it. The characters, mostly taken by English players, are all excellent and make the picture a decided success. The typical English scenes add much to its value.

"THE BABY ELEPHANT" (Vitagraph), September 5.—On the same reel is this short bit that is interesting, though not clearly photographed.

"BOGGS' PREDICAMENT" (Kalem), September 5.—Boggs (John Brennan) has the gout and has to have his foot kept elevated. His valet is holding it up while he sleeps. Remembering an engagement with his girl, he ties Boggs' foot up and, later, a burglar comes. It is laughable nonsense, but it makes laughter.

"BRONCHO BILLY'S CONSCIENCE' (Essanay), Sept. 6.—Admirers of Broncho Billy will regret to learn that he is killed at the close of this reel, but his death will probably not be permanent and they will undoubtedly have a chance to see him again. The story is a Western thriller in which love and jealousy play an important part. The shooting of the ranch owner was not very probable, as it was shown, but considerable ingenuity was shown in the way Billy contrived to place the blame on his rival. Later Billy's conscience haunts him and he dies from a fall taken while out of his mind.

"THE STRONG MAN'S BURDEN" (Biograph), Sept. 6.—A well acted film story, but with a rather unattractive plot. The dying mother calls in her two sons, one a police officer and the other a worthless fellow. The latter drinks the wine used for his mother's medicine and attempts to steal her money, but is thwarted by the officer. Later the officer finds his brother robbing a house. He shoots himself in the wrist and pretends the thief escaped. A reel of about ordinary interest.

"THE PRICE OF JEALOUSY" (Patheplay), Sept. 6.—While the plot of this film story is not very convincing or attractive, the development of the various scenes contains considerable interest. Two girls disguise themselves as men and go to visit an Indian camp. One refused to cut her hair and her jealous rival reveals her sex to the red men. Later Ida's conscience troubles her. She has a vivid dream of her friend being burned at the stake. She goes to the rescue and takes a terrific fall down a cliff, which resulted in her death. This fall was very realistically shown. A novel variation of the ordinary Western film.

"SLANDER'S TONGUE" (Edison), Sept. 6.—The appealing feature about this drama of small town life is its natural development and the careful character work accomplished by the performers. Bessie Learn gave a convincing representation of the girl, Sue, and the effect of a few fine clothes, both on herself and her neighbors, was clearly shown. The author, Frank E. Woods, succeeded in getting a lot of human nature into this story. At the last moment the girl is rescued from the clutches of the "town sport" by her benefactress. A good release.

"THE HAND OF DESTINY" (Kalem), Sept. 6.—This story is not essentially new, and lacks conviction in some respects, but it is consistent and well acted. The young railroad man, after being discharged for taking a drink on duty, conspires with three others to wreck a train. He recognizes his daughter on the train just as he is about to explode the dynamite and refuses to blow up the bridge. The action in the beginning is rather slow, but later becomes more animated. Good photography helps the reel very much.

"A MODEST HERO" (Biograph), Sept. 8.—A good offering. It is the old kind of story that we have heard called the Biograph stand-by; but there is a good deal of freshness in it and it not only interests, but excites. The girl is alone in the house with the thug; but the reasons for his being there are not trite, nor is the outcome of it. There is a slightly humorous touch of nature in it that is especially commendable. Walter Miller plays a man too lazy to help his wife (Lillian Gish) clean house, who sends a hired man (Charles Mailes) to take his place and himself goes fishing. The helper stops at a saloon and while he is getting drunk, a second-story man (Harry Carey) goes to the house, claiming to be the helper, and begins work with the purpose of "cleaning the house out."

"THE BRIBE" (Kalem), Sept. 8.—Exhibitors who were at the Kalem outing during the recent convention played roles in this picture. It is a political melodrama and the crowds at the Kalem outing as audience helped Producer R. G. Vignola make his speech scenes. The story is fair, but not above the ordinary. The situation is quite possible, and while there are some things in its development that seem hardly probable and some of it that is not wholly clear (the reason for the delay in the marriage ceremony. for instance) it holds the interest and that, after all, is the main thing. The players (including Delegate George P. Plain of the Maryland State League, who took a good look at the camera) do very well. Raymond Bloomer as the reform candidate didn't wear his hat like a business man mayor. His political rival (Arthur Donaldson) made a good conventional melodramatic villain. Alice Hollister plays the heroine; Richard Bartlett her first fiance, and Helen Lindroth the villain's accomplice, who later gives his plot away.

"PATHE'S WEEKLY NO 48" (Sept. 8).—The two a week topicals are justifying themselves in the more timely quality of the items. This week the picture of the New Haven wreck comes in time to be of real news interest. Other items are good and the photography. while still a bit thick in places, is better than it was last spring and in the summer.

"KEEPERS OF THE FLOCK" (Edison), Sept. 8.—A very good picture for all kinds of spectators, but especially for cultivated ones. The story, by Bannister Merwin, deals with English country life and its chief object is atmosphere, that is, it aims to show what life is like in such an English village. There is no doubt about its success, both in its story, which is human and true, and in its atmosphere. The producer, Charles Brabin, has chosen a typical old time village, the camera did its part perfectly. Of the players, Marc Mac Dermott and Miriam Nesbitt have the leading roles assisted by English actors, among whom are Charles Vernon, James Lefre and Phyllis Stuckey. A very desirable release.

"SEEDS OF WEALTH" (Lubin), Sept. 8.—Excellent photography and fine sets are this picture's chief merit. In substance, the story is trite; it has not been made, at all points, clear enough to pass as natural and is very unconvincingly acted. Take one instance which is the most palpable. The leading woman is crying before the window because her money is gone. The object of this is to let the child see her crying so, though we are watching, she waits until the child comes in sight before she really begins the tears—such things are very poor. The child did not help the story by one gesture, but was a constant burden on it. The offering is by Shannon Fife and was produced by Barry O'Neil.

"SLEUFOOT'S SEVENTH SUICIDE" (Patheplay), Sept. 9.—A farce with a brand new idea, and which won favor with the audience. There is good entertainment in it, although it might have been made much more natural by a more simple production; the over elaboration seemed to make it appear theatrical. It deals with a darkie frolic and has only dusky players. Sleufoot has been refused by Mandy again and we see him writing his seventh testament. A box owned by a comic opera troupe has fallen from the wagon and in it there are suits for seven devils. A half dozen colored pussons of Sleufoot's neighborhood find these and then they have fun with Sleufoot.

"IN THE TOILS" (Lubin), Sept. 6.—One of the best business stories shown in some time by George Terwilliger, with Lionel Adams, Marion Barney and Maidel Turner in the leads. Win, the hero, unwittingly allies himself with some land fakers. He goes to a country town and sells stock to many of the residents. When he learns that the company is crooked, he faces the music and says he will pay back the money himself. He does so, after some months, but the picture does not show where he made his money. The final episode, wherein the motor boat was blown up, weakened the climax instead of adding to it. Good photography and fine pastoral scenes help this picture, which is worth while.

"OLD MODDINGTON'S DAUGHTERS" (Vitagraph), Sept. 9.—Old Moddington is an immigrant on his way across the plains with seven daughters. It is in the old Indian days and the party is traveling with covered wagons and on saddles. The story is just the Indian and rescue story; but is told with touches of humor which tickled the audience and which make the picture a very fair offering. The daughters marry soldiers or else officers. William Lisenbee is the author and W. J. Bauman produced it. One or two of the backgrounds make lovely pictures. Most of the photography is good.

"LIGHT ON TROUBLED WATERS" (Edison), Sept. 9.—The Maine coast with a rocky promontory forms the background of this romantic story. At the end, the heroine throws the villain, the wrecker who had been trying to lure the ship of her lover on the rocks, over this promontory after a most unconvincing struggle. The backgrounds are excellently chosen and very well photographed and the author, Monte Katterjohn, has drawn two or three interesting characters; but character drawing is more effective in a realistic story than in an ultra-romantic and very unconvincing one like this. It seemed a bit tiresome to us. The producer is Walter Edwin. Mary Fuller and Augustus Phillips have the interesting roles.

"THE RANCHER'S FAILING" (Selig), Sept. 9.—The failing referred to is drink. But the rancher (Al W. Filson) is rich and has a pretty daughter (Camille Astor) who is being courted by a scoundrelly schemer (Herbert Rawlinson). Hobart Bosworth is the ranch foreman and the story's hero. In the development of the situation there is enough freshness to keep the final outcome hidden, and so it holds well. There are no especial beauties of background or acting in it, although the photography is fair.

Licensed Specials

"THE AWAKENING OF A MAN" (Edison), September 5.—A two-part special that is not unqualifiedly a success. There are two parts to it and one of these is a story of business life and the other is all kinds of a historical sport and doesn't help the business story very much; has touches of unintentional comedy and is altogether, we believe, a mistake. This story of business should have been kept wholly as a business story and there was plenty of chance to do so, as the author's one pertinent, illustrative incident amply shows. The idea is first-class and, even now, with all the historical incidents left scrupulously out, it would be a good offering. As at present it is Bannister Merwin's worst recent failure. There are some fine characters in it. The hero, Benjamin Wilson, does some really astonishing work in his picturing of five different figures; he is especially fine in his portrayal of Wentworth, Sr., at the time of the panic in 1834, and as Wentworth, Jr., changing from a weakling into a man of sense. Dan Mason's picture of a kindly old family servant is also worthy, as is William West, in the old clerk of the house. Every play, with one exception, is commendable. The picture was produced by George Lessey.

"WHILE THE STARLIGHT TRAVELS" (Essanay), September 5.—A special offering in two parts which are quite different in complexion and not vitally connected. In fact, the first reel, with its complete story, is better as a feature offering, it seems to us, than the two reels together, the one with its poetic story of prehistoric man, set in backgrounds filled with good atmosphere and beautifully photographed; the other with its, by comparison, commonplace and rather trite story of the Civil War with its photographs not perfectly toned or natural, except in one or two exceptionally fine scenes. Of the players not very much can be said, except that they carried the action smoothly and clearly forward. As a whole, the offering, in spite of the fact that there have been several pictures of prehistoric people, will excite favorable comment. That first reel is surely very beautiful and its story is good. Doris Mitchell has the leading feminine role in both parts, with Richard Travers opposite to her in both parts.

"THE SACRIFICE OF THE SPILLWAY" (Kalem), September 3.—A two-part special offering made in a quite different background from any pictures we remember. It was played along a canal on which there is a race-way that carries loaded canal boats across a hill and sets them in the water on the other side and the freshness of all this adds materially to our interest in the picture's story. This story is melodramatic, but acceptable. Its weakness, as a picture, comes from the fact that there are too many love stories in it which gives bigness to it at the expense of dramatic effectiveness. There is little to be said of the players; they do acceptably. Herbert Tracy showed intelligence in his drawing of the clown detective. Irene Boyle, as his partner, had too many tricks; her country girl would have seemed more natural with half the mannerisms. Miriam Cooper, the canal boat belle, will be liked. Mary Ross does well as Martha. Bob Walker makes a good conventional villian, and Val Cleary has the build and the ability and is an excellent hero. It is clear in its photography.

"THE ROAD TO THE DAWN" (Lubin), September 4.—A two-part special picture that makes a fair offering. The situation has an appealing sentiment, but the story, although the climax is very good, fails to convince and is a bit too conventional. It was not really good enough for a two-part offering, but might have been a big picture in a thousand feet. It shows us how a child recalls old memories (a love story), to a drunken blacksmith and, without rubbing in his determination not to drink any more or making it sentimental, it clearly shows that he is trying to reform. Tempted beyond his strength, he is one night about to take the child's ring to buy liquor when he discovers that it is one he made for the sweetheart of his youth and so knows that it is her orphan child he has taken in and is caring for. This strengthens him and we have a happy ending. Arthur Johnson plays the blacksmith and Lottie Briscoe the mother of the child. The child was not a very happy choice for this picture; there wasn't enough life in her as an actress.

"THE WHEELS OF FATE" (Selig), Sept. 8.—A melodrama in two parts. It has for its feature scenes a well suggested panic on board a lake steamer; crowded with passengers, it has struck a submerged obstacle and is going down. The villain, who has murdered his fishing companion and accused the hero of the crime so that he can run away with the wife, is on the sinking ship and the woman is with him. Conscience-stricken and about to die, he confesses to the woman and then has the wireless operator send the message to the governor and to the warden. They receive it just in time to save the man who is shown as on his way to the death chamber. It also comes in time to save the "inspiration girl" from killing herself which she was going to do on the death moment of the condemned man, her lover. The offering has some fine scenes on board the ship and there are some fine backgrounds near the house in the woods where the murder takes place. But the story is sentimental and weak and the basic situation somewhat trite as though it were thrown together to give a setting for the ship scenes.

"WHEN WOMEN GO ON THE WARPATH" (Vitagraph), September 6.—James Oliver Curwood here gives us a two-reel comedy that easily will hold its own with the best. Sidney Drew has the lead, and his portrayal of the candidate of the "dries" for Mayor who, on election day, when to all appearances the election is sewed up in his favor and all the trousers in town either bought up or secreted, falls into the literal water trough and then off the figurative water wagon, will make millions laugh. It is corking comedy, and in spite of its theme there is not a dry moment in it. There is a long cast and an excellent one. L. Rogers Lytton and James Young are the producers.

Independent

"TWICKENHAM FERRY" (Reliance), September 15.—An artistic little story, built around the famous old song. Edgena DeLespine appears in the famous contralto. Her love for the country boy seemed a little unconvincing, but his infatuation for her could be readily understood. He follows her to the city, where she shocks him by smoking cigarettes and sends him back to his country sweetheart. Artistic and appealing.

"A PURITAN EPISODE" (Eclair), September 24.—There is one feature of this otherwise most excellent picture which cannot be passed without comment. This is the common perversion of the historical fact perpetrated by the company in representing a white human being perishing at the stake in New England for the alleged crime of witchcraft, instead of on the gallows. The play is finely produced. There is an excellent cast, which includes Miss Stuart, Mr. Francis, Mr. Scherer, Mr. Frazer, Miss Bright and Mr. Wilson. One of the best pieces of work is by Miss Stuart, who, in her portrayal of the woman crazed by grief, is thrillingly realistic. All the participants are deserving of praise.

"TINY TIM'S ELOPEMENT" (Gaumont), September 18.—Spectators will remember other Gaumont pictures with Tiny Tim as the central character. A different player takes the role in this and it is not surprising that he is not so apt as was "the Gaumont kid" for whom the role was created. Yet there is good fun in the picture and the two kiddies who have the leads do well enough. We think the people will like it.

"RETRIBUTION" (Solax), September 5.—A melodrama conventionally made up of stock properties such as the escaped convict and the dynamite bomb with clock to blow up the detective. Such offerings are put together to serve a well-defined following; are commercial offerings, but are not worthy of serious criticisms.

"DOOLEY AND HIS DOG" (Solax), September 10.—A farce in which a ragged tramp steals the clothes of a bather and then, as a gentleman, flirts with the man's daughter who recognizes the clothes. It makes entertainment, for, although the development gives very little that is really new or truly comical, yet it has a first-class joke at the end. Then there is an especially engaging dog and that helps some. No fault can be found with the players.

"A PAINTER'S RUSE" (Imp), September 27.—A poor painter makes the world think he has drowned himself. He is under the table while his wife is selling work of his that had no market before. It is done in comic vein and makes an acceptable split reel offering.

"TWEEDLE DUM INSURES HIS LIFE" (Imp), September 27.—On the same reel is this farce of astonishing nonsense that one can't help laughing over. The two on the same reel make a good program lightener.

"THE SPRINGTIME OF LOVE" (Ramo), August 27.—A farm romance that has been told clearly and acted naturally, smoothly and with restraint. These things will make it acceptable, although the story is not convincing and, in its plot, follows a well-defined type, which will make it seem a bit trite to such as have seen many photoplays. Let us hasten to add that the atmosphere is convincing, perfectly; the scenes and backgrounds are very good. The photographs of country life are often full of beauty.

"THE BLACK OPAL" (Ramo), September 3.—One will find in this picture some very well chosen faces (clear near-by views that can be studied), and these give color to the story and add a good deal to our interest in it. It has a group of realistic scenes in a saloon that are also commendable. The story is a bit disappointing, for the opal (it is on a ring) excites superstitious fear and in consequence has a few not very dramatic adventures—yet we expect something to happen to make us sit up and it never comes. It is a well-made picture and a fair offering.

"MISPLACED LOVE" (Crystal), September 21.—Like an old-fashioned melodrama, with a few thrills left out, runs this film story. The girl goes to the city with the crook, only to discover his true character when too late. She gets a job as stenographer; her employer falls in love with her; the crook reappears. In the end justice triumphs and the mortgage on the old farm is paid off. Nothing very new about this.

"THE NEW BABY" (Keystone), September 4.—There is quite a little laughter brought out by this, but the humor is of a very coarse grained variety. It concerns the arrival of a new baby in the home of a Jewish family, the other children being greatly put out over the occurrence.

"BINKS AND THE BATHING GIRLS" (Imp), September 20.—Charles DeForest appears in his character of Binks. He is a dishwasher at the hotel, but masquerades as a count in order to wed an heiress. He is exposed by the lady dishwasher. A fair little comedy.

"ANTICS IN INK" (Imp), September 20.—On same reel with above. Interesting tips on women's fashions, showing the evils of tight lacing and the like. The war of the bird hats was very amusing.

"THE REFORMATION" (Kay-Bee), September 19.—A melodramatic subject, in which the girl crook persists in stealing after her lover reforms. He becomes a detective and one of his trails leads to her. She is caught in the act of fleecing a banker. The photographs are none too clear in places. A fairly interesting crook film.

"THE HEART OF A FOOL" (Majestic), September 7.—The fore part of this film is beautifully staged and the story opens with great promise. William Garwood, the court fool, is given a day in which he is to be treated as a real man by the king and his followers. He falls in love with the beautiful young princess and remains by her side when she is stricken by a plague and all others leave her. The weakness of the story is in the final scenes, which lacked feeling and conviction. The artistic staging is its strongest point.

"FOR HIS LOVED ONE" (Majestic), September 13.—There is a good deal of brisk action in this number, which features an automobile race, with the hero racing for big stakes so his wife may be operated upon. Lamar Johnson played the chauffeur husband. But as a story this does not get hold very strongly and the end seemed rather weak.

"THE DISGUISE" (Reliance), September 7.—There is undoubtedly an interesting story in this film, but there is a vagueness from the very outset which is never quite cleared up. The relationship of the characters is not made clear, and after the crime of jewel stealing has been committed, it requires much thought to understand what has happened. The characterizations and acting were pleasing, but the plot development was at fault.

"THE RANCHMAN'S DOUBLE" (Frontier), September 20.—A "twin" brother story, in which one man poses as both the good and bad son. There are no cases of double exposure, however, as in many pictures of this kind. The story is an ordinary Western offering, without any very great novelty of plot.

"THE JUVENILE KIDNAPPERS" (Frontier), September 18.—A very pleasing comedy is this, in which the small boy and girl bring together the grieving widow and widower, thus uniting their families. The theft of the baby brings affairs to a crisis and in the matter of acting and the natural development of scenes the story is successful. A good comedy number.

"ON FORBIDDEN PATHS" (Frontier), September 13.—The plot in this is rather complicated and covers a long period of time. The girl leaves her father in a fainting condition and during her search for a doctor falls into the hands of a gambler, who professes real love for her. This situation divides the interest of the observer and weakens the plot. Some of the scenic effects are picturesque.

"THE STEP SON" (Nestor), September 17.—This reel gives us a picture taken some three years ago, and shows the considerable improvement over old methods now existing. The story is old-fashioned, and, while not without interest, contains many overwrought situations, full of unconscious humor. The son returns home, after making his fortune, dressed as a tramp. His girl alone remains true to him, but his stepmother is glad to be taken into his home, with the abused grandmother, when she learns that he has made money.

"TRAVELERS OF THE ROAD" (American), September 20.—A rather unfinished story, or rather a series of episodes on the open road. The gypsy girl becomes jealous of her wandering lover and sets the bandit gang after her fair rival. There is some shooting, but the result was not very clear.

"JIM TAKES A CHANCE" (American), September 20.—An amusing little story, on same reel with above, in which the girl coming to the ranch makes up as an old maid. Jim is the only fellow who sees her good points and he marries her, much to the chagrin of the others.

"THE BATTLE OF BULL CON" (Nestor), September 19.—This offering rises to the heights of excellent burlesque. It is particularly timely, coming just as the public has had so many war pictures placed before it on the screen. Eddie Lyons is commander of the entire army, which consists largely of officers. There are enough privates, however, to give some realistic fighting scenes, and intermixed with these are some splendid comic effects. Most of the familiar phases of current war pictures are neatly burlesqued and the audience is kept in a continual state of laughter. A desirable release.

"GENESIS 4:9" (Rex), September 14.—The text given refers to Cain and Abel; but we were not sure of it even after seeing the picture until we looked it up. A clearer title would have been better. The story deals with two brothers, both of whom love the same girl. She loves the absent one, but after misinterpreting a torn letter, she consents to marry the other. The mind will not acquit this younger brother or his mother of taking advantage of the absent one and the picture's weakness is that it tries and fails to excite our sympathy for them in its later developments. The story, nevertheless, holds our attention, for it is well acted and has some strong scenes; but it is weak in both art and ethics. As years pass, the younger brother commits theft to keep his wife and baby alive, and the older brother, a Northwest mounted policeman, following a trail, discovers this and notifies his superior officer; yet at the last moment thinks better of it and helps the criminal brother to escape. The leading role is taken by Phillips Smalley, who is also the producer. The script is by Lois Weber.

"THE PEARL OF THE GOLDEN WEST" (Imp), September 17.—A burlesque farce that will go strongly with the gallery and in houses that are not particularly select. It will amuse a good many anywhere. In its rough way it is laughable enough and makes fun of the wild West barroom love story. We have the "Pearl of the West" (she weighs about twenty-five stone); the fierce sheriff, who looks like a pirate; two squaw men, the city man, and the others. The incidents are fresh enough and often very laughable.

"A NEWS ITEM" (Crystal), Sept. 16.—A half-reel comedy in which one lover inserts a fake item in a society paper announcing Pearl's engagement to his rival. Only fairly interesting.

"THE BACHELOR'S FINISH" (Crystal), Sept. 16.—On same reel with foregoing. Gruff arranges what he thinks is a fake wedding for Bluff and the housekeeper, but it develops that the minister was a real one. Not the best form of comedy.

"GRATITUDE" (Solax), Sept. 12.—There is a good story here and it is well worked out. Darwin Karr has the role of the man who gambles and loses his firm's money and, when he tries to buy a pistol from his friend the gun man, is instead loaned money. Joseph Levering is the keeper of the gun store and in love with the same girl. Also he is favored by her parents. Violet Horner is the girl. The three contribute to the making of an appealing drama in which the chief note is the renunciation by the well-to-do and favored man in favor of the man the girl loves.

Independent Specials

"ROB ROY" (Eclair), September 17.—A three-reel adaptation of Sir Walter Scott's novel. The plot is a rather cumbersome one, and despite commendable acting is very slow in becoming intelligible. For this reason there is practically no suspense until the last reel. The ambush scene was well handled and contained a surprise for the observer. Owing to the familiar New Jersey settings and the employment of studio scenic effects the piece lacks atmosphere; this seems to be an essential feature in heavy productions where the plot is slow in getting under way.

"THE WHEEL OF DESTRUCTION" (Eclectic) Feature Subject.—A two-part offering that has the best and most convincing automobile race climax that we have ever seen. A good many scenes of the great race (one of the famous races of Europe furnished these) are given and we can safely say that these photographs are perfect. They alone would be worth seeing. For more extended review see page 727 of the issue of August 16, 1913.

"WON BY WAITING" (Great Northern), September 27.—An amusing and cleverly written farce in semi-satirical vein. There are two parts and in atmosphere it resembles a good deal of Great Northern comedy work which, we think, is generally liked; people seem to look forward to something good after its trade mark on the screen. Its chief asset is the sprightly way it is played; there is no sign of stage weariness in the artists' work. The situation is not without interest; but it has a male impersonation by a clever actress and this fails to convince strongly enough to be wholly amusing.

"IVANHOE" (Imp), September 22.—This much heralded three-reel offering will not disappoint observers in one respect. It possesses the quality of atmosphere to a remarkable degree. It visualizes for the observer very effectively the knights of olden days, ancient castles and battlements, Robin Hood and his merry band, and through the entire production there is scarcely a thing to be wished from a scenic standpoint. This reflects great credit upon Herbert Brenon, the producer, and upon the very efficient band of English supers who assisted him. King Baggot appears as Ivanhoe, Evelyn Hope as Lady Rowena, and Leah Baird as Rebecca. The acting is adequate throughout. The story gets under way slowly, as does the novel itself, but the last two reels bring it to a satisfactory conclusion. A strong feature offering.

"THE BONDSMAN" (Domino), September 18.—A two-reel picture of early Puritan days. The first scenes are laid in England and the hero and girl sail for America. The photography during the fire scenes was very cloudy, partly due to the smoke. Upon arriving in this country the Puritans are attacked by Indians. While this production is no better than previous Puritan film stories, it is quite instructive and entertaining.

"THE MESSAGE TO HEADQUARTERS" (Thanhouser), September 12.—The last two reels of this three-reel number bring the interest up very strongly. The first reel was weak in point of atmosphere and plot development; the fighting with the brigands seemed aimless and without definite meaning. The later adventures of James Cruze as the count, and his detective friend, in America, leave little to be desired in the way of excitement. The tortures inflicted by the Mafia were both painful and sensational. but the scene where the detective, hanging by his heels, swings to the telephone and summons help was very well devised. In the way of frank sensationalism the last two reels are very successful, though overacting is indulged in almost to the point of burlesque.

"THE CLOWN'S DAUGHTER" (Reliance), September 13.—An unusually pleasing story of circus life, by Marie Layet. The work of Thomas R. Mills, as Toby, was very good, and Norma Phillips made a charming bareback performer. In the course of the story the clown's daughter grows up, under outside care. Runa Hodges impersonates the child and later Miss Phillips assumes the role, thus playing a double role of mother and daughter. Toward the close the clown is fatally injured and there is a dramatic moment when the girl repulses her lover because he refused to tell her the facts. An enjoyable number.

"LION HUNTERS" (Gaumont) Feature subject.—A two-part picture, vigorously written and staged artistically that is worthy of the highest commendation as an offering to the public. It deals with adventures in Africa and was plainly taken on Sahara sands. The story is kept convincing by the freshness of its incidents, the wildness of its setting and the snap with which the thrills follow each other. These things keep the mind from questioning anything seen in it. With its deadly snake and its wild-looking lions, it makes an offering full of thrills and shudders. The photography is of the usual high order of Gaumont offerings. A very desirable release to show.

"THE STOLEN WOMAN" (Reliance), September 20.—A two-reel story in which Irving Cummings plays the part of a modern Lochinvar. He carries away a going-to-be-bride on the night of her wedding and marries her himself. The girl's apparent unwillingness seemed a little overdrawn, considering her dislike for her wealthy fiance. An escaped convict does much to keep the plot in motion. The release is not exceptionally entertaining, but carries a moderate amount of interest.

"THE LAND OF DEAD THINGS" (Broncho), September 17.—A splendid two-reel number, depicting an episode on the early Western plains. Indian pictures of this type will never tire the public; the picture is finely acted and legitimate in every respect. There are no confusing lapses of years, but instead we see developed a stirring, straightforward story, showing the misfortunes of a young settler and his wife and child. The desert scenes were full of interest, and while the plot was not entirely new, it gets hold of the observer and there is no abatement of the tension. A good release.

"THE BANKER'S DAUGHTER" (Eclair), September 10.—The observer follows this two-reel offering with considerable interest but at the same time is sensible of numerous absurdities in the plot. The story contains much villainy of the open-handed type. Steele upsets a boat in the hope of drowning his rival, but the girl comes to the rescue. Later he starts a run on the bank, conducted by the girl's father. The hero disguises as a country boy and brings borrowed money to save the institution. A fair offering.

"IN THE COILS OF THE PYTHON" (Bison), September 16.—This is seemingly the last word in animal realism. Three Royal Bengal tigers disport themselves in a good imitation of a jungle; one of them is caught in a net and its efforts to escape are genuinely exciting. Later the man who deserted his wife is held in the folds of a gigantic python, from which she rescues him. In photography, setting and plot this two-reel offering is unusually strong. The scenes are gripping and none of them especially repellant, while many of them are instructive. A good release.

"DURING THE PLAGUE" (Great Northern).—Here is a fine picture in five parts—a sure-enough feature. There are many strong situations. The conception of the husband by the writer of the story and the portrayal of the part by the actor are deserving of high praise. The latter will win the sympathy of all right at the beginning, and hold it to the end. The story is of an army doctor so absorbed in his search for a plague serum that he fails to pay sufficient attention to his wife. She becomes friendly with a captain. The latter is stricken with the plague while visiting at the home of the surgeon—in his absence of course; on the return of the husband and his discovery of the state of affairs the wife appeals for the use of his serum. The laboratory is a marvel of realism. The portrayal of the making of the antitoxin is skillfully, deftly done; very professional. Although the picture was made in the north of Europe, the atmosphere of India is well carried out. The whole picture is well staged and finely photographed. The finish, where the husband tells the wife to choose between the two of them and she, realizing the revealed nobility of the husband, turns to him, is strong in its heart appeal.

"THE SERPENT'S FANG" (Great Northern).—This two-reel picture is stronger is sensationalism than in heart interest. It is a story of revenge and culminates in a double tragedy. A married woman, a snake dancer in a circus, spurns the advances of a performer. The latter substitutes for the harmless snake used by the woman one of a deadly variety, causing her death. Years later the husband locates the murderer in another land. In a spectacular manner the death of the first results from the bite of a snake the husband has loosed on the top of a diving platform, and then the husband goes to his death, striking on the body of the first to fall. Mention should be made of the extreme decollete of the snake dancer. It may be all right for continental houses. It will be regarded here as exposure.

"WHO KILLED GEORGE LAMBERT-" (Gaumont), August 31.—These three reels are given over to a mystery—which is the third multiple reel film of this type seen within two days. The story is skillfully constructed, and it is interestingly worked out. The mystery here comes from the wearing of a false beard. At the end of the film the doubt is cleared up by the use of a dissolving picture showing how Lambert was killed through an overdose of chloroform.

"THE THRUST OF HATE" (Eclectic), Sept. 1.—A review of this fine three-part hand-colored picture will be found on page 1049 in the issue of September 6.

MOVIES TO TEACH PUBLIC SCHOOL PUPILS.

Coroner Hoffman, of Chicago, proposes to teach "Safety First," in the public schools by means of a series of moving pictures. With this end in view, he has conferred with the Board of Education, who evinced the greatest interest in his plan and accepted it at once, as eminently practicable. One of the first features advanced was the proposition of the Chicago Railway Company to furnish moving picture films of all sorts of street scenes to be shown for an hour a week in every school in Chicago, they proposing to furnish the films, the projecting machine, the operator and the lecturer. The coroner, in speaking of this topic, declared that the films furnished by the street car people would not be made up simply of street car accidents, but of the general movement along the line of the streets indicating dangers and how to avoid them.

TOM MIX, ACTOR, AUTHOR.

Tom Mix, the all-around champion cowboy, a very active and important personage with the Selig Stock Company, stationed at Prescott, Ariz., now has under way a new western play, that promises to eclipse all predecessors in the matter of sensational dare-devil feats with "critters and shootin' irons." The skilled and fearless Mix is famed for everything but sentiment. He declares he is not for "mush."

CHRIS LANE, SCENARIOIST.

Chris Lane, head of the Scenario Department at the Selig plant, has just completed a picturization of "The Royal Box," a play from the pen of the late Charles Coghlan, in which that distinguished actor appeared several years prior to his death. Mr. Lane has devised over a hundred scenes for this work and the leading part will be taken by Gertrude Coghlan, the daughter of the dramatist.

At the Sign of the Flaming Arcs.

By George Blaisdell.

MET Irving Cummings the other day. Mr. Cummings has just got the best of an incipient attack of typhoid fever. For three days his temperature remained at 105, but owing to the splendid nursing of his mother he came through safely. Mr. Cummings dropped quite a number of pounds and is going to Ferndale, N. Y., to recuperate for a week or more. The illness was the culmination of domestic bereavement which had in a short time robbed him of his father and then his bride of seven weeks. A legion of friends will wish for the popular leading man the rapid recovery of his lost weight. He says he is now feeling fit again, and will be his old self after a week in the hills. It is always a pleasure to meet Mr. Cummings. He has a buoyancy of manner, an enthusiasm and a personal magnetism which are rare; and the possession of good looks and an athletic figure do not spoil him.

As the preceding paragraph is finished word comes from Mr. Hoagland that Mr. Cummings will return to the studio of Pathe Freres on October 1. The Pathe Company is to be congratulated on its acquisition. Mr. Cummings has in other days played in the Pathe company. He will go back to them with added prestige and wider experience—and in spite of his comparative youth one of the leaders of the screen. During his connection with the Reliance Company he has been featured in its best plays.

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Frank T. Montgomery, the well-known moving picture theater magnate of Jacksonville and other Southern cities, was a welcome visitor at the World office during the week. Mr. Montgomery came by way of Chicago. He is in excellent health.

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One of the newer members of the Famous Players stock company is a man with an interesting history. House Peters has been soldier of fortune, traveler, hunter, explorer and actor. Next to having been born an Englishman, Mr. Peters' chief claim to distinction is that although he has penetrated to the interior of Africa he has not only not killed single-handed a king of beasts but has never in the Dark Continent set his eyes on a lion. He admits, though, that he has heard the beast roar. Mr. Peters served in Africa during the Boer War. Following this contest, which dealt such a blow to English pride, he went on an exploring expedition into the interior. On his return to Johannesburg he played Bud Hardy in "The Squaw Man." Then he went to Brazil and later all through South America. By way of the Mediterranean he returned to New York, where he has played in "Everywoman," "Bought and Paid For," "Susan's Gentleman," and "The Moneymoon." Mr. Peters has played Shakespearean roles in Australia. When not otherwise engaged he has worked as a draughtsman and a diamond digger. All of which should make an excellent training for a film actor—and also enable him to be of real service to his director.

* * *

Paul W. Panzer, the well-known Pathe leading man, contemplates a visiting tour to theaters in Western Pennsylvania Western New York, Ohio and neighboring territory. The trip is taken in response to many requests made by exhibitors at the time of the Pathe excursion up the Hudson during convention week. Mr. Panzer is preparing an entertainment that should be as interesting as it is novel.

* * *

Have you seen Sidney Drew in Vitagraph's two-reel comedy "Why Women Go On the Warpath"? Don't let it get away from you. As a laughmaker it is a fit companion for "A Regiment of Two." There will be many who will believe it even better. And that's saying much.

* * *

Miss Mary Pickford, so widely known as "Little Mary," was operated on for appendicitis at the Polyclinic Hospital in New York City on September 4. For a day or two following the operation there were fears for Miss Pickford's life, but she rallied and is now reported to be doing finely. It is possible that Miss Pickford may not be able to appear in another picture this summer at the studio of the Famous Players, but there is every reason to believe that before the opening of the theatrical season her recovery will be complete. We can't afford to lose Little Mary. None knows her but to love her—whether it be as her charming self or on the screen or on the stage.

* * *

Nicholas Power was in attendance at the International Fire Engineers' convention in New York City last week. In the department devoted to fire prevention there was on exhibition a Power's cameragraph No. 6A, the only projector in the show. The machine was motor driven and running continuously. With Mr. Power was "Jack" Scarrett, the general manager of the Power Company. Mr. Scarrett was formerly superintendent of the Municipal Department of Water Supply, Gas and Electricity.

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Frank Powell is now making Pathe pictures.

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Fred Mace is now making Apollo films at the Thanhouser studio in New Rochelle. He made one picture during his trip across the continent.

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George H. Hennessey, the photoplaywright, is in Bellevue Hospital suffering from a complication of diseases. Mr. Hennessey is said to be pretty sick. Word comes that he will be glad to see his friends—and all will wish him a speedy recovery.

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Mrs. Herbert Blache has taken a company of players to Lake Hopatcong, where she is making a picture to be entitled "Robes of Paris," an adaptation from the classics.

* * *

A friend one evening recently saw on the screen in a New York house the running of a licensed picture in which was freely shown the making and shipping of a table article, special pains being taken to feature the name of the commodity. He turned to the proprietor, a sturdy Teuton, and inquired:

"Do you get paid for running this advertising film?"

"Advertising fillum?" was the indignant response. "Dot's nod advertising fillum. Dot's gommercial."

"The Fight for Millions."

Four-Part Blache American Feature.

By George Blaisdell.

HERE we have a real old-fashioned melodrama. It is good melodrama, too. Barney Gilmore in the role of Delaney, the detective, gives us at times a reminiscence of old days when from out the corner of his eye comes the significant glance which indicates that he really is on the trail of the villain—or villains; just wait and watch closely. He has excellent support. Darwin Karr has the role of Darwin Russell, the sweetheart of the heiress whose father is kidnapped by the bad Sorenti in order that in the dual role of the respectable young man he may win the girl and her money; Mr. Karr does excellent work. Marian Swayne plays the heiress; she plays the part charmingly. Joseph Levering, the new Solax leading man, has the heavy role, the unpopular one of Sorenti. It is hardly a character in which he would care to be judged as to his capacity for the work that falls to leading men. He acquits himself to advantage, however. This picture, by the way, is the first of the Blache American Features; it was produced by Mr. Blache himself. He makes an auspicious beginning. The interiors are assembled with care. The outdoor scenes contain in some instances distant views of the upper New York City waterfront. This is a background that always interests, whether the viewer is ten thousand miles from the metropolis and has no prospects of ever being nearer to it or whether he is a resident of the metropolis, at home or abroad.

The interest is well sustained throughout the four reels. At the opening, Sorenti the gang leader, has with his men kidnapped a banker and taken him to a place of security. The following day, Sorenti, as a friend of the family, calls on the daughter of the banker to offer condolences. He meets Russell, and decides that he also must be removed. Later, following a visit to the home of Sorenti, Russell is assailed by the men of Sorenti, and after a lively pursuit is finally captured and thrown into the room with the banker. Sorenti decides to release Russell so that the police may take him, as his disappearance has already been thought to account for the robbery of the banker. Russell is arrested as soon as he is set down in the street. The heiress employs a detective after a visit to Russell in jail. A rather singular incident occurs right here. Russell is released, apparently by the jail authorities, in order that he may the better assist the detective, already convinced of his innocence. There follow plots and counter-plots, all interestingly and more or less excitingly worked out. The result, of course, is the triumph of the detective—the restoration of the banker to his daughter, the rehabilitation of Russell, and the breaking up and capture of the gang. The finish of the picture is prettily conceived and will furnish amusement.

Motion Picture Exhibitors' League

BIG ILLINOIS CONVENTION, M. P. E. L. OF A.

THE third annual state convention of the Motion Picture Exhibitors' League of America, Illinois State Branch No. 3, will convene in Peoria, Ill., on September 23 and 24. Plans are now being laid for the reception and entertainment of the visitors while they are in the city. State Organizer Clem Kerr, of Dayton, Ohio, has arrived in the city to complete the preliminary arrangements for the convention.

Plans of Entertainment

C. E. Carrier, manager of the Empress Theater of this city, and Dee Robinson, who owns a string of moving picture theaters, are planning the entertainment and reception of the visitors. The Association of Commerce will be the host of the "movie" men on the night of September 23, and will take them about the city, via automobile on a sightseeing trip. The Elks club will also entertain them one night. E. N. Woodruff will welcome them to Peoria and National President M. A. Neff, of Cincinnati, will respond for the exhibitors. Senator John Dailey, who is greatly interested in the cinematographic art will deliver an address along the lines of the benefit derived by the public from moving pictures.

The program of the convention is herewith given:

Tuesday, Sept. 23, Morning Session

10 a. m.—Open session, everybody invited. 11 a. m.—Address of welcome by the Hon. E. N. Woodruff, mayor. 11:30 a. m.—Response by National President, M. A. Neff.

Evening Session

1 p. m.—Motion pictures taken of the exhibitors and families. 1:30 p. m.—Address by the Hon. John Dailey, State Senator. 2 p. m.—Executive session. 4 p. m.—Adjourn for automobile sightseeing trip about the city. 8 p. m.—Entertainment at convention hall, Jefferson Hotel, music, vaudeville, cabaret, Advance Releases of motion pictures.

Wednesday, Sept. 24

10 a. m.—Executive session. Election of officers and other business. 7 p. m.—Luncheon and entertainment at the famous Indian Grill room, Jefferson Hotel.

The committees for the two days convention of the Motion Picture Exhibitors' League will be as follows:

Convention committe: Chairman, C. G. Steinhardt; vice-chairman. Wm. Schaeffer; second vice-president, Wm. McLinden; secretary, M. H. Livingston; treasurer, Dee Robinson.

Press committee: Chairman, C. E. Carrier; secretary, Chas. Smith, Harry V. Miller.

Exhibit committe: Chairman, C. C. Montgomery; secretary, John Flood.

Entertainment committee: Chairman, C. E. Carrier; vice-chairman, J. H. Bontjes; secretary, C. G. Steinhardt.

Ways and Means committee: E. L. Harris, C. G. Steinhardt, M. H. Livingston, C. E. Carrier, Dee Robinson, J. H. Bontjes, J. Flood, Chas. Tortat, E. Metcalf, C. C. Montgomery, Wm. Schaeffer, C. Smith, Harry V. Miller, Wm. McLinden.

Convention Committee

3rd Annual State Convention Motion Picture Exhibitors' League of America, Peoria, Ills. Sept. 23-24.

Reading From Left to Right.

Top Row: Chas. Smith, Pres.; Dee Robinson, Treas.; Chas. Tortat, Ways and Means; C. E. Carrier, Chairman Entertainment; Wm. Schafer, Vice-Chairman, Convention Committee.

Lower Row: H. Pape, Clem Kerr, Convention Manager.; C. G. Steinhardt, Chairman Convention, and M. H. Livingston, Sec'y. Convention.

OHIO CENSORS

Governor Cox Completes the Board and its Members are Getting Ready for Business

The members of the Board of Censors, whose duties are to pass upon all motion pictures shown in the State of Ohio, have been appointed by Governor Cox, as authorized by the act of legislature passed by the last meeting of the lawmakers of that State. They are J. A. Maddox, theater manager of Columbus, O.; Harry A. Vestal, theater manager of Vestal, O., and Miss Maude Murray Miller, a newspaper woman of Columbus, O. These censors will draw a salary of $1,500 per year for their services.

The Board of Censors are now busily engaged in getting matters in shape for the actual work of censoring motion pictures, which work will begin November 7. After that date no motion picture of any description may be shown in the State of Ohio without first having received the approval of the Board of Censors. All motion pictures so approved will carry a leader announcing that they have been "Approved by the Ohio State Board of Censors." Any picture not bearing this mark of approval is liable to immediate seizure.

To defray expenses and cover the cost of administration, the board is authorized to charge a fee of one dollar for each reel of films censored which does not exceed 1,000 feet in length. For all reels over 1,000 feet long, $2 is charged.

Persons or corporations exhibiting films not approved by the State Board are subject to a fine of $25 to $300 or imprisonment for not less than thirty days or more than one year, or both, for each offense.

The law makes provision for appeal to the courts from the State Board's orders by dissatisfied exhibitors.

It is announced that the headquarters of the Board will be at Columbus, but the method of carrying out the provisions of the law has not yet been settled by the members of the Board, though it is believed that an effort will be made to suit the convenience of the exchanges in as far as can consistently be done.

FLORIDA EXHIBITORS ORGANIZE

Branch of Motion Picture Exhibitors' League Formed at Tampa

The first convention of the Florida State Branch No. 33, of the Motion Picture Exhibitors' League of America, was held on August 31 and September 1 and 2, at Tampa. The first two days were taken up with entertaining the exhibitors, and discussing the questions which were to be taken up on the last day, when the business was transacted. Exhibitors from all parts of the State attended the convention, and many who were unable to attend, sent in their applications for membership. Many resolutions of importance were passed on the last day.

The officers who were elected for the ensuing year were: E. O. Griffith, of Tampa, president; Carl Kettler, of West Palm Beach, vice-president; A. H. LaBelle, of Tampa, secretary and treasurer. A Board of Directors, consisting of the three above named officers and Lewis H. Kalbfield, of Palatka; S. J. Harvey, of Milton; Thornton Parker, of St. Petersburg and S. P. Davis, Arcadia, was elected. President Griffith was also elected National Vice-President.

The convention was held at the Majestic Theater, Tampa, kindly donated for this purpose by the President of the League.

Sanford, Fla., was chosen for the meeting place for the next convention to be held in April. At the banquet, given in one of the famous Spanish restaurants of Tampa, a loving cup was presented to President Griffith by the members of the League, to show their appreciation of the work he has done in getting Florida State Branch No. 33 organized. All those who attended were pleased with the outcome and left very enthusiastic. There is no doubt but that at the next convention, the Florida Branch will have at least one hundred members.

OHIO LEAGUE HAPPENINGS.

Mr. W. H. Seymour, who owned the See-More Theater at Lockland, Ohio, who attended the New York convention, died August 25, and was buried in his home town, Lockland, Ohio, on August 27. Cincinnati Local assembled and passed resolutions of regret and sympathy. Mr. Seymour was one of the old members of the Ohio State Branch No. 1, of the M. P. E. L. of A., and was a true, faithful worker for the cause of the League.

The big outing given at Chester Park by the Cincinnati Local No. 2 of the M. P. E. L. of A., was a grand success. The park was crowded and everybody enjoyed the outing. The Cincinnati Local has been successful in reaching a permanent agreement and all arrangements are completed and being carried out. Three reels for 5 cents are being run, and not to exceed 5 reels at any price. Every exhibitor in Cincinnati with the exception of three belong to the League. Cincinnati Local has 81 members. All the exchanges and exhibitors co-operate together for the uplift and protection of the business. Cleveland, Sandusky, Columbus, Dayton and Cincinnati have all made arrangements and are co-operating and are running only 3 reels for 5 cents and not to exceed five reels at any price.

Toledo Local No. 3 will hold a special meeting at 9 a. m. the morning of Tuesday, Sept. 16. President Neff will attend, as matters of importance directly affecting the Toledo Local will be taken up. Sandusky Local No. 7 will meet at Fremont, Ohio, on September 16. Mr. Neff will leave Toledo at 12:30, going to Fremont, where he will attend the Sandusky Local meeting, returning home by the way of Columbus.

A COPYRIGHT ARREST.

The first important move to protect the copyright privileges of photo drama and moving pictures was made in Chicago a few days ago when James E. Northmore, of Chicago, was arrested by the United States Marshal on a warrent issued by United States Commissioner Mark A. Foote, charged with unlawfully copying copyright photographs of George Kleine's "Quo Vadis?" and selling them in the open market. Northmore was not ready for trial and the case was set over for one week for a hearing. In the meantime he was held in custody pending the giving of bail. These photographs have been used by various motion picture theaters to exploit a film called "Quo Vadis?" which bears no resemblance to the original. It is Mr. Kleine's intention to prosecute to the full extent of the law, all infringements of his copyrighted film and photographs.

"The Making of a Scout"

Reviewed by W. Stephen Bush.

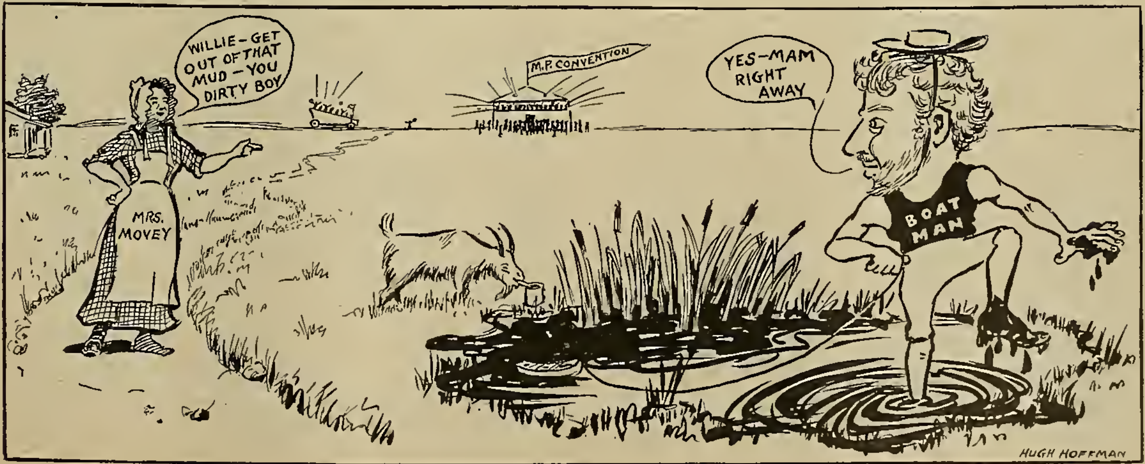
The seven reel feature entitled "The Making of a Scout," shows the great teaching power of the motion picture. It shows more. It furnishes proof that at least one great civic organization with a noble mission in our modern life has practically recognized the value of the motion picture as the best known means of spreading a knowledge of facts and of ideas. The National Council of the Boy Scouts of America deserves no small credit for being one of the pioneers of the educational field. I have no doubt whatever that their example will be followed by other civic organizations and indeed by all bodies and men who have a message for the public.

The superb handling of the task by Mr. Edward Warren, formerly director of the Solax Company, assures success of other similar tasks. In this production Mr. Warren has displayed a skill and an intelligence very far above the average. He has indeed been the right man in the right place. He has of course had the assistance of the officials of the organization in getting all the work of the Boy Scouts on the screen in a correct manner, but outside of that the credit for the wonderful success of this venture is due to him alone.

Seven reels or even six or five reels showing nothing but the different exercises of the Boy Scouts would have been impossible for the general public and tiresome even to those specially interested. It was of course necessary to make the dramatic story the main thing and to bring in the work of the Boy Scouts as natural incidents. Mr. Warren knew exactly what to do. Although the production is nothing more or less than a means of propaganda for the scout movement, he never obtrudes this fact in the slightest degree. On the contrary there is not a man, woman, or child in the audience who is not first of all interested in the plot. You begin to feel like cheering for the Boy Scouts very early in the second reel, but not because they are boy scouts, but because they always come in at the right moment to do the right thing. The hero of the story is a boy born and raised in the vicious surroundings, that in the congested centers of our population go too often hand in hand with poverty. From the first our sympathy goes out to this boy, who, by the way, is one of the very best boy actors I have ever seen in my career as a critic. He is a sturdy, fine-looking boy with a good, earnest face. It is plain from the first that he will rise above his distressing environment and that he has the making of a real man in him. Mr. Warren makes the Boy Scout Movement and its inculcation of the principles of self-reliance and helpfulness the medium through which the good stuff in the boy is brought out and developed into the full flower of fine young manhood.

It is not surprising then that the prominent men in the movement are most enthusiastic in the praises of the pictures and have become the stanchest kinds of friends of the motion picture. The pictures, however, are interesting to everybody. The dramatic situations are always present and the suspense never fails to arrive. If I wanted to lecture on the value of the picture as an educator I would want to have such a production as Mr. Warren's with me to give a practical demonstration and reinforce my arguments.

The motion picture owes a debt to the young folks in every community who have too often been fed with so-called Western drivel and to whom cheap heroes of a false type have been held up for admiration. "The Making of a Scout" makes some atonement for the sins of the past.



Manufacturers Advance Notes

"FOR SALE BY AUCTION." (Gt. Northern)

This is an amusing comedy in which at the opening a number of boon companions are discussing the low state of their finances. They are seated in a cafe and John, the guiding spirit of the party, decides that they may be able to "raise the wind" at an auction sale which is in progress. When the auction roon is visited, job lots are being disposed of and John puts himself on the list. There is an unusual gathering of expectant maiden ladies present at the sale. When the last of the antiques has been disposed of, "a modern piece of furniture" is announced and Lot No. 94 finds John Spoofer on the auction block before a crowd of astonished bidders. A spirited contest follows the auctioneer's description of this "piece of modern furniture," and the object is knocked down to Miss Passee, a robust and rather elderly female.

Scene from "For Sale by Auction" (Gt. Northern).

John has the shock of his life, but determines to brave it out and is taken home to Pa and Ma, the former being a peppery army officer. John is obliged to observe military discipline in the house and at last, when formalities have been fulfilled, John is allowed a "leave of absence" and he hies to the auctioneer's to draw his part of the proceeds of the sale. A merry scene follows at the old cafe in which the plot was hatched. How John got out of his fix, his flirtations with serving maids and his many amusing adventures are shown in excellent photographic form by the Great Northern comedy forces. Of course John is the hero in the end, because his personality, in the estimation of the spinster who has bought him at auction is not what she had expected. The comedy is splendidly acted and the photography is up to the Great Northern standard. This offering will be released September 13.

A THREE-PART KAY-BEE PRODUCTION.

"The Heart of Kathaleen," a three-part production of the New York Motion Picture Corporation, is booked for release in the near future. It is a wonderful story of Old Ireland, replete with stirring effects, sweet love scenes and real atmosphere. A storm at sea is one of the sensational, scenic and photographic marvels of the film, and the impressive effect produced is said to be awe-inspiring in its grandeur and majesty. This three reel feature was cut down from seven reels, so we can look for a film packed with action.

HELEN GARDNER'S NEW PICTURES

The Helen Gardner Picture Players will shortly release "A Princess of Bagdad," an Oriental romance founded on Persian traditions, treated in a manner similar to the stories of "The Arabian Nights." The picture is 8,000 feet in length, and most elaborately produced, full advantage having been taken of Oriental possibilities. The next picture which is now in preparation, will be "The Daughter of Pan," founded on ancient mythology. As its name implies it is of Arcadian simplicity, a story of the fields and woods, and will run 3,500 feet in length. A series of large productions is now under consideration to facilitate which the present studio will be enlarged to twice its present size, the dimensions contemplated being 120 feet long and 50 feet wide. A steam plant will also be installed, so that pictures can be taken throughout the winter months uninterruptedly. When completed the Helen Gardner studio will be one of the most complete in existence.

Scene from "A Princess of Bagdad"

MIGNON HAS ADVENTURES.

James Cruze and Mignon Anderson, leads in Thanhouser's "Plot Against the Governor," were filmed in action at the Capitol, Albany, in studio scenes at New Rochelle, and at the State Prison, Sing Sing. For the latter scenes, Director Heffron obtained permits that planted moving picture cameras on the walls of famous Sing Sing for the first time. Never, it is stated, have such "close-up" views of the great jail been taken. In the "Daughter Worth While," another of Director Heffron's pictures, the little "Thanhouser Blonde," is shown in a quite perilous stunt. This is nothing less than racing an auto against a Jersey Central train, and the film shows more than flashes of the race. It was a great big touring car in which she out-speeded the train. In this picture, she also races a yacht against a ferry-boat, and wins.

AMERICAN ENGAGES POPULAR LEADING MAN.

Carlyle Blackwell, formerly with Kalem Co., is to appear in "Flying A" subjects as leading man. Mr. Blackwell is already very popular and needs no introduction. His new environment will emphasize his inherent ability as an actor and his numerous friends look forward to his first appearance in "Flying A" subjects with great interest.

"THE STOLEN WOMAN" (Reliance).

"The Stolen Woman," announced for release on September 20, by the Reliance Company, is not a white slave story and has nothing whatsoever to do with the recent agitation along that line. On the contrary, it is a dramatization of Eleanor Ingram's story by that name which appeared in Lippincott's Magazine and contains a strong plot founded upon the theft of a beautiful girl by the man she loves but refuses to marry because of her engagement to an elderly man of wealth to whom she has promised her hand.

"Scene from "The Stolen Woman" (Reliance).

An escaped convict figures prominently in the story, which is full of action. The unusual incidents following each other in rapid succession from the first to the final scene of the picture-drama, which is in two reels and sixty scenes.

The girl marries her bold lover, but his manner of winning her raises a grave doubt in his mind as to whether she really loves him or not. It is at this point of the drama that the convict enters the lives of the young couple for the third time and is the indirect cause of bringing them to each other's arms.

MRS. CARTER'S CAMPAIGN (American).

The question of suffragism has given rise to a number of rather perplexing situations. In the instance depicted in this picture the franchise to vote appeared to be fraught with no particular danger. And as long as the privilege seemed to satisfy the wild clamoring of the female contingent the price of peace was considered cheap. That popular opinion had miscalculated was soon made evident. The oratorical fireworks of rival parties was immense, but the women would have lost were it not for a little harmless stunt they pulled and which changed the political map of Cartersville.

Scene from "Mrs. Carter's Campaign" (American).

The action in this picture is immense; it appears that the entire population of Santa Barbara participated. The photographic quality is excellent and as a while the picture will meet with unqualified approval. It is anticipated to follow this production with a sequel "The Mayoralty Troubles of Mrs. Carter," release date to be announced later.

"SIXTY YEARS A QUEEN" (Barker).

The Royal Film Agency, of Birmingham, announce on another page the forthcoming stupendous exclusive film bearing the above title. As can be conceived by the name, this picture deals with the life and reign of Her Gracious Majesty the late Queen Victoria. The film has been produced by the Barker Motion Photography Co. and The Royal Film Agency have purchased the world's exclusive rights, at a cost which, we are informed far exceeds that paid for the exclusive rights of any other picture. During the film there is represented some of the most famous battles fought during the Queen's reign, including General Gordon's last stand, and later the relief of Ladysmith.

The film is full of interest and variety from beginning to end, and we see the progress of the period, including the dispatch of the first telegram, the introduction of the penny postage, and the means of locomotion from the days of the stage coach to the motor car. In all some 2,000 artists appeared in the production, to say nothing of the large army of horses, camels, etc. This film should prove of extraordinary interest, not only in England, but in all parts of the world.

MORMON PICTURE ENLARGED.

The general manager of the Golden State Motion Picture Company has returned to town after a two-month sojourn in and about Salt Lake City, during which time he succeeded in securing 3,000 additional feet of picture, for insertion into the noted success of "One Hundred Years of Mormonism," which will be launched upon the market in seven reels.

One of the interesting features added to the picture is the pageant celebrating the 66th anniversary of the Mormon pioneers' entrance to Salt Lake City, in which 8,000 Mormon children participated. State rights will not be sold for this attraction, but about twenty companiees will tour it in various parts of the country during the coming season.

"THE FAITHFUL SERVITOR" (Gaumont).

The house of Gaumont, ever moving with the swift tread of time, has evidently decided to invade the American field in a more earnest manner than has hitherto been the case, and instead of relying entirely upon European productions we now find them announcing American releases. The first of these will be released on September 15th, entitled, "The Faithful Servitor," acted and photographed entirely in California scenes of rare beauty. The narrative concerns the undying devotion of a native servant, Machudo, who hovers like a good spirit around the person of the lovely Esmeralda Gabora, shielding her from harm and rescuing the young Spanish senorita from the unwelcome embraces of a scoundrel who kidnaps her. "The Faithful Servitor" is full of interest and pathos and local color, and if this is to be regarded as a sample of "Gaumont American," we can only say they will be very welcome indeed.

W. L. ROBARDS WITH FRONTIER.

Word comes from the West this week that W. L. Robards is again in harness, this time as producer and actor of his own stories with the Frontier Company, at Santa Paula, California. Mr. Robards has long been a producer, and before his advent into pictures he was a dramatic producer and actor. He broke into the film business with the original Nestor Company, of Bayonne, N. J., as producer, and after a few years there went with the Melies Company at Santa Monica, Cal.

Mr. Robards has already turned out several pictures for the Frontier Company, prominent among which are "On Forbidden Paths," "The Moonshiners," "Harmony and Discord," and "The Voice in the Night."

STOLEN FILM.

William H. Schrader, manager of the Vaudette Theater, Sterling, Ill., writes that on August 18 there was stolen from his place of business a reel of local scenes entitled "Sterling in Motion," and in its place was left an old film entitled "The Return of Ta-Wa-Wa." The chances are that the thief thought he was getting a reel that he could dispose of easily, but on account of its being purely local he will probably offer it for sale somewhere at a very low price and there should be no trouble in locating it. Mr. Schrader requests exhibitors to co-operate with him in getting his film back, and for which he will pay a reward.

CENTRAL BOOKING AGENCY FOR FEATURES

There has been established in the Candler Building, 220 West 42nd Street, New York, a feature exchange to be known as the Exhibitors Feature Booking agency. Its sponsor is Earl Bryant Barnes.

"MISGOTTEN GAINS" (Kleine-Cines).

"Misgotten Gains," a Kleine-Cines two-part subject for release September 30, makes a strong appeal to lovers of adventure. The central situation of the story swings about two cracksmen who parade in fashionable society until midnight and then recoup their depleted finances by the light of the rising sun. On one of their raids, one of the thieves finds a letter addressed to the owner of the house he is robbing, telling of a handsome girl whose father is anxious to marry her off to nobility, adding that he will make a splendid settlement on the right young man.

Scene from "Misgotten Gains" (Kleine-Cines).

All that follows are the adventures of the thief in obtaining an introduction to the father of the girl. How he wins the father's consent, only to meet an unsurmountable obstacle in a young naval officer who wishes to say something himself concerning the disposition of the young woman's hand, makes a thoroughly delightful story. The photography is up to Cines standards, the acting convincing, the settings exquisite, and the tale easily told. Exhibitors and their patrons will find "Misgotten Gains" an exceptionally attractive offering.

KINEMACOLOR FILMING STAGE PEOPLE.

Kinemacolor is rapidly capturing the footlight favorites for its new series of "Popular Players Off the Stage," the reason being that the natural color motion pictures portray the actor exactly as his friends know him, while the actress' costume, complexion, color of hair and eyes, are reproduced upon the screen "true to nature," or Art, as the case may be Anna Held is the latest addition to an "all star" collection, which already includes Lillian Russell, Blanche Ring, Raymond Hitchcock and Flora Zabelle, Bessie McCoy (Mrs. Richard Harding Davis), Weber and Fields, Eddie Foy, and the "Seven Little Foys." A representative of the Kinemacolor Company, met Miss Held at the pier of the steamer La France, and promptly secured a contract to film her in the numerous new costumes she brought from Paris—including the diamond studded stockings which created such a sensation during her London appearance.

SALE OF "DR. NICHOLSON."

"Dr. Nicholson and the Blue Diamond," the first release of the Film Releases of America, being exploited and sold by the Exclusive Supply Corporation, has been sold in the following territories: Golden Gate Film Exchange, California, Arizona and Nevada; Exhibitors F. F. Co., Ohio and Michigan; Weiland Film Co., Western Pennsylvania and West Virginia; Consolidated Feature Film Co., Canada; Famous Players Film Co., New England; Northwestern Feature Film Co., Oregon, Washington and Idaho; Electric Theater Supply Co., Eastern Pennsylvania and Southern New Jersey. Exclusive Features Co., Greater New York City and Northern New Jersey; General Feature Film Co., Northern Illinois.

"THE SERPENT'S FANG" (Great Northern).

In this two-reel subject the Great Northern Company has added another achievement to its already large list of feature subject. It is a story that deals with theatrical and circus life and the theme is new as these subjects go. There is the usual element of the circus, with all of its glamour and attractiveness, and in addition there are a number of music hall scenes which are really attractive.

Scene from "The Serpent's Fang" (Gt. Northern).

The plot is interesting, in that it deals with a subject that has not, as yet, been touched upon by writers for feautre scenarios. Lola is a snake charmer with a traveling circus and she is the wife of Pierrot, who is a member of the same company of players. It so happens that Manzoni, an acrobat in the company, becomes enamored of Lola and hence the trouble; for trouble there is aplenty before the close of the picture. Being repulsed by Lola, Manzoni decides upon a scheme of revenge and substitutes a venomous snake in place of the tame one that is being used by Lola in her performance. The result may readily be imagined. Lola is bitten by the strange snake and dies in the arms of her husband. Up to this point there is no suspicion that Manzoni has been guilty of changing the snakes. It so happens that an old skipper, who had sold Manzoni the venomous serpent reads of the death of Lola and communicates with the police. Manzoni's arrest follows and after his escape he comes to America, where he obtains an engagement.

In the meantime Pierrot has decided to go abroad and seeing the announcement of Manzoni's appearance, decides upon another scheme of revenge. The snake is placed upon a pedestal, unknown to the attendants of the circus and Manzoni falls to his death. Pierrot then jumps from the dome and the story is complete. The photodrama is given a splendid setting and the acting is up to Great Northern standard. It is a worthy offering.

ALLEN DWAN'S PLAY FIRST VEHICLE FOR WARREN KERRIGAN.

"The Restless Spirit," a modern allegorical play, suggested by Grey's Elegy and written and directed by Allan Dwan, will be the first play the star, Warren Kerrigan, will appear in under the Universal Rex brand. Mr. Kerrigan will undertake a number of different characters in the one story. We are to see him both as a farmer, a musician and again as a king. Playing opposite will be Pauline Bush, who acted with him so long and with George Periolt and Jesse Van Trump. The camera work is in the hands of Walter Prichard, one of the company's oldest men.

"SNOBBERY," A SATIRE ON HIGH SOCIETY.

Director Al E. Christie has deserted the Universal comedies temporarily to produce several dramas. His first picture tells the story of a chorus girl who visits some snobbish relatives. She is sought by a society man of good standing, protected by him when accused of robbery and finally marries him. In the cast are Raomma Langley, Eddie Lyons, Rose Furniss, Stella Adams, Russell Bassett, Donald MacDonald, Lee Moran and Mrs. Randall.

"THE BLOOD RED TAPE OF CHARITY" (Powers).

Charity, through excessive organization, often defeats its own purposes. Edwin August has written a brilliant two-part drama along this theme and acted and produced it in a manner that will fasten the public's attention, not alone on the vividity dramatic incidents that make up the picture, but upon the great necessity for a regeneration in many charitable organizations.

William Weldon, a telegraph lineman, is the father of a large family and finds it a hard struggle to make ends meet on his small wages. By a fall from a telegraph pole one afternoon he sustains injuries which force a lay-off for several weeks. His family is left almost destitute and after a time seek aid from various charity organizations.

In each case, the organization promises to make a full investigation and do what they can, but by the time all of the red tape and rules are complied with, the family would starve.

Scene from "The Blood Red Tape of Charity" (Powers).

In the meantime, Marx, a gentleman thief who has a secret retreat in the same building in which the Weldon family live, meets the invalid daughter, Alice Weldon. She tells him of the family's condition and Marx endeavors to aid her, although at the time he is out of ready cash himself. Taking desperate measures, he holds up a doctor and forces him to attend to Weldon. Then, in company with a female leader of the gang, he attends the big charity ball. There he makes a haul—plucking jewelry and trinkets from every one with whom he comes in contact. He pawns the stolen articles and uses the money to help the Weldons. After the family has recovered through Marx's aid, the charity organizations finally send a few dollars and skimpy supply of food.

Marx decides to reform—in fact, his reformation has been intended for some time and his last "job" was only the outcome of his desire to do a worthy charity. He goes to the police, declares himself, and surrenders. Marx is sentenced, and while sitting in his cell a vision of Alice appears before him, repaying him for his sacrifice and charity.

A MARCUS LOEW CIRCUIT FEATURE BOOKING.

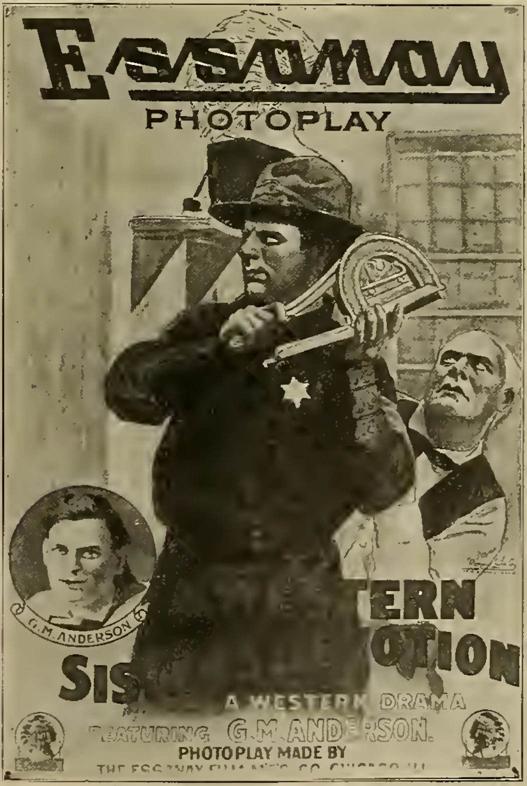
A booking over the entire Loew circuit for the features "The Captivating Countess" and "Abraham, the Patriarch of Israel," has just been closed by Chas. Renser, manager of The Feature Film Company, of New York City. The first named is taken in natural colors and both are in three reels.

"THE CLOD (Lubin).

This is one of the Romaine Fielding productions with the star role played by himself. The story is beautifully planned and true to a certain type of manhood found in the hills of Mexico. The picture is taken on Mexican soil and employs a hundred or more insurrectos, Mexican Federals and Guerillas to assist the Lubin players. The photoplay is fearfully and wonderfully made and cannot fail to leave a strong impression.

It is the story of a simple minded farm hand who is impressed into warfare against his will. He fights listlessly until the fight brings him to his own home. His home is burned and his wife and mother are killed by the very troops he is fighting with. The sight of his loss arouses the dormant passion and strength in him. He plunges into the fray, attacking anybody, not knowing which side he is fighting. At last he is shot and stagering to the place where his mother lies, rolls over on his face dead.

Scene from "The Clod" (Lubin).



Essanay's New Style of Poster.

CORRESPONDENCE

CINCINNATI.

"QUO VADIS?" proved too great an attraction for B. F. Keith's house the past week. The seating capacity of the theater was way too small to accommodate the enormous crowds and thousands of people were turned away each day. Three special matinees, beginning at 11 o'clock in the morning, were given on Thursday, Friday and Saturday, but even these extra performances did not serve to satisfy Cincinnati theater-goers, and many were turned away from the performance.

Arrangements have been completed to exhibit "Quo Vadis?" at Music Hall, the week starting September 14. The enormous crowds that have attended the exhibition of the pictures at Keith's the past week have greatly attested the popularity of the play, and it was found necessary to arrange for another week's production to handle the multitudes that desire to see the pictures.

A number of the moving picture show men are protesting against the giving of free shows in the parks. The report is that from 3,000 to 4,000 men, women and children enjoy these shows, and Secretary Hodgkinson, of the park board, is a strong advocate for the free show. He called at the City Hall recently and after a consultation with Building Commissioner Rapp, it was decided to continue giving the free shows the balance of the summer. The owners claim that the ordinance requiring fireproof booths was not being complied with, but the building commissioner did not consider that there was any danger of a fire in the parks.

It has been decided to use the chapel of the penitentiary at Columbus for the showing of moving pictures to be censored. It already is equipped with a machine that convicts have been taught to operate. The Governor also said that the films depicting Thaw's escape would be barred from Ohio.

A fire causing $300 damage to the Royal Theater on Vine Street is under police and fire marshal investigation. The flames were discovered by a passerby at midnight last Wednesday. The fire was in the loft over the operating booth. It was found after the fire was out that the electric wires had been severed near the loft. Last week wires in the basement for the lighting system of the house were cut and the damage covered by insulation tape. John J. Huss, one of the proprietors, said that he did not know anyone who would want to burn him out. The loss is covered by insurance.

The Grand Opera House closed its doors to moving pictures recently and the regular season opened.

At the Lyric, Howe's travel pictures are holding forth again this week. The season will close shortly and the regular season will open September 14.

People's Theater, the home of Empire Burlesque up to this season, has been turned into a moving picture theater, and will continue as such during the winter season.

Heuck's Opera House, formerly the home of cheap melodrama, is also showing moving pictures and vaudeville and will continue to do so during the winter.

Judge Nipper in the Common Pleas Court refused the application of Charles W. Hine and other stockholders of the Imperial Amusement Company, operating the Imperial Moving Picture Theater, in West McMicken Avenue, for a receiver to take charge of the place, but stated he will name an accountant to go over the company's books and a cashier to sell tickets for the theater. Hine and associates allege that J. S. Glassmeyer, president and manager of the company, has been running the theater without consulting them and rendering no account to them. At the same time, Judge Nippert ordered Glassmeyer to cease the building of a balcony to the theater until he had an opportunity of considering the case after the accountant makes a report. Glassmeyer argues his side of the case without an attorney, the plaintiffs being represented by counsel. Right on the heels of the court proceedings came the revocation of the theater's license by the city officials. Following the court's decision in the matter, the Mayor's secretary, William Stiegler, upon direction of Acting Mayor Simeon M. Johnson, revoked the license. The police authorities were given notice to close the theater at that time. The action was taken on the recommendations of Building Commissioner Rapp, who, in a report, stated that orders to fireproof and make the theater safer were disregarded, although some of the orders were issued a year ago.

Mothers living in the exclusive suburb of Avondale are planning to experiment in the matter of moving pictures for their children, who are to be permitted to choose the reels which a moving picture show near the Avondale school will run on Saturday afternoons, beginning September 20. Fairy tale and travel pictures are to be shown and these will alternate with stories of fairyland, tales of all nations and songs suited to children.

Mayor Hunt, himself a candidate for re-election at the coming fall municipal election, will depend largely upon the moving picture for the success of his campaign. The voter will not be required to accept the declaration of orators that his taxes are being well spent; he will be shown good government in actual operation upon a moving picture screen.

A romance that had its inception in a moving picture theater ended in the marriage last week of Carl W. Smedley, Jr., 29, an electrician in the theater, and Miss Burch Imgels, 22, a musician at the same theater.

From Columbus, last week, came the news of the appointment of Mrs. Maud Murry Miller, a Columbus newspaper writer, as one of a board of three to comprise the State Moving Picture Censorship. Her salary will be $1,500 a year.

"FOXIE."

ILLINOIS.

THE Lyceum Theater, at Peoria, which has been re-opened after receiving a new dress, will feature Kinemacolor pictures, changing them three times a week and changing the black and white pictures daily.

Four hundred and fifty inmates of the State School for Girls at Geneva, saw the "Battle of Gettysburg" at the Grand Theater in Geneva.

The Drexel, a moving picture house in Joliet, reserves seats.

The Masonic lodge at Piper City, is reported to be contemplating operating a moving picture show in the Opera House.

Johnson Brothers have reopened the Olympic Theater on Seventh street in Rockford, which was closed during the summer months.

A new moving picture show has been opened in the Odd Fellows' Building at Mt. Pulaski.

The George W. Bond Slide Company, of Chicago, has been incorporated with a capital stock of $5,000, to do a general merchandise business and to sell specialty stereopticon slides, photographs, supplies, etc. The incorporators are: George W. Bond, Albert Cotsworth and Enos W. Shaw.

Motion Pictures will be the attraction six days in the week at the Gaiety Theater, which has opened the season at Ottawa. Occasionally a dramatic attraction will be booked. Vaudeville will be featured on Sunday nights.

The Star Theater, at St. David, expected to open for its fall and winter run Sept. 5. The house has been remodeled and redecorated.

Miss Helen Ireland has been engaged as Saturday night singer by Manager C. L. Eastburn, of the Star Theater, at Watseka.

William McNamara, of Virden, has commenced the erection of a new building for his Rex moving picture theater. The old structure will be used as a skating rink.

The moving picture show, which has been operated in Pulford's Hall, at Savanna, has gone out of business.

Free moving pictures were used as an inducement to get people to a good roads meeting at Deer Grove.

The union musician problem has bobbed up in Jacksonville. The officers of the local union have published notices that Scott's Airdome and Scott's Gaiety employ union musicians, and are fair to union labor.

Fred Lanstrum, formerly connected with the Chicago Record-Herald, has become manager of the Barrymore Theater at Moline. Pictures will figure largely in the season's attractions.

The winter policy of Manager Gage has gone into effect at the Royal Theater, at Sandwich—three reels of pictures the first three nights of the week and two vaudeville acts and three reels of pictures the last three nights.

A Carbondale report says that Frank Cox, owner and proprietor of the Lyric Picture Theater, left that city owing some unpaid bills, and that the sheriff levied on the outfit. Cox also built an airdome, but a lumber dealer took a mechanic's lien upon this.

The Orpheum, at Rockford, which recently announced pictures instead of vaudeville for Sunday, has decided upon the Kinemacolor features. These will also be run in connection with the regular vaudeville programs.

The Empire Hippodrome, at Quincy, turned away 2,000 persons at its opening. The house will use Licensed pictures.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

AN ordinance prepared by City Attorney Rine and City Commissioner Withnell, and offered to the city council of Omaha, Neb., provides that boys under 18 years of age will not be allowed to operate moving picture machines.

Don L. Love will open a new moving picture house at 1511-1515 O street, in Lincoln, Neb.

E. L. Thomas and Harry Jones, will be the managers of the Colonial Theater, at Waukesha, Wis., which has been remodeled into a motion picture house.

"There are too many laws governing theaters," says City Electrician Maurice Sarbiasky, of Cleveland, Ohio, in a report to the building inspector upon the inspection of theaters for the first six months of 1913. These regulations are found in the general statutes, the state building code, the city building code and electrical code and local ordinances. His report showed that nearly all changes suggested in operating rooms had been made. Criticism was made of placing posters so that they interfered with exits and with ventilation.

The St. Joseph Fotoplay Company, of St. Joseph, Mo., has been incorporated with a capital stock of $10,000. B. L. Liberman holds ninety-seven shares and Joseph Slakin, Joseph Agroofsky and Joseph Goldman, one share each. Slakin is from Des Moines, Ia.; the rest are from St. Joseph.

R. B. Maxson is erecting a new moving picture house at Amery, Wis.

Moving pictures of himself and of the improvements which have been wrought under his administration, will be used by Mayor Thomas E. Knotts, of Gary, Ind., in his next campaign.

E. V. Miller and Roy Smith will open a picture show in the Walker Building that they are remodeling at Chesaning, Mich.

The remodeled New Royal Theater has been re-opened at Findlay, Ohio. The entrance and the interior of the house have been improved and a new private office constructed for Proprietor J. P. Wright.

It is reported that H. H. Reeder and H. A. Moehlenpah are building a new motion picture house at Clinton, Wis.

The Phoenix Theater, at La Porte, Ind., arranged for the production of the films made at the fair in that city.

The Beecher Company has been incorporated with a capital stock of $10,000, to conduct a moving picture and vaudeville house on Division avenue South, in Grand Rapids, Mich. The incorporators are: Henry W. and Norman W. Beecher, William R. Yeager and Grover R. Miller.

Roy Cummings, of the Cummings Amusement Company, has leased the Whitely block at Ninth and Oregon streets, in Oshkosh, Wis., half of which he will use for a moving picture theater.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

THE Elk Photoplay Company, which recently was incorporated, with headquarters at San Antonio, Tex., will publish "The Texas Tattler," an animated weekly, depicting events in Texas. In addition a reel of comedy will be produced. The company has a capital stock of $20,000.

Albert Jackson has been making arrangements to open a new moving picture show at Pawhuska, Okla.

The Atlantic-Pacific Film Company, of San Diego, Cal., is planning to take a series of pictures along the route to the San Diego exposition in 1915. Members of the company were recently at Phoenix, Ariz., making arrangements.

The report of A. W. Peninger, traveling inspector of the Texas State Insurance Commission, showed that moving picture theaters in Beaumont were lacking in fire protection.

The New Hippodrome at Fort Worth, Tex., recently added Vitaphone talking pictures to its Mutual program.

Victor Miller, of the Pathe Freres Company, recently was at Albuquerque, N. M., with a view to making pictures of historic scenes in and around that city.

After the "Seeing Oklahoma City" pictures had finished their run in Oklahoma City, they were turned over to the Panama-Pacific Exposition Commission, which arranged an itinerary of 114 cities and towns in the State for their production. The proceeds will be used to erect the Oklahoma State Building at the San Francisco exposition in 1915.

The Princess Theater, at Wichita, Kan., ended its picture season and went into vaudeville September 1.

MIDWEST SPECIAL SERVICE.

IOWA.

ROY SCHUYLER, formerly of Muscatine, a moving picture operator, was seriously injured by an explosion of a gas tank at St. Claire, Mo., according to information received in Muscatine. It was reported that his sight may be affected.

C. H. Harrah is erecting a new building at Corwith, to be used for a moving picture show.

W. A. Matlock, proprietor of the Idle Hour Moving Picture Theater, at New Hampton, Ia., has leased the Opera House in that city, and will run it in connection with his photoplay house.

Fred Zenor and Hans Knutson are interested in a new moving picture show at Gilbert.

Ralph Holmes, manager of the Grand Opera House, at Burlington, is installing new moving picture equipment.

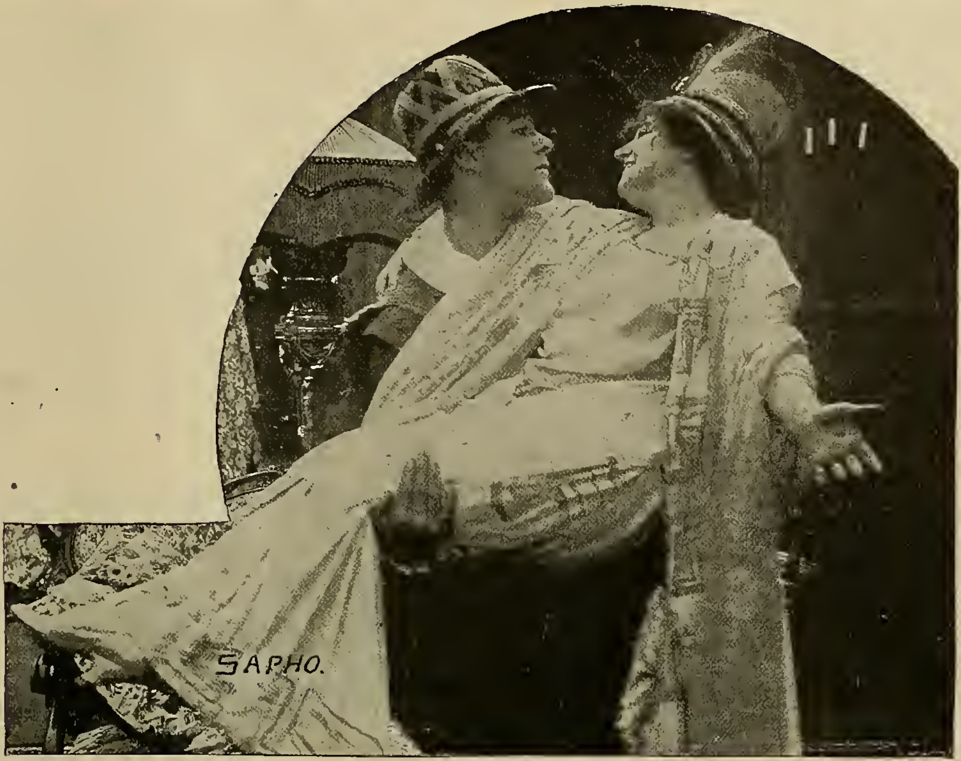
MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

THEATER licenses in St. Paul, Minn., are low, according to Mayor Keller, who has been collecting statistics from other American cities of similar size. Photoplay houses in St. Paul pay $50 a year.

The Majestic Theater, at La Crosse, Wis., secured the films made of that city, and exhibited them to good business.

(Continued on Page 1300)



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State Rights if You Expect a Mere Sensational Film

We are issuing "SAPHO" (with Florence Roberts) as a straight and a great

MORAL LESSON—Alphonse Daudet, the author, dedicated the book to his sons. We dedicate the film to

THE SONS OF AMERICA—Impress on your mind that our picture version is not like stage versions. There is

NOTHING SUGGESTIVE in action or detail; there is no double meaning; as a production

IT IS ABSOLUTELY CLEAN, and the whole effect of its wonderful expose of youthful follies can

ONLY BE HELPFUL—Come see this unbeatable feature at our office. Then grab a "State" for it—two, if you like. Take advantage of the unparalleled advertising given the subject in both its play and book form.

A Big Theatre Production in Six Reels with Florence Roberts

Shelly Hull and the New Majestic Dramatic Players. All Sizes of Paper. The Title Alone Will Pack 'Em In

Sapho Feature Film Co.,

150 East 14th Street
New York City

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, SEPTEMBER 14th, 1913.
CRYSTAL—The Hand of Providence (Drama)............
ECLAIR—A Pawnee Romance (Drama)..................
ECLAIR—Hydrogen (Scientific).........................
REX—The Fight Against Evil (Drama).................

MONDAY, SEPTEMBER 15th, 1913.
IMP—The Fatal Verdict (Drama)........................
NESTOR—Beauty and the Ugly One (Drama)............
GEM—The Manicure (Comedy)..........................
GEM—Sam's Despondency (Comedy)....................

TUESDAY, SEPTEMBER 16th, 1913.
101 BISON—In the Coils of the Python (2 parts—Drama)..
CRYSTAL—A News Item (Comedy).......................
CRYSTAL—A Bachelor's Finish (Comedy)...............

WEDNESDAY, SEPTEMBER 17th, 1913.
NESTOR—The Stepson (Drama).........................
POWERS—The Pearl of the Golden West (Comedy)......
ECLAIR—Rob-Roy (Three Parts, Drama)................
UNIVERSAL—Animated Weekly No. 80 (News)..........

THURSDAY, SEPTEMBER 18th, 1913.
IMP—Escaped from the Asylum (2 parts—Drama)........
REX—Never Again (Drama)............................
FRONTIER—The Juvenile Kidnappers (Comedy).........

FRIDAY, SEPTEMBER 19th, 1913.
NESTOR—The Battle of Bull Con (Comedy).............
POWERS—The Doctor's Story (Drama)..................
VICTOR—Percy H. Baldwin, Trifler (Drama).............

SATURDAY, SEPTEMBER 20th, 1913.
101 BISON—Through the Window (2 parts—Drama)......
IMP—Binks and the Bathing Girls (Comedy).............
IMP—Antics in Ink, by Hy. Mayer........................
FRONTIER—The Ranchman's Double (Drama)...........

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 21st, 1913.
CRYSTAL—Misplaced Love (Drama) ....
ECLAIR—Stung (Comedy) ....
ECLAIR—Curious Fish (Zoology) ....
REX—The Wall of Money (2 parts—Drama)..........

MONDAY, SEPTEMBER 22nd, 1913.
IMP—Ivanhoe (Four parts—Drama) ....
NESTOR—For the Peace of Bear Valley (Drama)......
GEM—None but the Brave Deserve the —? (Comedy)..
GEM—Sanitary Dairy Plant, Washington, D. C.........

TUESDAY, SEPTEMBER 23rd, 1913.
101 BISON—The Struggle (2 parts—Drama) ....
CRYSTAL—Pearl and the Poet (Comedy) ....
CRYSTAL—Oh! What a Swim (Comedy)..............

WEDNESDAY, SEPTEMBER 24th, 1913.
NESTOR—Heart of a Vacquero (Drama)..............
POWERS—Twiddledum Insures His Life (Comedy)..
POWERS—A Painter's Ruse (Comedy) ....
ECLAIR—A Puritan Episode (2 parts—Drama) ....
UNIVERSAL—Animated Weekly No. 81 (News)......

THURSDAY, SEPTEMBER 25th, 1913.
IMP—Miser's Son (Drama) ....
REX—Genesis: 4-9 (2 parts—Drama) ....
FRONTIER—The Village Pest (Comedy) ....

FRIDAY, SEPTEMBER 26th, 1913.
NESTOR—His Crazy Job (Comedy) ....
POWERS—Blood Red Tape of Charity (2 parts—Dr.)
VICTOR—For the Sins of Another (Drama) ....

SATURDAY, SEPTEMBER 27th, 1913.
IMP—Binks Plays Cupid (Comedy) ....
IMP—Jolly Jottings by Hy. Mayer (Comedy) ....
FRONTIER—The Moonshiner (Drama) ....

Mutual Film Corporation Current Releases

SUNDAY, SEPTEMBER 14th, 1913.
MAJESTIC—The Winning Loser (Comedy-Drama) ....
THANHOUSER—(No Release This Date) ....

MONDAY, SEPTEMBER 15th, 1913.
AMERICAN—Calamity Anne, Heroine (Drama)..........
KEYSTONE—(Title Not Reported)....................
RELIANCE—Twickenham Ferry (Drama)..................

TUESDAY, SEPTEMBER 16th, 1913.
MAJESTIC—Playmates (Drama) ....
THANHOUSER—Redemption (Drama) ....

WEDNESDAY, SEPTEMBER 17th, 1913.
BRONCHO—The Land of Dead Things (2 parts—Drama)
MUTUAL—Mutual Weekly No. 38 (News)................
RELIANCE—The Disguise (Drama).......................

THURSDAY, SEPTEMBER 18th, 1913.
AMERICAN—A Fall Into Luck (Drama)................
KEYSTONE—(Title Not Reported).......................

FRIDAY, SEPTEMBER 19th, 1913.
KAY-BEE—The Reformation (Drama)....................
THANHOUSER—Flood Tide (Drama) ....

SATURDAY, SEPTEMBER 20th, 1913.
AMERICAN—Jim Takes a Chance (Comedy)............
AMERICAN—Travelers of the Road (Drama)............
MAJESTIC—His Last Deal (Comedy-Drama) ....
RELIANCE—The Stolen Woman (2 parts—Drama).......

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 21st, 1913.
MAJESTIC—(Title Not Reported) ....
THANHOUSER (Title Not Reported) ....

MONDAY, SEPTEMBER 22nd, 1913.
AMERICAN—The Ghost of the Hacienda (2 parts—Dr.)
KEYSTONE—(Title Not Reported) ....
RELIANCE—The Hardest Way (Drama) ....

TUESDAY, SEPTEMBER 23rd, 1913.
MAJESTIC—(Title Not Reported) ....
THANHOUSER—(Title Not Reported) ....

WEDNESDAY, SEPTEMBER 24th, 1913.
BRONCHO—Silent Heroes (2 parts—Drama) ....
MUTUAL—Mutual Weekly No. 39 (News) ....
RELIANCE—The Missing Ring (Drama) ....

THURSDAY, SEPTEMBER 25th, 1913.
AMERICAN—Mrs. Carter's Campaign (Comedy) 1000
KEYSTONE—(Title Not Reported) ....

FRIDAY, SEPTEMBER 26th, 1913.
KEYBEE—The Forlorn Hope (Drama) ....
THANHOUSER—(Title Not Reported) ....

SATURDAY, SEPTEMBER 27th, 1913.
AMERICAN—Master of Himself (Drama) ....
MAJESTIC—(Title Not Reported) ....
RELIANCE—The Original Will (Drama) ....

Exclusive Supply Corporation Current Releases

MONDAY, SEPTEMBER 15th, 1913.
GAUMONT—The Faithful Servitor (Feature-2 part-Dra.)

TUESDAY, SEPTEMBER 16th, 1913.
GAUMONT—The Lion Hunters (Feature-2 parts-Dra.)

WEDNESDAY, SEPTEMBER 17th, 1913.
RAMO—The Worker (Feature—3 parts—Drama)......
SOLAX—Invisible Ink (Comedy)........................
GAUMONT—Gaumont's Weekly No. 80 (News)...........

THURSDAY, SEPTEMBER 18th, 1913.
ECLECTIC—When Paris Loves (Feature-2 part-Drama)
GAUMONT—Tiny Tim's Elopement (Comedy)...........

FRIDAY, SEPTEMBER 19th, 1913.
F. R. A.—The Voice of the Wild (Feature-2 part-Drama)
LUX—The Blacksmith's Son (Drama) ....
SOLAX—Western Love (Drama).........................

SATURDAY, SEPTEMBER 20th, 1913.
GREAT NORTHERN—Convict 337 (Comedy) ....
LEWIS PENNANT—My Boy (Feature-3 part-Drama)..

ADVANCE RELEASES.

MONDAY, SEPTEMBER 22nd, 1913.
SOLAX—Rogues of Paris (Feature—3 parts—Drama)..

TUESDAY, SEPTEMBER 23rd, 1913.
GAUMONT—Tiny Tim Kidnaps a Baby (Comedy)....

WEDNESDAY, SEPTEMBER 24th, 1913.
DRAGON—Her Last Ride (Feature—3 parts—Drama)..
GAUMONT—Gaumont's Weekly No. 81 (News) .....
SOLAX—(Title Not Reported) ....

THURSDAY, SEPTEMBER 25th, 1913.
ITALA—Unmasked (Feature—2 parts—Drama) ....
GAUMONT—An Awful Relapse (Comedy) ....

FRIDAY, SEPTEMBER 26th, 1913.
LUX—(Title Not Reported) ....
SOLAX—(Title Not Reported) ....

SATURDAY, SEPTEMBER 27th, 1913.
GREAT NORTHERN—Won By Waiting (Comedy)....

Something you have been waiting for!

WATCH OUT!! WATCH OUT!!

for

DOMINO FILMS

IN 2 AND 3 MASSIVE REELS

Gigantic Naval Spectacles *Picturesque Puritan Productions*

Mark the Date of the First Release

(2 REELS) "THE BONDSMAN" (2 REELS)

THURSDAY, SEPTEMBER 18th

A Red-Blooded Production of Wonderful Power and Dignity

To Exhibitor and Public : These two and three reel Feature Films of the Domino Motion Picture Corporation are peerless in Story, in Acting and Photography; The Producers of these Pictures have excelled their reputation for extraordinary and mammoth film spectacles in giving Domino Productions to the Exhibitor. The Mutual exhibitor showing Kay-Bee, Broncho and Keystone pictures will have additional cause to rejoice when the Domino Brand is added to the Program.

P. S.—Owing to copyright laws, the name EMPIRE, under which brand the above pictures were to be released, has been changed to DOMINO!!

Domino Motion Picture Corporation

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LONG ACRE BUILDING
BROADWAY, at 42nd Street
NEW YORK CITY

D

MUTUAL PROGRAM EXCLUSIVELY

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, SEPTEMBER 15th, 1913.

BIOGRAPH—His Hoodoo (Comedy)	
BIOGRAPH—Dan Greegan's Ghost (Comedy)	
EDISON—The Island of Perversity (Comedy)	1000
KALEM—Retribution (Drama)	1000
LUBIN—To Love and Cherish (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 50 (News)	
SELIG—The Fifth String (Special—2 parts—Drama)	2000
VITAGRAPH—Pumps (Comedy)	
VITAGRAPH—Sandy Gets Shorty a Job (Comedy)	

TUESDAY, SEPTEMBER 16th, 1913.

EDISON—Jerusalem and the Holy Land (Scenic)	1000
ESSANAY—Women (Drama)	1000
LUBIN—Fashion's Toy (Drama)	1000
PATHEPLAY—Mrs. Morton's Birthday (Drama)	
CINES—High Treason (Special—2 parts—Drama)	
SELIG—The Toils of Deception (Drama)	1000
VITAGRAPH—Their Mutual Friend (Drama)	1000

WEDNESDAY, SEPTEMBER 17th, 1913.

EDISON—Cornwall, the English Riviera (Scenic)	400
EDISON—The Comedian's Downfall (Comedy)	600
ESSANAY—Sweet Revenge (Comedy)	
ESSANAY—The Duck-Raising Industry (Zoology)	
KALEM—Trooper Billy (Special—2 parts—Drama)	2000
PATHEPLAY—The Merill Murder Mystery (Drama)	
SELIG—Tobias Wants Out (Comedy)	1000
VITAGRAPH—The Hindoo Charm (Drama)	1000

THURSDAY, SEPTEMBER 18th, 1913.

BIOGRAPH—The Stolen Treaty (Drama)	
ESSANAY—The Broken Parole (Drama)	1000
LUBIN—The Clod (Special—2 parts—Drama)	2000
MELIES—Home Life In Japan (Manners & Customs)	
MELIES—A Japanese Funeral (Manners & Customes)	
PATHEPLAY—Pathe's Weekly No. 51 (News)	
PATHEPLAY—Toad Traits (Zoology)	
PATHEPLAY—Hot Springs and Geysers of New Zealand (Travel)	
SELIG—The Redemption of Railroad Jack (Drama)	1000
VITAGRAPH—Sunny; or the Cattle Thief (Drama)	1000

FRIDAY, SEPTEMBER 19th, 1913.

EDISON—Saved by the Enemy (Special—2 parts—Drama)	2000
ESSANAY—The Right of Way (Special—2 parts—Drama)	2000
KALEM—The Burglar and the Baby (Comedy)	
KALEM—One Best Bet (Comedy)	
LUBIN—The Love of Beauty (Drama)	1000
PATHEPLAY—Dr. Turn Turns the Tables (Comedy)	
PATHEPLAY—Harnessed Falls of the Northwest (Travel)	
SELIG—The Rejected Lover's Luck (Drama)	1000
VITAGRAPH—John Tobin's Sweetheart (Comedy)	1000

SATURDAY, SEPTEMBER 20th, 1913.

BIOGRAPH—For the Son of the House (Drama)	
EDISON—The Great Physician (Drama)	1000
ESSANAY—The Redeemed Claim (Drama)	1000
KALEM—The Breath of Scandal (Drama)	1000
LUBIN—Her Present (Comedy)	400
LUBIN—His Reward (Comedy)	600
PATHEPLAY—Her Brave Rescuer (Drama)	
VITAGRAPH—Our Wives (Special—2 parts—Drama)	2000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 22nd, 1913.

BIOGRAPH—The Law and His Son (Drama	
EDISON—The Honor of the Force (Drama)	1000
KALEM—The Counterfeiter's Confederate (Drama)	1000
LUBIN—Poker Paid (Comedy)	400
LUBIN—This Isn't John (Comedy)	600
PATHEPLAY—Pathe's Weekly No. 52 (News)	
SELIG—The Young Mrs. Eames (Special—2 parts—Dr.)	1500
SELIG—Sissybelle (Comedy)	1000
VITAGRAPH—Daddy's Soldier Boy (Drama)	1000

TUESDAY, SEPTEMBER 23rd, 1913.

EDISON—The Stroke of the Phoebus (Drama)	1000
ESSANAY—For Old Time's Sake (Drama)	1000
LUBIN—A Mexican Tragedy (Drama)	1000
PATHEPLAY—The Blind Gypsy (Drama)	
CINES—For His Brother's Crime (Special—2 parts—Dr.)	
SELIG—Bumps and Willie (Comedy)	1000
VITAGRAPH—Extremities (Comedy)	
VITAGRAPH—Scenes in Singapore (Travel)	

WEDNESDAY, SEPTEMBER 24th, 1913.

EDISON—The Embarrassment of Riches (Comedy)	1000
ESSANAY—Love Incognito (Comedy)	1000
KALEM—A Midnight Message (Special—2 parts—Dr.)	1000
PATHEPLAY—The Secret Treasure (Drama)	
SELIG—The Spell of the Primeval (Drama)	1000
VITAGRAPH—The Other Woman (Drama)	1000

THURSDAY, SEPTEMBER 25th, 1913.

BIOGRAPH—A Saturday Holiday (Comedy)	
BIOGRAPH—The End of the World (Comedy)	
ESSANAY—Days of the Pony Express (Drama)	1000
LUBIN—Self-Convicted (Special—2 parts—Drama)	2000
MELIES—A Camhodian Idyll (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 53 (News)	
PATHEPLAY—Blazing a New Trail in Glacier National Park, Montana (Scenic)	
PATHEPLAY—The Sago Industry in Borneo (Industrial)	
SELIG—The Capture of "Bad Brown" (Comedy)	1000
VITAGRAPH—The Race (Drama)	1000

FRIDAY, SEPTEMBER 26th, 1913.

EDISON—Hard Cash (Special—2 parts—Drama)	2000
ESSANAY—In Convict Garb (Special—2 parts—Drama)	2000
KALEM—The Hobo and the Myth (Comedy)	
KALEM—The Largest Duck Farm in the World (Zoo.)	
LUBIN—Winning His Wife (Comedy)	1000
PATHEPLAY—Birds of Prey (Bird Life)	
PATHEPLAY—Sicily the Picturesque (Travel)	
SELIG—The Policeman and the Baby (Drama)	
SELIG—The Taj Mahal, Agra, India, (Travel)	
VITAGRAPH—Bunny for the Cause (Comedy)	1000

SATURDAY, SEPTEMBER 27th, 1913.

BIOGRAPH—The Influence of the Unknown (Drama)	
EDISON—A Proposal from the Sculptor (Being the third of the Series "Who Will Marry Mary?")	1000
ESSANAY—Why Broncho Billy Left Bear County (Dr.)	1000
KALEM—A Demand for Justice (Drama)	1000
LUBIN—The Great Discovery (Drama)	1000
PATHEPLAY—The Fish With a Storage Battery in its Brain	
PATHEPLAY—The Pearl of the Bosphorus, Constantinople (Travel)	
PATHEPLAY—Promenade in Rome (Travel)	
VITAGRAPH—Under the Daisies (Spec.—2 parts—Dr.)	2000

Clearance Sale of Licensed Posters

To make room for new stock, will sacrifice brand new posters of all licensed releases over two months old, five cents per one sheet, fifteen cents per three sheet, and thirty cents per six sheet. TERMS: Cash with order. Include postage at the rate of one cent per sheet, if ordered by mail.

EXHIBITORS' ADVERTISING & SPECIALTY CO., No. 30 Union Square, New Yor

Chas. Urban, the International Motion Picture Authority endorses

Simplex

London W., 13th August, 1913.

Mr. Richard G. Hollaman,
Precision Machine Company,
317 East 34th Street, New York City, U. S. A.

Dear Mr. Hollaman: When you first introduced the subject of the Simplex machine to me two years ago, I must candidly admit that I was skeptical. Your persistence in your direct aim to convince me of the superiority of the Simplex during this period has had its effect—I am convinced.

I have carefully followed the fortunes since the introduction of this machine by Kineto Limited into the European market during the past year, and I am most gratified with the unanimous satisfaction expressed by the scores of picture theatre managers and operators who are using this apparatus.

When I tell you, that, while you have perhaps three or four competing makes of machines in the United States, there are at least forty prominent types of machines to compete against in the European market, it is a far more difficult proposition, but I am convinced that the Simplex is destined to create hundreds and thousands of highly satisfied users throughout Europe.

Extensive experiments, conducted by our mechanical and electrical engineers with the Simplex, by adapting thereto the recent improvements of color correction, great reduction of amperage with equal brilliancy of projection and simplicity of operating, demonstrated to me that with the already existing splendid points of your latest type machine, these improvements could be more readily adapted for generally improved Kinemacolor projection than with our own type of mechanism.

Therefore we have decided to utilize your machine in its adapted form for all Kinemacolor projecting purposes in future.

I hope you will be able to cope with the demand we shall make on your resources for the prompt supply of the Simplex and Kinemacolor Simplex projectors for Europe.

Yours faithfully,
(Signed) C. Urban,
Managing Director,
The Natural Color Kinematograph Co., Ltd.,
and Kineto Limited.

Why hesitate, Mr. Exhibitor, when such men as Chas. Urban, Geo. Kleine, and over 90 per cent of the photo-play manufacturers use Simplex, the peerless projector.

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PRECISION MACHINE CO.
317 East 34th Street, New York City, N. Y.

(Continued from Page 1294)

F. E. Nemec expects to have his new moving picture and vaudeville house in St. Cloud, Minn., completed about November 1.

The city council of Yankton, S. D., has fixed the penalty for violation of the Sunday ordinance by moving picture shows at $50. Complaint was made by citizens of the Sabbath shows.

MIDWEST SPECIAL SERVICE.

LOUISVILLE.

THE great Kleine-Cines motion picture drama, "Quo Vadis?" drew large houses last week at B. F. Keith's Theater, and Louisville dramatic critics devoted serious attention to it. Two performances a day were given, matinee and evening.

R. L. Shrader, manager of the Central Film Service Company, of Louisville, has recently found it necessary to increase his office force to take care of the increased business that the exchange is handling. Mr. Shrader tells of a rather narrow escape which President Spellmire, of the Central, had recently, while driving in his car between Cleveland and Buffalo. While running at about 40 miles an hour, the chauffeur made a short turn and the machine skidded off a 50-foot embankment. Fortunately nobody was injured, although the escape of those in the machine was almost miraculous. Mr. Spellmire said that it all happened too quickly even for a moving picture camera to catch, and that he didn't have time to get scared before it was over.

Louisville men are behind a company which will build, in Henderson, Ky., one of the handsomest motion picture houses in that State. The concern was recently incorporated with a capital stock of $12,000, by Judge W. A. Kinney, of the Princess Amusement Company, Dr. William B. Wheeler, an optician, and A. L. Ward, and the contract for the erection of the building has already been let. The house will have a large and roomy balcony, for white people only, instead of for colored people, which has been the general practice in Kentucky. An orchestra will furnish music, and other up-to-date features will combine to make it one of the best in the State. A. L. Ward will manage the new theater.

Manager Spillman, of the Harrodsburg Opera House, at Harrodsburg, Ky., was in Louisville a few days ago, principally for the purpose of booking some good vaudeville acts and feature films for his house. He was much interested in a recent Universal release, "Uncle Tom's Cabin," which has been going well in Louisville.

P. B. Elliott, manager of the Union Film Company, of Indianapolis, was a recent visitor in Louisville. He reports that two of his latest features, "Zigomar the Third," and "Balaoo," have taken remarkably well with exhibitors.

Manager Grubbs, whose picture house at Lawrenceburg, Ky., occupies the whole field in that thriving bluegrass town, is moving from the old opera house to a new theater, which will be known as the Majestic. During last week, while a colored fair was in progress in Lawrenceburg, the manager of the photoplay house took the rather unusual but profitable step of opening his place to the darkies only, who were in the city from all corners of the county for the celebration.

Rowland Clarke, of Lebanon, Ky., who operates a house in that city, and another at Springfield, Ky., was in Louisville recently, and made arrangements with the Central Film Service Company for Universal service for both houses. He said that business has been splendid with his two houses all through the summer, notwithstanding the weather.

James Hague, of Eminence, Ky., is opening an airdome at Shelbyville, Ky., to show moving pictures. It is a little late in the season for such an enterprise, but Mr. Hague is planning to get the people in the habit of attending the outdoor show, with the view to getting a good start next summer.

A. J. Wellman recently won his suit for the retention of the Scenic Motion Picture Theater, at Ironton, O., for another year under his lease, and he will remain in possession. Had the lease been declared void, under the contention of the owner of the house, Richard Martin, of Ashland, Ky., and Henry Hunter, of Ironton, were to have assumed the management of the house immediately.

Bradley & Maggard's moving picture machine factory in Morehead, Ky., is about completed, and will soon be in operation. The firm has contracted for its entire output for several years with the Standard Oil Company, the B. & O. Railroad Company, and several other large corporations, which will use motion pictures for advertising and educational work.

It is probable that the owner of the Gem Theater Building, which was recently destroyed in a fire at Frankfort, Ky., will immediately erect a modern fireproof building on the site, which will be occupied by a first-class picture house. No definite plans have been made, as there is a possibility that several lots will be occupied by a large building, but it is certain that space will be provided for a new photoplay house.

The Alamo Theater, at Paris, Ky., will shortly install its own electric light plant in connection with which it will use a Power's Cameragraph projecting machine.

Manager Mitchell, of the Dixie Theater Company, operating the Crystal, at Franklin, Ky., is doing everything in his power to make his theater compare favorably with those in larger cities. He has a daily change of program, a projecting machine without the objectionable flicker, and will soon put in a new screen, in order to get better pictures.

A defective film at the Columbia Theater, Paris, Ky., caused a small blaze recently. About half of the reel had been shown when the film broke and caught fire, and about twenty feet were destroyed before the blaze could be extinguished. The house was filled with smoke, but there was no excitement among the audience, and the program was quickly resumed, largely on account of the coolness of Operator Vance Huffman.

The opening of the New Hippodrome, at Huntington, W. Va., has been postponed for a few days on account of the delay in the arrival of the new seats. The house has been greatly beautified and improved during the shut-down, and Manager Bullington will present a very attractive theater to his patrons shortly.

Corydon, Ky., is to have a moving picture show soon, the first house in the city being opened by Luther Marshall. The town has for some time wanted a photoplay house, but until electric lights were available, nobody made the move. The recent completion of a plant there made a modern house possible.

A newly organized motion picture theater company in Cincinnati, O., in which Harry Baok is said to be interested, has arranged for the purchase of the property at the northeast corner of Fifteenth street and Central avenue, from the Longworth estate, a ten-year lease having been taken, at $1,800 a year, with the privilege of purchase at $37,500. The buyers are said to be non-residents.

G. D. CRAIN, JR.

WASHINGTON, D. C.

BY special arrangement with President Wilson, a picture was taken on the White House grounds, showing him talking, posing and hand-shaking with a number of the Boy Scouts. The film will show the nation-wide activities of the boys, and it is said will be 8,000 feet long.

A new moving picture theater for the northeast section of the city, on the south side of C street, between Fifth and Sixth, on a lot 40 by 96 feet, will be built immediately. The style of architecture will be Italian Renaissance, with a front of tapestry brick, trimmed in Indiana limestone. Capacity, five hundred.

The Galo's Amusement Company has started a brick and steel concrete building with all modern improvements on Georgia avenue and Kenyon streets N. W., 50 feet by 140. The foyer will be finished in Italian mosaic, the design of the exterior being of French Renaissance. It will be used for moving pictures and high class vaudeville.

The hopes for installing motion picture machines in the public schools to supplement the study courses, have assumed a substantial foundation, and their advent is not far distant, when the schools open during this month. As the money is appropriated, they will be purchased.

C. W. Sarvin succeeded S. J. Mayer, September 1, as manager of the Washington branch of the General Film Company's Exchange, the latter going to Brooklyn in interests of said company. H. O. Osborn and S. M. Flax are still on hand doing the honors in their lines. During his sojourn among us Mr. Mayer made many friends, who, while regretting his departure, wish him bon voyage in his new destination.

Tom Moore, of the Garden, has leased the National Theater, for one week, with daily matinee, featuring "Victory," in five parts, and is drawing well. Mr. Moore is a plunger, and evidently believes in giving the public "first" of all attractions.

Fred and Harry Miller, and Nat. Glasser, of the Leader, propose to spring something on their patrons shortly. Extensive improvements are contemplated, besides other innovations in the personnel of the house.

G. Boernstein, of the Colonial Film Company, who is official photographer for the National Association of the Deaf, talked moving pictures to John D. Rockefeller, while attending the convention upon the estate of the oil magnate. He found him well posted, and displayed a thorough knowledge of practical photography. The outcome of it all will be the installation of a plant in the grounds of his palatial home at Cleveland.

Harry Crandall is making havoc of the old building, corner Ninth and E streets, N. W., where he will erect his new theater, notice of which has been printed in the World.

Tom Eastwood expects to open his new theater on H. between 7th and 8th streets, N.E., about September 10. "The Apollo" will be very much in evidence with "Tom" at the helm, if we can judge from past experiences.

HENRY A. JOHNSTON.

BUFFALO.

THE Family Moving Picture Theater, Washington street and Broadway, Buffalo, opened for the season on September 1, under the management of George W. Ryder. Buffalo was thronged with several thousand persons on account of the Perry Centennial Celebration, Sept. 2 to 6, and as a result, the house did a heavy trade. The opening feature was "The Battle of Gettysburg," from the Mutual Film Corporation. Mr. Ryder's policy will be to show only four, five and six-reel productions, not small features. He came here from the Olympia vaudeville theater, Cleveland. He formerly opened the National Theater, Boston, and at one time managed Keith's Jersey City Theater. He has had a wide experience in the moving picture business. He was the first to receive a moving picture operator's license in Massachusetts, and introduced the Corbett-Courtney fight pictures through Canada. He was formerly electrician for the old Howard Theater, Boston. Before he became a theatrical manager, he was a member of the I. A. T. S. E., and the Moving Picture Operators' Union. The Family shows are from 1:30 P. M. to 11 P. M. The highest price of admission is ten cents. Women and children are admitted for five cents to the orchestra seats at the matinees.

The foundations have been completed and the superstructure started on the new Peterson and Wood theater building in Main street, Jamestown, N. Y. This is to be a three story brick and stone structure, 75 feet frontage by 140 feet in depth, and contains the largest auditorium in the city.

Butler Brothers, of Chicago, are erecting a large motion picture theater on Dufferin Street, Bridgeburg, Ont. The building is of frame construction.

The Garden theater, Buffalo, which features burlesque during the week, with moving pictures on Sunday, has been improved at a cost of $6,000.

The Rustic theater at Olcott Beach, N. Y., which ran vaudeville and moving pictures, closed for the season September 1st. McMahon & Dee, of Buffalo, managed the shows.

Moving pictures served an educational purpose at the School Hygiene Congress in Buffalo recently when Dr. Walter W. Roach, a supervising medical inspector in the Philadelphia public school system, illustrated his paper on "Vitalizing School Children" by the open window method with a film showing a class room full of pupils at physical exercises and study work.

Three thousand newsboys were the guests of the Buffalo News at a special performance of Paul J. Rainey's African Hunt pictures in the Teck theater, Buffalo. John R. Oishei is manager of this house. The next week's attraction at the theater was Eva Tanguay and her vaudeville company.

Fire Chief O'Connell, of Buffalo, is in favor of having the following fire notice posted in the moving picture and other theaters of this city: "Look around and choose the nearest exit. In case of fire walk out (don't run) of that exit. Don't try to beat your neighbor to the street."

"Those notices will be a big factor in averting panics and the terrible loss of life that has prevailed in fires of that kind," said Chief McConnell. "If the notices are placed where they will be seen, if only through curiosity, the people will turn to look and see where an exit is and then, if something does happen, they will be better able to take care of themselves. People in general lose their heads in such times and will only think of the door they came in, which, most likely, everybody else is trying to reach."

BILLY BISON.

INDIANAPOLIS.

CONSTABLES of justice of the peace courts, hungry for fees, have been filing affidavits against individuals operating under other names for not registering the names of their business with the county clerk. Affidavits have been filed against the owners of about forty motion picture houses, most of whom are entering pleas of guilty and accepting fines of $1 and costs, amounting to $13. The law is rarely enforced and few people know of it.

The motion picture promises to play an important part in municipal campaigns this fall. Mayor Thomas E. Knotts, of Gary, who is a candidate to succeed himself, is having made a number of films of himself, and these will be shown throughout his campaign. His example promises to be followed in several cities.

Judges of the police and juvenile courts of the city recently were guests of the management of the Vaudette theater to see the film, "Saved by the Juvenile Court." Judge Ben B. Lindsay, of Denver, Col., is featured in the film. The Peerless Film & Supply Company has the rights to the film in this territory.

The Municipal & Commercial Film Manufacturing Company, of this city, recently prepared films of scenes surrounding the mysterious disappearance of little Catherine Winters, who was kidnapped from her home in Newcastle several weeks ago. The films are to be shown in all of the B. F. Keith theaters throughout the United States, in an effort to obtain some trace of the child.

Charles Leib has let the contract for a motion picture theater to be erected in Anderson. It will be a one story fireproof structure, 45 by 144 feet and will cost $18,000. The lot upon which it is to be erected cost $12,000. When completed the theater will be operated by Roseberry and Faulkner, who have arranged for a long-time lease.

With an authorized capitalization of $10,000, the Peerless Film & Supply Company has been organized and incorporated here and will deal in motion picture films and supplies. Those interested in the company are Edward D. Crawley, Danville; Floyd M. Shipp and Lean J. Bamberger, both of this city. Mr. Bamberger is general manager.

A motion picture theater will be conducted here by the Arcadia Amusement Company, which has just been organized by E. E. Nickoll, J. W. Krickbefer and H. T. Klinkefues. The company has been incorporated with a capitalization of $10,000.

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SPECIAL NOTICE

This is the truly remarkable version of the great work of ALEXANDER MANZONI and is judged by all who have seen it a masterpiece. There is but One Successful Film Rendition of

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The Fletcher Trust & Savings Company has let contracts for a motion picture theater to be erected at 435 Blake Street. It will be a one-story brick structure and will cost $3,800. There will be a seating capacity of about three hundred.

Charles Kelsey, C. H. Sweeton and C. T. Curry have recently organized the North End Amusement Company, in Evansville, to conduct a motion picture theater. The company, which is incorporated, has a capital stock of $10,000.

CLARENCE L. CUMMINS.

NEW ENGLAND AND CANADA.

At a meeting held last week at headquarters, Lagrange Street, Boston, the Massachusetts State Branch of the Motion Picture Exhibitors' League was dissolved, and, in its place, there was organized what is to be known as the Motion Picture Exhibitors' League of Massachusetts, with Mr. Ernest H. Horstman as the president; J. F. Patten, Grand Opera House, Attleboro, as the treasurer; Harry Wasserman, Eagle Theater, Roxbury, as the vice-president, and Alden Washburn, Unique Theater, Boston, as the secretary. The new organization starts its career with twenty-five members enrolled, and, for the present, at least, will not affiliate itself with any other similar State bodies, although it may do so later. At present, it is an independent organization, purely. The old league made what was very generally considered a mistake, by refusing to admit any but owners of theaters, and the present body very sensibly changed this policy, so as to admit managers. As far as can be judged, the new organization shows more virility, more genuine enthusiasm, and life, than did the old State branch, at any stage of its career.

Mr. H. A. Chenoweth, manager of the Shawmut theater, Roxbury, Mass., opened his real 1913-1914 season on September 1. The policy is vaudeville and pictures, with two shows daily. A full orchestra is a feature at the Shawmut. Prices range from ten cents to a quarter.

Manager Skates, of the Boston offices of the General Film Company, is in New York this week, to arrange about installing two new systems of booking pictures. "Split Booking" and "Exclusive Service" are the two new ideas Mr. Skates will put into operation. The General Film Company is doing a very large business in this territory, strong competition notwithstanding. Mr. Skates has changed a number of his bookkeepers, boys, etc., of late.

Mr. W. H. Patton, solicitor for the Mutual Film Corporation's Boston office, has returned from a trip through Vermont and New Hampshire, and closed contracts with a number of houses in that territory.

The Star theater, Newburyport, Mass., opened for the season on September 1, with a large program of Mutual films.

Mr. Arthur Lucus, district manager of the Mutual Film Corporation, paid Boston a visit last week, spending much time at the Mutual's headquarters on Boylston Street. Mr. Lucus was on a general tour of inspection, and appeared to find things "as they should be" in the Hub.

Mr. F. H. Johnson, auditor for the Mutual folks, was also in Boston last week, but found little to do, as Mr. S. R. Seaverns, the local accountant, had all the figures "neat and straight."

Manager W. H. Bradley, of the Mutual Film Corporation's Boston offices, was in Waterville, Me., last week, looking things over in his branch office, and fixing up some details for the local manager.

Among the new houses taken on by the Mutual folks in this territory are: New Central theater, Central Falls, R. I.; Opera House, Milford, Mass.; Newton, Mass., Opera House; Colonial theater, Andover, Mass.; Majestic theater, Winchendon, Mass., and the Orpheum theater, Gardner, Mass. Evidently Mutual pictures are well thought of hereabouts.

Members of the Pilgrim Publicity Association, Boston, and their friends, had a theater party at Loew's Orpheum theater, Boston, last week, to see the moving pictures of the recent Pilgrim Field Day.

The Boston Musicians' Protective Association has sent around a new list of rules and prices, in effect September 1. This is Local No. 9, of the A. F. of M. The "dope" is as follows, but why prices should be raised now, just after a poor summer season, is not quite clear, especially as the musicians find it most difficult to get full, union wages, from the majority of theaters, according to common report:

> Time limit per day, 5½ hours, accumulative. All contractors must be members of the American Federation of Musicians. Members are not permitted to contract with any other. Any member violating above immediately suspends himself from the A. F. of M.
>
> CLASS C.
>
> Continuous houses: all musicians 50c. per hour or fraction thereof. All houses running two performances per day, week of six days, $18. No performance running over three hours. Overtime, 50 cents per hour or fraction thereof.
>
> Houses running six nights, or six nights and Saturday matinee, $15 per week. No performance running over three hours. Overtime, 50 cents per hour.
>
> Extra matinee, $2.00 Sunday show, or holiday matinee, $3.00.
>
> Miscellaneous houses playing less than six performances, $3.00 per performance, not over three hours. Extra time, 50 cents per hour.
>
> All Sunday performances, $3.00. Time not to exceed three hours. Excess time, 75 cents per hour, or fraction thereof.

These new prices, of course, affect moving picture theaters, although, so 'tis said, not many houses pay full union wages.

A recent incorporation is the Bijou Theater Company, of Fall River, Mass., of which Chester W. and Mabel L. Greene are the promoters. This is a $5,000 concern.

The Hodgdon Booking Agency, Inc., of Boston, has filed its certificate of incorporation this week. The agency is a $5,000 company, with Carl Hutchins and Samuel W. Pollack named as the officers.

According to a Boston story, the New York, New Haven & Hartford Railroad is using the moving picture camera to detect baseball fans who neglect their duties for a game. Employees who give the old excuse that they wish to attend a funeral are trailed by a camera man. If they take a hack the picture is not taken, but if they go to a grandstand seat or bleacher, they are snapped in the crowd, and the film means discharge. A new use for motion pictures nearly every day.

The Broadway Amusement Company, of Lowell, Mass., has just been incorporated for $40,000, with Maurice H. Zucker, Alfred A. Lemeray and John P. Farley named as the promoters.

The Taylor Opera House, Danbury, Conn., has announced its policy to be motion pictures and vaudeville. The season opened on Labor Day. The Opera House has as opposition the Empress theater, managed by Mr. Chris. O. Brown.

Mr. William Fox's new theater at Waterbury, Conn., opened for its first public performance on August 28. This house is one of the most expensive on the whole Fox circuit, and seats 2,000 persons. Mr. Harry Fitzgerald has been selected as the local manager. The policy is vaudeville and pictures.

Mr. J. W. Gorman, who has been playing stock shows on the New England park circuit this summer, is organizing a new circuit, where miniature musical comedies are to be played throughout the winter months. The houses selected for this sort of entertainment are, for the most part, large theaters, offering vaudeville and pictures, twice daily. Included in the circuit are the Shawmut theater, Roxbury, and theaters in Attleboro, Quincy, South Framingham, Winthrop, and Peabody, Mass., also Waterville, Rockland and Bangor, Maine. The Gorman shows will be an "added feature."

The Empire Contracting Company, which has its main offices in New York, but which is a New England concern with Connecticut capital back of it, opened its new Empire theater, Bristol, Conn., on August 31. This house is a modern and up-to-date theater, seating 700, and built espressly for photoplay exhibitions, as no vaudeville is to be given. Mr. James Brezinski will manage the Empire theater, at least, until the new house now building at Thomaston, Conn., is in operation.

A new theater for Hyde Park, Mass., appears to be a certainty. The proposed house, which will be devoted to photoplays, is to be built on the site of the old Congregational Church.

Rumor has it that Roxbury, Mass., is in line for a new theater, to be situated on Humboldt Avenue. This also is to be a moving picture theater.

Mr. Walter T. Murphy, manager of the Lyceum theater, New London, Conn., now has women ushers in his house, which he calls an "attractive feature."

Mr. P. Gorman, manager of the Russell theater, Ottawa, Can., is playing to good business, and is using talking pictures.

Keith's theater, Portland, Me., opened its regular season of vaudeville and pictures on Labor Day. "Quo Vadis?" has been holding forth at this house.

The Boston offices of the Mutual Film Corporation on Boylston Street have been considerably changed of late. The "Mutual Exhibiting Room" is soon to be ready, with fifty opera chairs, for the benefit of all exhibitors who care to see the "run-off." A new supply department has been added, where parts, etc., may be secured. The shipping room has been changed, and now nothing except iron and fireproof matter is in this department. Even the tables are of iron.

The Auditorium theater, Lynn, Mass., is now playing stock company shows, under the management of Mr. A. Jones.

The P. F. Shea Company has transferred Walter Linehan from their theater at Manchester, N. H., to their Gilmore theater in Springfield, Mass., where he is in charge.

Messrs. Albee and Lovenberg opened their Bijou theater, Woonsocket, R. I., on August 18, and business has been excellent to date. The Bijou is best known as the "Theater Cozy." The policy is Edison talking pictures and vaudeville, three shows daily. The admission prices are five and ten cents. This house has been most carefully renovated and improved, and now presents a most pleasing appearance. Mr. Walter E. Parmenter, who managed the Bijou last season, is on the job again this year.

Mr. John J. Galvin is to succeed Adelmo Vanni as manager of the Bijou theater, New Haven, Conn. Mr. Galvin has been a manager for Wilmer and Vincent's chain of theaters for the past eight years. Mr. Galvin started on his new duties August 25, and his many friends wish him luck. Mr. Vanni is slated to manage S. Z. Poli's theater at Wilkesbarre, Pa.

Manager Louis M. Boas opened the Savoy theater, Fall River, Mass., for its regular season on August 23. The interior of this house has been carefully repainted and refurnished, and a number of new improvements are noticed in the Savoy.

Mr. Sheeheay is slated to manage the new Palace theater, Brattleboro, Vt., for Lawler Bros., the owners. Lawler Bros. have a good house in the Lawler theater, Greenfield, Mass.

Mr. J. G. Appleton opened his Temple theater, Hamilton, Canada, for the season, after a complete redecoration. A big program of vaudeville and pictures is the Temple's offering.

The Bijou theater, Pawtucket, R. I., formerly known as Keith's theater, has reopened, and reports good business with pictures and songs. Talking pictures are given as a special feature.

Mr. Ray S. Averil, manager of Poli's theater at Waterbury, Conn., has been laid up, but is now himself again. Vaudeville and pictures are doing well for Mr. Averil.

Mr. Felix Wendelschafer, manager of the Providence, R. I., theater, is presenting "Quo Vadis?" and it is a case of capacity houses as a general rule.

Mr. Joseph Griffin, the well-known theatrical man of Toronto, Canada, will probably erect a first-class theater at London, Canada, to be devoted to vaudeville and pictures.

The Grand Opera House, Brantford, Canada, reopened for its new season on August 30, under the management of Mr. Fred Johnson. Vaudeville and photoplays are to be the offerings.

Mr. George F. Law, manager of the Gem theater, Brantford, Canada, is doing nicely with a straight picture show, as is Manager "Ernie" Moule's Apollo theater.

Mr. S. Z. Poli will celebrate his "silver" jubilee in the theatrical business on October 20, at a banquet given in his honor at New Haven, Conn. It is said that Paul Morris, the sculptor, will present him with a "silver" tablet as a memorial. Mr. Poli has a chain of New England theaters.

HENRY.

Picture Theaters Projected.

San Diego, Cal.—A vaudeville theater building to cost between $600,000 and $700,000, seat 2,000, and decoratively to be a reproduction of the Renaissance Theater in Paris, will immediately be built by Arthur S. Hyman, a well-known theatrical man of Los Angeles. Hyman is president of the Hyman circuit of theaters. He has recently sold out a string of seven vaudeville and motion picture houses in Los Angeles, and is now engaged in establishing a wide circle of theaters of greater proportions, to include San Diego, Los Angeles, Salt Lake, Phoenix and other cities. His circuit of theaters will be affiliated with an eastern syndicate.

Philadelphia, Pa.—William Eckbold Sons, 707 East Girard avenue, are having plans prepared for a moving picture theater to be erected on East Girard avenue. Building to be brick, one story, 35 by 100 feet.

Philadelphia, Pa.—The Federal Sign System Company have taken out a permit for the erection of an electric sign on the vaudeville and moving picture theater at 42 West Chelten avenue, for M. H. Taylor. The cost will be $600.

Philadelphia, Pa.—A published report current that J. Fred Zimmerman and M. W. Taylor had purchased the Nixon Theater at 52nd and Markets streets was denied by officers of the Greater Philadelphia Realty Company.

Philadelphia, Pa.—R. P. Brodley has taken out a permit to build a one-story brick addition to the moving picture theater at the northwest corner of Secor and Morris streets, for Joseph D. Gregory, to cost $2,550.

New York, N. Y.—The H. P. Wright Company, 30 East 42nd street, have been awarded the contract for the erection of a two-story moving picture theater, to seat 800 persons, on Seventh avenue, near 41st street, building to be 60 by 90 feet, and cost about $35,000. The Raisler Heating Company, 129 Amsterdam avenue, New York City, have been awarded the heating contract.

Philadelphit, Pa.—A permit has been issued to the Joseph Levin Company for the erection of a one-story brick moving picture theater, 34 by 100 feet, with a seating capacity of 500, at 1106-1108 North Fortieth street, for Jennie Biben. The cost will be about $8,500.

Philadelphia, Pa.—Borzner & Wood are preparing plans for a moving picture theater for Herman Liberman to be erected at the southwest corner of 27th street and Girard avenue. Building to be built of tapestry brick. Connem Brothers are the lessees.

Brooklyn, N. Y.—Borough Operating Company, 1153 Myrtle avenue, are planning to build a two-story theater, 143 by 79 feet, to cost $200,000.

Chicago, Ill.—M. M. Rothschild is to build a one-story theater, 25 by 100 feet and have seating capacity for 300 persons.

Chicago, Ill.—Charles A. Anderson will build a one-story theater to have a capacity of 300.

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(Condensed into Two Reels)

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Prepared in America by Americans for Americans

Full of True Local Effect

Exciting and Alive with Keen Sensation

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LICENSED FILM STORIES

VITAGRAPH.

DADDY'S SOLDIER BOY (Sept. 22).—Bobby, the little five-year-old son of Captain Armstrong, is the idol of the regiment. Armstrong, an inveterate gambler, one night plays for higher stakes than he can afford and pays for his losses with a worthless check. The next day he is called into the office of Colonel Fitzmorris, who leaves him in the room for a moment. Seeing a large sum of money exposed in the cash box, he takes what will be sufficient to cover his losses, and doctors the Colonel's accounts so that the theft will not be discovered. The Colonel returns, however, before the ink has dried on the book and discovers the crime. Armstrong is tried by court-martial, stripped of his uniform and placed in prison. Bobby's mother does not tell him of his father's disgrace, the boy thinking that his daddy is away on business.

Playing in the street a day or two later Bobby sees the Colonel's little daughter running after a ball which has rolled into the gutter. He notices an automobile coming and saves the little girl's life, but is himself caught under the wheels. Bobby is taken, mortally injured, to the hospital.

Armstrong is called to the Colonel and told that he may visit Bobby, who is dying. He declines, however, saying that his child shall never see him in prison clothes. The Colonel, himself a father, understands the man's feelings and lends him his uniform. Armstrong goes to the hospital and brightens the little fellow's last moments by his presence. Bobby dies as the last post is sounded, rising in his bed to salute the colors as they are hauled down from the staff.

EXTREMITIES (Sept. 23).—Noticeable among the feet proceeding up the gangplank of the steamer are those of Gladys Robinson, a pretty young girl; Edwin Bartells, a nice young man, and the flat feet of Priscilla Primps, an easily scandalized old maid. Watching the movements of these feet about the deck tells an interesting story.

The feet of Gladys come along the deck, she is evidently seeking her steamer chair. After she has found it the flat feet of Priscilla are seen wandering in the neighborhood. She also finds her chair, next to that of Gladys, and seats herself in it.

Very shortly the feet of Edwin wander along. It is easily seen by their movement that he has discovered Gladys.

The porter's feet then get a move on them—he is off to look for Edwin's chair, which he brings and places on the deck between Priscilla and Gladys. The feet and hands of Priscilla execute several staccato movements, she is greatly shocked by the scandalous conduct of these two young people.

The courtship of the young folks progresses rapidly, Edwin at last placing an engagement ring on the finger of Gladys. Priscilla's feet grow wildly excited as those of Gladys rise from the ground and it is seen by their position that she is sitting happily on Edwin's knee.

The feet of the three people get hopelessly tangled, bringing them all to the deck with a thump, at last revealing the players to the interested observer, who has so far seen nothing but extremities.

SCENES IN SINGAPORE (Sept. 23).—Singapore possesses the most wonderful and quaintest sights ever beheld. Some of the strangest are presented in this brief travelogue.

THE OTHER WOMAN (Sept. 24).—Introduced to Marie Forrest, the actress, by a mutual friend, John becomes infatuated with her. Ignorant of his family ties, she accepts him as a friend. His wife and child cannot help feeling his estrangement. At the close of the season, Marie, on the advice of her physician, seeks a quiet spot and stops by chance at the same hotel where John's wife and child are staying. The two women become great friends and spend all their time together. John, conscience-stricken, and missing his family very much, takes a run to the beach. He gets there just as Alice, who is bathing with her little girl, is taken with a cramp and nearly drowned. Marie, who is on the beach, sees the child's danger and saves her. In the excitement of the moment, Marie and John do not look at each other. Both work over Alice.

As signs of life appear, they glance up and incidentally recognize each other. Marie sees all. A happy home is preserved, and Marie, to whom John has become to mean a great deal, makes an effort to forget him in a return to her career.

THE RACE (Sept. 25).—Edwin Harmon, a contractor engaged in building an aqueduct in California, is greatly worried by lack of money to pay his men, who threaten to strike. His contract must be filled by a given time, otherwise he will be ruined.

He goes to Charles Wayburn, a banker, and obtains a promise of a loan to tide him over his difficulties. The same evening he goes to the home of Virginie Barker, with whom he is in love, and meets Wayburn there. Wayburn, finding that Harmon is his rival, determines to refuse the loan and so bring him to ruin. He tells Virginie that her lover is helpless unless he, Wayburn, advances him money. Virginie at once goes to Harmon and tells him of Wayburn's threat to withhold the loan.

As Harmon is about to set out for the works to tell the men of his inability to get the money, he receives a note from an old friend, asking him to drive his racing car in the automobile race on the morrow. Harmon was formerly one of the racing drivers on the Pacific Coast and is sure that he can win the race. He goes to the works and succeeds in persuading the men to wait for the result, knowing that it will win him enough to pay them.

Wayburn bribes Thomson, Harmon's mechanic, to "throw up" the race. Thomson, as the car passes the grandstand, pretends to faint and the car is obliged to stop. Virginie, who realizes that without a mechanic Harmon cannot win, gets into the car and takes the man's place to the end of the run, which is a terrific one. Harmon wins the race and drives right out to the acqueduct where he tells the men that he now has the money and informs them of his coming marriage to Virginie.

BUNNY FOR THE CAUSE (Sept. 26).—Whenever Mr. Bunny finds himself confronted by a difficult problem, he goes to his wife with it and gets her to help him out.

When Mrs. Bunny shows him an invitation she has received to join a woman suffrage club, he is very indignant and announces promptly that women have not brains enough to vote and tells his wife that on no account will he permit her to have anything to do with the movement.

Bunny comes home to find a suffrage meeting in his house and raises quite a rumpus about it, but he has to go away to a meeting of the "fat men's" club, where he listens with approval to an anti-suffrage speaker. After the meeting he is invited to speak on local charities at the next meeting and returns home to prepare his speech. Accustomed as he is to asking his wife's advice, he is very disgruntled when she refuses to help him, telling him that as women have not brains enough to vote they cannot therefore help him to prepare a speech.

By the end of the week he is despair and has made no progress whatsoever. His wife offers to help him on condition that he will help her receive at the suffrage club that night. Bunny consents and his wife gets things in shape for him.

At the meeting of the suffrage club Bunny is delighted with the pretty women he meets and becomes enthusiastic, agreeing to march with the delegation from Manhattan at the parade in Washington. In the parade he proudly carries a suffrage banner, greatly to the amusement of members of the "fat men's" club, who cannot quite understand his sudden conversion to the "cause."

UNDER THE DAISIES (Special—2 parts—Sept. 27).—After severely criticizing the first play by Robert Burton, the critic of the Evening Times, John Mears, goes away into the country to get back his failing health. He has just heard from a lawyer that his uncle has left him a large legacy on condition that he does not marry before he is thirty-five years of age.

Mears spends much of his time riding horseback, and one day sees a pretty girl, the daughter of a neighboring farmer, picking daisies in the fields. He introduces himself to her and commences a flirtation, after a time winning the trusting girls love.

Before he leaves for the city he gets the girl, Viola Martin, to promise to follow him to the city and meet him there, promising that he will marry her. The marriage is never celebrated, Mears puts off the wedding again and again until at last, after five years have passed, Viola realizes that he no longer loves her. Her heart broken by his neglect, she leaves him and starts back for her country home.

Viola never reaches her home, but drops of exhaustion in the very field of daisies where she had first met Mears. Realizing that she can go no further she writes a farewell note to Mears, recounting the history of their meeting in the form of a beautiful poem. The farewell is never finished, for, overcome by her grief, she sinks lifeless among the pretty daisies that she had loved so well.

A sheet of paper on which she has written is blown away by the wind and gets into the hands of Robert Burton, who is staying in that part of the country seeking inspiration for a new play. Burton discovers the body of the girl in the field and finds the rest of her manuscript, never suspecting, however, that the villain who had wronged her was John Mears.

Upon the verses written by the dying Viola, Burton bases his new play, which turns out to be a tremendous success. When it is seen by Mears, he recognizes the story to be that of the much wronged Viola. Overcome by remorse he returns to his home and makes away with his worthless life, leaving another to write the eulogy of Burton's triumph.

EDISON

THE HONOR OF THE FORCE (Sept. 22).—The third precinct police force had always been the pride of Captain Doolin's heart, and he trusted everyone of the men. Unfortunately, the captain's trust was not entirely warranted. Dan Slater was the weak link of the force. A man with two masters, he gave the balance of his services to the master who paid most. Unhappily for the third precinct, that master was Big Tucker. Heavily interested as Tucker was in the saloon industry, the fact that he was unable to buy protection for the occasional irregularities of the business had always been a sore point with him. To gain a few sorely-needed recruits from the ranks of Captain Doolin's force, he influenced the heads of the various liquor interests in the city to sign a paper granting him a considerable sum of money for the purpose of buying the services of any other policemen who might be of Dan Slater's frame of mind.

Like many other well-laid plans, Big Tucker's scheme had an unexpected result, for the paper fell into Captain Doolin's hands. To get it back, Big Tucker arranged that Captain Doolin should be lured away from home by a pre-arranged fight in a saloon. During his absence, one of the gang entered the house, abstracted the paper from the captain's desk, and carried it out to Slater, who waited behind the back fence. The "put up job" did not hold the captain so long as had been expected, and he returned in time to grapple with the burglar in the back yard. The burglar knocked him senseless, but not before the captain had caught a glimpse of a policeman's uniform behind the fence.

When the Central Office detective told Doolin to say that he had found a brass button by the fence, Slater made a swift, involuntary movement to see if it could have fallen from his coat. After that it was not very hard to track him downtown, and to arrest the criminal boss and the erring policeman just as the incriminating paper was being handed over.

THE STROKE OF THE PHOEBUS EIGHT (Sept. 23).—Eric Barclay had been the stroke of the Phoebus Eight for so long that there seemed little likelihood of his ever giving place to a newcomer. And so, he pulled the stroke oar steadily through the season of training before the big race, while Dick Moreton fumed on the bank, and impatiently cursed himself for being so poor an oarsman.

It was not only on the river that Dick was made to feel his inferiority to Barclay. The athletic prowess and brilliant conversation of the older man were not without their effect on Violet Lanby, and when Barclay was about, poor Dick felt very much in the way.

Barclay, filled with a due appreciation of his own merits, affected a sublime disregard for such trivial matters as the coach's orders, and formed the habit of appearing for practice anywhere from five to fifteen minutes after the appointed time.

On one such occasion he discovered to his indignation that the shell had set off with Dick Moreton in his place. To his further dismay, he learned that the coach had grown tired of his dilatory tactics, had found much to praise in Dick's rowing, and had decided to give Barclay's place in the boat to Dick permanently.

Barclay's true character was clearly shown in the light of his later actions. In the first place, he persuaded Barbara, Violet's sister, to endeavor to make Dick break training. When this scheme failed, Barclay went to Bill Whittle, a waterman, who had an ancient grudge against Dick. Whittle readily consented to Barclay's plan.

On the day of the race, Whittle and two confederates overpowered Dick and shut him up in a deserted boathouse. When the time came for the crew to start, Moreton could not be found, and Barclay was given his old place as a matter of necessity.

Dick strained at his bonds until his breath came in gasps and his heart nearly stopped. At length, he slipped out of them. Whittle, who had nodded on his watch, was no match for the unconquerable resolution that urged Dick on. One fierce blow, and Dick was running full-speed to the boathouse. He got there just in time to oust Barclay from his place and—the Phoebus Eight won the race! Moreover, Dick won Violet.

THE EMBARRASSMENT OF RICHES (Sept. 24),—Pat Clancy was perfectly contented with his life until a singular occurrence took place at the quarry in which he worked. Just after a blast had been set off, a strange, white-bearded little man arose out of the smoke and dust. He told Pat that he had been imprisoned in the rock for a million years, and offered to grant any wish he might make, as a reward for having released him. Pat, stunned with joy, wished that he might be a millionaire. The strange figure waved its arms and vanished.

At the beginning of the glorious period of prosperity, Pat rolled down to a mahogany-lined office in a princely limousine to the utter amazement of his friends and neighbors. At the office, he found that a rich man's labors, although different, are

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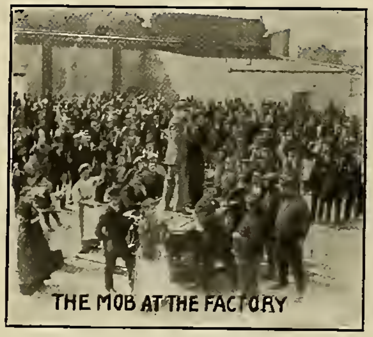
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no less arduous than those of a day laborer. Importunate stenographers, anxious clerks, and a constantly-ringing telephone served to throw Pat into a state bordering on nervous prostration. At last, he seized a fire extinguisher as the only solution, and drove the entire force out of the office.

Nor was his experience at dinner with his wife and her new fashionable friends any more restful. For Pat was unversed in the devious ways of salad and oyster forks, and, moreover, his shoes were far too tight. To relieve the latter source of anguish, he took off the uncomfortable shoes. The inevitable discovery of his action did not make matters more comfortable either for Pa or his wife.

An attempt on the part of his new friends to initiate Pat in the mysteries of the ancient game of golf proved the final straw. Pat's shoes still hurt him, and "hegorra, he could not hit the little white pill wid th' funny lookin' stick at all." Utterly tired and disillusioned, he went down to the seashore with the intention of ending his troubles forever. Just as he was about to throw himself in the water, the Earth Gnome appeared and restrained him.

Pat prayed that he and his family might he restored to their former blissful state of poverty. The gnome consented, and we leave Pat happy and contented in his old surroundings devouring an appetizing mess of corned beef and cabbage.

HARD CASH (Special—2 parts—Sept. 26).—Captain David Dodd, of the good ship "Agra," set sail for home, carrying with him fourteen thousand pounds in hard cash. After nearly losing the money in a fierce battle with pirates and again during a violent storm, the captain gave a sigh of relief when he at length reached home and deposited his fortune in Hardie's bank, a conservative institution with an iron-clad reputation.

Unhappily the captain's sense of security did not last long. Richard Hardie, the president of the bank, had been caught in the maelstrom of speculation. When Dodd deposited the fourteen thousand pounds, the bank was on the verge of bankruptcy. Learning of the danger to his hard-earned money, Dodd returned to the bank on the same afternoon and demanded its return. Hardie refused on the ground that it was after business hours, and Dodd fell to the ground in a fit of apoplexy. His mind was unhinged by the blow and he was removed to an insane asylum.

Alfred Hardie, Richard's son, was deeply in love with Captain Dodd's daughter, Julia, entirely against the wishes of Richard, who wished him to marry an heiress. Alfred overheard the scene hetween Dodd and Hardie and, outraged at his father's duplicity, demanded that the money should be returned.

With the money safely in his hands, and Dodd a maniac, Hardie was too hard pressed to let anything stand in the way of his urgent needs. Spurred on hy an unconquerable ambition he entered into an agreement with a dishonest doctor, and had Alfred inveigled from home and incarcerated in the same asylum with old Captain Dodd.

But there was another source of danger with which Hardie had not reckoned. Skinner, the old confidential clerk in his office, had slyly taken the receipt from Dodd's hand as he lay in his apoplectic fit. Hardie, who had confidently believed the receipt was lost, was stunned when Skinner suavely informed him that it was in his possession. and coolly demanded blackmail. Meanwhile Alfred Hardie and Captain Dodd had been suffering all the torments of the outrageous insane asylum system of the day. At last, they managed to escape together during a fire, and fled to the seacoast. The sight of salt water restored the sailor's memory and he thought of his fourteen thousand pounds. Skinner's opportune death and repentance put the receipt for the money in Alfred's hands. Together he and Dodd went to Hardie's office, where they found a man overcome with remorse and shame who was only too willing to make every restitution in his power.

A PROPOSAL FROM THE SCULPTOR—Being the third story of "Who Will Marry Mary" (Sept. 27).—The "artistic temperament" is so generally recognized as a necessary quality of all authors, poets, painters, actors, dentists, auctioneers, bartenders and other dilettanti, that we are quite accustomed to attribute all trifling vagaries of such people to its influence. Hence when Hugo Adair, almost in the twinkling of an eye, changed his allegiance from one woman to another, the "artistic temperament" was doubtless entirely to blame. Adair had just finished his greatest masterpiece in sculpture when he met Mary Cuyler. During the long weeks of careful workmanship in completing the statue, he had become very fond of Leta Nesbitt, the little model who had posed so faithfully and well, with the result that he finally proposed to her and was accepted. The next day he met Mary.

From the moment he met her, Adair proceeded to forget all about the promise he had made to Leta. After Mary had unveiled the statue at his express desire, the sculptor overwhelmed her with flowers and parties at dinner and the theater. As we have probably mentioned before, Mary was a very sensible girl, but it is certain that she was very greatly attracted by the handsome young artist with his brilliane humar and undeniable talents. The little model, saddened by her future husband's neglect, discovered a note to Adair from Mary, in which she thanked him for some roses he had sent her, and accepted his invitation for dinner that night. With all her sadness changed to fear and jealousy, she followed Adair to the restaurant. His attitude towards Mary left little doubt in her tormented heart. That evening, Adair proposed to Mary. Not quite knowing what to say, she told him to come to her again in half an hour. As she pondered over the true state of her feelings, the little model burst into her presence and tearfully denounced her for alienating her lover's affections. A little later when the anxious Adair came to learn his fate, Mary met his eager words with cold, searching eyes that made him hang his head. Without a word she left him and brought the little model into the room. Without a word, she watched the remorseful Adair walk out into the night beside the forgiving Leta. Without a word, she turned away. That is, without a spoken word. Tears are not words.

KALEM.

THE COUNTERFEITER'S CONFEDERATE (Sept. 22).—Marion and May, two-year-old twins, are the pride of the Chesapeake Foundling Asylum. But there comes a time when it is decided to separate them, since no one is inclined to adopt them both.

May is the first to go and falls into the hands of an unscrupulous woman—a professional beggar. Marion becomes the daughter of a wealthy English couple, who shortly afterward return to England.

Twenty years pass. May is a notorious counterfeiter. A raid by Federal officers results in the capture of her confederates, but she makes her escape.

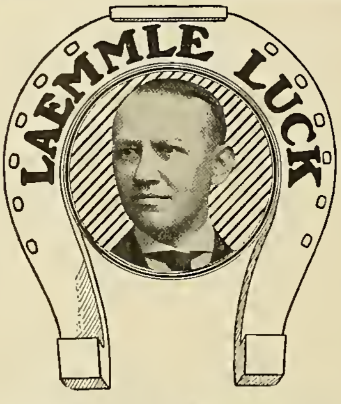
Marion's adopted parents die, leaving a document which informs her of her twin sister. She determines to find her and leaves for America. A falling hrick injures her shortly after her arrival and she is taken to a hospital where her physician falls in love with her. His mother invites Marion to her home.

Marion is accosted by one of the counterfeiters, who believes she is May, while walking with the doctor. The doctor repulses the man. The latter decides upon revenge and decoys Marion to a house where with a companion to aid him he binds her. The men leave and May arrives in their absence. She is followed by the doctor a few moments later, he having traced Marion to the house. Just as the sisters are about to embrace, the counterfeiters return. Seeing the doctor one of the men shoots at him, but May interposes her body and receives the bullet in her breast. She dies just as the police break into the room. Thus, after twenty years, the sisters meet, only to part forever.

A MIDNIGHT MESSAGE (Special—2 parts—Sept. 24).—When Thomas Douglas, an elderly widower, marries Sybil he does not take into account that the difference in their ages would prevent the interests of the two from being in common.

Douglas' son, Harold, does not see his stepmother until after the marriage, and then the fact they are of the same age soon makes them fast friends. Douglas, at first pleased because of the friendship of the two, gradually allows himself to suspect them of being in love with each other—a suspicion fanned by a cynical friend who magnifies harmless incidents. The father decides to verify his suspicions and announces that he must leave the city. Upon his father's departure, Harold makes his home at the club.

That night as Sybil is removing her jewels she notices the butler watching her with avaricious eyes. Leaving the room for a moment she returns to find the butler turned thief. He knocks her down and ties her, but she manages to crawl to the 'phone on her table and tells Harold of her predicament. He arrives in time to fell the thief, and catches Sybil in his arms as she faints. Douglas enters the room at this moment and believes his suspicions well-founded. The butler tells him he has been assaulted by Harold when he discovered making love to Sybil. Douglas orders his son to



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3 " Man in a battle with a bull.

6 " Dead man being borne on a rude bier by forest rangers, through the winter woodland; girl responsible for his death being roughly thrown aside by enraged son of the dead man.

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atone for his offense by doing away with himself. Harold leaves the room, pistol in hand. Afterwards Douglas discovers his error. Harold, who can see no reason for his father's accusation, throws the pistol to the floor where it explodes. Douglas, hearing the report, believes that his son has done away with himself. The shock is too great for his heart. Although he learns of his mistake when Harold enters the room, he passes away, smiling a request at his wife and son for forgiveness.

THE HOBO AND THE MYTH (Sept. 26).—Bill interrupts a dress rehearsal in a wooded section, being held by several society girls who are to give classical dances at an entertainment. The girls hit upon the idea of having Bill portray the role of the mythical Pan at the entertainment. Bill is entirely satisfied, especially so as the girls dress him in good clothes in order that he look the part of a gentleman.

The entertainment comes 'round, and Bill, introduced as "Professor Hobo," makes a hit with the guests. He gets into his Pan costume when he notices a bowl containing champagne punch. Before long Bill is under the weather, and just before the dance commences starts a fight. He is chased out of the house, down the street and into a freight yard just as the freight trains pulls out. Bill hops into a box car and escapes his pursuers. Waving good-bye, Bill reclines on the floor and pipes himself a tune on the pipe of Pan.

THE LARGEST DUCK FARM IN THE WORLD (Sept. 26).—Fifteen thousand ducks feeding at one time is one of the interesting scenes shown in the picture of a Long Island duck farm, the largest in the world.

The method of preparing and selecting these fowl for market is interesting and educational. It is safe to say that a more interesting picture of its kind has never been projected upon a screen.

A DEMAND FOR JUSTICE (Sept. 27).—The fact that the building of the dam at Fenwood would be unconstitutional and would rob the citizens of the town of their homes, mattered nothing to George Marvin, of the Marvin Water Corporation. And he orders his attorney, Jason Williams, to draw up a bill for the legislature authorizing the construction of the project.

But Williams, who loves Alice, Marvin's daughter, refuses to be a party to the scheme and informs his employer that he does not propose to aid him in breaking the laws of the State. Furious, Marvin discharges him, and when Alice declares her determination to help her sweetheart, she is ordered from the house.

The bill is rushed through the legislature by Marvin's tools, and signed by a corrupt governor. The passage of this bill causes a tremendous sensation and the people of Fenwood appeal to Williams to act as their attorney and save their homes. Rushing to the capital, Williams secures an injunction from the Supreme Court halting Marvin's men just as they are in the act of evicting the Fenwood citizens from their homes. When the injunction is made permanent, the people are wild with joy, and in their gratitude announce their determination to make Williams their next member of Congress. Balked at every turn, Marvin finally acknowledges his defeat and becomes reconciled to Williams and Alice, giving them his blessing.

LUBIN.

POKER PAID (Sept. 22).—Tom Smithson is greatly in debt. His creditors besiege him at all places and corners. One day he hears a bunch of his tormentors playing poker in the reception room. Tom is some player and he conceives a bright trick. He disguises himself, sneaks down the fire-escape, slides in the back door, and joins the party. He looks like an easy mark and the card players cheerfully let him into the game. In very short order Tom has cleaned the bunch out, and as they have no more money in their pockets to play with the game is ended. Tom then goes back to his room and primping up in his best, comes down, cheerfully greeting his friends and pays all of their bills, with his winnings.

THIS ISN'T JOHN (Sept. 22).—The boys are going camping and they send John Hickey a letter asking him to accompany them. He wants to go, but his wife objects. He has to fake a plan, which he does. He arranges a fake drowning. He gets a fisherman friend to wet his clothes in the river, and return them to his wife and daughters with the story that they were found on the bank. While the fisherman is sousing the garments in the water, and John is standing by watching the proceeding, his youngest daughter and her sweetheart, Harry, happen to pass on the pier above and see them. They hurry home to inform the folks and arrive just after the fisherman has delivered the clothes and told the falsehood. They explain the whole affair as they saw it, and upon inspection they find the tell-tale letter still in the pocket. They accept Harry's idea that if John wishes to be a dead one, it will be a good plan to let him be dead. John returns from the trip dead broke, poker cleaned him out. His wife and daughter refuse to recognize him, even his office employees, who have been put wise, ignore him. He tries to send a telegram, but the operator refuses to accept it collect. He goes home to make one last appeal and is taken back on the condition that he eat the letter that led him into the trouble. He does so, but Maud pleads, and he gets a concession in the shape of permission to eat it between two slices of bread.

A MEXICAN TRAGEDY (Sept. 23).—Manuel Terrizar, inn-keeper in a small Mexican town, professes to be in sympathy with the revolution; his son, Miguel, joins the insurrectos. Teresa, Terrizar's daughter, and Gen. Laredo, leader of the revolutionists, are sweethearts. The federal government sends an agent, Sancho, to Terrizar, offering a large reward if he will accomplish the secret assassination of Laredo. Terrizar's greed for gold triumphs and he agrees to try the scheme. Terrizar invites Gen. Laredo to the inn that night for Teresa's betrothal feast. Laredo accepts. Later, Teresa, while serving refreshments, overhears some details of the plot, and terrified, tries to leave the inn to warn Laredo. She is seized by Terrizar and locked in a side room, from which it is impossible to escape or send word to her lover. Laredo, accompanied only by Miguel as a guard, arrives for the feast. Teresa is released and told by her father that his life will be in danger if she warns Laredo. The girl sits through the feast unable to speak for fear that in saving her lover she will sacrifice her father. Miguel is plied with wine to get him out of the way. Then the boy is carried upstairs and dumped into the room at the right of the landing. Miguel, aroused, later staggers into the hallway as if to go down stairs, then changes his mind and entering the room at the left of the landing, falls across the bed in a stupor. The feast over, Terrizar persuades Laredo to spend the rest of the night at the inn and conducts him to and sees him enter the room at the left of the landing. Teresa, at the last moment, tries to warn Laredo, but she is bound and gagged. In the left room Laredo finds Miguel, tries in vain to arouse him, then decides to find another bed. He goes into the hallway, finds the opposite door open and retires in the empty room at the right of the landing. The plot to kill Laredo falls on Terrizar. He draws his knife, ascends the stairs and blowing out the hall lamp, enters the room at the left of the landing. A moment later he returns to the drinking room, announcing that he has killed Laredo. In the morning Laredo, ignorant of events, descends the stairs to the room where the conspirators are sleeping at the tables. The conspirators are terrified, believing that Laredo's ghost is walking. When he speaks to them they realize there has been a slip. Wildly, Terrizar rushes upstairs and into the left room, where he finds that he has killed his son.

SELF-CONVICTED (Special—2 parts—Sept. 25).—The plot deals with the life of an honest man living down a mistake of his youth, when, to aid his dying mother, he participated in robbery. After skipping bail, he eventually becomes a detective and is put on his own trail. With his wife and children on one hand, and on the other a record for never failing to get his man, his police training finally conquers and he arrests himself. Expiation and happiness follow, when his superior destroys the Bertillon records of the case.

Jim McKefren, called "Mac," loses his position as a machinist through a cutting down of the forces. Two other men, also discharged, approach him with a plan to rob the safe in the mill office. Driven to desperation by a letter saying that immediate funds are required to save his mother's life, "Mac" consents. He is arrested. One of his pals furnishes bail, which he jumps, securing work as a strikebreaker in a Western city. There he meets Esther Church and through her Mac brings the strike to an end. He finds work on the local detective force, having changed his name. Ten years elapse. Mac, his appearance completely changed, is married to Esther and is on the New York detective force. With a reputation for never failing to land his quarry, he is put on the Denver Jim case, thus becoming his own pursuer. He studies his own finger prints and Bertillon measurements. His wife suspects and finally, through a ruse, discovers his guilt. To his superior's repeated question, "Have you found 'Denver' Jim?" he finally answers "Yes," and produces the evidence of his own guilt. His superior places all evidence in the case in the grate and requests Mac to light a match to it.

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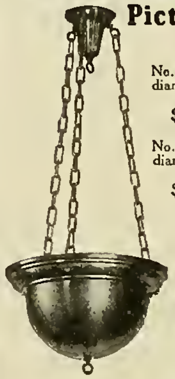

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WINNING HIS WIFE (Sept. 26).—Ashton Royce, against the advice of his friends, marries a pretty little country girl, who after her marriage quickly develops a liking for society, so much so, that she has little time for her husband and apparently not understanding each other they are gradually drifting apart. Royce, who is a millionaire and lacking occupation, is worried and unhappy without being able to properly define or rectify the situation. Both husband and wife love each other and give no opportunity for complaint, but something is out of gear and neither knows exactly what it is. Royce, to relieve his mind, goes camping. One day reading the Ramayana he comes across the couplet referring to Sita's demand that she shall share Rama's exile. This gives him an idea and he writes to Margie that her mother is ill. Margie comes and is taken by Royce to his camp. At first she is very angry at the deception, but in a few days she chances upon the book and gets his idea. When Royce returns with the fish he has caught for supper, Margie has settled down and draws his attention to a couplet that completes the story.

THE GREAT DISCOVERY (Sept. 27).—John Harold is absorbed in scientific research. During a period of idleness he falls in love with and marries Adeline Rupert. Soon after his marriage, his health restored, Harold returns to his laboratory, becoming engrossed in his work. He does not cease to love Adeline, but simply forgets her. She, not understanding, is hurt and offended. Even the birth of his child, occurring at a time when his experiments are at a critical stage, scarcely attracts his notice. Harry Rogers, a trusted but false friend, attempts to take advantage of Harold's inattention to make advances to Adeline, which she indignantly repulses. Harold's preoccupation prevents his observing the most obvious familiarities on the part of Rogers, and Adeline attributes his non-interference to indifference. Her outraged pride can no longer brook the situation and she leaves, taking her child, and presently secures poorly paid employment. Harold is the easy victim of fraud and is soon robbed of his fortune by Rogers, a matter which does not trouble him greatly, as he is allowed to take with him his scientific apparatus and papers when turned out. In a single poor room of a tenement house, Harold contrives to live and continue his researches. His poverty becomes abject and his health is being completely sacrificed. At last his toil is rewarded —an intricate but chance combination of ingredients shows a result unmistakable in its promise. At this moment the tenement house takes fire; he frantically gathers up his books and notes and the more precious of his specimens and starts to make his escape. On the narrow stair he stumbles over a child overcome by the smoke. In Harold's heart there is a desperate struggle, the life of this child is of so little consequence to the world in comparison with the flagons and papers with which his arms are filled. But the human instinct triumphs; he drops the precious fruit of his life's toil, picks up the child, staggers to safety and sinks down as a frantic woman snatches the child from his arms. It is his own child he has saved, and it is Adeline who nurses him back to health and strength. Though hurt, pride forced her to leave him; Adeline has never ceased to love her husband. Harold realizes that the great discovery is lost to him forever, but this does not disturb him greatly; he is happy in his new found love for wife and child. Several simple practical chemical discoveries are now recalled and serve to establish the reunited family in simple comfort.

ESSANAY.

FOR OLD TIME'S SAKE (Sept. 23).—Tess Lawson breaks her engagement to Will when she finds he is dishonest and afterwards marries Charles Pine. One night, a few years after her marriage, the girl alone in the house, surprises a burglar in the midst of his operations. As she calls the police the man unmasks and she recognizes Will. He begs her for old time's sake to let him go, but before he can get away a policeman arrives, and as the girl is explaining to him that it is all a mistake and that the gentleman is a visitor, her husband enters. He overhears the statement and recognizing his wife's former fiance, misunderstands the situation. Some latent spark of manhood arises in Will and rather than escape at the expense of the sacrifice Tess is making for him, he calls back the police officer and gives himself up as a burglar. When he shows his tools and bag of loot, even the husband is satisfied and begs forgiveness of his wife for the suspicion.

LOVE INCOGNITO (Sept. 24).—Jack has fallen in love with an unknown beauty, and when he and his friend Tom meet her on the street, he is overjoyed to find his friend is acquainted with her, but furious at Tom's failure to introduce him. Knowing that Edith's family are in need of a butler, Tom proposes to Jack that he apply for the job, just for a lark. Jack does, and just to see him "butle" is a picnic. He gets in wrong with everybody but Edith's father, who discovers that "Wilson," their former butler, is young Mr. Fuller, one of the richest bachelors in town. Edith and Jack to each other's arms.

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DAYS OF THE PONY EXPRESS (Sept. 25).—Farley, the express and mail messenger for a small Western town, is engaged to the daughter of the postmaster. He gives her a little folding telescope through which she watches up the mountain road for his coming every day. The postmaster receives word that a large amount of money is coming through the mail on a certain day. Jealousy prompts the clerk, who gets hold of the information to communicate it to two notorious bandits. When the day arrives they hold up the mail messenger and get possession of his sack. Farley, on arriving in town, without his mail is arrested and taken away by the sheriff. His sweetheart watches him through the telescope as he disappears up the mountain road, and in turning her head a little she sees the bandits dividing the contents of the mail sack. They are hidden from the road by the brush and foliage of the woods. Mounting her horse she rides after the sheriff and his prisoner and brings them back to where the thieves are. The bandits are captured, the money and mail recovered, and Farley happily restored to his freedom and fiancee.

WHY BRONCHO BILLY LEFT BEAR COUNTY (Sept. 27).—Through a kindly act Broncho Billy earns the deep gratitude of Marion Rivers, who presents him with a bible. Not long afterwards, she comes upon him as he is about to hold up the stage, but at sight of the girl he is overwhelmed with shame and taking out the little bible promises her that he will live honorably. In the meantime, Marion's father holds up the stage at another point, and one of the stage-coach drivers, mounting a bareback pony, rides off for the sheriff. Broncho Billy sees Rivers get away with the money, and when he hears the sheriff and his men coming, for Marion's sake he goes to warn her father. To shield him, he takes the bags of money and rides away with the men after him. He leaves the money at the mile post with a note saying: "Sheriff: I'm through with Bear County, this stick-up was my last," and rides across the border.

IN CONVICT GARB (Special—2 parts—Sept 26). —The story of Swayne and "Chub" takes us to the very depths of things, and proves that sometimes it is the gentlemanly fellow of education and polish who is the real criminal, and the poor creature, who through environment and lack of training has of necessity lived the life of a crook, who often raises up under unwonted circumstances as the MAN.

Elliott Swayne, cashier in the bank of which John Deane is president and owner, is absolutely unworthy, but by cleverness and pleasant manner, manages to ingratiate himself into the good graces of the old man. He is invited to the Deane home, where he meets and eventually becomes engaged to Evelyn, the banker's daughter. The cashier, who has gambled with the firm's money, learns that it is up to him to raise $30,000 or have his dishonest operations uncovered. He arranges with the janitor "Chub," whom he knows to be a crook, to rob the bank. On the night of the robbery, "Chub" and a couple of his pals easily manage to get into the building and overpower the watchman, but as they are robbing the safe, several policemen rush in just in time to prevent them from getting away. One of the thieves "squeals" on Swayne, who confesses, and with "Chub" and the other men, is sent to the penitentiary.

Evelyn is horrified when she hears of her fiance's confession, but is consoled by the sympathy of Phillip Warren, an old friend of the family, who she afterwards marries.

Several years later, Warren is appointed warden of the State prison, where Swayne has the misfortune of daily witnessing the happiness of Phillip and Evelyn. "Chub," on account of good behavior, has been made a "trusty," and proves to be a valuable and faithful servant to the warden and his family. The little daughter of the household is especially fond of him, and he becomes greatly attached to her, as she is his constant companion while working around the garden and the house. Swayne has always been a rebellious and sullen prisoner. He finally breaks loose, and with the help of some of his fellow prisoners, who overcome the guards, he goes to the warden's office where he finds Evelyn with her little daughter, and "Chub" who is working about the room. He knocks the "trusty" senseless, and pushing the mother aside, grabs the child and flies. The mother gives the alarm, which sends the warden and his men out on the chase. When "Chub" regains consciousness and learns that Swayne has gotten

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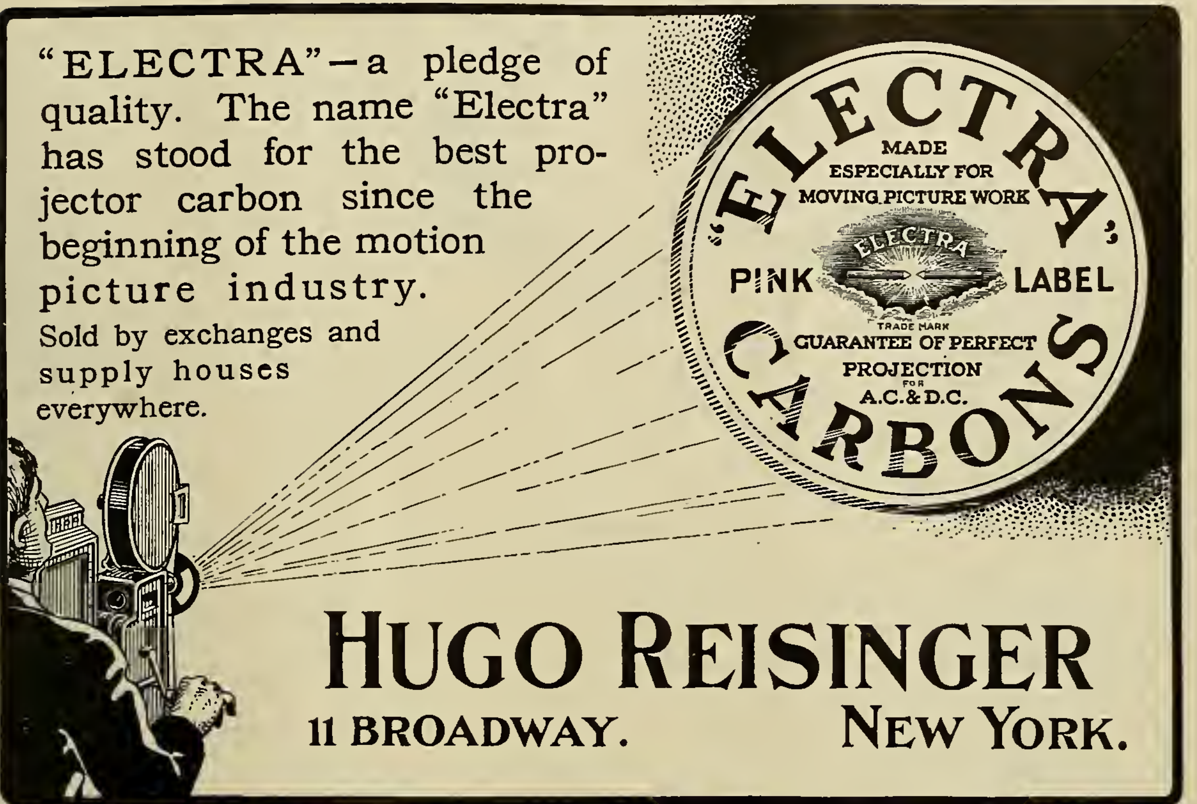
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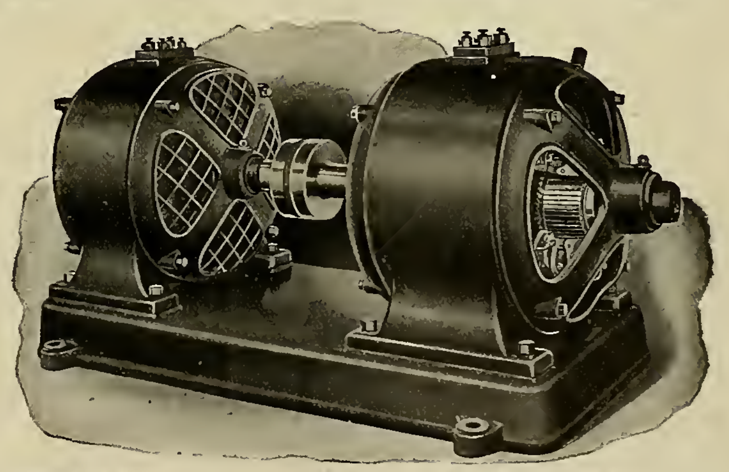

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away, he leaves without waiting for orders, and jumping into a passing automobile, begs the driver to help him rescue the little girl. Swayne makes his way to the railroad, and seeing that he is being followed, jumps on a handcar and rides off down the track. "Chub" follows in the machine and as he comes up along the side, jumps on the moving hand car, throws Swayne off, and rides with the little one in his arms to where the father and the guards have followed. Swayne is captured, and the child joyfully returned to the anxious mother and father by her playfellow "Chub."

SELIG.

TOBIAS WANTS OUT (Sept. 17).—Tobias Yoakum concludes that he is absolutely disgusted with army service, and plans a discharge for physical disability with a pension attached. He first tries paralysis of the leg, but this nether negative is exposed by the Board of Survey; then he assays deafness, but the army surgeon gives such an insulting opinion that he hears it. He concludes that the one plea left for him is insanity, and he falls into this with great gusto. His tormentors in the service hand it to him right and left, so that he is lame and sore in both body and mind, while his wits are seemingly awry. Finally he acts the "crazy man" so well that he does get a discharge, and on receiving the paper and making sure that it is genuine, he drops the insanity dodge, and ridicules the alienists. The chairman of the board, who has a deep sense of humor, picks up the discharge and writes on the back of it: "Void, if executed on Sunday." He then points significantly to the calendar on the wall, which shows Tobias violated the Sabbath by his first false step and has once more brought about his own Waterloo, so that he is only indebted to himself for his trail of trouble.

THE REDEMPTION OF RAILROAD JACK (Sept. 18).—A rough looking stranger about Silverton, where the railway station is the chief structure of the place, is "Railroad Jack," a man of mystery. The agent is taken suddenly ill, and his daughter starts down the track on his railroad velocipede to light the switch lamps. At the first switch her light car jumps the tracks and hurls the girl and the cargo of lanterns to one side, which, seen by the stranger, starts him to a rescue on the run. He drags her out of harm's way just as the Limited thunders by. After administering first aid, he places the lanterns himself and then tenderly takes the girl back and arrives at the station just in time to take a message that is ticking over the wires.

Time passes; the girl really begins to love the man who rescued her, when she picks up a poster, sent broadcast by a detective agency, offering a reward for the conviction of Railroad Jack, Galveston Ben and Dakota Dan, giving descriptions of the three men wanted. She recognizes the first named and instantly repudiates him. His subsequent bravery in the battle with his old comrades in crime, in a three-cornered duel, thwarts a great train robbery. He is promptly pardoned by the governor for his questionable past. He is the full stature of a man and wins the girl, so that blessings brighten his passing days.

THE REJECTED LOVER'S LUCK (Sept. 19).—Brothers, Ben and John, are in love with the same girl, Sadie. Sadie is not the least fussed, rejects Ben's offer of marriage, but accepts the proposal of brother John. Ben, disgusted and disappointed, quarrels with the lucky man and then leaves for the West.

John and Sadie marry and experience three years of happiness, when death snatches him from her arms and leaves her penniless, with a baby at her breast. She is so poor that she is forced to take in washing. During this interim, Ben has had varying fortunes in the wilds. He saves an Indian from the hands of vigilants about to lynch him for horse-thievery. After stirring adventures they make a get-away; the Indian is shot, but under the skilled nursing of Ben, eventually recovers. The Aborigine is so grateful that he reveals to Ben the site of a rich placer mine and the latter washes out a fortune. He goes back to the old town, a sadder but a wealthy man, with forgiveness in his heart. He finds his sister-in-law bending over a wash-tub as her chubby infant wails an accompaniment from the floor. These things move honest Ben mightily, and he wonders if the days of might-have-been cannot come back. He speaks to her in the old voice, woos her with the old words. She listens to his suit as he persuades her that he should take his brother's place and provide a father for the helpless. So all's well that ends well.

BUMPS AND WILLIE (Sept. 23).—Bumps and Willie, knights of the road, have recovered sufficiently to travel again since their meeting with beautiful Betty and her active guardian—an emotional bull dog. Count Bill still yearns for the hand of the girl, loudly, but Bumps, his side partner, silently nurses treachery in the form of a sudden and overpowering affection for the very same maiden.

Betty has a new fad, automobiling, and Bumps discovers her trying to avoid running down the general public while wrangling with her new car. He proceeds to instruct her. As he does so, Willie comes upon the scene, and empties the vials of his wrath. Betty, wavering between the two evils, declares in favor of the one who will win the grand auto race. This pair of tramps are two speed maniacs, neither of whom can operate a car. At the track, Willie's machine begins to run away backwards; while Bumps' soon leaves the track and begins to caper across country, digging ditches, knocking down fences, and imperiling the lives of spectators. Both get arrested, which leaves the dashing Betty free to follow her heart's desire.

SPELL OF THE PRIMEVAL (Sept. 24).—Richard Van Sant, surfeited with the artificialities of society, seeks refuge amid the silent dignity of mountain solitudes—bitter against all women, because one had dismissed him. Once in his mountain fastness, he begins to look about for the peace of mind that he seeks, and his field-glasses furnish him society without bringing him in contact with humans. While he studies the scenery assiduously, one particular spot, haunted by blithesome Bessie Springer, a mountain lass, attracts his fancy day by day. He sees the culmination, at a long distance, of a charming romance, in which Tommy, her sweetheart, who has figured in frequent meetings, comes and claims her as his own. He sees her friends come and go, wondering and admiring the gifts that have come to her as a bride. Then she passes beyond the rangeless vision—on down the mountain—lost to view in the settlement beyond. This truly rural vision of sentimental simplicity, strangely fascinates the man about town; he tears up the shocking pictures of the dancing-girls and "actresses" that ornament the walls of his shack, banishes his stock of red liquor and gives himself peacefully over to the spell of the primeval.

In the interim, the haughty Virginia Maynard, who married a title when Richard had wounded her pride, becomes fairly ill through heartsickness and asks her fiancé, the count, to take her to the mountains. He does so, and the control of his automobile going wrong, the coward leaps out and leaves Virginia to wrestle with the mechanism of a run-away car. Van Sant, riding up the mountain, looking through his glass, observes this state of affairs, and rushes to the rescue. The machine crashes into the shrubbery and hangs suspended over a chasm when he reaches out, clasps the girl and draws her away from impending death. The count comes limping down the mountain at this moment, and when he sees Virginia, with her arms about Richard's neck, he limps out of sight and leaves them forever happy.

THE CAPTURE OF BAD BROWN (Sept. 25).—Bad Brown, a cattle rustler, finding things slow in his locality, proceeds to fill up with red liquor, and then starts to shoot up the frontier settlement. About the time he has got everybody behind doors, the stage rolls into town, and Bad Brown scares Pat and Biddy, the new arrivals to death with his noisy fusillade, and the dangerous proximity of his wild shooting. Buck comes in like an innocent spectator at this time; but does not get injured, in fact, he soundly trounces the drunken rustler, thereby earning the everlasting gratitude of Pat and Biddy. All this does not sober Brown, and he is inclined to commit more serious crimes than to merely get drunk, so the sheriff comes along and swears in Buck, as one of his posse. Bad Brown, however, has a pretty daughter, Marie, and Buck is in love with her. He compels his daughter to hide him, but after a series of dashing adventures, Buck routs him out and starts the old offender off to jail. The girl's relationship at the time with the old man was unknown by the dashing Buck, but she admits, afterward, that he is her father. She feels, however, the need of a better protector so much that she accepts the fearless hand of Buck for life.

THE POLICEMAN AND THE BABY (Sept. 26).—Patrolman Jim Mulvihill, large of frame and mighty of heart, has a four months'-old baby that rules him with the weapon of a cry. He simply hates to leave her cradle, but the clock points to the time he should be reporting, and he finally makes his escape by crawling out of the door. He reports at the station and goes on his "beat," which is in the suburban districts. Here he is approached by a mounted policeman who gives him other orders, transferring him at once to the downtown district.

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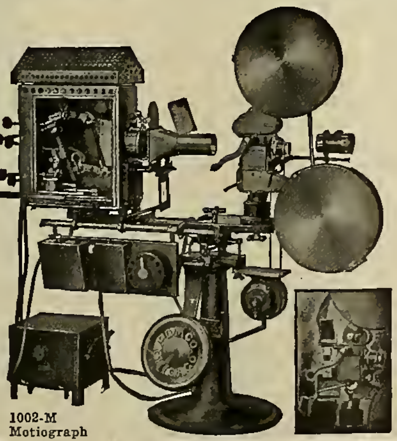

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The scene shifts to a department store with two trained nurses in attendance at the department where babies are checked, free of charge. There appears to be an odd baby that someone has deserted, which sleeps on peacefully, thus causing much excitement in the department. Patrolman Mulvihill is summoned and ordered to wheel the baby through the streets to the station house. He, however, prefers to carry the infant. As he turns the corner he observes Brown, a flashily dressed old gentleman and Dipper, the notorious pickpocket, together with Nugent, commissioner of police, whom he does not know, as he is dressed in civilian attire. The latter pats the big policeman on the back as he passes into the car. The pickpocket immediately begins to work on the man of wealth and Mulvihill observes it. He asks Nugent to take the child while he goes after the pair. Brown, who has been robbed, also follows the "dip" into the street. Mulvihill turns the thief over to a policeman, gets the baby back that was confided to his care, and starts on his way towards the station. He is interrupted by a row in a tough saloon, and burdened by the baby, he puts it in a taxicab standing in front while he goes in to arrest the malcontents who are shooting up the place. Wabash Dave, the chief offender, rushes by Mulvihill, jumps in the taxicab and orders the driver, at the point of his pistol, "to get a move on." The officer comes back, finds the taxicab and baby gone, commandeers another touring car and starts on the chase. He eventually captures the criminal, handcuffs him, gets him back to the taxicab, recovers the baby, and then as a result of a rather strenuous afternoon, receives a letter from the police commissioner, who had held the baby for him incognito, for promotion to sergeant for brave and efficient service, and a large reward for bringing in Wabash Dave. Eventually he finds out that he has rescued his own baby. So he has much to be thankful for.

THE WHEELS OF FATE (Special—2 parts—Sept. 8).—The wife of a rising young author, Phillip Wynn, spends her time at card playing, while her husband is applauded in the circles in which he moves. With effervescent enthusiasm, he comes to her with news of his triumph; but she pays no attention to him. Dejected, he seeks the solitude of his study, where he begins a new work, entitled "The Inspiration Girl." Presently his wife comes in to ask for money; he starts to read a part of his manuscript to her. This bores her, and she leaves. At the club she is persuaded to elope by a persistent suitor named Lawler.

Discouraged by his wife's cynicism, Phillip reverts to the seclusion of a cottage in the woods, where he becomes acquainted with Nell Browne, whose ideals are so much like his that he nominates her "The Inspiration Girl."

When Phillip is away from his cottage one day, Lawler, who is rather intoxicated, follows a friend with whom he had had a quarrel to the cottage of Phillip. There the quarrel is renewed and Lawler, in a fit of passion, picks up a revolver and kills the friend. The shock of what he has done sobers him and he leaves the cottage to find the sheriff, intent upon placing the blame on Phillip. He locates the sheriff and at the cottage, Lawler declares that Phillip has committed the murder.

Lawler calls upon the wife of Phillip and tells how her husband had come to be arrested. As he had persuaded her sometime since to begin divorce proceedings, it is not long before she is granted a decree. Nell calls frequently at the prison and assures Phillip of her belief in his innocence, while his ex-wife is conspicuous by her absence. After Lawler has done much to have Phillip executed at an early date, he sets sail for Europe with the ex-wife. Just as the condemned man is about to be led to the electric chair, a wireless confession is received by the governor from Lawler, who becomes repentant as the ship on which he is sailing strikes a reef. The governor commutes the sentence.

PATHEPLAY.

PATHE'S WEEKLY, NO. 46 (Sept. 1).—Tsarskoe-Selo, Russia.—The Czar of all the Russias reviews the regiment of Ishmael on the occasion of their jubilee.

Paris, France.—The "Roosevelt" three-mile race, a popular annual athletic event here, is won this year by Gaston Lauvaux.

Villacoublay, France.—Fifty flying machines of various types and sizes sail to and fro over the aviation field here on the Franco-Spanish fete day.

Chicago, Ill.—The hydroplane Disturber III wins the thirty mile free-for-all championship and the Wrigley Cup with an average speed of 42 miles an hour.

Denver, Colo.—A novel bull fight in which no blood is spilled is held in this city and provides both thrills and laughs.

Mt. Tacoma, Wash.—Franklin K. Lane, Secretary of the Interior, and his party engage in a snowballing contest while ascending Mt. Tacoma on the Secretary's tour of inspection.

Brighton Beach, N. Y.—Eight fair life savers compete in the third annual five mile ocean swimming race of the Women's Life Saving League.

Comic Section.—"What d'ye mean, you're a hypnotist," said Mutt. Drawn by Bud Fisher.

Editorial Section.—Missouri declares a two-day holiday to permit its citizens to repair the state roads and 250,000 men, including bankers, state officials and day laborers respond. Governor Major of Missouri, shovel in hand, leaves the executive mansion to do his share.

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PATHE'S WEEKLY, NO 49, 1913 (Sept. 11).—West Point, N. Y.—Lord Haldane, Lord High Chancellor of Great Britain, witnesses a drill by the cadets on his way to Montreal to attend the American Bar Association meeting.

Rome, Italy.—King Victor Emanuel pays a visit to the Government Military Agricultural School.

New York, N. Y.—Mayor Gaynor accepts an independent Mayoralty renomination tendered him by 5,000 citizens, who march to City Hall bearing shovels, emblematic of their faith in his subway policy.

San Francisco, Cal.—Eight hundred orphan children attend a real old-fashioned wild west show as guests of the Bulletin.

Dunkirk, France.—Aviator Levasseur and a passenger, journeying from London, lose their way in a dense fog and are compelled to come to earth here to get their bearings.

Montreal, Can.—Viscount Haldane, Lord High Chancellor of Great Britain, attends the meeting of the American Bar Association, held in this city, where he meets many distinguished American and Canadian jurists.

Tilburg, Holland.—Queen Wilhelmina and the Prince Consort arrive in this city to inspect the exposition.

Buffalo, N. Y.—Commodore Perry's flagship "Niagara," is welcomed to this city on her return from a tour of the lake cities which she defended in the War of 1812.

New York, N. Y.—The Boston Nationals defeat the Giants by the score of 2 to 1, Connolly's triple scoring Tyler and Maranville in the fifth inning.

PATHE'S WEEKLY NO. 48—1913 (Sept. 8).—Brooklyn, N. Y.—A fire in the hold of the steamer Burgomeister Hackman, loaded with benzine, has been burning for two days and a serious explosion is feared at any moment.

Amiens, France.—The Grand Prix automobile race this year is one continuous thrill as the Picardie course, over which it is run, is notorious for dangerous turns and curves.

San Francisco, Cal.—Gov. Ernest Lister, of Washington, and the Washington Exposition Commission board a tug to obtain a view from the waterfront of the site selected for the Washington Building at the Panama-Pacific Exposition.

West Point, N. Y.—The Cadet Corps assists a delegation of distinguished Polish-Americans to unveil a bronze life-size statue of General Thaddeus Kosciusko, Polish hero of the American Revolution.

New Haven, Conn.—Twenty-three persons are killed and as many seriously injured when the White Mountain Express of the New Haven Railroad crashes into the wooden Pullmans of the Bar Harbor Express, crowded with returning vacationists.

Comic Section.—Mutt has a solution for the Mexican problem. Drawn by Bud Fisher.

DR. TURNER TURNS THE TABLES (Sept. 19).—When Dr. Turner went away for his annual month's vacation, he left Dr. Williamson in charge of his practice. Now Dr. Williamson got a hurry call from his sweetheart, an actress, that she and her fellow thespians were stranded. He promptly went to the rescue of his girl and her friends and brought them back to Dr. Turner's home, where they made themselves comfortable. Dr. Turner was not comfortable at his vacation resort, so he came home before his time had expired and caught the merrymakers unawares. Dr. Williamson, to avoid discovery, made patients of them all. Dr. Turner soon found out that the occupants of his house were not ill at all and, believe us, he got square.

THE HARNESSED FALLS OF THE NORTHWEST (Sept. 19).—An interesting study, beautiful to behold, of the waterfalls of the northwest, which are used to develop electric power sufficient to supply the needs of the surrounding country.

BIOGRAPH.

THE END OF THE WORLD (Sept. 25).—They were on their summer vacation at the time, and eats were decidedly scarce. Muggsy was for robbing a hen roost, but Larry spied the Holy Groaners. With open arms they received the new prophet into their midst. He declared the end of the world was at hand. It was Larry who collected the Groaner's worldly goods, which they now no longer need. He lingered for more graft. The real prophet appeared. Poor Larry!

A SATURDAY HOLIDAY (Sept. 25).—Harry Hurry-up forgot his watch. He thought it had been stolen and notified the police. His ten per went for a joy ride and his watch, found at home, went as security to his landlady. The security was cashed at the pawnbroker's. Things looked very bad for the poor, inoffensive landlady.

THE LAW AND HIS SON (Sept. 22).—In this film one is shown the contrast of two fathers. One father refuses to believe his son guiltless, while the other, fully realizing the weakness of his son, struggles to save him from further disgrace. In this attempt he exonerates the innocent youth, but at the same time exposes the guilt of his own son.

THE INFLUENCE OF THE UNKNOWN (Sept. 27).—In the guise of a hunted moonshiner, the revenue officer gained the moonshiners' confidence. It was the girl who discovered his perfidy. She had some difficulty in making the moonshiners believe.

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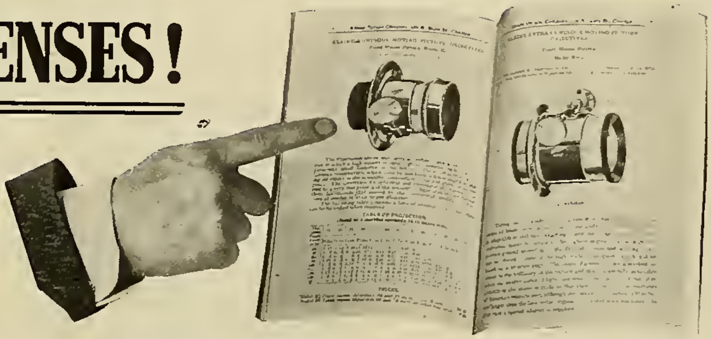

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MELIES.

HOME LIFE IN JAPAN (Sept. 18).—Interesting and intimate scenes in the homes of Japanese, showing the wash; ironing silk by a peculiar but characteristic method; a Japanese kitchen, the preparing of a meal and the eating of it in typical Japanese fashion; and the tea ceremony, renowned throughout the world as a custom which shows up a Japanese's good or bad breeding, for its rules are laid down by strict etiquette. Every Japanese girl of rank or breeding is well trained in this ceremony.

JAPANESE FUNERAL (Sept. 18).—The funeral of one of the richest men in Yokohama. The long cortege is made resplendent by the tall "funeral trees," a peculiar custom in Japan, and by the huge cages containing doves, the gifts of relatives and friends of the deceased. During the interment the birds are given their freedom, even as the spirit of the deceased is, at that moment, supposed to receive its freedom.

PICTURE THEATERS PROJECTED

St. Cloud, Minn.—F. E. Nemes is to build a two-story theater, 44 by 132 feet, to cost $18,000.

International Falls, Minn.—Frank V. Peterson, Ole and Ferguson streets is to build a theater to cost $21,000.

Detroit, Mich.—Preston & Walker, 1925 Dime Bank Building, are preparing plans for a theater, store and flat building to be erected in the near future. The theater will have a seating capacity of 400.

Philadelphia, Pa.—The Rex Amusement Company are taking bids on plans and specifications for a vaudeville and moving picture theater to be erected by them at the southwest corner of Germantown and Susquehanna avenues. The building will be 80 by 100 feet; constructed of brick, stone, steel and ornamental terra cotta, fireproof and cost approximately $100,000.

Detroit, Mich.—William F. Klatt, 1106 Union Trust Building, is planning to build a three-story theater and store building, 110 by 220 feet, to cost $100,000. The theater will have seating capacity of 3,000.

Hammond, Ind.—M. Rothschild is to erect a one-story theater, 35 by 120 feet.

Springfield, O.—Chakeres & Co., 39 North Fountain street, are to remodel theater building at the cost of $5,000.

Springfield, O.—Lyric Theater Company, care Ralph Kretzer, 57 North Main street, have plans about completed for a one-story moving picture theater, 25 by 100 feet. The building will be 20 feet high and cost $10,000.

Columbus, O.—J. H. Miller has plans about completed for a three-story moving picture theater, 40 by 160 feet, to cost $12,000.

West Hazleton, Pa.—Harry Helsker will erect a two-story theater and store building, 40 by 150 feet.

Farrell, Pa.—D. J. Lewis, Sharon, Pa., is planning to build a one-story moving picture theater, 35 by 85 feet, to cost $6,000. The theater will seat 500 persons.

Philadelphia, Pa.—John T. Saunder has been awarded the contract for the erection of a one-story moving picture theater, 42 by 130 feet, to be built at 733 and 735 East Chelten avenue for Shore & Bubin. The cost will be about $12,000.

Wilkes-Barre, Pa.—Howard B. Emery, Bennett Building, is planning to build a one-story moving picture theater, 90 by 30, to cost $3,000. Also contemplates the erection of a second theater, one-story, 35 by 80 feet, to cost $3,500.

Auburn, N. Y.—George H. Morgan is to build a two-story moving picture theater, store and office building, 180 by 50 feet.

Brooklyn, N. Y.—Jefferson Amusement Company, 811 Mayville avenue, have completed plans for a one-story moving picture theater, with rear exit, to cost $2,500.

Brooklyn, N. Y.—Herman Weingarten, 179 Nassau street, has plans about completed for a one-story moving picture theater, 34 by 100 feet, to cost $7,000.

Brooklyn, N. Y.—Nassau Theater Company, Julius Salkin, president, 301 Grand street, are to alter two moving picture theaters so as to increase the seating capacity from 300 to 2,000 each. The improvements will cost $10,000.

Brooklyn, N. Y.—Charles Infanger & Son, 2634 Atlantic avenue, are preparing plans for a moving picture theater, one-story, 52 by 115 feet, seating capacity of 600, and cost $15,000.

Los Angeles, Cal.—Herbert J. G. Goudge and Charles O. Chandler are to build a moving picture theater and store building to cost in the neighborhood of $12,000.

Moberly, Mo.—O'Keefe Brothers, care Wholesale Grocery Company, are planning to build in the fall a one-story moving picture theater, 52 by 120 feet, to cost $15,000. Theater will have seating capacity of 850 and six boxes. The lessees are Trich & Selby, 316 Reed street.

Rochester, Minn.—Schuster Realty Company, 205 North College avenue have awarded the contract for the erection of a one-story theater, 22 by 120 feet, to G. Schwartz & Co., Wagoner block. The theater will have seating capacity of 600.

Philadelphia, Pa.—W. H. Hoffman & Co. are preparing plans for a theater building to be erected at Fifty-ninth and Market streets. Building will have a seating capacity of 3,000.

Philadelphia, Pa.—William Cohen has taken title from Max Katzman to the premises 1905-7-9 Ridge avenue, for a nominal consideration, subject to a mortgage of $20,000. The properties occupy a lot 53 feet 3 inches by 99 feet, and were recently purchased by Margolin & Block as a site for a moving picture theater.

St. Paul, Minn.—James and Charles Ferdman, 25 West 5th street, have awarded the contract for the erection of a moving picture theater, 50 by 104 feet, and cost $18,000, to American Realty and Building Company, 27 West Lake street, Minneapolis, Minn.

Scranton, Pa.—Paul Calians has awarded the contract for the alteration and addition to his present moving picture theater building. Many modern improvements will be included in the renovation.

Berlin, Ont., Can.—Griffin Amusement Company are planning to build a handsome theater building, 78 by 125 feet, to cost about $60,000.

St. Catherines, Ont., Can.—Griffin Amusement Company will erect a theater in this city to cost about $70,000.

Fort Scott, Kan.—Harry Ernich is planning to build a one-story moving picture theater, 60 by 120 feet, to cost $6,000.

Moberly, Mo.—P. Halloran has had preliminary plans prepared for the remodeling of his theater here to cost $8,000.

Kansas City, Mo.—Frank L. Newman is having a local architect draw up plans for the purpose of remodeling a business building into a modern moving picture theater.

New York, N. Y.—Freedman Brothers, 210 Twelfth avenue, have received bids for alterations to their moving picture theater to cost $2,000.

Wilmette, Ill.—A. Shane will build a two-story theater, store and office building, 50 by 125 feet. This will include two stores and three offices.

Philadelphia, Pa.—Charles Weinberg, 233 South Sixth street, is taking bids for a moving picture theater to be erected in Germantown. The building is to be one-story brick.

Lexington, Ky.—Lexington Theater Company are to erect a three-story theater, 50 by 140 feet, to cost $45,000.

Minerva, O.—H. G. Walker is planning to build a one-story theater, 22 by 90 feet, to cost $3,500. It will have seating capacity for 300 persons.

Sandusky, O.—Charles L. Blotz will erect a two-story moving picture theater and store building, 36 by 133 feet, to cost $20,000. There will be one large store on the ground floor. Theater will seat 680 persons.

Toledo, O.—Thomas Gardner, 2259 Auburn street, is planning to build a one-story moving picture theater, 50 by 125 feet, with seating capacity of 400, and cost $10,000.

Mt. Union, Pa.—T. C. Peduzzi will build a one-story moving picture theater, 59 by 40 feet, to cost $3,000.

Pittsburgh, Pa.—Floyd J. Meals, 1100 Woodland avenue, has prepared plans for a three-story moving picture theater and hall building, 32 by 86 feet, to cost $20,000.

Elizabeth, N. J.—F. F. Proctor, 1493 Broadway, will remodel his theater and office building to the extent of $30,000.

West Chester, Pa.—Joseph M. Burns, T. E. Jefferies, W. H. Jones, Floyd Baldwin, Smedley & Hook, of West Chester, Pa., William E. Elliott, Coatesville, Pa., Shaughnesy & Wiler, Mitchell Bros., F. Roe Searing and George Hogg, Philadelphia, Pa., are estimating on plans and specifications for a two-story brick moving picture theater to be erected at West Chester for William H. Leslie.

Philadelphia, Pa.—The Joseph Levin Company is taking estimates for a moving picture theater, 35 by 100 feet, at 1106-08 North 40th street, for I. Behan. It will have a seating capacity of 500.

Camden, N. J.—B. F. Roney, 521 Federal street, is to build a three-story theater and store building, 92 by 129 feet, to cost $35,000.

Stoughton, Mass.—F. A. Noyes, 714 Old South Building, Boston, will build by day's work a one-story theater, 40 by 80 feet.

Walpole, Mass.— T. S. Maguire, East Walpole, will build a two-story moving picture theater, 34 by 80 feet, to cost $10,000.

Olean, N. Y.—J. H. Havens, Theater Building, will remodel and make additions to his theater to cost $25,000.

New York, N. Y.—Grand Picture Operating Company, 1128 First avenue, have completed plans for a two-story moving picture theater, 25 by 100 feet, to cost $8,000. The present buildings are to be demolished.

New York, N. Y.—G & S Amusement Company, Simon Straub, president, have received bids for a one-story moving picture theater and store building, 98 by 100 feet, estimated cost $12,000.

Philadelphia, Pa.—Margolin & Block have purchased for a syndicate the premises 917 to 929 North Second street and 918 to 930 North Hancock street, in the rear, occupying a lot 105 by 200 feet, on which the purchaser will build a moving picture theater, capable of seating 1,800 persons and five three-story stores and dwellings. The lot cost close to $40,000. Work on the improvements will be begun at once, so that the theater may be ready to open late in the fall.

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The Gypsy Girl	2000	"	1-4 "	5c
Hungry Dogs	2000	"	1-4 "	4c
For Her Love	2100	"	1-3-4 "	4c
Mexico vs. Spain Bull Fight	2000	(sensational)	1-3-4 "	8c
The Flooded Mine	2000	drama	1-3 "	3c
James Patterson, Detective	2700	".	1-3 "	3c
Through Fire and Water to Happiness	3000	exclusive	1-3 sheets, banner and photos	7c
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Kings of the Forest	2000	animal drama	1-3-6 sheets	3c
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IMP.

IVANHOE (Four Parts—Sept. 22).—In the days when the Christian knights were fighting for the Cross in the Holy Land, Prince John held the reins of government in England. John's greed was greater than his fraternal affection and he sought every means to support his claim on the crown against the time his brother, the rightful king, should return.

There lived at this time also at Rotherwood, not many miles from where Sheffield now stands, a Saxon nobleman named Cedric. He was of the fast dwindling ancient Saxon race, but had refused the yoke of the invading Normans, at least in spirit. Wilfred, his son, rather favored the Court of King Richard, and Coeur de Lion rewarded him with the manor "Ivanhoe." Dwelling with Cedric was a beautiful Saxon girl of the blood royal named Rowena and it was Ivanhoe's lot that he should fall in love with his adopted sister, though the father objected on the ground that he had knelt to his enemies.

Ivanhoe had subsequently joined Richard the Lion Heart in the Holy Land and the years passed on without news of him. Prince John bestowed Ivanhoe's barony on Reginald de Boeu, a licentious Norman. Rowena is sought by Athelstane in marriage with the approval of Cedric. She refuses.

Ivanhoe has returned from his adventures, and, disguised as a holy man, approaches his father and sweetheart in order to learn of their present feelings towards him. Still in disguise he meets Rowena and hands her a scroll in his own handwriting, and the girl is much pleased, for she has never forgotten her childhood companion.

From here the scene changes to a forest where are seen two weary travelers trying to gain shelter before sunset. These are the wealthy Jewish moneylender, Isaac of York, and his daughter, Rebecca. The former is disguised as a poor pedlar, the better to ply his trade of usury, without revealing evidence of his wealth. They are admitted to Cedric's mansion, though everyone shrinks from the old man, who is forced to eat his food by the fireside. Rebecca, a beauty, however, attracts the attention of de Bois Guilbert to the extent that he seats her beside him at the table and showers insulting attentions upon her. Ivanhoe, still in his disguise, comes forward to lend protection.

Suspecting that the Jew has money the knights retire to complete plans to capture. Ivanhoe overhears, and, rushing to the Jew and his daughter, conducts them out of the castle. Immediately after they have passed out, the knight finds himself attacked on all sides by the conspirators, and though he makes a brave struggle to cut off the pursuit, he is finally left stunned and weakened by loss of blood.

On recovering consciousness he observes his father and sweetheart, Rowena, being borne off captive, and too weak to succor them he drags himself into the forest and falls fainting again at the feet of Isaac. When he again regains consciousness it is to find that his new friends have vanished. Father and daughter, seeking water in the woods, have been captured as Ivanhoe's father and sweetheart had been.

We are next taken into the camp of Robin Hood. A stranger has come into their midst and revealed himself to the leader as Richard the Lion Heart, alone and sad, for while he is still the King of England he has yet to regain his throne. Robin and the Friar revive his moody spirits and it was the boisterous laughter of the Black Knight that attracted the faint Ivanhoe in the woods nearby. The meeting of these two characters is picturesque. Ivanhoe tells of his troubles and enlists the aid not alone of the King and Robin, but all his followers. There is a blast of the horn and from the hillsides a great army swarm down. The march is rapid, followed by a vicious attack upon the Torquilstone Castle, where the four are held prisoners.

De Bois Guilbert is forced to leave off his attentions to the women and the torture of the miserable Jew to lead in the defense. In the press of the bloody battle is seen the stalwart form of Ivanhoe, while almost equal in prowess are the feats of the Black Knight. The Normans are forced back into their castle. Believing the odds are against him the villian throws the Jewish maiden upon his horse and escapes; he takes her to the tribunal of the Order of Good Templars on a charge of sorcery out of revenge for his defeat.

There remained but one chance for her to escape with her life and that was to find some knight to establish her innocence by defeating in mortal combat her accuser.

News of this is brought to Ivanhoe by Gurth and he does not hesitate to champion her cause. The day of doom arrives; Rebecca is bound to the stake and the faggots are piled round her feet. The trumpet is blown once as a signal for the champion. There is no response. It is blown again, and, as the flames lick upward, there comes through the amazed crowd a knight. What follows is a merciless fight between de Bois and Ivanhoe. As the latter is declared the victor the Black Knight arrives on the scene, casts off his disguise and discloses himself as the King. Ivanhoe is reconciled to his father and is married, later, by the Duke of York. Rebecca, aching for the love of the gallant knight, joins her hand to that of Rowena and then departs with her father.

In the last scene of the film we have Isaac embracing his daughter. She, however, seems not to notice his caresses; her eyes are turned toward the sunset. Before her arises a vision of the knight in the arms of his bride and she reflects on the happiness that will be his in the love of Rowena and thus, in that bitter-sweet joy which only self-sacrifice can give, we leave her.

THE MISER'S SON (Sept. 25).—Henry, a man who loves gold above all else, has, by shrewd bargaining and miserly ways, accumulated enough money to pay a debt that one of the neighbors holds against him. This money he has secreted in the chimney of his parlor.

While assisting his son one day to put hay in the barn a stone jug falls on his head, depriving him of his memory. His son has been forbidden to speak to the girl he loves by the father who holds the note in question. The note falls due but the old man cannot recollect where he placed the money. Ethel, the girl, clandestinely calls on the boy and as they are seated in the parlor the tea kettle commences to boil over. Ethel, in trying to lift it from the stove, accidentally displaces a brick, revealing the hiding place of the money. The father's memory returns; he pays the note and consents to the union of the boy and girl.

UNIVERSAL.

ANIMATED WEEKLY NO. 79 (Sept. 10).—**Lord Haldane at West Point.**—Viscount Haldane, Great Britain's Lord High Chancellor, reviews the cadets at the famous military academy, West Point, New York. Sub-title: A Salute to Lord Haldane.

Elgin Auto Races.—Gil Anderson creates a new world's record as he wins the Elgin Road Race. The dare-devil driver sends his Stutz car over the 302-mile course at the rate of 71½ miles an hour.

Fire of the World.—Seven thousand fire fighters attend the unveiling of the Fireman's Memorial Monument—New York, N. Y.

Middle States Rowing Regatta.—New York oarsmen win the majority of the races against the crews from other cities in the twenty-fourth regatta of the Middle States Rowing Association.

Weekly Fashion Hints.—Latest modes in gowns and frocks. The Ladies' Home Journal Pattern Company.

Unique Ceremonies.—Colonel Theodore Roosevelt and Governor Hunt, of Arizona, are made members of the clan when they visit the Moqui Tribes at Wolpi, Ariz. Sub-title: Governor Hunt and the Snake Chief of the Moqui Tribe.

Terrible Railroad Wreck.—Twenty-two persons are killed and scores injured when the White Mountain Express crashes into the rear end of the Bar Harbor Limited, near Meriden, Conn.

World's Greatest Dam.—Governor George W. Clarke, of Iowa, and many other notables assist in the dedication of the world's greatest power dam at Keokuk, Iowa.

The Guards' Sports.—An amusing day's sports by the Coldstreams held at Burton's Court, Chelsea, England.

World's Largest Duck Farm.—A trip through the world's largest duck farm—Long Island, N. Y.

Meeting of the Governors.—Nineteen Governors from as many States attend the Governors' Conference at Colorado Springs, Colo. Sub-titles: Governor Elias M. Ammons, Colorado; Governor Edward F. Dunne, Illinois; Governor Oscar B. Colquitt, Texas.

President Poincare and His Troops.—The French President reviews his "Coloured" Troops at Versailles, France.

The Universal Traveler in England—Monument to the Pilgrims.—The American Ambassador, Walter H. Page, assists in the ceremonies attending the dedication of the Memorial Tower at Southampton, England.

ECLAIR.

THE BANKER'S DAUGHTER (2 parts—Sept. 10).—The plot of this two-reel story centers around the evil machinations of Upton Steele, cashier of the bank of which George Van Borough is the head. Van Borough finances an amusement company, which in Steele's opinion is a flimsy security for the money advanced. Steele, who is in love with Blanche, the daughter of Van Borough, is actuated to commit a malevolent deed when he son Barney than she does for him. One day, sometime later, Barney and Steele go out rowing perceives that the young girl cares more for Harri- on the lake adjoining Van Borough's estate, and the latter deliberately upsets the boat in an endeavor to drown Barney, who cannot swim. But luckily, before he goes down for the last time, he is rescued by Blanche.

Failing in this pernicious attempt on the life of Barney, Steele decides to ruin the banker and he precipitates a run on the bank by announcing that the banker has made a flimsy deal with an amusement company. In the meantime, however, Van Borough gathers together all his available securities and is on his way with them, accompanied by his daughter, when the chauffeur is shot by some of Steele's men, who had been instructed to hold up the Van Borough automobile and get the securities. Blanche takes the place of the chauffeur and she brings her father to the banker, who makes the loan.

Deciding to stay over night, Blanche tells Barney over the phone to meet them the next day at Curley's Bend with two empty suitcases. The message is received by Barney while at his club and enough of it is heard by Steele to give him an inkling of the new plans. As Barney is going to the Van Borough barn to get the suitcases, he is waylaid by Steele's men. But he is soon rescued by the Van Borough children, who call a passing farmer. Barney, dressed as a farmer and driving in an old farm wagon, eludes Steele's thugs and meets Mr. Van Borough and Blanche at the appointed place. After Barney had carried off the money in his farm wagon, the auto is held up by Steele's confederates, who run away with the suitcases laden with nothing but old books, etc. The thugs are apprehended, Steele placed in jail and Barney is installed as the new cashier.

A PAWNEE ROMANCE (Sept. 14).—For coming home in rather a merry mood one morning, along about milkman's time, his dad vowed that Bob would have to "go West, young man," and stay there until he learned to behave. So off he was bundled to the ranch of his dad's friend, Badger. Work? Bob just couldn't see it, so he changed personalities with his obliging valet and let the valet enjoy his punishment while he kicked around, having a fair-to-middling good time as valet. There was a girl—of course, Badger's daughter.

Things will happen, even on the best regulated ranches. While the make-believe valet was out riding one afternoon, he got off the horse to open a gate and Mr. Horse took French leave. Mildred Badger, meeting the footsore "valet" some miles from home, offered him a mount on her horse. He accepted thankfully. But their romantic proximity went to their heads, and meeting accidentally with a parson, Bob confessed his identity and the two were wed. Then came the awful task of breaking the news; made twice as awful by the discovery that Bob's dad had arrived at the ranch that afternoon. To make a long story short, they lassoed the two dads and threatened to keep them thus till doomsday unless they gave their blessing. And the dads did.

HYDROGEN (Sept. 14).—Here we see highly interesting and instructive laboratory experiments filmed, dealing with the lightest of known substances, hydrogen. This gas is an important component part of the elements. It forms 11.19 per cent. of water, and is a constituent of most organic compounds. It is also found in inorganic substances, principally acids. In its pure form, hydrogen is colorless, odorless, tasteless and inflammable, burning with a hot, almost non-luminous flame.

STUNG (Sept. 21).—Three pals, soldiers of fortune, gentlemen Raffles, have the blues. They go out for a swell feed and eat in glum silence. At the next table a prosperous-looking fat man drops his card at Bill's feet as he draws out a staggering wad of money. Bill, unable to withstand the temptation, hurries off to frisk the fat man's place alone. At the coat rack, another card is dropped at Jack's feet, and he also hurries off. On the sidewalk, a third card is dropped, and the last pal hurries off to make a rich haul and surprise his companions in hard luck.

At the fat man's address, they find an empty apartment and come face to face with each other. They proceed home, only to find their place ransacked, and a note saying that he had "planted" the cards so as to clean out the treasures collected by the well-known art connoisseurs, Raffles first, second and third. The pals rush to the station to hunt down the thief. The captain asks, "Name, please?" Consternation! That brings them up sharply, and they try to beat it while the going's good. But they are caught and jailed.

CURIOUS FISH (Sept. 21).—The dragnets or seines with which professional fishermen bring in their prey by the hundreds and thousands, contain innumerable varieties, quite a few of which bear surprising likeness to higher animals. There is the commonly-seen skate, which seems a caricature of human beings. The Rousette, or small dogfish, is eatable, but of coarse fibre and little flavor. The Squantine might be called on a cross between these two. The Gurnard, a strongly armored fish, wages endless war on its neighbors. A fish whose dorsal fin is dreaded even by fishermen is the Sea Dragon. Many other strange fish are shown in this most interesting scientific.

A PURITAN EPISODE (2 parts—Sept. 24).—Arthur Cartwright married, at the close of the Seventeenth Century in old England, Ruth Joyce, and to escape the old parents' wrath, fled to America, settling at Plymouth, Mass. Ruth's mother accompanied them. Though they lived happy, they were completely isolated from their Puritan neighbors who had small tolerance for their faith.

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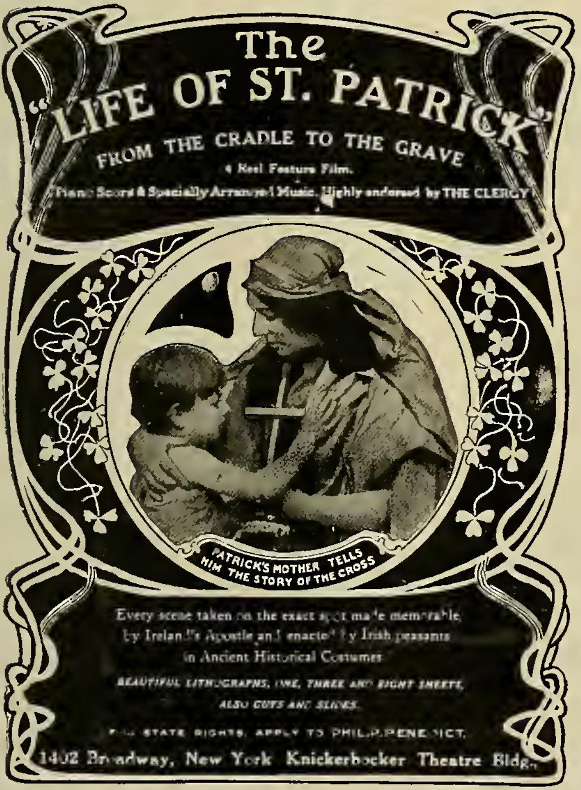

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The time came when the Indians wrought death among them. Arthur and Ruth were slain in sight of Mistress Joyce and Alice, the baby. Mistress Joyce became demented from the shock. Because the Indians held an insane person sacred, she was saved from death. This led the Puritans to believe that Mistress Joyce was a witch and when she wandered back among them they seized her and planned to burn her at the stake. With the intent of treating Alice, now sixteen, in the same way they tore her from the Indians and imprisoned her.

Her condition touched the old constable, who called in Abner Mortan, a newly arrived comformist minister, to administer Christian consolation to her. She had refused to see the Puritan minister. Abner responded and was surprised to find that the girl was of his own faith. After a daring rescue, he takes her out of the danger zone.

Sir Richard Cartwright, still living in England, has long grieved over the disappearance of his son. His brother, Sir John, in accordance with his last wishes, departs for America in search of the missing heir of his family. Reaching Plymouth, he is conducted to the comformist minister, Abner Morton as the most likely to aid. On hearing her father's name, Alice still in trousers, rushes forward and verifies her identity, showing her father's seal ring.

The pastoral wedding, the Indian massacre, the ship scenes and dungeons and above all, the scene wherein Mistress Joyce is set ablaze at the stake make this a never-to-be-forgotten picture.

WHY AUNT JANE NEVER MARRIED (Sept. 28).—At the urgings of the children the old woman sits herself down to retell the story of why she never married.

It appears that the old aunt, when young, lived with her father on an island off the New England coast. Following a terrible storm which kept the people indoors for many days, a young stranger, fatigued and with memory dimmed, came to the house to seek shelter. With careful nursing he was restored to health and in that he was able to give no information regarding himself, he was taken into the family. It was believed that he had been wrecked some distance up the coast and was probaly the lone survivor.

As the spring came on the old father showed considerable feebleness and so the stranger, though the women did not believe him ready for the rigors of the outdoor life, assisted in netting. The season's catch proved the most successful the family had ever had and the credit was given the stranger.

By this time the daughter and stranger had fallen in love. After receiving his share of the catch the stranger gave the mother a proper sum for his winter's keep and then asked the girl to marry him. She accepted and together they sought the consent of the father. To their dismay he refused and cursed himself as a blind mule that he had allowed a nameless stranger to seriously consider his daughter so long. Melancholy days followed. Finally, however, the old father's consent was given.

They were to be married at the close of summer. When they were about to enter the little church, first a little boy and then a fashionable dressed woman pushed their way to the stranger's side. As he looked into the woman's face, reason returned—and there was mutual recognition. As he called her "wife," the girl swooned. It was simply a tragedy of life.

GEM.

NONE BUT THE BRAVE DESERVE THE—? (Sept. 22).—Reginald is a coward. Mary, the wealthy young widow, adores bravery. Reginald takes Kitty, Mary's baby, out for a boat ride. Kitty falls overboard and but for Bob, the lifeguard, would have been drowned. Reginald bribes Bob and, taking the baby, claims that he saved it.

He is claimed the hero and awarded a medal. Later he takes the mother for a boat ride and when the boat upsets, Bob again comes to the rescue. Reginald is discovered as a fraud and Bob is made the hero and taken to the garden party that evening. Here the assembled guests treat him rather coolly.

VICTOR.

FOR THE SINS OF ANOTHER (Sept. 26).—John Denton, a wealthy lawyer, has for his private secretary, Robert Blair, an honest fellow who loves the former's daughter, Violet. Philip, her brother, falls into evil ways, contracts a gambling debt for which he is unable to pay without aid from his father. This he is afraid to ask.

Muriel, Lawyer Denton's youngest child and a favorite with Robert, watches Robert open the safe one day and induces him to teach her the combination. Failing to manipulate the numbers right the child throws the paper which contains the numbers she had written down upon the floor. This paper falls into the hands of Philip, who, later, rifles the safe to pay his debt.

Robert being the only one knowing the safe besides the lawyer, is accused. Because Violet confesses her love for the young man her father does not prosecute but simply dismisses him from his service.

Later, the housekeeper finds Philip's discarded cuff. Muriel, in the room at the time, observes the figures and takes it to her older sister. Violet recognizes their meaning and confronts her brother with the evidence. He is made to write a letter to his father exonerating Robert and that he expects to start life anew some distant place. Robert is taken back and is given consent to marry Violet.

CRYSTAL.

PEARL AND THE POET (Sept. 23).—Though Pearl is giving her attentions to Chester, Claude Belmont a struggling poet living across the airshaft, derives inspiration for his verses from her pretty face. Pearl is considerably amused at the verses she finds in her flower pot. On one of Chester's visits Bill Simmons, the football hero, accompanies him. Pearl is fascinated by his strength and Chester grows jealous and departs after a quarrel. On the following day Chester meet Bill and urges him to visit Pearl and bridge over his spat. Bill arrives at the house only to find the poet down on his knees asking Pearl to marry him. The poet goes out of the window on his head and in the heat of making love to the girl himself, Bill forgets his mission. Chester decides to call himself and upon finding that his suit has been double crossed he collapses and goes to join the struggling poet.

O! WHAT A SWIM (Sept. 23).—Two girls, bathing in the river, have their clothes taken by two tramps. These tramps are being pursued by the country constable for chicken stealing and have taken the girl's clothing as a means of disguise. Believing that their disguise is so complete that detection is impossible, the fellows approach the constable and his companion and strike up a flirtation. Later, the girls, coming out of their swim, find the clothes that have been left them and though lamenting their lot, are forced to put them on. In this guise the constable finds them and suspecting them as the thieves, take up a chase. Finally overtaking them the mistake is discovered. Later the tramps regret their hike as they are unable to regain their own clothes and are forced to continue to wear the girls'.

HIS LAST GAMBLE (Sept. 28).—Wm. Letterell is a considerate father to his daughter, Pearl, failing to reflect his true character. In business he is a receiver of stolen goods. His associates are ordinary thieves. Dick Hogan, a chooth crook, has succeeded in establishing the father's identity though he makes no use of his knowledge. In later years Pearl is sent to boarding school. Hogan accidentally saves Pearl from the insult of a tough. Learning that she is the daughter of a wealthy merchant he decides to win her love. Pearl responds to his advances and writes to her father asking his consent to their marriage. Her father asks her to return home with the fellow who is now going under the name of Gerald Sinclair. Hogan consents, unaware of the true identity of the father. Letterell on meeting the fellow, is horror-stricken to find that his daughter has fallen in love with a crook. Hogan is offered a sum of money to leave the girl, but refuses. Hogan uses the threat that he will tell the girl of the real identity of the father unless he consents to the marriage. Rather than have his daughter know this or marry a crook Letterell induces Hogan to accompany him on the river in a boat where both are drowned when the boat is capsized.

FRONTIER.

THE VILLAGE PEST (Sept. 25).—Wallie Waddles, son of the village grocer, has been secretly studying the art of legerdemain. Nora Farley gives a party and because of Wallie's father's standing in the village, is forced to invite him. The boy sees his opportunity to show just how much he knows. One of his tricks is pulling a table cloth from the table without disturbing the dishes.

The night of the party Wallie insists on pestering every one and particularly the other boys. The climax is reached when he seeks to pull the table cloth off without disturbing the dishes. Nora gets them in her lap. Wallie is hustled away and soused in the horse trough. Left alone, he crawls, shivering, into the wagon and under the hay. His trip home is extremely sad.

Next morning, Wallie, with a severe cold, makes his way to the barn where he destroys his book on legerdemain and the village is left in peace once more.

THE MOONSHINER (Sept. 27).—Because he himself and his deputies are so well known, the sheriff of a western country sends Bess, the daughter of one of his deputies, into the hills disguised as an artist to seek evidence against those engaged in illicit distilling. Bess' idea is to snap-shot suspects she meets fitting with the description in the documents. For some time her efforts prove unavailing and she about concludes to return home. In dismounting to recover her camera, accidentally dropped, her foot slips from the stirrup and she falls to the ground. A stranger, watering his horse close by, politely gives her assistance. Bess is struck by his likeness and through a clever ruse photographs him. When he leaves she goes through the woods, and, at a safe distance, tracks him to a large cave. Despatching the negative she returns to the place on the following day to gain more evidence. "Black Pete," one of the gang,

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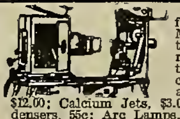

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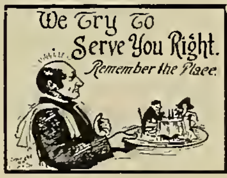
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greets her as she works with her canvas, and Bill, in the background, moves forlornly around, apparently in love.

Recognizing the negative the sheriff has set off to join the girl. Bill saves her from the unwelcome embraces of his pal, "Pete" after a terrific fight which results in both men falling over a high cliff. They are found at the bottom by Bess and the officers. Pete is dead and Bill is unconscious. Though the girl had originally set out to capture Bill she now nurses him, firm in the belief that he will reform and love her. Her explanations to her father succeed in securing a pardon for Bill, and, though his eyes fill with gratitude when this is announced, he dies.

POWERS.

THE PAINTER'S RUSE (Sept. 24).—Though Spatoletti does his work well he is not a great painter. The important question before him is "how can he make his name known upon the market?"

With the aid of a journalist friend he formulates a plan; he will have inserted in the newspapers a notice of his death. The following day there are long articles relating to the death of an, unknown genius, Spatoletti.

The value of his works grow to thousands of dollars and all the amateurs desire a painting now that he is dead. The artist and his friend, well hidden, enjoy excellent dinners, better drinks and make the best of the life the papers said he had lost.

TWEEDLEDUM INSURES HIS LIFE (Sept. 24).—Tweedledum has an insurance policy on his life, and as he and his wife are living in great indigence, he decides to sacrifice himself to secure the money for his wife.

He says goodbye to his wife and starts out to fulfill his purpose. His first effort proves unsuccessful. Then he tries again. He tries water, lasso, railroad, explosives and several other means, but all fail him. Finally a bomb explosion throws Tweedledum into the air and falling, he smashes the poor agent. He gathers up a lost pocketbook and returns to his wife rich at last.

BISON.

THE STRUGGLE (2 parts—Sept. 23).—Mr. and Mrs. MacComb have two sons, Jack and Jim. Jim, the younger, is spoiled. He drops in with the boys to have "just one" while his father and brother go on to work. Late for work, Jim is discharged. Returning to the saloon he gambles all his money and is thrown out. Jack finds him, takes him home, makes excuses to their mother and puts him to bed.

Disgusted with everything, Jim is anxious to get away from the town. He attempts to steal his father's money, is caught by Jack and when the father appears, Jack assumes the guilt. He is ordered from the house, never to return.

In the city he obtains employment, while his brother Jim goes from bad to worse until the father at last locks him out. This awakens the manhood in him; he writes a note to the father confessing his guilt relative to taking the money and leaves for the city to redeem himself. There he meets Jack and through him secures employment. During their vacations the following summer they return home to save their father and mother, who, through reverses and sickness, have lost their money. A happy reunion takes places.

NESTOR.

FOR THE PEACE OF BEAR VALLEY (Sept. 22).—Joe and Del, affianced, arrive in Bear Valley village where they meet Mona, an Indian girl, and her brother, Ortega. Mona and Del become good friends, teaching each other their mutual accomplishments: fishing, swimming and hunting. Joe attempts to flirt with Mona but is knocked down and chased to the town by her brother, Ortega, where a fight occurs when Joe tries to explain.

An Indian uprising follows the insult and Del is taken to the Indian village for safety. Learning her whereabouts the sheriff gets her back to town in time to leave with the others as the Indians attack. The stage coach is trailed and in the massacre that follows, Del and the sheriff are the only ones to escape.

Returning to the town they find a cavalry detachment waiting. The commander and his cavalry, remain to restore peace. The Indians are forced to surrender their arms. Peace restored, Joe again attempts to flirt with Mona and when repulsed throws her into the lake. Del, swimming near by, rescues her. Joe is shot by Del, however, before she makes her dive and later, the two girls are picked up by Ortega in his canoe. Mona, loved by the sheriff, gives her consent and Del, who has grown to also love him, lives on with love unrequited.

HIS CRAZY JOB (Sept. 26).—Believing that there is graft in the management of the State Asylum, the managing editor of the "Clarion," is determined to get the information needed to convict. A reporter is arraigned to investigate, but his arrogant and impertinent methods result in his being forcibly ejected from the asylum.

When the reporter, a star, returns to the office with the information that inside facts are impossible to get, the editor is disgusted. Only too gladly he gives the cub reporter a chance to secure the facts. To gain admittance to the place the cub feigns insanity. Safely landed the cub spots the warden's niece and is attracted by her beauty, although he deplores the fact that she is, as he supposes, weak-minded. After taking the cub's watch and wallet, the warden allows him to roam the grounds. Here he encounters many noble and famous characters.

After a talk with the steward and a secret examination of the books he learns all that is necessary and attempts his escape over the wall. This leads to a chase. The cub is recaptured and placed in the iron cell flanked on either side by wild men.

The warden's niece, strolling through the place, is appealed to successfully. He again gets over the wall and, pursued by guards, runs all the way to the newspaper office where the editor protects him and turns the laugh on the pursuers. On the following day the warden's niece returns the wallet and watch and proves her sanity by admiring the cub immensely.

REX.

GENESIS: 4-9 (2 parts—Sept. 25).—Tom, Jerry and their mother live in the Canadian woods. Jerry, leaving his sweetheart, Mary, who has promised to wait for him, goes to seek his fortune as a mounted policeman. Later, he writes to his mother of his success and of his love for the girl. She puts the letter in a book which Mary had loaned her. Tom also loved the girl and tells her. Later, Mary recovers her books, finds the letter, part of which has been torn away, and reads what would indicate that Jerry had fallen in love with another girl.

Mary, piqued, accepts Tom, Jerry, returning just as they have been married, believes that his brother has betrayed him. In poverty Mary's baby is born. Without food, Tom decides to steal from the settlement store. This he does, but through a sack of flour which leaks leaves a track behind. Jerry in his capacity as a policeman, traces Tom to his home. Tom hides in the woods. Disregarding the pleadings of his mother and his young wife, Jerry searches the house—finds no one—and departs to inform the police. Shortly after he returns accompanied by the chief. In the delirium following the shock, Mary gives the signal which informs Tom that all is safe. He approaches. Observing him Jerry's conscience overcomes him and he shoots out the light. Tom, warned, escapes to the United States where he is followed by his mother and wife. Jerry is dismissed in disgrace from service. He receives a letter from Mary enclosing the torn letter of long ago exonerating his brother Tom.

PAYING THE PRICE (Sept. 28).—Because she preferred wealth and social position, Jane Forrester, society girl, marries a moneyed stock broker rather than risk her future to the man she really loves, a struggling young lawyer. The lawyer, crushed, shoulders his burden and applies himself more assiduously to his profession. As he gradually becomes a recognized power, the broker and his wife likewise undergo a change. The love which she hoped would develop through marital ties becomes but a mocking memory, and the broker gradually responds more freely to drink.

As the passing years intensify the embitterment of the mismated lives, the wife is prompted to seek her old time sweetheart for advice respecting divorce. He tells her there are no grounds. She becomes more despondent, finally determining upon self-destruction as the only escape.

Meanwhile, the husband is justifiably suspicious. He believes, however, illicit love is contemplated rather than the drastic action of the wife plans. He employs a detective to shadow the pair and the day comes when the announcement is made that the pair are together. The detective is dismissed and the infuriated broker arrives home to deal with the couple as his jealousy dictates.

His entrance into the house is detected by the pair. They are together only because of the old time sweetheart's desire to persuade the morbid wife to abandon her criminal purpose. The frantic wife, realizing her character would be assailed by the discovery, induces the lawyer to hide. The husband enters with drawn revolver, denounces the wife, and starts for the room. She turns the

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electric switch and plunges the room into darkness just as the intoxicated husband slips and falls. The accidental discharge deals him instant death.

An innocent account is published in the morning papers, stating that the lawyer killed himself accidentally while searching for a supposed burglar; also that the interests of the widow would be handled by Robert Marsden, the attorney.

MUTUAL FILM CORPORATION.

AMERICAN.

THE GHOST OF THE HACIENDA (2 parts—Sept. 22).—Enid Hale and her father, the new owners of the hacienda, arrive to take possession, and when a few days later, Billy Thompson arrives with a letter of introduction from a mutual friend, everything is nice and quiet.

One evening, Pedro tells the story of the tragic death of Enid's aunt, Senorita Ysolda, who was killed while a mere girl by El Capitan, a Mexican bandit. The story makes a great impression on Enid, especially when she is told that the natives believe that the spirit of the girl haunts the hacienda.

Some days later, after Enid and Billy are engaged, a large supply of gold arrives, with which Billy is to pay off the section at work on the new railroad. Billy very unwisely puts it away before Senor Tocquinado, who is visiting at the hacienda and who, it later develops, is a notorious highwayman.

The senor and his friends plot to steal the gold and attack the hacienda at night. Luckily, however, Billy and Enid see them before the attack is made, and are partly prepared for their reception. The fight is short but bitter and is only brought to a close by the lack of ammunition on the part of the hacienda defenders.

Enid bethinks herself of a scheme, a sort of forlorn hope, and hurries upstairs. She is seen in her room preparing to play ghost, relying upon the innate superstition of the lower class Mexican.

In the meanwhile, senor and his band, by means of a large battering-ram, break down the door. Just as they are well inside the door, Enid, her hair hanging over her shoulders, a candle in her hand, and robed in pure white, glides down the steps. The Mexicans catch sight of her, and with many yells they flee, leaving the hacienda and its protectors in peace.

MRS. CARTER'S CAMPAIGN (Sept. 25).—A Woman's Clean City Club of Cartersville sends the mayor a reminder of his promise to clean up the streets. Nell and Bessie Carter are chosen to carry the message. The mayor and the chief of police are deeply engrossed in a discussion of politics when the girls arrive. The mayor refuses to do anything to the streets and denounces the club as a lot of busybodies. The chief of police intercedes in behalf of the club, which gives rise to a quarrel; the chief resigns and vows to get even.

The club is so indignant at the treatment given their activities that they resolve to put a candidate in the field against the mayor at the coming election. Mrs. Carter, the mother of Nell and Bessie, is named for the place. She launches her campaign in glorious style and all looks promising when the mayor expresses a change of policy and enters into the campaign with such a zest as to cause his supporters to rally to his aid. The outlook for the election of Mrs. Carter is very bleak and dreary to all, including Mrs. Carter.

Not so the girls. They send their engagement rings to Tom and Dick, the two young men to whom they are engaged, and who are employed in the mayor's office, with a letter saying that they will not wear them again until mother is elected mayor. The boys gets busy, solicit votes, canvas, and spend money, but the opposition is too strong. and they are at their wits end, when the ex-chief of police, anxious to be revenged on the mayor, shows them how they can win. Acting under his instructions, they offer to bet two dollars to one that Mrs. Carter will be elected. They have no trouble in placing bets with almost every voter on the other side.

Election day comes, and every man that made a bet finds his vote challenged and himself disfranchised for violation of the law against betting on elections. Mrs. Carter wins in a walk.

MASTER OF HIMSELF (Sept. 27).—In the festooned ballroom of Madam Hildreth, the announcement of the engagement of her daughter, Frances, to the distinguished Dr. Blanchard was made to a host of intimate friends. The announcement rather piqued Mr. Davis, who had entertained hopes of winning the hand and fortune of Miss Hildreth.

At the Wilton Club the next evening the animosity of Mr. Davis crops out and he strikes Dr. Blanchard a stinging blow in the face. The young doctor promptly withdraws in the company of several of his friends, one of whom, a Mr. Atherton, recites the incident to his sister. True to the trait of her sex, this charming maiden immediately imparts the incident to Miss Hildreth. A short note demanding an explanation of his conduct and failure to resent the insult offered him brings the doctor to the home of his sweetheart.

The explanation of his sense of manhood is not accepted and the engagement is called off. The situation grows more tense and the doctor is urged to accept an invitation to a hunting party. Scarcely has he reached his destination when a hurried summons from the city induces him to return to perform an operation for skull fracture.

At the hospital all is in readiness for the doctor and he dons his apron, looks over his instruments, etc., before he gazes upon the patient. To his consternation he finds the patient to be Miss Hildreth. She was injured by a falling brick in passing a structure in the course of erection while in company with Mr. Davis.

While the operation is under way an explosion in the laboratories sets the structure in flames. The courageous doctor performs the operation and rescues the patient with the aid of the fire department. When Miss Hildreth has recovered and learns the facts she is glad to receive the doctor again, not on a professional, but on a social call. The attentions of Mr. Davis are promptly and effectively squelched and her engagement with the doctor renewed.

RELIANCE.

TWICKENHAM FERRY (Sept. 15).—Madame Albany, a beautiful and petted opera singer, contracts to sing the old ballad, "Twickenham Ferry," for a phonograph company for $1,000. The old song awakens memories of her youth and she decides to run away from the city and spend a few peaceful weeks in the country. She arrives at a little wayside station, and as she stands irresolute, not knowing which way to turn, a handsome country lad passes. She asks him if he can tell her where to board. He offers to take her across the river in his boat. She accepts his offer. In the drifting boat she sings a verse from "Twickenham Ferry," and the beauty of her voice, as well as her lovely face, causes the boy to fall in love with her. He deserts his pretty country sweetheart and spends most of his time rowing with the singer. She thinks him different from the other men she has known, and before long she returns his love. His little sweetheart learns who the singer is, and going to her, pleads with her to give her back the boy. Madame laughs, until she notices a little ring the girl wears. Then her heart softens and she promises to do what is right. She returns to the city, leaving only a card of good-bye to the boy. He is heartbroken. One day he hears "Twickenham Ferry" on a phonograph, and recognizes his beloved's voice. He learns that she is Madame Albany. He hurries to the city to find her in her dressing room. When he professes his love for her, she realizes that to love her will be his ruin. She pretends to love her manager, smokes a cigarette, and so disgusts the boy that he leaves her, to return to the girl who is waiting for him.

THE DISGUISE (Sept. 17).—The house next to the Darrows' is rented to a crippled gentleman, Jim Craven, his daughter, Doris Leath, and his attendant, Corless. Craven is entirely helpless, never leaving his wheel-chair. Nancy Darrow and her new neighbors become friends. Nancy falls in love with pretty Doris Leath. The girls become inseparable. Nancy has two brothers, one, Dick, a mere boy, the other, John, connected with the banking business. Nancy gives a party in honor of Doris. Several valuables are taken during the dance from the dressing rooms. The mystery regarding the theft is not solved. The Darrows are embarrassed and chagrined, but helpless. John Darrow comes home from the city, meets Doris, and the two fall deeply in love. John asks her hand in marriage. The two are soon betrothed. Sometime later, after John has returned to the city, Doris spends the evening with Nancy. The girls are on the porch with Dick. Doris asks to go in for a drink. Dick offers to get the drink, but Doris, who is like one of the family, insists upon waiting upon herself. She remains so long indoors that the brother and sister remark upon it. Finally she returns to the veranda. The next morning, Nancy finds her jewels missing. Nancy had been displaying the jewels to Doris, and so cannot help suspecting her. She takes occasion to refer pointedly to the jewels. Doris, bitterly hurt and humiliated, goes home and the friendship ends. John stops over night on his way to New York, having a large sum of money to transfer to another bank. Stopping in Doris' house on his way home, she explains the trouble between herself and Nancy. John is very angry that his sweetheart is suspected of theft. Craven and Corless see John enter and also notice that he carefully guards the satchel he carries. The satchel contains the money. That same night, Doris, unable to sleep, kneels by her open window and hears steps below in the shrubbery. Throwing a black wrap over her dressing gown, she steals out. A burglar is placing a ladder below the second story window next door, where John sleeps. John is still up; a light shines through the wide open window. The burglar moves off to wait until John retires. Doris, never hesitating a minute, thinking only of John's impending danger, mounts the ladder and enters his room. John, stunned, sees her enter. Half fainting she tells him all. Hiding her behind a screen, and getting his revolver, he puts out the light and waits. The burglar returns, finds the house in darkness, and concludes that John has retired, climbs the ladder and enters. His flash can be seen darting about, before he locates the satchel on the table. At the same moment the lights are turned on. John shoots the fellow, who staggers toward the window, turns and his mask falls off. The burglar is Craven, Doris' step-father, a very clever criminal. He is captured and by the note found upon him, Corless is also caught in the nick of time, and the various jewels are recovered. Doris is cleared of all blame.

THE STOLEN WOMAN (2 parts—Sept. 20).—Lewis Granton, a dignified widower of about forty, proposes for the hand of Frances Huyden, a beautifull girl of twenty-five, to her fatehr Major Huyden. Frances yields to the wishes of her parent in the matter, as their means are limited, and a younger sister, Evelyn is to be provided for. She accepts Granton, respecting him, but not loving him. A thief shadows Granton when he buys the magnificent diamond engagement ring for Frances, and tries to waylay him. Estien Randolph happens along and helps Granton. Granton has the thief arrested and sent to prison. A few weeks later Estien takes an early run in his speed boat. A convict has escaped during the night and Randolph catches sight of him hiding in a clump of river grass near the shore. His sentiment and pity prompt him to offer the hungry wretch some breakfast. While the convict eats he talks to him. He is the man that Granton sent to prison. Randolph takes the convict aboard and covers his stripes with an overcoat. While Randolph is busy with the motor the convict suddenly makes an attempt to stab him in the back with a knife, but Randolph is quick and powerful, and after a struggle gets the best of the situation, although he is wounded in his arm from the knife. Furious at the treachery of the convict, he offers him his choice of being brought back to Sing Sing or take off his overcoat and submit to a sound thrashing from Randolph for the assault. The convict chooses the latter punishment and gets it. Randolph then gives him the overcoat and a five-dollar bill and puts him ashore.

Randolph's arm needs attention, and therefore he heads for an inhabited point of land nearby in search of a doctor. Frances Huyden is standing on the shore at this point. She tears up a sheer scarf that she wears, and binds Randolph's arm. He falls in love with her. They part. She determines to put all thought of Randolph out of her mind and remain loyal to the promise she made Granton. That same evening Randolph is brought to their home by a brother of Frances'. Again the attraction for each other is marked. Next day Frances receives a beautiful silken scarf in place of the one torn for the bandage. She sadly, in the solitude of her own room, burns it at the open grate. While riding on her horse the following day, she encounters Randolph with a chaffeur in his motor car. At the same time the mud-stained, haggard convict arrives between a constable and an officer, handcuffed to them. The convict glares at Randolph, thinking that he has informed the authorities, and that his capture is due to him. Randolph offers the use of his automobile to the officers and walks beside Frances. He tells her of his love and urges her to give up Granton, as neither are in love with the other. Frances refuses. The day of Frances' wedding arrives. An hour before the ceremony a servant tells her that Mr. Granton wants to see her on the south porch alone. Frances goes down. An automobile with a chauffeur with his hand on the lever stands at the foot of the steps. Randolph, in motor costume, runs lightly up the steps, catches Frances in his arms, and takes her into the limousine, which starts off at a bound. Frances faints. When she comes to she finds herself in New York with Randolph. She begs him to take her back. He gently refuses, urging that he loves her. He secures a marriage license, sends a telegram to her father and mother announcing their marriage. Frances yields and marries him.

THANHOUSER.

REDEMPTION (Sept. 16).—The military academy had been the boy's home for many years. He was a likeable lad and popular with both teachers and pupils. The principal's niece was his particular favorite and the two youngsters were very happy together. As the boy grew toward manhood he acquired bad associates and, despite the kindly remonstrances of the school's principal, he became more and more unruly, and finally ran away. The little girl became a pretty young woman. She had many admirers, but looked with favor upon none of them, for she always remembered the attentive young soldier, and treasured the guns from his cap which he had given to her.

Contact with the world had not improved the former school boy. He lacked the incentive for earnest endeavor, lost position after position, and finally became a tramp. His wanderings brought him near his old home, and the tramps who were his companions decided to enter the academy after all had retired to rob it. The young man was ready to attempt almost any desperate deed, but when he heard that his old school was menaced, the old timely loyalty revived, and fighting off the men who would have detained him, he hurried to the school and gave the alarm. Then he turned to go away, as he thought, unrecognized, but the principal's niece recognized her old companion and greeted him joyfully. To his surprise he found that his friends at the school had no blame for him, only sympathy and compassion.

The realization that there were people who really cared for him and wished him success, and that the principal's pretty niece plainly showed her liking for him, acted as an incentive to the wan-

Helen Gardner

in

"A Princess of Bagdad"

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Having outgrown our present quarters, we extend a hearty invitation to all exhibitors to come and look us over. Postcards, Posters, Banners, Signs, etc.

derer. He went back into the world, resolved to win, and success came to him, and with it he won the heart of the principal's niece.

FLOOD TIDE (Sept. 19).—On a lonely lighthouse lived a keeper and his wife. They were devoted to each other and when the wife was dying her sorest grief was she would be leaving her loved one alone. Just before she died, however, she had a dream and awakening told her husband with a smile that God would send some one to comfort him.

A few days later while the stricken man was praying at her grave his attention was attracted by a bundle which had been brought in by the sea. He found it to be a little girl, senseless, who had apparently been swept ashore from some wreck. She was wrapped in a life preserver, bearing the name of a yacht. A few days later he learned that the owner of the yacht, a banker involved in difficulties with the law, had been lost with his child and crew while trying to escape on the yacht. There was no one to claim the child and the pious keeper accepted her as the gift from God which he had been promised.

Years later, when the child had grown to be a handsome young woman, her aunt, a wealthy society woman, found and claimed her. The girl at first did not want to go, but the keeper persuaded her, believing that her relatives had the first claim. Then sorrowfully he took up his lonely life again. One afternoon, while thinking of her, he fell into a troubled sleep. He awoke to find her beside him. She showed him a letter which she meant to send to her aunt, telling her that fashionable life had no charms for her and that she had decided to devote herself to the old man who had been a father to her for many years. So "The Gift of God," as he always called her, came back to home, never more to leave him.

TAMING THEIR GRANDCHILDREN (Sept. 9).—Indulging in forbidden mud pies almost costs little Tim and sister Helen the circus, grandpa had promised them. When they got their faces and their clothes all "chocolate dirt," grandma said they must be punished; of course, that meant, no circus. Perfectly aware that the penalty is all out of proportion to the enormity of their crime, Tim and Helen run away to the show. Their adventures and how they are traced thither by their exasperated grandparents, is the burden of this intensely amusing little farce. Of course the young sinners win out. In the closing scene grandpa and grandma are down on all fours on the library carpet, bitted and bridled, each surmounted by a flushed and triumphant young rider, who holds the reins of the situation in a sturdy, indomitable fist.

THE MESSAGE TO HEADQUARTERS (Sept. 12).—A wealthy American, while traveling through a lonely part of Italy, was captured by bandits and held for ransom. He was rescued by an officer of the Carabineri. The bandit chief was captured and vowed vengeance, but the young officer dismissed his threats contemptuously. The officer found favor in the American girl's eyes, and when she returned to America she had promised to marry him. A few months later the officer was ordered to America on a secret mission, and wrote his fiancee that he would soon be with her.

At the pier he was met by a man who displayed the badge of the United States Secret Service and showed him a letter from the chief. The young man took a hasty leave of his sweetheart, promising to see her the following day and entered a waiting carriage with his companion. He thought their destination was the office of the secret service, but before he could suspect anything wrong he was overpowered and taken into a lonely house. There he found another captive, the real member of the secret service, whose credentials had been taken away and used to ensnare the Italian officer.

While the conspirators were subjecting the Carabineri officer to the ordeal of a mock trial, the detective, tied to one of the ceiling beams, hung head downward. He realized that unless help soon came that the young officer would be put to death. At the other end of the room was a wall telephone. Although he could not loosen his bonds he succeeded in reaching the telephone and sending a call for help to headquarters. Assistance arrived when the young officer had only a few minutes to live. The conspirators were captured and punished, and the Italian officer warmly thanked his preserver who, though a captive, had saved him from death.

HIS LAST BET (Sept. 7).—He was only a young clerk on a two weeks' vacation, but at the summer resort hotel he was regarded as a man of wealth. Then a real millionaire, one who owned a yacht, came along, and the stock of the clerk fell below par. The new arrival had plenty of money and delighted in showing it. He soon became celebrated by the way he wagered on anything and everything, and the sight of his bank roll filled the clerk with envy, for he himself was getting down to his last nickel.

While yachting with the millionaire one day the clerk discovered what he thought was a way to make some easy money. He boldly offered to bet his host $1,000 that, clad only in a bathing suit, he could travel from the seashore to Newark, New Jersey, in 24 hours, solemnly promising that he would neither beg, borrow, or steal clothing or money. The millionaire promptly disputed this and accepted the wager, putting up $1,000 in bills against the clerk's check.

The clerk thought he was betting on a sure thing. He had read in the paper about an unknown man who had killed three persons in Newark, and then had made his escape. His plan was to swim ashore, give himself up to a constable and make the trip to Newark as a prisoner.

He swam ashore, found the constable, and was taken to Newark, but he did not win the wager. The clerk never knew that there was a Newark, New York, but it is on the map, and it was there that he was taken. He was turned out, so many miles from Newark, New Jersey that there was no hope for him, and he did not dare to return to the yacht for his check was worthless, and he wanted to get as far as possible before the bank repected it. So he hastened away in his bathing suit, cursing his sporting blood, and vowing that never again would he bet, even on a "sure thing."

MAJESTIC.

THE WINNING LOSER (Sept. 14).—The three college boys were all in love with the same girl. One of the boys was the brother of her chum, another was merely his friend, while the third was the captain of the track team. The girl was very pretty and well aware of the effect her charms created. She flirted with each of the boys in turn and they became her abject slaves. The girl was very fond of athletics and her suitors knew that success on the track meant favor in her eyes. They were all members of the track team, and all strove mightily to win distinction at the coming college meet.

The eventful day arrived and the three college men were contestants in the one hundred yard dash. The captain of the team was by far the best runner, but injured his leg in the race and his competitors sped by him to the goal.

Prizes were offered to the athletes. The men who received first and second prizes grinned delightfully, for they intended to present them to the girl for whom they both cared. The captain of the team sheepishly accepted the "booby prize," a dachshund. The spectators roared with laughter as the ungainly dog waddled after his new owner and the athlete felt far from happy for he feared the effect of ridicule would spoil his chances with the girl he loved.

Nevertheless, he came to her house for the decision she would make. The two other suitors were there also. The girl looked at each of the eager men and her eyes returned to the man she knew she loved. "I always did like dachshunds," she exclaimed, "and he will just match my dress" and she picked the animal up and smiled into her lover's eyes.

PLAYMATES (Sept. 16).—Helen and Willie lived lived side by side in beautiful homes. The fathers were partners in a great business enterprise and were firm friends. The children played together constantly and were thoroughly happy in each other's society. The boy freely shared his pony with his little neighbor, while he was the star guest at the parties which Helen gave to her little friends. Willie had an uncle (his mother's brother) whom the father had employed in his office. He was a worthless fellow, but his sister idolized him and induced her husband to give him work. Finally his conduct became so unbearable that Helen's father refused to permit him to continue in the employ of the firm, and when his partner opposed him the firm was dissolved.

Willie's father soon found that the success of the business was due greatly to his partner's energy. Ill luck seemed to pursue him and finally, in spite of desperate efforts, he became a bankrupt. His home was sold, and, with his wife and little son, he moved to poorer quarters. Helen was not happy, for while her father had been very successful the misfortune which had befallen her little playmate weighed upon her. She was driving with her father in their automobile when she saw her little playmate bravely trying to sell newspapers. He was set upon by the two older boys and driven away. The little girl and her father came to the boy's rescue, and the business man for the first time learned of the sad straits to which his former partner's family had been reduced. He was not naturally a harsh man, and had many times regretted the separation, but the pleading of his little girl was the greatest argument of all. And that is why Willie's family is back in the old house, and the two men are once more partners and firm friends. But the most important thing from Helen and Willie's standpoint is that they are together again.

HIS LAST DEAL (Sept. 20).—Garland Hamlin and wife live in a fashionable neighborhood and to all appearances are an ideal couple. One thing mars happiness—Hamlin is away three weeks every month on important business. His wife becomes suspicious. He comes home one evening about six o'clock, telling his wife that he has to hurry away in an hour on another important business deal. His wife asks him to postpone the trip, but he refuses, saying that he is going on the most important deal of his life. Learning from a telegram the place to which he is going, his wife follows him to find out the reason for his frequent visits. Hamlin gets off the train at a small station about twenty miles from his home, and hurries away closely followed by his wife.

She loses him in a thicket and tries to find her way back when she seized by masked men, who take her into a camp. They bind and gag her, and shortly after they start away. Mrs. Hamlin frees herself from her bonds, and follows. The men are joined by another masked figure and they boldly hold up the stage as it passes along the road. The sheriff and his deputies are concealed in the stage. They open fire. The leader of the outlaws is mortally wounded and his confederates captured. Mrs. Hamlin rushes out on them just as they remove the mask from the dying outlaw. Sobbing she throws herself down by his side. The sheriff and his men reverently bare their heads.

"Where is that ten dollars you promised me for taking this motion picture on my farm? and an unromantic farmer steps upon the scene right within the camera's range. With a smothered oath the director tosses a gold piece to him, and as the farmer withdraws the perspiring actors prepare to do the scene all over again.

And Hamlin has to die all over again.

THE FRAMEUP (Sept. 9).—A young detective was a terror to the evil doers of a large city, and at last, driven to desperation, they planned to trap him and send him to prison. "The frameup" succeeded and the policeman was found guilty of accepting bribes and sentenced to the penitentiary. His mother was one of the few who stood by him in his disgrace. Each month she made the weary journey to the prison to bring a little brightness into his life, but finally she became ill and was thought to be dying. The convict learned of her condition, and, feeling that he might never see her again, he made his escape from the prison. He surely would have been captured if he had not been befriended by a country girl who lived near the prison and whose acquaintance his mother had made.

The former policeman arrived at his mother's home and his presence wrought a great change for the better in her condition. Guards arrived to take him back to the prison, but they went back alone for the convict's innocence had been disclosed and he was once more a free man. Reinstated in the police department he once more took up his old work.

The girl's father had been employed for years in the country bank. A new manager took charge and he dismissed the old cashier. There was ill feeling between the two men and hot words were exchanged. The next day the vault was found looted of all its money and a mask made from a handkerchief was found, which was identified as belonging to the discharged employee. He was arrested and part of the stolen money was found. The evidence seemed very conclusive to the police, but the girl felt sure that her father was innocent. In the depths of her despair she thought of the police sergeant and telegraphed to him. When the detectives arrived, the evidence which had seemed so conclusive was shown to be nothing more than an attempt to put the blame upon an innocent man, in short, another "frameup." The real culprits were captured and punished. Then the girl, her father safe, gave her heart to the man she had grown to love.

FOR HIS LOVED ONE (Sept. 13).—Gurley, one of the best drivers of racing automobiles in the country, possessed many fine qualities, but liked "a good time with the boys." His wife, an invalid, was confined to her home, and often pleaded with him to stay home with her. Gurley cared for her, but in his thoughtlessness neglected her. Mrs. Gurley's health rapidly grew worse, and the family physician told the alarmed husband that only an operation by a high priced surgeon could save her life. Gurley had not been saving the necessary money but he secured enough to pay for a room at the hospital, and the wife was taken there to be operated upon.

Gurley gave up his gay comrades and strove valiantly to save his money. His friends resented his attitude and he quarreled with Hanley, a man of high temper. A fight ensued and the racing man struck his opponent to the ground, where he lay unconscious. Seeing that Hanley was seriously hurt, Gurley's friends induced him to flee, but when he realized what it would mean to his wife if he became a fugitive he decided to risk arrest. For his employer had promised him a large sum of money if he won the Santa Monica road race, and he resolved to elude the police until he could win the prize and deliver it to his wife.

Fortune was with him. Hanley was unconscious and did not recover until the race had started. Hanley regained his senses soon afterwards and told the attending physician that Gurley was his assailant. The police were informed and an officer dispatched to arrest him. Meanwhile the chauffeur, harassed by impending arrest and the fear that his wife, who was to be operated upon that day, might have died, raced around the course at terrific speed to victory.

At the end of the day Gurley received the promised reward from his employer, and as he had expected, was immediately placed under arrest. He was taken to Hanley's bedside, but the latter in the meantime had experienced a change of heart and exonerated Hanley. Freed from the fear of punishment for his hasty act, Gurley hastened to his wife's bedside to learn that the operation had been a complete success and that her health would be better than it ever had been in the past.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

ATTENTION!

FOUND—Near Corona, Long Island, case with four reels of films and some cans of grease. Owner apply to CHARLES ORDEMANN, 2 Jefferson St., Corona, L. I.

SITUATIONS WANTED.

AT LIBERTY—Experienced operator and manager, any machine, no boozer. Wife piano player. Address care of N. Clark, Waverly, Kansas, R. No. 1.

ARCHITECTURAL DRAUGHTSMAN—Can do hasty perspectives. Rapid, accurate. Wants to become associated with a moving picture producer in scenic department. Capable superintending construction. S. N., care Moving Picture World, New York City.

OPERATOR—Desires position. Three years' experience, non-union, sober, reliable, references. Power's 6a or 6. Prefer 6-day house, South, Southeast, West or Northwestern States. Will go anywhere on right proposition. All letters answered. State operating room equipment, wages, etc., in first letter. Address RELIABLE, care Moving Picture World, New York City.

WANTED—Position as manager of theater or exchange. Eight years' experience, reference. First class, well posted in the business. Address BOX 423, Arapahoe, Neb.

EXPERT CAMERAMAN—Seeks position with established firm. Eight years' experience. Best of references exchanged. Address C. R., care Moving Picture World, New York City.

HELP WANTED.

WANTED, PIANIST—For vaudeville and picture house. Man preferred. Must be able to cue pictures and play rag. If not sober, steady and A-1, do not answer. No Sunday work. Position permanent, in Connecticut city. Address G-E-M, care Moving Picture World, New York City.

WANTED—General manager for chain of ten of the best moving picture theaters in Canada. Only first class, experienced men need apply. When replying, state experience, where now employed, all references, and salary required. We are prepared to pay a liberal salary to the right man. CANADIAN FILM EXCHANGE, Calgary, Alberta, Can.

EFFECT MAN—To give all effects back of stage. Must be first class, sober and have references. State all in first letter. Steady engagement. MAJESTIC THEATER, Dayton, Ohio.

AT LIBERTY—Experienced pipe organist and pianist. Position in picture house preferred. State hours and salary. Address PAUL DIXON, General Delivery, Minneapolis, Minn.

BUSINESS OPPORTUNITY.

WANTED—Partner with $150, to take half interest in the moving picture show business. Would prefer to travel the United States and Canada. Must be a live wire and experienced in that line. For particulars, address PETER O. HARSTAD, Malba, Montana.

WILL LEASE—For term of years, 600-seat picture theater in Brooklyn, or will pay big percentage on investment to builder of new theater. Address G. H. SCHNEIDER, 372 Cornelia St., Brooklyn, N. Y.

FOR SALE OR RENT—Moving picture house, capacity 299, excellent location in the Bronx, beautiful front, everything new; also open airdome adjoining. Reasonable terms. Write or call, between 12 and 1. MR. KERY, 1123 Broadway, Room 310, New York City.

I WILL INVEST—Four to five thousand dollars in a well established film exchange, and will take active part. Answer, giving full particulars, to B. D., care Moving Picture World, New York City.

THEATERS FOR SALE.

FOR SALE—Price $1,600, Moving Pictures, Opera House and Airdome. No competition, county seat, population 1,500, drawing population, 4,000. Opera chairs, electric light. Clears monthly $200. BLOOMFIELD THEATER, Bloomfield, Mo.

THEATERS FOR SALE—In Indiana and Illinois. Can give you just what you want from $1,000 to $10,000 investment, in small or large towns. Write CONSTRUCTION DEPARTMENT, LYRIC FILM & SUPPLY COMPANY, Terre Haute, Indiana.

FOR SALE—Only first class theater in town of 12,000. Doing splendid business; attractive front; modern equipment; seating capacity, 400. Address 1409 Broad St., New Castle, Ind.

WILL RENT—Or purchase, theater in small, live town within 500 miles of N. Y. State. Full particulars in first letter. Must bear rigid investigation. Address L. R., care Osward, 756 Trinity Ave., Bronx, N. Y.

THEATER—Moving picture, an honest house with an established family patronage in a growing Chicago neighborhood, with no competition, always clearing $75 week. Fine lease. Open to rigid investigation. $5,000. P. S., 428 So. Harvey Ave., Oak Park, Ill.

FOR SALE—Five-year lease (low rental), and all fixtures of Orpheum Theater, formerly Lubin Theater, Richmond, Va. (population 150,000). Seats 800. Completely equipped for vaudeville and moving pictures. House in perfect order, and now running. Paying proposition. Must be sold by Sept. 27th. Possession Oct. 1st. For further information, address M. G. WALLACE, 315 American Bank Bldg., Richmond, Va.

FOR SALE—One of the best paying picture houses in Binghamton, N. Y. Seats 380, will seat about 450. Latest equipment, 3-year lease, rent $75 per month, clearing from $50 to $80 per week. Open Sundays at 10c. Best reason for selling. Price, $1,500 for quick, cash sale. Address CLINTON THEATER, Binghamton, N. Y.

AN HONEST OPPORTUNITY—Fourteen hundred seats, open-air theater, One Hundred and Twenty-fifth Street and Lenox Avenue. Doing big business. No competition. Latest and best equipment. Five-year lease, low rent. Call personally. D. H. SCULLY & CO., 57 East One Hundred and Twenty-fifth Street.

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BRASS POSTER FRAMES—For one, three and six sheets. Also brass easels, brass railings. Write for complete catalog. THE NEWMAN MFG. CO., Cincinnati, Ohio.

FOR SALE—One Shelbyville Mirror Screen, size 10 by 14 feet, cheap, if taken at once. GEM THEATER, Moberly, Mo.

60 CYCLE—110-volt Fort Wayne compensarcs, like new—each, $44. IRA B. ALDEN, 538 W. Lehigh Ave., Phila., Pa.

FOR SALE AT A SACRIFICE—240 Antipanic theater chairs, also an almost new asbestos booth and two machines. Write or call, between 12 and 1. MR. KERY, 1123 Broadway, Room 310, New York City.

AUCTION—To highest bidder, Motiograph machine complete, worth $200. Bought same to start nickelodeon, but business will not permit. Used but short time. Runs slick as a whistle. Mail your bid. CLYDE ORR, Fayette St., Pittsburgh, Pa. Bank reference.

FILMS FOR SALE.

FOR SALE—Five hundred 1,000-feet reels film, $2.50 to $5. Such as "Daniel Boone," "Uncle Tom's Cabin," "Train Robbers," "Kit Carson," "Two Orphans." "Custer's Last Fight," 2 reels, $30; "Passion Play," 3 reels, $75; "Bottom of Sea," 2 reels, $25; "Dead Man's Child," 3 reels, $30; "Enoch Arden," 2 reels, $25; "Ballerina," 3 reels, $30; "Life of Moses," 4 reels, $40; "Nihilist's Conspiracy," 2 reels, $25. Moving picture theater, capacity 700, ground floor, $3,500. Population town and surrounding territory, 20,000. H. DAVIS, Watertown, Wisconsin.

CAMERAS FOR SALE.

MOTION PICTURE CAMERAS—Perforators, Tripods and Tilts for sale. We buy Motion Picture Machines and films. SPECIAL EVENT FILM MFGRS. CO., INC., 248 W. 35th St., N. Y. City.

FOR SALE—One Ernemann professional camera. Three 400-foot magazines, one 50 m. m., and one 90 m. m. lens, one tilting and panoram top tripod. This outfit new, never used. Will sell 20% off list. SHIELS, 168 Lafayette Street, Newark, N. J.

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50 FEATURE FILMS—2, 3, 4 reels each, and 500 commercial reels with full line advertising. Posters for sale. Many subjects practically new. Write for list. McINTIRE & RICHTER, 23 East 14th St., New York.

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TO RENT—A first-class moving picture house, fully equipped, capacity 500. Rent reasonable. Address GOLDBERG BROS., Clen Cove, N. Y.

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For Managers and Operators of Moving Picture Theatres

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Moving Picture World

17 Madison Avenue **New York City**

KAY-BEE.

THE WAIF (Sept. 12).—We see a lone "prairie schooner," partly overturned, in a sandstorm—and in it, a dying consumptive boy in the arms of his sister. After the storm is over, we see her putting the last few stones on his lonely grave—trudging off upon the prairie—changing into her brother's clothes as a disguise—and finally arriving at the lonely hut of a prospector, which she searches for food.

Presently, the prospector returns—penetrates her disguise in a glance through the window, but comes in with a pretence that he has not done so. He makes her entirely welcome under the assumption that she is a boy—and finally insists upon her remaining for the night—while he sleeps outside. A well known horse-thief and desperado happens to be escaping from a recent outrage in a mining town—comes riding down upon the cabin—climbs through the window—struggles with the girl—runs out of the door into another struggle with the young prospector. In the ensuing running fight, he shoots the prospector upon the brink of a cliff and is, in turn shot by the girl.

The prospector is nursed by the girl, who finally leaves him to join her father—another prospector, who has struck it rich. Later, the younger man hunts them up, when finally recovered from his wound—and there is a very pretty bit of love-making between them.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 36 (Sept. 1).—Leetonia, Ohio.—Many are injured as the Eastern Express from Chicago to New York is wrecked.

Paris, France.—Women's Swimming Contest.

The Fashion in New York.

London, England—Col. Cody, England's greatest airman, falls with his hydroplane, meeting a terrible death.

Washington, D. C.—Four ranchmen, making a 20,000-mile ride from this city to San Francisco, are to be photographed with each governor in front of the capitol of his respective state.

Hoboken, N. J.—Second Officer Otto Gebracht loses his life in the German liner "Imperator" fire.

London, England—Another Trafalgar battle.

New York City—30,000 painters and paper-hangers engage in a huge strike.

Grunewald, Germany—Duke and Duchess Jean Albrecht, of Mecklenburg are present at the athletic games.

Washington, D. C.—The District of Columbia National Guard leaving the Capitol for the Camp of Instruction. at Harper's Ferry, Md.

New York City—The horse had a big place at Empire City Fair, likewise track athletes.

Berlin, Germany—300 American physicians visit the hospitals here.

Cleveland, Ohio—The National Association for the deaf mutes holds a memorial service at President Garfield's tomb.

Manitou, Ohio—Indian Sun Dance held in the "Garden of the Gods."

Berlin, Germany—Largest ice factory in Europe is destroyed by fire.

One Man, One Word, And—Every word a "BRYANT" residence.

MUTUAL WEEKLY, NO 37 (Sept. 8).—New York City.—20,000 persons take part in the annual Labor Day Parade.

Vincennes, France.—Military dirigible explodes while in the air.

New York City—New automobile for funerals, which has seating capacity of 22 persons, including the minister, and carries also the casket and flowers.

Cowes, England.—King George and Queen Alexandria on board the Royal Yacht enjoying the Regatta.

Chicago, Ill.—Illinois Suffragettes celebrating their victory with mass meeting and parade.

Fashion in Paris.

St. Louis, Mo.—Diving exhibition by the Berlow sisters to raise funds for the construction of the largest swimming pool in the world.

Washington, D. C.—Baseball game between the Democrats and Republicans of the House of Representatives.

Vienna, Austria.—Flower Day. The day when all contribute towards charity.

Fort Lee, N. J.—Fire drives several Italian families into the streets.

Brooklyn, N. Y.—Canoe race between Marine and Field Clubs. at Bath Beach. Leo. Frede, of the Manhattan Canoe Club, wins the race.

London, England.—International Congress of Medicine meets at Albert Hall, at which H. M. King George V, presided.

New York City.—New York's story told in tableaux by 5,000 playground youngsters.

Wallingford, Conn.—25 are killed and 50 injured when Bar Harbor Express crashes into another passenger train.

EXCLUSIVE FILM CORPORATION

LUX.

THE BLACKSMITH'S SON (Sept. 19).—Robert, the blacksmith's son, goes to seek his fortune, and before setting out he asks his father for more money, but the old man refuses it. Seeing Robert go away and leave his father all alone at the smithy, some bandits decide to raid the smithy. They attack the old man, and under their menaces the blacksmith reveals the hiding place of his treasure. Before leaving the smithy, one of the bandits finds that his horse has cast a shoe, and the old man is forced to shoe the horse. He does so, but takes care to place a marked shoe on the horse's hoof. He is enabled thereby to track the bandits up by following the trail of the marked horseshoe.

Meanwhile, Robert meets Mirca, a gypsy girl, who is weary and hungry. Robert offers her food and together they continue their journey. They arrive at the very same inn as the bandits, and when Robert's father tracks the bandits to the inn, he concludes that his son has been the leader of the band, and accuses him of the robbery. Robert is unable to clear himself, but his friend, Mirca, the gypsy girl, comes to his aid and helps him to arrest the real criminals and establish his own innocence.

FEATURES

GAUMONT.

THE FAITHFUL SERVITOR (Feature Subject—2 parts).—Machuda is an Indian, a servitor, who toils day and night in the garden of his master, Senor Gabora. Machuda in his poor, slow method of thinking, reckons he belongs body and soul to the Gabora family. Did not the Senor and his lovely daughter, Esmeralda, discover his bruised and naked body at the bottom of the cliff whence he had been thrown by his tribe as a punishment for warning some American emigrants of the tribe's intention to attack them? Did they not tend his wounds, feed his body, and exhibit the first signs of tenderness he had ever known?

Verdugo, a poor but highly talented violinist, has dared to aspire to the hand of the rich Senor's daughter, and he is one of many guests invited to a ball given at the Gabora mansion. One other with whom this story is concerned is the rascally Camello, another aspirant for Esmeralda's favor. After a delightful ball, Verdugo plays to the assembled company, and is enthralled when Esmeralda lays a bunch of flowers at his feet, and he heeds not Camello's openly displayed contempt. An hour later Camello has the lovely girl to himself, but she will not listen to his pleading; and, climbing up the trellis work, Machuuda deems it necessary to bury his sharp knife in Camello's broad back. The girl seeks out Verdugo and tells him of the insult proferred by Camello, and the hot-headed violinist wants to seek out the villain and tax him with his affront, but is dissuaded by Esmeralda. Meanwhile the Senor and Senora are not quite sure whether they approve of the humble musician as a suitor for their lovely daughter.

The second part shows us the evil machinations of the scoundrelly Camello. He enlists the services of the chief of a Mexican bandit tribe in an attempt to abduct Esmeralda, and all goes well with their wicked plot until the Indian, Machuda, gets upon their track, and spoils their game. Does it matter that he, the Indian servitor, is beaten and kicked and half killed? Not one little bit, so long as he has saved his darling young mistress. Poor Machuda reaches home more dead than alive, and Esmeralda once more tends his poor wounded body. He asks but one reward—the silver cross she wears on her breast; with that he will be happy and contented. Wonderingly Esmeralda presents Machuda with the cross, and leaves him.

But Camello is not a man to bear defeat with equanimity. Thwarted once, he again seeks the aid of the bandit chief, and this time they plan a more elaborate kidnapping plot. They forge a note to Esmeralda, purporting to have come from her beloved Verdugo and asking her to meet him on the bridge—'I am waiting" runs the last sentence—so Esmeralda, swearing her maid to secrecy, runs to meet the waiting lover, only to be once more captured by Camello. This time he is not inclined to do things by halves, and he carries the girl into the depths of a great woods and leaves her in a tent, with one of the bandits on guard. Esmeralda is in a terrible plight. But the Indian servitor has been keeping watch over his little mistress; he has seen the abduction; but what can one Indian do in open fight against ten or twelve armed bandits? Machuda follows stealthily, and when Esmeralda has lain down exhausted, Machuda creeps into the tent, and hastily bids her escape while he takes her place on the rough pallet bed. Camello enters the tent. He pulls back the coverlet, only to find that he has uncovered a tiger instead of a lamb.

In the meantime, of course, Senor Gabora is terrified at his daughter's absence. The maid has at last sobbed out the facts. A party, headed by the Senor, sets out to find Esmeralda, and while searching the wood they come across the Senor's daughter. Esmeralda rapidly explains matters, and she is sent back with one of the search party while the rest go forward to exterminate the gang of ruffians. They arrive too late. The bandits have departed for secret fastnesses, taking with them as prisoner the faithful Indian servant.

The epilogue is a sad one, and we know not whether poor Machuda is left to die on the mountain top, or whether he is at last rescued by the Senor's search party. Machuda, however, is sublimely happy, happy that he can clasp the cross to his breast as he sinks exhausted to the hard rock to which the wicked bandits have chained him and left him to die there alone.

THE LION HUNTERS (Feature Subject—2 parts). The Barrow family consists of father, mother and daughter, all courageous and full of the pluck which a life in African wilds demands. A message is delivered from one of their friends inviting their co-operation in organizing a lion hunt for Count Tressac. They fall in with the suggestion, and when the hunting party arrives at the Hawthorn Ranch, preparations are complete. Barrow takes with him one of two bottles of anti-venomous serum.

The daughter, Jane, is left at home, the ranch being placed in charge of a new hand, a Spaniard named Morello, who, smitten with Jane, seizes this opportunity to press his suit. Jane repulses his advances, and stung to the quick by her disdain, Morello vows vengeance and seeks to achieve it by catching a venomous snake, and dropping the reptile through a window on to the couch whereon Jane is sleeping.

Contact with the snake awakens Jane, and when she stirs she is bitten on the forearm. She destroys the snake and alarms the house with her cries. Her mother comes in answer to the call, and sends Morello for the sole remaining bottle of serum. He brings it into the room, and, laughingly exulting over his evil work, flings the bottle to the floor. Here is a serious predicament. The only means of saving Jane's life is by an injection of the serum, the other bottle of which is in Barrow's possession miles away. Rapidly mounting a horse, Mrs. Barrow follows the trail until she almost reaches the camp. Galloping through the night with the energy of despair, the roaring of lions in disquieting and the fact that her horse is nearly exhausted adds to her alarm. She hears the bleating of a lamb and believing it to be lost she goes to find it, and is precipitated into a pit dug by the hunters as a lion-trap. She finds it impossible to scale the walls and despite her native courage the outlook is bad.

It is to the instinct of her horse that Mrs. Barrow owes her salvation. The animal, realizing that something unusual has happened, finds his way to the camp, and arouses Barrow. Taking his gun he mounts the horse which carries him to the pit. Simultaneous he hears the roaring of lions and his wife's heart-rending calls for help. There is no time to rescue her—already the lions are approaching, and he resolves to fight the beasts as they approach. As they come into range he shoots them. They fall dead and Barrow raises his wife from the pit. Returning to camp for the serum they are able to reach the ranch in time to save their daughter's life.

UNION FEATURES.

THE MYSTERY OF THE YELLOW ROOM (Feature Subject—3 parts).—A reminiscence of her act ten years ago, recalling how she had secretly married Jean Roussel, flashes through the mind of Mathilda, daughter of Professor Stangerson, when her father asks her to become the wife of Robert Darzac, and how their wedding certificate could not be filed as her husband was imprisoned for passing counterfeit money. But she soon dismisses the horror upon the thought that Roussel must have been dead (she never having heard from or of him) and at last consents to the announcement of her betrothal to Darzac. Roussel, however, was still alive and soon learns of the engagement of Mathilda. By a subterfuge he manages to get a note to her telling her that he still loves her and begging her to flee with him to America. Mathilda was too frightened to answer, so Roussel in a jealous rage goes to the residence of Mathilda and hides in the yellow room occupied by her. Mathilda, who had been out walking with her father and fiance, returned and feeling tired goes direct to her room, where she comes face to face with Roussel, who cautions her not to utter a word of alarm. But Mathilda was very much afraid and screams. In order to stop her, Roussel chokes her into unconsciousness and leaves her for dead. That evening as she joins her father he notices that she is unusually pale and advises her to retire early. She does and no sooner had the household retired when a shot comes from the room of Mathilda. Upon investigation the father finds that his daughter is lying unconscious upon the floor with a deep gash in her head, but no trace of her assailant could be found for the doors and windows were all locked from the inside.

Professor Stangerson places the solving of the mystery in the hands of Rouletabille, a noted detective, and Inspector Larson. They are given adjoining rooms in the Stangerson castle, and in his work of unravelling the enigma, Rouletabille finds under the bed of Mathilda a hair and a bloody handkerchief. Then Mathilda receives another letter from Roussel, which makes her change her room. At midnight the detective hears sounds coming from the yellow room, and stations Larson and the professor at both ends of the gallery, but no one is found. Previously the detective had caught a glimpse of a bearded man and has come to the conclusion that he must be in the house. He is also surprised to learn that Larson's hair is the color of that which he had found in Mathilda's boudoir. Larson, who was none other than Roussel, sends Mathilda another note and fearing the surveillance of Rouletabille, he invites the detective to supper in his room. He drugs the wine which is drunk by the detective, and as the latter is examining Larson's hair he notices a bad wound in the inspector's hand and then falls unconscious. Rouletabille's assistant brings him around, and after forcing from Larson the marriage certificate deliberately gives him a chance to escape. Then the detective gives Mathilda the unrecorded marriage document, the destruction of which means her freedom to marry Darzac. The mystery of the yellow room was cleared by the detective's remarkable deduction which shows that the deep gash in the head of Mathilda had been caused by a vision of her assailant and she, in a subconscious state, had discharged the revolver in self-defense and in falling had landed against a table, and the ugly wound in Larson's hand had been done when she had her encounter with him in the yellow room.

TRUE FEATURES.

'TWEEN HEAVEN AND EARTH (Feature Subject—4 parts).—The owner of the great works seen in the film is afflicted with insomnia, and uses chloroform. His daughter, Eva, loves young Dennison, her father's engineer, much to the chagrin of Briggs, the works' manager. The latter uses every endeavor to belittle Ralph in the eyes of his sweetheart, and is present at the inspection of a huge chimney under course of repair. Eva and her father are also present, and Briggs insinuates that Ralph is afraid, when Eva dissuades him from journeying to the top of the shaft. On the way home, Eva's little brother forms one of the party, and Ralph, ever willing, is prevailed upon to procure a ball of cord for the youngster's kite; also the usual modicum of drugs for Eva's father.

Briggs, during the absence of the younger man, forces his attentions on Eva while she is boating with her brother, and is repulsed. He evolves a scheme of revenge, and, at night, goes to the shaft, which he ascends from the inside and removes the top series of steps from its walls. On the following morning Ralph is given a letter warning him against Briggs, and in which Eva entreats him not to trust him. The works' manager is standing near and again taunts Ralph with his fear, with the result that the latter decides to ascend the chimney forthwith. Eva and her father arrive to witness the two men nearing the top of the huge shaft, and the girl's fears are soon realized to the full, for a violent quarrel is seen to be going on between the two. A few seconds later and the pulley block and rope come hurtling through space, Briggs having detached them from the cross bar, thus cutting off communication with the ground below. A terrific struggle follows, and the two men are seen at each other's throats on a perilous footing afforded by the brickwork.

The brave workmen are making efforts to scale the interior, but are prevented by Brigg's rascally scheme. Ralph suddenly thinks of the cord for the youngster's kite, and is dropping this down when Briggs overpowers him. At last the villain dozes, tired out from his exertions, and Ralph, taking the drug from his pocket, plentifully dopes him, then throws down a note requesting the boy to fly the kite as soon as daylight permits. At dawn the kite is skilfully raised and we see it near the top of the shaft, where Ralph and the now securely bound Briggs are. The latter does not move, but Donnison is too intent upon the kite to notice him. At last the frail messenger of deliverance is within reach, and Ralph takes the revolver from Briggs' side, firing several shots as a signal. A rope is drawn up, and Ralph is enabled to reach the men who have scaled far up the interior of the chimney. He is assisted to earth and is seen to have turned absolutely gray from his trial. Briggs is found to be dead, having succumbed to the overdose of chloroform. Ralph is charged with manslaughter, but is finally acquitted of the charge, and the last scene shows the lovers free at last from care and delivered from a villain's treachery.

BACK TO THE WEST (Feature Subject—3 parts).—Jack Harding has cast his lot with the Gauchos, cowboys of South America. News comes to him from far over the water which calls him back to his ancestral castle, for plain Jack Harding is in reality, Sir Martin Ready, the scion of a noble English house. He is used to the free and easy ways of the West and his hearty manners and outspoken ways offend the society in which he has come to move. His sincere and breezy, but perfectly harmless, admiration for his titled sister-in-law, leads to a misunderstanding which almost culminates in a tragedy. On all sides he finds that the civilization of the old world is like a thin veneer, with cruelty and indifference under the surface. The only redeeming feature of his stay in England is his acquaintance with a simple daughter of a fisherman, who reciprocates his affection. He proposes to her and is accepted, and then to the astonishment and relief of his brother, and his other titled relatives, he leaves the old country and returns with his new found companion to the plains of Argentine, where his young wife is welcomed by his old time friends.

VICTORY FILM CO.

VICTORY (5 parts—Feature Subject).—The Secretary of the Navy orders the U. S. S. Utah to proceed to the Republic of Antillas to protect American interests during the impending revolution. On their arrival at Caiman, the principal seaport, Commander Benson orders Lieutenant Ward to proceed inland to Valdiva, the capitol, and report to the American Embassy so as to keep him advised of the general situation. On his arrival Lieutenant Ward meets Minister Gordon and his daughter Helen, with whom he at once falls in love, but finds a rival in the person of General De la Monte, the Minister of War of Antillas. He also meets a young inventor who has just finished building a hydroplane.

While attending a Government ball Helen overhears Gen. De la Monte conspiring to assassinate President Martinez, and then blow up the American battleship in an attempt to take over the reins of the government in his hands.

Helen tells Lieutenant Ward of the conspiracy. Before he has the opportunity of thwarting these plans Lieutenant Ward is wrongfully arrested for the murder of President Martinez. Minister Gordon finally obtains the freedom of Lieutenant Ward, but not in time to prevent the departure of the conspirators. They are prevented from sending a warning by wireless and Lieutenant Ward decides their only hope lies in his making the flight of fifty miles in the hydroplane. The moving picture camera placed in the hydroplane itself then shows an exciting race by air and land. Lieutenant Ward, at a height of 1,500 feet makes a daring glide for the battleship and reaches there barely in time to prevent its destruction by a harbor mine that throws a tower of water two hundred feet in the air. Commander Benson immediately opens fire on the fort and during this thrilling combat, Lieutenant Ward asks permission to drop a bomb from the hydroplane. He does so with deadly results. No sooner is this battle over than the Utah is attacked by the foreign fleet and a spectacular naval battle takes place which shows the Utah defeating the fleet with the aid of bombs from the hydroplane. The final scenes of this naval battle show the foreign ships helpless masses of twisted steel with the actual sinking at sea of one of these ships.

A wireless reaches Com. Benson from the American Embassy reporting that a revolt has taken place in the city. Com. Benson orders Lieutenant Ward to the rescue with a company of marines. They engage the revolutionists who outnumber them three to one. After a desperate engagement the marines charge the foreign batteries and rout the enemy. Lieutenant Ward marches into Valdiva with the victorious marines and rescues Minister Gordon and Helen. The last scene shows Lieutenant Ward to be as successful in love as in war, as he wins Helen, after which she is presented to the officers and crew of the Utah, who cheer her to an echo.

PICTURE THEATERS PROJECTED.

Philadelphia, Pa.—Samuel Schultz has been awarded the contract for the alterations and additions to 1903-5-7 West Columbia avenue, which buildings will be turned into a moving picture theater for Margolin & Block.

Philadelphia, Pa.—Joseph Farbstein is estimating on plans for a one-story brick and terra cotta moving picture theater to be erected on the south side of Wayne avenue west of Logan street.

Philadelphia, Pa.—Stearns & Castor are preparing plans and specifications for a one-story moving picture theater to seat about 500 persons. Building to be of brick, ornamental terra cotta and bluestone.

Pitman, N. J.—Excavating has been commenced for the new Boddy Picture Theater and store building to be erected at the southeast corner of West Jersey and Pitman avenues.

Brooklyn, N. Y.—M. Jantzen, 242 Kings Highway, is taking sub-bids for a two-story moving picture theater 25 by 90 feet, to cost $3.000.

Brooklyn, N. Y.—Joseph H. McGowan, 292 Flatbush avenue, has plans nearly completed for a one and two-story moving picture theater, office and store building to cost $15,000.

Brooklyn, N. Y.—Morris Peller, 366 Ocean Parkway, has completed plans for a one-story moving picture theater, 84 by 100 by 50 feet, to cost $15,000.

Buffalo, N. Y.—Gattfried Strasser, 885 Humboldt Parkway, will build a one-story theater building, 80 by 110 feet, to cost $40,000.

Malden, Mass.—A. J. Carpenter, 39 Dunreath street, Boston, Mass., will erect a one-story theater, 50 by 100 feet, in the above town in the near future.

Gardner, Mass.—Alterations will be made to the Gardner Theater to cost $5,000.

Pittsburgh, Pa.—Nicola Land Company, Farmers' Bank Building, have had preliminary plans prepared for a two-story theater, 150 by 135 feet, to cost $150,000.

Baltimore, Md.—Horn Amusement Company, Paul Horoing, Jr., secretary, 1940 West Pratt street, are planning to make additions to their moving picture theater to cost $10,000.

Baltimore, Md.—William Tait, 312 West Baltimore street, is planning to build an addition and make alterations to his moving picture theater.

Cincinnati, O.—A stock company has been formed for the purpose of erecting a one and two-story moving picture theater, 100 by 156 feet, and to cost $75,000. It will have seating capacity of 1,500.

Portsmouth, O.—R. O. Brady, 1320 Summit street, will build a one-story moving picture theater, 30 by 90 feet, to cost $6,000 and have seating capacity for 300 persons.

Evansville, Ind.—J. R. Brannon is planning a three-story moving picture theater, 38 by 150 feet, to cost $10,000.

Detroit, Mich.—B. C. Whitney, Detroit Opera House Building, will remodel a one-story garage into a modern moving picture theater to cost $12,000. It is to seat 600 persons.

Milwaukee, Wis.—F. W. Andree, 78 Cawker Building, will build a one-story moving picture theater, 20 by 120 feet.

St. Louis, Mo.—Kennerly & Stiegemeyer, Benoist Building, have started plans for a two-story modern theater building, 77 by 135 feet.

St. Louis, Mo.—German Theater Realty Company, Wainwright Building, will build a one-story moving picture theater, 38 by 45 feet.

Kansas City, Mo.—Bernard Corrigan, New England Building, will build a one-story moving picture theater, 76 by 120 feet, to cost $12,000. The lessees are Burkey Brothers, 608 Sharp Building.

Kansas City, Mo.—Joseph R. Donegan, 12th and Central streets, has completed plans for the remodeling and redecorating of his theater to cost $12,000.

Trenton, N. J.—John Rose is planning to erect a moving picture theater to cost $20,000.

Oregon, Mo.—The local I. O. O. F. Lodge is planning to build an auditorium and lodge hall to cost $20,000.

Wildwood, N. J.—Mastbaum Brothers and Fleisher, Mint Arcade Building, have awarded the contract to James G. Dook & Co., 1420 Chestnut street, both of Philadelphia, Pa., for the erection of a three-story moving picture theater, 90 by 125 feet, to cost $125,000.

Pittsburgh, Pa.—Pittsburgh Theater Company have awarded the contract to Golden & Creek, Fifth avenue, for alterations to their theater to cost $15,000.

Lancaster, Pa.—Edward Mithoff has awarded the contract to G. E. Kneller, for the erection of a two-story theater building, 180 by 21 feet, to cost $25,000.

Philadelphia, Pa.—Albert M. Greenfield has sold to a syndicate headed by James J. Springer the theater which is being built on the east side of 60th street, below Walnut, and which is to be known as the Imperial Theater. The building is the largest one-floor moving picture theater in Philadelphia, occupying a lot 76 by 180 feet, with an entrance lobby 32 by 75 feet and a seating capacity of 2,000. It will be opened on August 30. The syndicate which has purchased the house for a nominal consideration, subject to mortgages of $72,500, also controls the Plaza Theater, on Broad street, near Porter street, and the Park Theater, which is being built at Ridge avenue near 33rd street and opposite the Terminus of the Park Transporation Company, Dauphin street entrance to Fairmount Park.

Berwyn, Pa.—The middle of September will witness the formal opening of the new Berwyn Theater. It is the only theater on the Main Line which will afford residents of that section an opportunity to see vaudeville and moving pictures without a trip to the city. The theater is rapidly nearing completion and is quite a handsome structure. It will be managed by Dick Zimmerman, brother of J. Fred Zimmerman, of the firm of Nixon & Zimmerman of Philadelphia. The new theater will be able to accommodate any of the big acts now playing the vaudeville circuits. Excellent arrangements have been made to book attractions and leaders of the vaudeville stage will be seen at the new theater. The structure is of brick, 53 feet wide and 133 feet deep. The stage is 50 feet high and 30 feet deep.

Philadelphia, Pa.—Knoxon Brown & Co. are estimating on plans and specifications for a two-story brick bluestone and terra cotta store and moving picture theater to be erected on Lancaster avenue near 39th street, for J. E. White.

Philadelphia, Pa.—John Duncan has taken out a permit for interior alterations to the Trocadero Theater, 1003-05 Arch street for the Wlupeany estate.

Philadelphia, Pa.—H. D. Prettyman has a contract to remodel the old South Broad Street Presbyterian Chapel, at 2410-12 South Broad street, into a moving picture theater for Dr. H. B. F. Cristion. The cost will be $5,000.

Detroit, Mich.—C. Howard Crane, 2325 Dime Bank Building, has prepared plans for the remodelling of a garage into a one-story moving picture theater, with seating capacity of 600, and to cost $12,000.

Hedrick, Iowa.—J. H. Ward, proprietor of the motion picture show, has leased F. L. Stelte's building on Main Street, and will move his show to that location as soon as the building can be altered.

Kearnay, Neb.—At a meeting of the Buffalo Fair Association, which was held at the offices of Mr. Roby, for the purpose of erecting large amphitheater, to be built on the fair grounds.

Los Angeles, Cal.—A moving picture theater is under construction at corner Vermont Avenue and 30th Street. The Los Angeles Development Company is owner of the property, which has been leased to an out-of-town investor by J. H. Parker, of the California Realty Corporation. Cost, $30,000.

INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS.....1275
AMERICAN THEATER SALT LAKE CITY..1272
AT THE SIGN OF THE FLAMING ARCS....1287
"BATTLE OF WATERLOO".....1265
BUFFALO 1300
CALENDAR OF INDEPENDENT RELEASES.1296
CALENDAR OF LICENSED RELEASES.....1298
CELEBRATE LOWRY'S BIRTHDAY.....1263
CHICAGO LETTER.....1269
CINCINNATI 1294
COMMENTS ON THE FILMS (Licensed).....1283
COMMENTS ON THE FILMS (Independent)..1285
CORRESPONDENCE 1294
DAVID HORSLEY BACK FROM EUROPE....1266
FACTS AND COMMENTS.....1259
"FIGHT FOR MILLIONS, THE" (Blache Features) 1287
FOREIGN TRADE NOTES.....1273
"HARD CASH" (Edison).....1263
"HIGH TREASON" (Cines).....1264
ILLINOIS 1294
INDIANAPOLIS 1300
INDEPENDENT FILM STORIES.....1318
INDEPENDENT RELEASE DATES.....1332
"IN THE BISHOP'S CARRIAGE" (Famous Players) 1266
IN THE SOUTHWEST.....1294
IN THE NORTHWEST.....1294
IN THE MIDDLE WEST.....1294
INQUIRIES 1278
IOWA 1294
LICENSED FILM STORIES.....1304
LICENSED RELEASE DATES.....1334
LOUISVILLE 1300
"MAKING OF A BOY SCOUT, THE".....1289
MANUFACTURERS ADVANCE NOTES.....1290
MOTION PICTURE EXHIBITORS LEAGUE..1288
MOVING PICTURE EDUCATOR.....1274
"MYSTERY OF THE YELLOW ROOM, THE" (Union Features).....1270
NEW ENGLAND AND CANADA.....1302
OBSERVATIONS BY MAN ABOUT TOWN....1271
"PERILS OF THE SEA" (Kalem).....1262
PHOTOPLAYWRIGHT, THE.....1277
PLAYER, THE.....1260
PLOTLESS PLAY, THE.....1261
PROJECTION DEPARTMENT.....1279
STORIES OF THE FILMS (Licensed).....1304
STORIES OF THE FILMS (Independent).....1318
"VICTORY" (Victory Film Co.).....1267
VITAGRAPH'S NEW LONDON OFFICES....1268
WASHINGTON, D. C.....1300
"WHEN PARIS LOVES" (Eclectic).....1264

TO ADVERTISERS.

CARBON IMPORTERS.

FRORUP, L. E.....1336
KIEWERT, L. C.....1323
REISINGER, HUGO.....1311

ELECTRICAL & MECHANICAL EQUIPMENT.

AMUSEMENT SUPPLY CO.....1310
BELL & HOWELL.....1336
CALEHUFF SUPPLY CO.....1336
CHICAGO M. P. SUPPLY CO.....1336
DETROIT ENGINE WORKS.....1340
FORT WAYNE ELECTRIC CO.....1312
GENERAL ELECTRIC CO.....1333
HALLBERG, J. H.....1311
HOKE, GEO. M.....1321
KLEINE OPTICAL CO.....1315
PICTURE THEATER EQUIPMENT CO.....1313
SCHNEIDER, E.....1322
SMITH, L. O., & CO.....1341
STERN MFG. CO.....1336
STRELINGER, CHARLES A.....1308
WESTINGHOUSE ELECT. MFG. CO.....1312

MISCELLANEOUS FEATURES.

AMBROSIO FILM CO.....1301
APEX FILM CO.....1305
BATTLE OF WATERLOO.....1338-39
ECLECTIC FILM CO.....1248-49
FAMOUS PLAYERS.....1246-47
FEATURE FILM CO.....1320
FILM RELEASES OF AMERICA.....1307
GENERAL FILM CO.....1250-51
GREAT NORTHERN SPECIAL FEATURE FILM CO.....1248
HELGARD CO.....1325
LIFE SAINT PATRICK.....1319
NEW YORK FILM CO.....1316
RUSSELL & SHIPMAN.....1323
TRUE FEATURES.....1331
VIVAPHONE CO.....1341

FILM BROKERS.

INTERNATIONAL FILM TRADERS.....1315

FIREPROOF APPARATUS.

TRAINER, O. W.....1336

FILM EXCHANGES.

BRADENBURG, G. W.....1317
EXCLUSIVE FILM SUPPLY CORP.....1307
EXHIBITORS' FILM BOOKING AGENCY.....1314
HETZ, L.....1321
LAEMMLE FILM CO.....1306
M. & F. FILM SERVICE.....1321
NORTHERN FEATURE FILM EXCHANGE...1322
ROYAL FILM AGENCY.....1319
SCHILLER, F. F., CO.....1340
WICHITA FILM & SUPPLY CO.....1322

INDEPENDENT FILM MANUFACTURERS.

AMERICAN 1244
BRONCHO FILM CO.....1245
DOMINO M. P. CORP.....1297
GAUMONT CO.....1303
KAY-BEE 1245
KEYSTONE 1245
MAJESTIC 1342
THANHOUSER 1238
UNIVERSAL FILM MANUFACTURERS..1240-41-42

LICENSED FILM MANUFACTURERS.

EDISON 1255
ESSANAY 1239
KALEM 1258
KINEMACOLOR CO.....1343
KLEINE, GEO.....1253
LUBIN 1256
MELIES 1343
PATHE FRERES.....1254
SELIG 1252
VITAGRAPH 1257

LENS MANUFACTURERS

GUNDLACH MANHATTAN.....1319

MISCELLANEOUS

B. B., Care of M. P. W.....1321
ADVANCE M. P. CO.....1336
BOURGEOIS, PAUL.....1317
BUSHMAN, FRANCIS.....1336
CLASSIFIED ADVERTISEMENTS 1327
COMMERCIAL M. P. CO.....1322
CORCORAN, A. J.....1321
EASTMAN KODAK CO.....1325
GENERAL SPECIALTY CO.....1308
GUNBY BROS.....1310
KRAUSE MFG. CO.....1308
LINICK, F., THEATRICAL AGENCY.....1341
McCRAY & McCRAY.....1322
NATIONAL TICKET CO.....1332
NATIONAL X-RAY REFLECTOR CO.....1341
ONE DROP OIL CO.....1340
PARISIAN MFG. & FILM RENOVATING CO.1321
RAW FILM SUPPLY CO.....1317
R. S. F., Care M. P. W.....1317-1341
SARGENT, E. W.....1340
STEBBINS, C. M.....1322
STELZER BROS.....1321
THEATER BROKERAGE EXCHANGE.....1340
TRADE CIRCULAR ADDRESSING CO.....1309
VICTOR ANIMATOGRAPH.....1341

MOTION PICTURE CAMERAS

AMERICAN CINEMATOGRAPH CO.....1313
MOTION PICTURE CAMERA CO.....1312
WHYTE, WHITMAN.....1313

MUSICAL INSTRUMENTS

AMERICAN PHOTOPLAYER SALES CO....1321
DEAGAN, J. C.....1319
SINN, C. E.....1308
WURLITZER, RUDOLPH.....1341
WELTE, M., & SON.....1317

PROJECTION MACHINES

EDISON 1255
MOTIOGRAPH 1313
POWERS 1344
SIMPLEX 1299

OPERA CHAIR MANUFACTURERS

AMERICAN SEATING CO.....1340
ANDREWS, A. H.....1340
BENNETT SEATING CO.....1340
HARDESTY 1340
STAFFORD, E. H.....1340
STEEL FURNITURE CO.....1340
WISCONSIN SEATING CO.....1340

POSTERS & FRAMES

A. B. C.....1330
AMERICAN SLIDE & POSTER CO.....1334
BRADY, A.....1325
EXHIBITORS' ADV. & SPECIALTY CO....1298
GENERAL FILM CO.....1335
McKENNA BROS. BRASS CO.....1322
NEWMAN 1306
OTIS LITHOGRAPH CO.....1337
THEATRE SPECIALTY MFG. CO.....1310

PROJECTION SCREENS

AMERICAN THEATRE CURTAIN CO.....1309
GENTER, J. H.....1309
MIRROR SCREEN CO.....1309
SIMPSON SOLAR SCREENS.....1321

SONG & ADVERTISING SLIDES

ERKER BROS.....1321
NIAGARA SLIDE CO.....1341
THOMAS, A. G.....1336

THEATRICAL ARCHITECTS

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BIOGRAPH	LUBIN	KALEM
THE LAW AND HIS SON	This Isn't John	COUNTERFEITER'S CONFEDERATE
THE END OF THE WORLD	A Mexican Tragedy	THE HOBO AND THE MYTH
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INDEPENDENT RELEASE DATES

AMERICAN.

Sept. 6—Mysterious Eyes (Drama)............1000
Sept. 8—For the Crown (Drama)..............1000
Sept. 11—Through the Neighbor's Window (Comedy) 1000
Sept. 13—Red Sweeney's Defeat (Drama).....1000
Sept. 15—Calamity Anne, Heroine (Drama)...1000
Sept. 18—A Fall Into Luck (Drama)..........
Sept. 20—Jim Takes a Chance (Comedy)......
Sept. 20—Travelers of the Road (Drama)....
Sept. 22—The Ghost of the Hacienda (2 parts—Drama).........2000
Sept. 25—Mrs. Carter's Campaign (Comedy)....1000
,Sept. 27—Master of Himself (Drama).........1000

AMBROSIO.

June 28—The Exploits of the Randin Gang (2 Parts—Drama) ....
July 5—The Little Puppet Seller (2 Parts—Drama) ....
July 12—In the Hands of Conspirators (2 Parts Drama) ....
July 19—The Triumph of Strength (2 Parts—Drama) ....
July 26—The Missionary's Sister (2 Parts—Dr.)

BISON.

Aug. 26—The Mystery of Yellow Aster Mine (2 parts—Drama) ....
Aug. 30—The Gratitude of Wanda (2 parts—Drama)..........
Sept. 2—Pelleas and Melisande (3 parts—Dr.)
Sept. 6—The Love of Men (2 parts—Drama)..
Sept. 9—A Forest Romance (2 parts—Drama)
Sept. 13—Wandering Folk (2 parts—Drama)..
Sept. 16—In the Coils of the Python (2 parts—Drama) ....
Sept. 20—Through the Window (2 parts—Dr.)
Sept. 23—The Struggle (2 parts—Drama)......
Sept. 27—(Title Not Reported)..............

BRONCHO.

Aug. 20—The Heritage of Eve (2 parts—Drama)
Aug. 27—The Madcap (2 parts—Drama)......
Aug. 31—The Broken Thread (Drama).........
Sept. 3—The Gambler's Pal (Drama)..........
Sept. 7—May and December (Drama)..........
Sept. 10—The Judge's Son (Drama)...........
Sept. 17—The Land of Dead Things (2 parts—Drama) ....
Sept. 24—Silent Heroes (2 parts—Drama).....

CRYSTAL.

Sept. 7—Lost in the Night (Drama)...........
Sept. 9—Pleasing Her Husband (Comedy)....
Sept. 9—Some Luck (Comedy)...............
Sept. 14—The Hand of Providence (Drama)....
Sept. 16—A News Item (Comedy)............
Sept. 16—A Bachelor's Finish (Comedy)......
Sept. 21—Misplaced Love (Drama).............
Sept. 23—Pearl and the Poet (Comedy)........
Sept. 23—Oh! What a Swim (Comedy).........
Sept. 28—His Last Gamble (Drama)..........

DRAGON.

July 14—The Organist (Drama)..............
July 21—Memories of Long Ago (Drama)......
July 28—The Bride of the Sea (Drama)......

ECLAIR.

Aug. 24—Thirteen at Table (Comedy)..........
Aug. 24—Sea Worms (Scientific)...............
Aug. 27—The Better Father (2 parts—Drama)
Aug. 31—The Runaway Uncle (Comedy)......
Sept. 3—Steel (2 parts—Drama)..............
Sept. 7—A Vegetarian's Dream (Comedy)....
Sept. 7—The Habits of Field Spiders (Scientific)
Sept. 10—The Banker's Daughter (2 parts—Drama) ....
Sept. 14—A Pawnee Romance (Drama)........
Sept. 14—Hydrogen (Scientific) ....
Sept. 17—Rob-Roy (3 parts—Drama)..........
Sept. 21—Stung (Comedy)....................
Sept. 21—Curious Fish (Zoology)..............
Sept.' 24—A Puritan Episode (2 parts—Drama)
Sept. 28—Why Aunt Jane Never Married (Com.)

FRONTIER.

Aug. 16—The Retribution of Ysobel (Drama)...
Aug. 21—Sailing Under False Colors (Comedy)
Aug. 23—The Eyes of the God of Friendship (Drama) ....
Aug. 28—A Much Wanted Baby (Comedy)....
Aug. 30—Maya—Just An Indian (Drama)....
Sept. 4—Flirty Florence (Comedy)............

Sept. 6—The Surgeon of Abajo (Drama)......
Sept. 11—Dorothea and the Chief Razamataz (Comedy) ....
Sept. 13—On Forbidden Paths (Drama).......
Sept. 18—The Juvenile Kidnappers (Comedy)..
Sept. 20—The Ranchman's Double (Drama)...
Sept. 25—The Village Pest (Comedy)..........
Sept. 27—The Moonshiner (Drama)............

GAUMONT.

Aug. 19—An Explorer's Tragedy (Drama)....
Aug. 20—Gaumont's Weekly, No. 76 (News)..
Aug. 21—A Tres Meadous Proposition (Com.)
Aug. 26—Saved by His Child (Drama).........
Aug. 27—Gaumont's Weekly, No. 77 (News)...
Aug. 28—Two Jilted Lovers (Comedy).........
Sept. 2—The Fatal Bell (Drama)..............
Sept. 3—Gaumont's Weekly No. 79 (News)..
Sept. 4—"Some" Fireman (Comedy)..........
Sept. 9—An Actor's Adventure (Drama)......
Sept. 10—Gaumont's Weekly, No. 80 (News)..
Sept. 11—Love Me, Love My Animals (Comedy)

GEM.

Aug. 18—The Would-be Detective (Comedy)...
Aug. 18—The Elks at Rochester (Topical).....
Aug. 25—What Girls Will Do (Comedy)......
Sept. 1—A tale of a Fish (Comedy)..........
Sept. 8—The Gold Mesh Bag (Comedy)......
Sept. 15—The Manicure (Comedy).............
Sept. 15—Sam's Despondency (Comedy).......
Sept. 22—None but the Brave Deserve the (?) (Drama)..........
Sept. 22—Sanitary Dairy Plant, Washington, D. C..........

GREAT NORTHERN.

Aug. 30—Faded Beauties (Comedy)............
Sept. 6—A Girl Graduate (Comedy)..........
Sept. 12—For Sale by Auction (Comedy)......
Sept. 13—Under the Danish Beeches (Travel)..
Sept. 20—Convict 337 (Comedy)...............
Sept. 27—Won by Waiting (Comedy)..........
Oct. 4—A Good Catch (Comedy)..............

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)..........
Aug. 23—The Great Circus Catastrophe (3 parts—Drama) ....

IMP.

Sept. 8—Robespierre (3 parts—Drama)........
Sept. 11—The Shells (Drama)..................
Sept. 13—Binks Elevates the Stage (Comedy)..
Sept. 13—Hy Mayer Cartoons (Novelty).......
Sept. 15—Fatal Verdict (Drama).............
Sept. 18—Escaped from the Asylum (2 parts—Drama) ....
Sept. 20—Binks and the Bathing Girls (Com.)
Sept. 20—Antics in Ink by Hy Mayer (Novelty)
Sept. 22—Ivanhoe (4 parts—Drama)...........
Sept. 25—Miser's Son Drama).................
Sept. 27—Binks Plays Cupid (Comedy)........
Sept. 27—Jolly Jottings by Hy Mayer (Comedy)

KAY-BEE.

Aug. 15—The Flame in the Ashes (2 parts—Drama) ....
Aug. 22—An Orphan of War (2 parts—Drama)
Aug. 29—The Green Shadow (2 parts—Drama)
Sept. 5—The Ironmaster (2 parts—Drama)...
Sept. 12—The Waif (Drama)................
Sept. 19—The Reformation (Drama)..........
Sept. 26—The Forlorn Hope (Drama)..........

KEYSTONE.

Aug. 14—A Chip of the Old Block (Comedy).
Aug. 18—(No Release this date).
Aug. 21—The Firebugs (Comedy)..............
Aug. 25—Baby Day (Comedy)..................
Aug. 28—Mabel's New Hero (Comedy)........
Sept. 1—Fatty's Day Off (Comedy)..........
Sept. 1—Los Angeles Harbor, Cal. (Travel)..
Sept. 4—The New Baby (Comedy)............
Sept. 8—Mabel's Dramatic Career (Comedy)..

LUX.

Aug. 22—Over the Garden Wall (Comedy)....
Aug. 22—The Registered Letter (Comedy).....
Aug. 29—His Chance (Drama)............... 950
Sept. 5—A Timely Reminder (Drama)......... 910
Sept. 12—The Tax on Bachelors (Comedy)..... 455
Sept. 12—Arabella's Rival (Comedy)......... 540
Sept. 19—The Blacksmith's Son (Drama)...... 930

MAJESTIC.

Sept. 2—A Perilous Ride (Drama)...........
Sept. 2—The Great Santa Monica Road Race (Topical) ....
Sept. 6—The Turkish Bath (Comedy)........
Sept. 7—The Heart of a Fool (Drama)....
Sept. 9—The Frame-up (Drama).............
Sept. 13—For His Loved One (Drama)......
Sept. 14—The Winning Loser (Com.-Dr.)......
Sept. 16—Playmates (Drama)................
Sept. 20—His Last Deal (Comedy-Drama)......

MUTUAL WEEKLY.

Aug. 13—Mutual Weekly, No. 33 (News).....
Aug. 20—Mutual Weekly No. 34.............
Aug. 27—Mutual Weekly No. 35..............
Sept. 1—Mutual Weekly No. 36..............
Sept. 8—Mutual Weekly No. 37...............

MUTUAL EDUCATIONAL.

July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....
July 31—Funnicus Wins the Race (Comedy)...
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific).......

NESTOR.

Sept. 3—Gold and Water (Drama)...........
Sept. 5—Won by a Skirt (Comedy)...........
Sept. 8—Poisoned Waters (Drama)...........
Sept. 10—Algy Forfeits His Claim (Comedy)..
Sept. 10—Views of Stockholm (Scenic)........
Sept. 12—The Girl Ranchers (Comedy).......
Sept. 15—Beauty and the Ugly One (Drama)..
Sept. 17—The Stepson (Drama)...............
Sept. 19—The Battle of Bull Con (Comedy)..
Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vacquero (Drama).......
Sept. 26—His Crazy Job (Comedy)............

POWERS.

Sept. 5—The Reincarnation of a Soul (Drama)
Sept. 10—Mother (Drama) ....
Sept. 12—In the Cycle of Life (Drama)......
Sept. 17—The Pearl of the Golden West (Com.)
Sept. 19—The Doctor's Story (Drama).........
Sept. 24—Twiddledum Insures His Life (Com.)
Sept. 24—A Painter's Ruse (Comedy).........
Sept. 26—Blood Red Tape of Charity (2 parts—Drama)..........

PILOT.

July 24—The Sure Tip (Comedy).............. 000
July 24—The Bug Professor (Comedy)........ 500
July 31—Loyal Hearts (Drama)..............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 14—(Title Not Reported.)
Aug. 21—(Title Not Reported).
Aug. 28—Getting the Evidence (Drama)......

RAMO.

Aug. 6—Checkered Lives (Drama)...........1000
Aug. 13—Love and Gold (Drama)..............1000
Aug. 20—Dangerous Sympathy (Drama).......1000
Aug. 27—The Springtime of Love (Drama).....1000
Sept. 1—The Worker (State Rights—3 parts—Drama)..........3000
Sept. 3—The Black Opal (Drama)...........1000

RELIANCE.

Aug. 30—The Social Secretary (Drama).......
Sept. 1—Feeney's Social Experiment (Comedy).
Sept. 3—(No Release This Date).
Sept. 6—The Glow Worm (3 parts—Drama)..
Sept. 8—Between Home and Country (Drama)
Sept. 10—(No Release this Date).............
Sept. 13—The Clown's Daughter (2 parts—Dr.)
Sept. 15—Twickenham Ferry (Drama)........
Sept. 17—The Disguise (Drama) ....
Sept. 20—The Stolen Woman (2 parts—Drama)

REX.

Sept. 4—The Evil Power (2 parts—Drama)....
Sept. 7—The Light Woman (Drama)..........
Sept. 11—The Diamond Makers (2 parts—Dr.)
Sept. 14—The Fight Against Evil (Drama)...
Sept. 18—Never Again (Drama)..............
Sept. 21—The Wall of Money (2 parts—Dr.)..
Sept. 25—Genesis: 4-9 (2 parts—Drama)......
Sept. 28—Paying the Price (Drama)..........

SOLAX.

Aug. 27—A Terrible Night (Comedy)..........
Aug. 29—A Child's Institution (Drama)......
Sept. 3—Men and Muslin (Comedy)..........
Sept. 5—Retribution (Drama) ....
Sept. 10—Dooley and His Dog (Comedy)......
Sept. 12—Gratitude (Drama) ....
Sept. 17—Invisible Ink (Comedy).............
Sept. 19—Western Love (Drama)..............

.THANHOUSER.

Aug. 29—A Spartan Father (Drama)..........
Aug. 31—Frazzled Finance (Comedy-Drama)....
Sept. 2—The Veteran Police Horse (2 parts—Drama) ....
Sept. 5—(No Release This Date).
Sept. 7—His Last Bet (Comedy)............
Sept. 9—Taming Their Grandchildren.........
Sept. 12—The Message to Headquarters (Drama)
Sept. 14—(No Release this Date)............
Sept. 16—Redemption (Drama)...............
Sept. 19—Flood Tide (Drama)...............

VICTOR.

Aug. 22—The Ghost (Drama)................1000
Aug. 29—His Vacation (Comedy-Drama)......
Sept. 5—The Lost Copperhead (Comedy)......
Sept. 12—A Bride from the Sea (2 parts—Dr.)
Sept. 19—Percy H. Baldwin, Trifler (Drama)..
Sept. 26—For the Sins of Another (Drama)....

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).
Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).
Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Sept. 1—Among Club Fellows (Comedy)......
Sept. 1—Edwin's Badge of Honor (Comedy)..
Sept. 4—A Woman in the Ultimate (Drama)..
Sept. 6—The Strong Man's Burden (Drama)..
Sept. 8—A Modest Hero (Drama)............ .
Sept. 11—Baby Indisposed (Comedy)..........
Sept. 11—The Lady in Black (Comedy)........ .
Sept. 13—An Unjust Suspicion (Drama).......
Sept. 15—His Hoodoo (Comedy)...............
Sept. 15—Dan Greegan's Ghost (Comedy)......
Sept. 18—The Stolen Treaty (Drama)..........
Sept. 20—For the Son of the House (Drama)..
Sept. 22—The Law and His Son (Drama)......
Sept. 25—A Saturday Holiday (Comedy).......
Sept. 25—The End of the World (Comedy)....
Sept. 27—The Influence of the Unknown (Dr.)

EDISON.

Aug. 27—Quaint Spots in Cairo, Egypt (Travel) 400
Aug. 27—Zeb's Musical Career (Comedy)...... 600
Aug. 29—Joyce of the North Woods (Special—2 parts—Drama)..................2000
Aug. 30—The Ghost of Granleigh (Drama)....1000
Sept. 1—The Younger Regeneration (Comedy)..1000
Sept. 2—The Grecian Vase (Phantasy)........1000
Sept. 3—A Series of Tallulah Falls (Scenic).. 225
Sept. 3—The Girl, the Clown and the Donkey (Comedy)........................... 775
Sept. 6—The Awakening of the Man (Special—2 parts—Drama) 1000
Sept. 6—Slander's Tongue (Drama)...........1000
Sept. 8—Keepers of the Flock (Drama)......1000
Sept. 9—A Light on Troubled Waters (Drama).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Comedy)..............................1000
Sept. 12—Caste (Special—2 parts—Drama)....2000
Sept. 13—The Green Eye of the Yellow God (Drama)................................1000
Sept. 15—The Island of Perversity (Comedy)..1000
Sept. 16—Jerusalem and the Holy Land (Scenic).1000
Sept. 17—Cornwall, the English Riviera (Scenic) 400
Sept. 17—The Comedian's Downfall (Comedy).. 600
Sept. 19—Saved by the Enemy (Special—2 parts—Drama)...........................2000
Sept. 20—The Great Physician (Drama).......1000
Sept. 22—For the Honor of the Force (Drama)..1000
Sept. 23—The Stroke of the Phoebus Eight (Dr.)1000
Sept. 24—The Embarrassment of Riches (Com.).1000
Sept. 26—Hard Cash (Special—2 parts—Dr.) 2000
Sept. 27—A Proposal from the Sculptor (Being the third of the series "Who Will Marry Mary)...................... 1000

ESSANAY.

Aug. 23—Broncho Billy's Mistake (Drama)..1000
Aug. 26—The Love Theft (Drama)............1000
Aug. 27—His Athletic Wife (Comedy).........
Aug. 27—What Cupid Did (Comedy)..........
Aug. 28—The Episode at Cloudy Canyon (Dr.)..1000
Aug. 29—Broken Threads United (Special—2 parts—Drama) 2000
Aug. 30—A Western Sister's Devotion (Drama)1000
Sept. 2—Stone the Woman (Drama)...........1000
Sept. 3—Mr. Dippy Dipped (Comedy).........1000
Sept. 4—Hard Luck Bill (Comedy)...........1000
Sept. 5—While the Starlight Travels (Special—2 parts—Drama)...................2000
Sept. 6—Broncho Billy's Conscience (Drama)..1000
Sept. 9—Sunlight (Drama)...................1000
Sept. 10—The Treater's Treat (Comedy).......1000
Sept. 11—Bonnie of the Hills (Drama)........1000
Sept. 12—Grist to the Mill (Special—2 parts—Drama).................................2000
Sept. 13—Broncho Billy Reforms (Drama)......1000
Sept. 16—Women (Drama)......................1000
Sept. 17—Sweet Revenge (Comedy)...........
Sept. 17—The Duck Raising Industry (Zoology)
Sept. 18—The Broken Parole (Drama).........1000
Sept. 18—The Right of Way (Special—2 parts—Drama)............................2000
Sept. 20—The Redeemed Claim (Drama).......1000
Sept. 23—For Old Time's Sake (Drama).......1000
Sept. 24—Love Incognito (Comedy)...........1000
Sept. 25—Days of the Pony Express (Drama)..1000
Sept. 26—In Convict Garb (Special—2 parts—Drama).................................2000
Sept. 27—Why Broncho Billy Left Bear County (Drama)..........................1000

KALEM.

Sept. 1—The Christian (Drama)..............1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Drama)................2000
Sept. 5—Boggs' Predicament (Comedy).......
Sept. 5—Children of the Tenements (Topical).
Sept. 8—The Hand of Destiny (Drama)......1000
Sept. 8—The Bribe (Drama).................1000
Sept. 10—The Fatal Legacy (Special—2 parts—Drama)..............................2000
Sept. 12—Wanted—A Plumber (Comedy).......
Sept. 12—Too Many Cops (Comedy)...........
Sept. 13—The Monogrammed Cigarette (Drama)1000
Sept. 15—Retribution (Drama)...............1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.).2000
Sept. 19—The Burglar and the Baby (Comedy).
Sept. 19—One Best Bet (Comedy)............
Sept. 20—The Breath of Scandal (Drama).....1000
Sept. 22—The Counterfeiter's Confederate (Dr.).1000
Sept. 24—A Midnight Message (Special—2 parts—Drama)............................2000
Sept. 26—The Hobo and the Myth (Comedy)....
Sept. 26—The Largest Duck Farm in the World (Zoology)..........................
Sept. 27—A Demand for Justice (Drama).....1000

GEORGE KLEINE.

Aug. 8—By Unseen Hands (Special—2 parts—Drama—Cines) ....
Aug. 12—The Mong-Fu-Tong (Eclipse—Special—2 Parts—Comedy-Drama)..........
Aug. 19—The Clown's Revenge (Eclipse—Special—2 parts—Drama) 2000
Aug. 26—The Human Bridge (Cines Special—2 parts—Drama) ....
Sept. 2—The Sign of the Black Lily (Cines—2 parts—Drama—Special) ....
Sept. 9—The Mysterious Man (Cines—2 parts—Drama—Special)..................
Sept. 16—High Treason (Cines—Special 2 parts—Drama)............................
Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........
Sept. 30—Misgotten Gains (Cines—Special—2 parts—Drama)..........................

LUBIN.

Sept. 1—A Mountain Mother (Drama)..........1000
Sept. 2—The Engaging Kid (Comedy)..........
Sept. 2—Trimming a Boob (Comedy)..........
Sept. 4—The Road to the Dawn (Special—2 parts—Drama)..........................2000
Sept. 5—In the Southland (Drama)...........1000
Sept. 6—In the Toils (Drama)...............1000
Sept. 8—Seeds of Wealth (Drama)...........1000
Sept. 9—Playing With Fire (Drama).........1000
Sept. 11—The Hills of Strife (Special—2 parts—Drama)............................2000
Sept. 12—Panama Hat Industry (Industrial)... 400
Sept. 12—An Exclusive Pattern (Comedy)...... 600
Sept. 13—The Medal of Honor (Drama)........1000
Sept. 15—To Love and Cherish (Drama)........1000
Sept. 16—Fashion's Toy (Drama).............1000
Sept. 18—The Clod (Special—2 parts—Drama).2000
Sept. 19—The Love of Beauty (Drama).......1000
Sept. 20—Her Present (Comedy)............... 400
Sept. 20—His Reward (Comedy)............... 600
Sept. 22—Poker Paid (Comedy)................ 400
Sept. 22—This Isn't John (Comedy)........... 600
Sept. 23—A Mexican Tragedy (Drama)........1000
Sept. 25—Self Convicted (Special—2 parts—Drama)..............................2000
Sept. 26—Winning His Wife (Comedy).........1000
Sept. 27—The Great Discovery (Drama).......1000

MELIES.

July 17—A Chinese Funeral (Typical)..........
July 24—Javanese Dancers (Manners and Customs)..............................1000
July 31—It Happened in Java (Comedy-Drama) 1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000
Aug. 21—In the Land of Fire (Drama)........1000
Aug. 28—Lost in Cambodia (Comedy)..........1000
Sept. 4—A Day at Singapore (Scenic)..........1000
Sept. 18—Home Life in Japan (Manners and Customs)...........................
Sept. 18—A Japanese Funeral (Manners and Customs)...........................
Sept. 25—A Cambodian Idyll (Drama).........1000

PATHEPLAY.

Aug. 22—The Lizard (Zoology)..................
Aug. 22—A Visit to the Ruins of Pompeii (Travel) ....
Aug. 23—The Mexican Gambler (Drama)......
Aug. 25—Pathe's Weekly, No. 44 (News)......
Aug. 26—The Hostage (Drama)...............
Aug. 27—$1,000 Reward (Comedy)............
Aug. 28—The Cook's Revenge (Comedy).......
Aug. 28—Pathe's Weekly, No. 45 (News)......
Aug. 29—A Day With a Hindoo Family (Manners and Customs)................
Aug. 29—The Road to Morey, France (Travel)..
Aug. 29—In the Valley of the Bourne, France (Scenic)............................
Aug. 30—The Blind Girl of Castle Guille (Dr.)
Sept. 1—Pathe's Weekly, No. 46 (News)......
Sept. 2—Whiffles Decides to be Boss (Comedy)
Sept. 2—In the Caucasian Mountains (Travel)
Sept. 3—The Climax (Drama)................
Sept. 4—Pathe's Weekly, No. 47 (News).....
Sept. 4—Fickle Fortune's Favor (Comedy)....
Sept. 4—With the Natives of New Zealand (Manners and Customs)............
Sept. 5—The Otter (Zoology)................
Sept. 5—On the Abruzzi (Travel).............
Sept. 6—The Price of Jealousy (Drama)......
Sept. 8—Pathe's Weekly, No. 48 (News)......
Sept. 9—Sleufoot's Seventh Suicide (Comedy)..
Sept. 10—Across the Chasm (Drama).........
Sept. 11—Pathe's Weekly, No. 49 (News)......
Sept. 11—The Accidental Shot (Drama)........
Sept. 12—Young Hearts and Old (Drama).....
Sept. 13—A Jungle Flirtation (Comedy).......
Sept. 13—Tahiti, the Picturesque (Travel).....
Sept. 15—Pathe's Weekly, No. 50 (News).....
Sept. 16—Mrs. Morton's Birthday (Drama).....
Sept. 17—The Merill Murder Mystery (Drama)
Sept. 16—Toad Traits (Zoology)...............
Sept. 18—Hot Springs and Geysers of New Zealand (Travel).................
Sept. 18—Pathe's Weekly, No. 51 (News).....
Sept. 19—(Title Not Reported)................
Sept. 20—Her Brave Rescuer (Drama).........

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Aug. 28—The Man in the Street (Drama)......1000
Aug. 29—The Price of the Free (Drama)......1000
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Sept. 3—The Way of Life (Drama)...........1000
Sept. 4—Howlin' Jones (Comedy).............
Sept. 5—Man of the Woods (Drama)..........1000
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Sept. 12—Her Way (Drama)..................1000
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Sept. 22—Sissybelle (Comedy)................
Sept. 23—Bumps and Willie (Comedy).........1000
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Sept. 25—The Capture of Bad Brown (Comedy).1000
Sept. 26—The Policeman and the Baby (Dr.)..
Sept. 26—The Taj Mahal, Agra, India (Travel)

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Aug. 28—Quaint Singapore (Travel)..........
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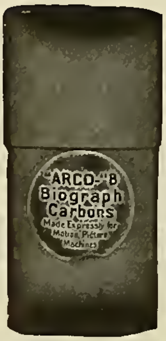

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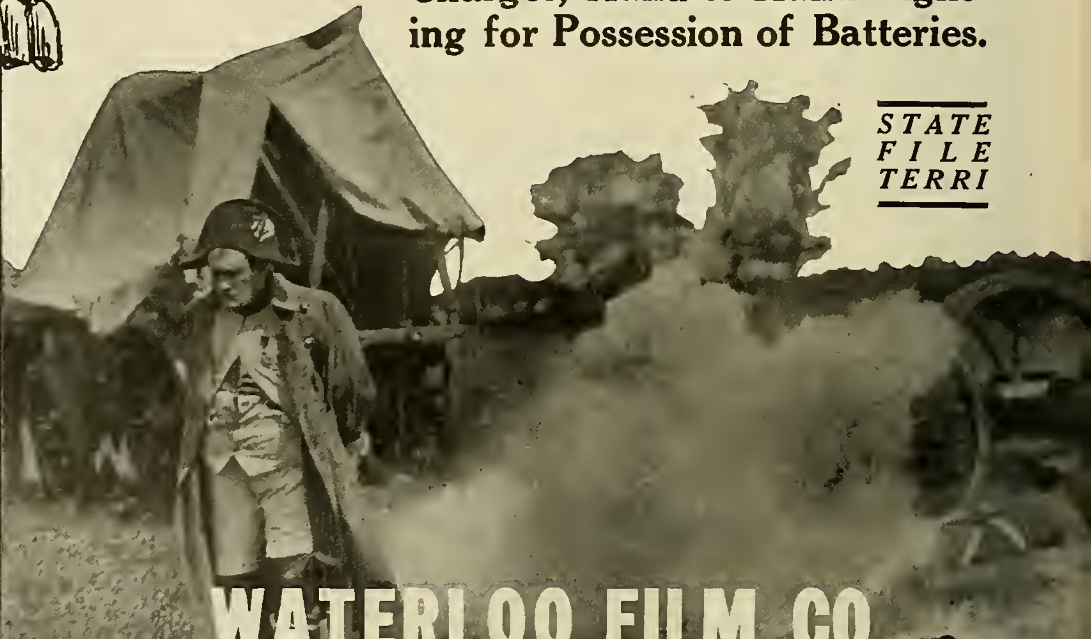

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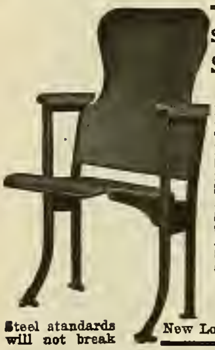

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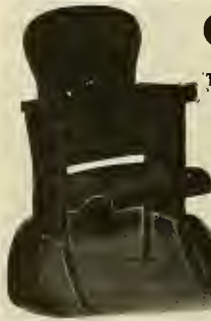

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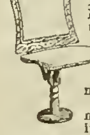

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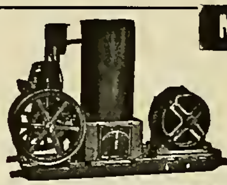

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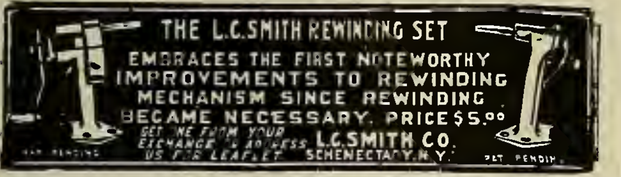
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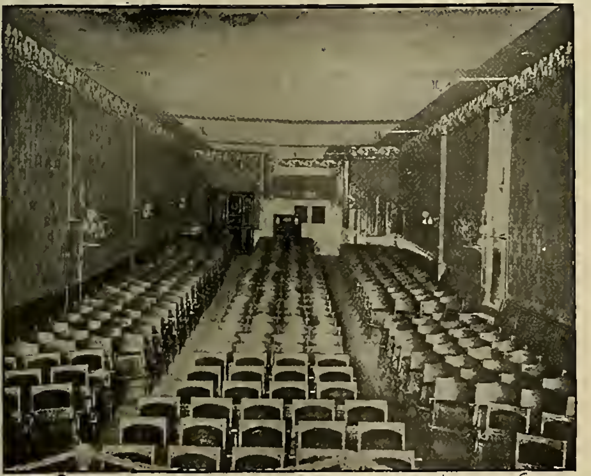

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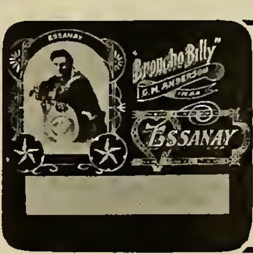

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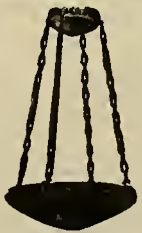

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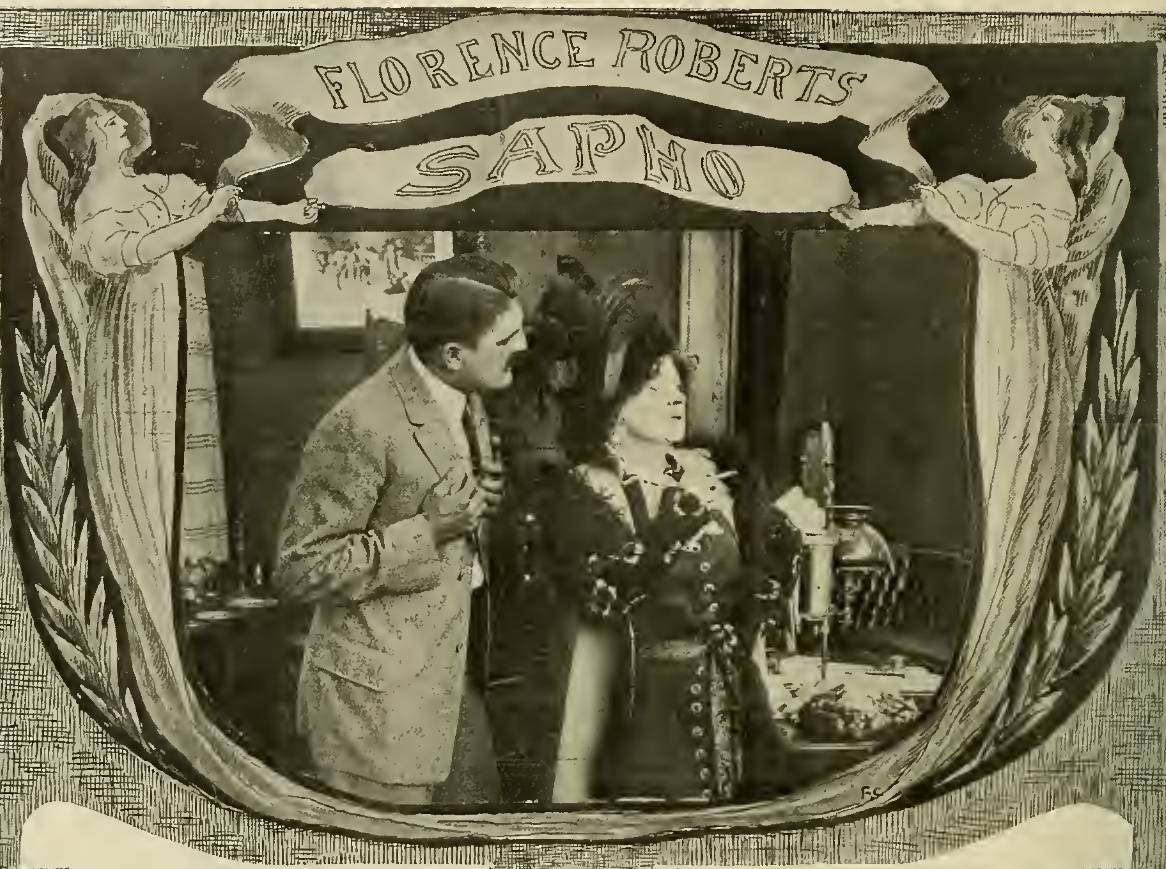

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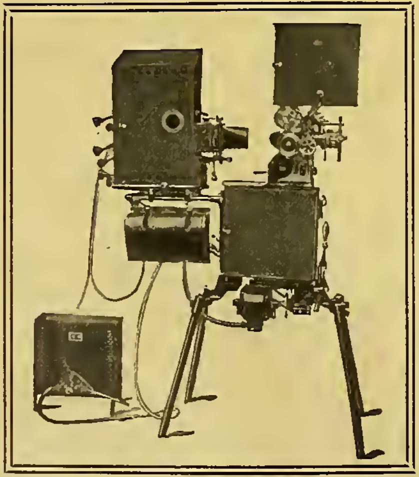
J. C. Ranck, Mgr.

POWER'S NO. 6 A projects pictures without flicker. Its superiority has always been conceded by the trade. That is why its sales represent over 65% of the entire moving picture machine output of America.



Catalogue G gives full details

NICHOLAS POWER COMPANY

88-90 GOLD STREET, NEW YORK

THE LEADING MAKERS OF MOTION PICTURE MACHINES

Vol. 17. No. 13 September 27, 1913 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "In the Days of Trajan" (American).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MAUD FEALY IN MOTHS

THE THANHOUSER THREE-A-WEEK

Bid you watch for these fine OCTOBER two-reelers:

"THE PLOT AGAINST THE GOVERNOR"	"THE JUNIOR PARTNER"
Depicting present-day political conditions.	Depicting present-day business conditions.
Out TUESDAY, Oct. 7th.	*Out TUESDAY, Oct. 21st.*

THE THANHOUSER THREE-A-WEEK

release during the week commencing Sunday Sept. 21st:

SUNDAY, Sept. 21st.

"WHEN THE WORM TURNED"

Flo La Badie. Carey, Hastings and N. S. Wood were on hand to look happy.

TUESDAY, Sept. 23rd.

"AN UNFAIR EXCHANGE"

with all its unfairness gave the Thanhouser Twins and Eugene Moore a chance to entertain you.

FRIDAY, Sept. 26th.

"THE OFFICIAL GOAT PROTECTOR"

cannot protect you against laughter, for Riley Chamberlin and "Babe" Wallace are there.

THANHOUSER has made the best four reel heart-interest drama of the year in the Mutual Special

"MOTHS," with MAUDE FEALY

The Mutual Film Corporation announces as a special release the great OUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never heen seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanhouser cast, including such favorites as
WILLIAM RUSSELL, GERDA HOLMES, HARRY BENHAM, MRS. LAWRENCE MARSTON, LILA CHESTER.

"Moths" has heen described as the most extraordinary description of a woman that has ever been penned. Remember:

"She has chastity, and she had also courage."

"She was the martyr of a false civilization, of a society as corrupt as that of the Borgias, and far more dishonest."

"She is innocent always and yet—When the moths have gnawed the ermine no power in heaven or earth can make it again altogether what it was."

You must not miss this marvel-play and its wonderful star. There are wonderful lithos, too, and they should attract people to a play that will hold them.

THANHOUSER FILM CORPORATION NEW ROCHELLE, NEW YORK

THANHOUSER STARS! THANHOUSER FEATURES! THANHOUSER QUALITY!

FIVE-A-WEEK

Essanay

—ESSANAY L'acme de QUALITE—

Coming Sept. 26th **Coming Sept. 26th**

"IN CONVICT GARB"

(IN TWO PARTS)

Sensationalism reigns supreme in this magnetic melodrama. Startling and exciting situations galore. An attraction that bids to outclass any other of this particular nature. This is positively one of the biggest box-office drawing cards in photoplays. Demand this feature. Ruth Stonehouse, Richard C. Travers, E. H. Calvert and Bryant Washburn portray the leading roles in a true-to-life manner. OUR POSTERS OF THIS FEATURE ARE DISTINCTIVE. ORDER THEM TODAY FROM YOUR EXCHANGE OR DIRECT FROM US. HERALDS NOW READY.

Released Tuesday, Sept. 23rd.

"FOR OLD TIME'S SAKE"

A truly sympathetic story of love that failed to run smooth. Francis X. Bushman, Juanita Dalmorez and Wm. Bailey featured.

Released Wednesday, Sept. 24th.

"LOVE INCOGNITO"

Splendid comedy situations in this excellent feature. Minor Watson, Dolores Cassinelli, Wallace Beery and "Smiling Billy" Mason featured.

Released Thursday, Sept. 25th.

"DAYS OF THE PONY EXPRESS"

A story of the West in the early days that has many an exciting and thrilling situation.

Released Saturday, Sept. 27th.

"WHY BRONCHO BILLY LEFT BEAR COUNTY"

An unusually strong Western drama featuring the World's most popular photoplayer, G. M. Anderson

Coming Friday, Oct. 3rd **Coming Friday, Oct. 3rd**

"TONY THE FIDDLER"

(IN TWO PARTS)

A melodramatic tale of the Canadian border in which Tony, the Fiddler, outwits the desperado "BIG BILL." Interesting and exciting situations throughout the entire two thousand feet. A feature that will put your theater on the map. Don't delay, book today.

FRANCIS X. BUSHMAN FEATURED HERALDS AND POSTERS NOW READY

WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT? THEY WILL boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

28 UNIVERSAL

Including Never Less Than

The Universal program now contains TWENTY-EIGHT reels of superfine quality films every week. This includes SIX BIG FEATURES EVERY WEEK, one of the six being a 3-reeler and the other five being 2-reelers, each feature being accompanied by the finest lithographs that brains, equipment and money can produce. The program also includes ONE COMEDY REEL EVERY DAY, so that the Universal is not only the staunchest and safest but also the BEST BALANCED PROGRAM IN THE WORLD TODAY!

KING BAGGOT

3,700 feet
Sept. 22d

The picture that smashed

Magnificent 6-sheets, 3-sheets, and two kinds of 1-sheets.

"Bleeding Hearts"

Or "Jewish Freedom Under King Casimir of Poland" is pronounced by competent critics "one of the most powerful screen dramas ever produced." It is going to make a tremendous sensation. Watch for this big three-reel feature and see that you get it!

Coming!

"IVANHOE"
4 Reel Imp ....September 22
"THE STRUGGLE"
2 Reel Bison ....September 23
"A PURITAN EPISODE"
2 Reel Eclair ....September 24
"GENESIS 4-9"
2 Reel Rex ....September 25
"BLOOD RED TAPE OF CHARITY"
2 Reel Powers ....September 26
"CAPTAIN BILLIE'S MATE"
2 Reel Bison ....September 27
"JUSTICE OF THE WILD"
2 Reel Nestor ....September 29
"SHON THE PIPER"
2 Reel Bison ....September 30
"JACQUES THE WOLF"
2 Reel Eclair ....October 1
"BLEEDING HEARTS"
3 Reel Imp.........................October 2

Universal Film Manufacturing Company

"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President
Mecca Building, Broadway and 48th St., New York, N. Y.

REELS A WEEK

Six Big Features Every Week

If you are NOT a Universal exhibitor you are showing several films every week that bring the blush of shame to your face. You are exhibiting several pictures in every week's program that THE UNIVERSAL WOULD NOT RELEASE FOR LOVE OR MONEY! If you become a Universal exhibitor you will get a weekly program that requires no apologies; a program that will coin profits for you just as it is coining them for thousands of others. Go to the nearest Universal exchange and SEE WHAT YOU ARE MISSING!

IN "IVANHOE"

all selling records in Europe!

Book it early, no matter how much you have to pay for it!

3,700 feet
Sept. 22d

Coming!

"THE WINNER"
2 Reel Victor.....................October 10
"IN THE WILDS OF AFRICA"
2 Reel Bison.....................October 14
"THE DAREDEVIL MOUNTAINEER"
2 Reel Imp.....................October 16
"MAB O' THE HILLS"
2 Reel Victor.....................October 17
"CRIMINALS"
2 Reel Rex.....................October 19
"THE BIG SISTER"
2 Reel Imp.....................October 20
"THE SHE WOLF"
3 Reel Bison.....................October 21
"A MAN IN THE WORLD OF MEN"
2 Reel Powers.....................October 24
"THROUGH BARRIERS OF FLAME"
2 Reel Bison.....................October 28
"HIS HOUR OF TRIUMPH"
2 Reel Imp.....................November 3

Warren Kerrigan

will add to his already wonderful popularity when the people see his first Universal release entitled "The Restless Spirit." Mr. Kerrigan has thrown all his heart, soul and art into this new series of Universal features and the results are magnificent. Watch for big announcement.

Universal Film Manufacturing Company
"The Largest F'lm Manufacturing Concern in the Universe"
CARL LAEMMLE, President
Mecca Building, Broadway and 48th St., New York, N. Y.

Florence Lawrence

will pack your house to capacity again, beginning Friday, October 3d, when she will appear in her first two-reel Victor feature entitled "THE CLOSED DOOR." Remember, IT IS GOING TO COST YOU EXTRA MONEY to get these Florence Lawrence features because they cost your exchange a premium price. Don't fuss about price when you have a chance to book the highest-salaried and most popular actress in the business. Give your exchange some encouragement right now by notifying it that you want "The Closed Door" and all other Victor features and ARE WILLING TO PAY EXTRA FOR THEM!

64 distributing offices are now handling Universal service in the United States and Canada!

ARIZ., Phoenix—California Film Exchange, Lewis Bldg.
ARK., Ft. Smith—Universal Film Exchange.
CAL., San Francisco—California Film Exchange, 54 7th St.
Los Angeles—California Film Exchange, 110 E. 4th St.
COLO., Denver—Wm. H. Swanson Film Co., Railroad Bldg.
CONN., New Haven—Universal Film Exchange of N. Y., 850 Chapel St.
DIST. OF COL., Washington—Washington Film Exchange, 428 9th St. N. W.
FLA., Tampa—Consolidated Film & Supply Co.
GA., Atlanta—Consolidated Film & Supply Co., Rhodes Bldg.
ILL., Chicago—Anti-Trust Film Co., 128 W. Lake St.
Laemmle Film Service Co., 204 W. Lake St.
Standard Film Exchange, 172 W. Washington St.
IND., Indianapolis—Central Film Service Co., 113 W. Georgia St.
IA., Des Moines—Laemmle Film Service, 421 Walnut St.
KAN., Wichita—Universal Film Exchange, 155 N. Main St.
KY., Louisville—Standard Film Exchange.
LA., New Orleans—Consolidated Film & Supply Co., Maison Blanche Bldg.
MD., Baltimore—Baltimore Film Exchange, 412 E. Baltimore St.
MASS., Boston—New England Universal Film Exchange, 1100 Boylston St.
Springfield—Universal Film Exchange of N. Y., 317 Main St.
MICH., Detroit—Detroit Universal Film Co., 87 Woodward Ave.
Grand Rapids—Universal Film Exchange, 5 Hawkins Block.
MINN., Minneapolis—Laemmle Film Service, 252A Hennepin Ave.
MO., Kansas City—Universal Film & Supply Co., 12th and McGee Sts.
St. Louis—Universal Film & Supply Co., 804½ Pine St.
MONTANA, Butte—Wm. H. Swanson Film Co.
NEB., Omaha—Laemmle Film Service, 1312 Farnam St.
N. J., Newark—Royal Film Exchange, 286 Market St.
N. Y., Albany—Rex Film Exchange, 7 Maiden Lane.
Buffalo—Victor Film Service, 39 Church St.
N. Y. City—Universal Film Exchange, 111 E. 14th St.
N. Y. City—Universal Film Exchange (Mecca Branch), 1600 Broadway.

UNIVERSAL FILM

CARL LAEMMLE, President

King Baggot Back!

The "king of the movies" is back, refreshed after his European experience and ready to jump heart and soul into his "Imp" work in this country. In addition to "IVANHOE" (about to be released) Mr. Baggot also starred in some mighty big features while in Europe. You'll get them soon. One is "Across the Atlantic." a big 3 reeler in which Claude Grahame-White, the famous aviator, takes an important role. Another is a gripping drama called "ABSINTHE," a 3 reeler which even surpasses "Dr. Jekyll and Mr. Hyde." Another is a new stunt which Mr. Baggot calls a "travelogue comedy" entitled "Mr. and Mrs. Innocence Abroad." GET THEM ALL!

N. C., Charlotte—Interstate Films Co.
O., Cincinnati—Cincinnati-Buckeye Film Exchange, 236 W. 4th Ave.
  Cleveland—Victor Film Service, Prospect & Huron Sts.
  Toledo—Toledo Film Exchange Co., 439 Huron St.
OKLA., Oklahoma City—United Motion Picture Co., 112 Main St.
ORE., Portland—Film Supply Co. of Oregon, 385½ Alder St.
PA., Harrisburg—Interstate Films Co.
  Philadelphia—Eagle Projection Co., 1304 Vine St.
  Philadelphia—Interstate Films Co., 1304 Vine St.
  Philadelphia—Philadelphia Film Exchange, 121 No. 9th St.
  Pittsburgh—Independent Film Exchange, 415 Ferry St.
  Wilkes-Barre—Exhibitors Film Exchange, 61 So. Penn Ave.
S. DAK., Sioux Falls—Universal Film Exchange.
TENN., Memphis—Consolidated Film & Supply Co., Falls Bldg.
TEX., Amarillo—Universal Film and Supply Co.
  Dallas—Consolidated Film & Supply Co., 1310 Elm St.
  El Paso—Consolidated Film & Supply Co., 805 Miles Bldg.
  El Paso—Wm. H. Swanson Film Co., Little Caples Bldg.
  San Antonio—Consolidated Film & Supply Co.
UTAH, Salt Lake City—Wm. H. Swanson Film Co., McIntyre Bldg.
W. VA., Wheeling—Universal Film Exchange.
WIS., Milwaukee.
WASH., Seattle—Film Supply Co., 1301 Fifth Ave.
  Spokane—Film Supply Co., 211 Jones Bldg.
CANADA—Calgary, Alta.—Canadian Film Exchange, Monarch Theatre Bldg.
  Edmonton, Alta.—Canadian Film Exchange, Monarch Theatre Bldg.
  Montreal, Que.—Canadian Film Exchange, 295 St. Catherine St.
  Regina, Sask.—Canadian Film Exchange, 402 Kerr Bldg.
  Saskatoon, Sask.—Canadian Film Exchange, 20 Willoughby Block.
  Toronto, Ont.—Canadian Film Exchange, 11 Richmond St. W.
  Winnipeg, Man.—Canadian Film Exchange, Monarch Theatre Bldg.
  Vancouver, B. C.—Canadian Film Exchange, 516 Holden Bldg.

Go to the nearest one of these offices and see the finest program in the world!

MANUFACTURING CO.

Mecca Building, Broadway and 48th Street, New York, N. Y.

Announcement Extraordinary

WITH the ever-increasing demand for multiple reel productions, has gone hand in hand, a perfectly legitimate desire for short films, (one reel in length and less), that will stand the test of the most critical audience. Adapting ourselves to this trend of the film movement, we have carefully studied this question and now beg to announce to the trade at large that we will have available at an early date, the largest, finest, and most comprehensive assortment of short subjects the European market affords. Travel subjects from all over the world, often in the colors of nature; scientific subjects conveying interesting information in a popular manner; trick pictures that have proven so popular with most audiences; and last but not least, real comedies that make a strong appeal to your funny-bone. We will have available carefully selected funny film-stories featuring

MAX LINDER

and other internationally famous fun providers. We extend a cordial invitation to interested parties to communicate with us concerning the above range of short subjects, of which we can make regular releases at fixed intervals. We wish to receive first-hand information from film buyers to shape our future policy. Suggestions from the trade will be highly appreciated.

ECLECTIC FILM CO.

110 West 40th St. **New York City**

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"

There's a "wallop" in this

picture that you won't find in a thousand others. A tale of implacable hatred, the thirst for vengeance, and the relentless fury of a jealous brigand. Tense situations and thrilling sensations follow with amazing rapidity. The death struggle of the bandits on the precipice, ending with one being hurled off into the depths below, is a hair-raising climax.

One, three and six sheet posters ; heralds ; lobby photographs and cuts.

HAND-COLORED

VENDETTA

(COPYRIGHTED)

ECLECTIC FILMS
PARIS NEW YORK

In Two Parts

Ready October 2nd

ECLECTIC FILM CO.

110 West 40th St. New York City

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"

"30 FAMOUS FEATURES A YEAR"

"CHELSEA 7750" CONNECTS A NOTED STAR WITH A NEW SUCCESS

DANIEL FROHMAN PRESENTS

HENRY E. DIXEY

THE FAMOUS LEGITIMATE STAR

SUPPORTED BY LAURA SAWYER AND HOUSE PETERS

In an Original Drama of the Underworld

"CHELSEA 7750"

A Metropolitan Mystery In Three Astonishing Reels

HENRY E. DIXEY is one of the foremost favorites of the American stage. In the role of an eminent, able and conscientious detective, Mr. Dixey is afforded ample opportunity to utilize the fine powers of characterization for which he is noted. The play sounds every depth of the underworld, its secrets, its methods and emotions, and penetrates the intricate labyrinths of the submerged half. Startling revelations, ingenious machinations and overwhelming climaxes crowd fast in thrilling succession; and through it all the mystery and fascination of the world that lives under cover.

Released September 20th

Produced by the

FAMOUS PLAYERS

EXECUTIVE OFFICES
TIMES BUILDING
NEW YORK

"30 FAMOUS FEATURES A YEAR"

"CHELSEA 7750" SOLVES THE PROBLEM OF COMPETITION

"30 FAMOUS FEATURES A YEAR"

EXHIBITORS

can obtain bookings in their respective territories for Mrs. Fiske in "Tess of the D'Urbervilles," "In the Bishop's Carriage," presenting Mary Pickford, and

FORTHCOMING RELEASES:

Henry E. Dixey in "Chelsea 7750"

Lillie Langtry in "His Neighbor's Wife"

Laura Sawyer in "An Hour Before Dawn"

James O'Neill in "The Count of Monte Cristo"

and all future "Famous Features" from the exchanges that have contracted for our entire annual output, listed as follows:

Famous Players Film Co. of New England **Harry Asher, Gen'l Mgr.** **100 Boylston St. Boston, Mass.**	MAINE NEW HAMPSHIRE VERMONT MASSACHUSETTS CONNECTICUT RHODE ISLAND
Famous Players Exchange, **23d St. cor. 6th Ave., N. Y. C.** **Phila. Office, 1331 Vine St.**	NEW JERSEY AND EASTERN PENNSYLVANIA
The Casino Co., Dimes Bank Bldg., Detroit, Mich.	MICHIGAN
Famous Players Film Service Co. **Chattanooga, Tenn.**	NORTH CAROLINA SOUTH CAROLINA GEORGIA FLORIDA ALABAMA TENNESSEE MISSISSIPPI LOUISIANA
Progressive Motion Picture Co. **Pacific Bldg.** **San Francisco, Calif.**	CALIFORNIA NEW MEXICO NEVADA ARIZONA OREGON WASHINGTON
Kansas City Feature Film Co. **A. D. Flintom, Gen'l Mgr., Gayety Theatre Bldg., Kansas City, Mo.**	IOWA KANSAS NEBRASKA
Wm. L. Sherry Feature Film Co. **Wm. L. Sherry, Pres.** **Times Bldg., New York City**	ENTIRE STATE OF NEW YORK
Famous Players Film Service, **Jas. Steele, Gen'l Mgr.** **125 4th Ave., Pittsburgh, Pa.**	WESTERN PENNSYLVANIA WEST VIRGINIA OHIO KENTUCKY
New Grand Central Theatre Co., Grand & Lucas Ave., St. Louis, Mo.	MISSOURI
Southern Feature Film Program Assn. **1920 Main Street, Dallas, Texas**	ARKANSAS OKLAHOMA TEXAS
Famous Players Film Service **Bert Barnett, Gen'l Mgr., Temple Court Bldg., Minneapolis, Minn.**	MINNESOTA NORTH DAKOTA SOUTH DAKOTA WISCONSIN
Notable Feature Film Co. **Boston Building, Salt Lake City, U.**	COLORADO WYOMING UTAH IDAHO MONTANA

Famous Players Feature Corp., 28 West Lexington St., Baltimore, Md.
DELAWARE MARYLAND DIST. OF COL. VIRGINIA

EXCHANGEMEN: The following states want the "Famous Feature Program." Why don't you obtain it for
ILLINOIS INDIANA DOMINION OF CANADA

FILM COMPANY

ADOLPH ZUKOR PRES.
DANIEL FROHMAN
MANAGING DIRECTOR

"30 FAMOUS FEATURES A YEAR"

THE HOUSE OF SELIG

SELIG LEADS OTHERS FOLLOW

SELIG CREATES OTHERS IMITATE

"THE INVISIBLE GOVERNMENT"

A Modern Melodrama

The ring, the trust and various forms of graft operation perniciously active in political and municipal life, has a trace in the warp and woof of this photoplay, which takes a stronger interest through its sentimental side, involving a lovely and wealthy young lady with a smooth, but crooked, son of a crook. The sinister figure of "The Man in the Street" plays over and under it all, and with his usual detective deftness, sees that wrongs are righted and the evil persons brought to justice.

Released September 29th

September 30th "THE FALSE FRIEND"

An interesting playlet, in which the fount of trouble is a designing young man who wins a girl through the medium of a letter that he has forged. Time eventually rights the wrong.

October 1st "THE CATTLE THIEF'S ESCAPE"

A breezy western play in which a fine type of parson—a wholesome representative of muscular Christianity—wins the respect of the community and the finest girl in that section.

On the same reel with

"THE ELEPHANT AS A WORKMAN, RANGOON, INDIA"

October 2nd "OUR NEIGHBORS"

The seemingly commonplace occurrences of everyday life occasionally form good material for a taking play akin to this one of "Our Neighbors." See if it reminds you of a look over your back fence.

Oct. 3rd "JOHN BOUSALL OF THE U. S. SECRET SERVICE"

A clever detective story, dealing with diamond smugglers, located at a Dutch diamond-cutting port, trying to get rich at the expense of Uncle Sam.

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

THE WORLDS FOREMOST PRODUCER

***"WHY GIRLS LEAVE HOME"

A Two Reel Comedy **Released Friday, October 3d**

A new version of the side-splitting comedy that won world-wide fame several years ago. We have received letters from exhibitors in every part of the country demanding another "Why Girls Leave Home," and, with characteristic Edison enterprise, we have retained the best features of the first film, but added a wealth of new and original material.

A pious minister learns with horror of the coming performance of the heart-rending melodrama, "Why Girls Leave Home." He decides to see the play in order to preach against it more effectively. His entire household decides to visit it—separately—for other reasons. Complications! The harrowing details of the play itself and the many ridiculous incidents which occur in the audience, together with the duplicity in the minister's household, combine to make this the greatest two-reel comedy ever produced.

COMING EDISON SINGLE REEL RELEASES

*A Daughter of Romany

Produced in Kent, England.

The story of a girl whose father was a nobleman and whose mother was a gypsy.

Released Tuesday, September 30th.

*Mr. Toots' Tooth

A tale of a jumping toothache and a cowardly sufferer.

(On the same reel)

Damascus and the Ruins of Baalbek

Released Wednesday, October 1st.

**The Contents of the Suitcase

A drama of the mountains, telling a story of the moonshiners and a counterfeiter.

Released Saturday, October 4th.

*A Short Life and a Merry One

A scarecrow, brought to life, has a merry time transforming others until he loses his magic wand.

(On the same reel)

Birds of the Southern Sea Coast

Released Monday, October 6th

**A Wilful Colleen's Way

A pathetic story of the Irish coast, a tale of true love that did not run smooth.

Released Tuesday, October 7th.

NOTICE

Beginning with "Why Girls Leave Home," we will issue six sheets for all Edison multiple-reel subjects. See below for announcement of all posters.

* One sheet posters. ** One and three sheets. *** One, three and six sheets, by the Morgan Lithograph Co., Cleveland.

TRADE MARK
Thomas A Edison

THOS. A. EDISON, Inc.
239 Lakeside Avenue, Orange, N. J.

Another recruit this

THIS week's multiple re
are eight in number—
October Second and

Another manufacturer has
tonishing feature service—
eight instead of seven

Nothing like it was ever attempted in
there were never such brains and ener
house the biggest money maker in your
them up with the single reels of amaz

GENERAL FILM COMPANY (Inc.)

"The Invisible Government"

Selig. Two Reels. Released Sept. 29.

This time "The Man in the Street" levels his attention on the boss of all political bosses. He lets the millionaire's daughter permit herself to be kidnapped by the master intriguer and conquers him after action is piled on action. A fascinating thread of events, brought to a climax by the genius of the detective.

"Misgotten Gains"

Kleine-Cines. Two Reels. Released Sept. 30.

A society man by day, a thug by night—this is Briggs, who poses as a nobleman to win the daughter of a rich old man. A naval lieutenant is her real lover. He returns from a cruise and, after remarkable adventures with the crook's gang, saves his sweetheart on her wedding night.

"The Battle at Fort Laramie"

Kalem. Two Reels. Released Oct. 1.

How the lives of a young army surgeon and the girl he loves are tangled in the warfare of two Indian tribes. After the massacre at the Army post it is a faithful savage who leads the white girl to safety and then outwits his tribesmen to bring about the young doctor's escape with her. Flashing action throughout.

"The Special Officer"

Lubin. Two Reels. Released Oct. 2.

A faithful old watchman saves his bank from ruin at the hands of a get-rich-quick swindler. The old man goes to the extreme of rifling the safe and concealing its funds in the face of a storming mob of depositors. His son returns with the authorities in time to nab the crook and win the girl, who was all but taken from him by the rascal.

week—Eight now

leases from General Film one every day, two on Third.

joined the ranks in this as- from now on composed of multiples.

the pictures. Nothing could be—for gies and resources at work to make *your* town. Book these features and back ing quality furnished by General Film.

200 FIFTH AVENUE, NEW YORK

"The Depth of Hate"

Patheplay. Two Reels. Released Oct. 2.

Marking the entrance of this manufacturer into the multiple feature field. The story deals with the bitter hatred of a lodge-keeper's wife, who believes that her daughter has been killed by remorse. Her lover deserts her for the beautiful woman who owns the estate on which the lodge is located. Powerful human realism.

"Why Girls Leave Home"

Edison. Two Reels. Released Oct. 3.

Hist! What is that? The snow is falling softly on the street—and on the heroine. She throws herself in the river. The hero saves her—otherwise the rest of the show would be ruined. But just when the child is being stolen, Reckless Pete gracefully throws off his whiskers and behold! Our Hero. It's a new presentation of an old success—and the poor minister who sees the melodrama is unhappier than ever.

"Tony, the Fiddler"

Essanay. Two Reels. Released Oct. 3.

The story of a musician who captured a hold-up man, famous on the Canadian border in the early eighties. To get the big reward and win the sheriff's daughter he beards the bandit in his den—only to find she loves another. Human interest, romance and drama, artistically blended.

"The Mystery of the Silver Skull"

Vitagraph. Two Reels. Released Oct. 4.

Suppose you reached New York on your yacht and on the way to a business appointment fell in love with a girl on the street. Suppose you saw this same girl, a little later, robbing the safe in your business friend's office. That's the smashing start of the complications that center about a quaint silver skull, the property of a murdered man. Action and intrigue here.

(Copyright, 1913, by George Kleine)
THE KLEINE-CINES

"THE FLOWER OF DESTINY"

In Two Parts **For Release Tuesday, Oct. 7, 1913**

An Epic Poem of Mediaeval Times—A Thoroughly Delightful Dramatization of a Classic Tragedy

Not often are you offered a subject so charmingly executed—photographed in Italy amid the sombre wrecks of mediaeval castles, where just the proper shade of "local color" could be found.

A story of amazing simplicity. A pretty boy page worships his beautiful mistress from afar and dares to place a rose upon her window sill. For this he is discovered by His Lordship and whipped to death. When the little body is taken home his sister vows a vengeance. In time she obtains a place in His Lordship's household as a page, attired in boy's clothes, wins the love of her cruel master, who knows her to be a woman, and, in her costume, wins the love of the mistress. Her revenge is terrible, for the master tries to poison his wife and the wife destroys her husband. Then, her vengeance accomplished, in the natural garb of a peasant girl she reveals her identity to the blood-stained wife.

Told in pictures of stereoscopic clearness, showing the time-haloed castles of the Middle Ages, with the quaint interior decorations of the period, with the superb pantomime of Italy's greatest artists and a story essentially poetical, we firmly believe "THE FLOWER OF DESTINY" a two-reel subject of extraordinary power. Every one will like this dainty version of a great Italian poem.

Featuring ANTHONY NOVELLI and LEAH GUINCHI, who played the respective leads in that mighty Cines, "Quo Vadis?"

(Released through General Film Co.)

GEORGE KLEINE
166 N. State St., Chicago, Ill.

(From the Chicago Tribune of Tuesday, September 9th)

"HELD FOR 'QUO VADIS?' INFRINGEMENT"

James E. Northmore, head of the Independent Bromide Company of 102 North Fifth Avenue, Chicago, yesterday was arrested by federal officers on a charge of infringing on the copyright of the film "QUO VADIS?" held by George Kleine. Commissioner Foote released Northmore on $500 bonds and set the hearing for Sept. 15th.

READERS of the Moving Picture World will remember that I published in the October 12, 1912, edition of that publication the following excerpt from the amended copyright law in force July 1, 1909:

> "SEC. 28. Any person who willfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and willfully aid or abet such infringement shall be deemed guilty of misdemeanor and upon conviction thereof shall be punished by imprisonment for not exceeding one year, or by fine of not less than $100 nor more than $1000, or both, in the discretion of the court."

This is a serious offense. The copyright law is easily understood. It fully protects the owner of the copyright and metes out swift and sure punishment to the willfully thieving.

Therefore, I again wish to issue notice that any further violations of copyrights held in my name on films, photographs or printed matter will be as vigorously and as promptly prosecuted as in the case of the above Mr. Northmore.

GEORGE KLEINE

166 North State Street
Chicago, Ill.

1476 Broadway
New York, N. Y.

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OF

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IN TWO BIG THRILLING,
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**The Film Features PEARL SINDELAR, ELEANOR WO
GUERITE RISSER, M. O. PENN and Other Favorites**

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TWO REEL PICTURES EVERY THURSDAY

"THE SPECIAL OFFICER" **Two Reel** **Thursday, October 2nd**

A get-rich-quick man is beautifully foiled by Daddy Bowne, Special Officer

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"Breed of the North"

Two Reel

Released Thursday, October 9th

"The Breed of the North" is a very picturesque story of the Northwest lumber and trapper region. Two twin brothers, Jim and John, love the same girl; the former wins her, and the latter joins the Northwest Mounted, and it becomes his duty to track a man who is wanted, really for a crime he did not commit, and he discovers it to be his brother. The fugitive being caught, they exchange clothes, and John gives himself up. The real murderer is, however, caught, and Jim returns to his wife, while John returns to his police duty.

"TAKING *of* RATTLESNAKE BILL" **Two Reel** **Thursday, October 16th**

Powerful melodrama with a beautiful and pathetic finish.

FIVE RELEASES EACH WEEK

"A MEXICAN TRAGEDY" **1000 feet** **Tuesday, September 23rd**

A Mexican melodrama, very powerful and true to the locale.

''SELF-CONVICTED" **2000 feet** **Thursday, September 25th**

A great detective story, with reformation rewarded

"WINNING HIS WIFE" **1000 feet** **Friday, September 26th**

A very pretty domestic story which ends in poetry.

"THE GREAT DISCOVERY" **1000 feet** **Saturday, September 27th**

A scientific enthusiast loses his great discovery, but regains his wife and child.

"THE INVADER" **1000 feet** **Monday, September 29th**

A good Western story of tricking in pioneer days.

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VITAGRAPH

"DADDY'S SOLDIER BOY" *A War Incident* *Monday, Sept. 22d*
He stands true to his flag and believes his father the noblest soldier of them all. He never knew his father's shortcomings and died happy in the ideals he worshipped.

"EXTREMITIES"
"SCENES IN SINGAPORE" } *Comedy and Topical* *Tuesday, Sept. 23d*
The first is a novel play entirely portrayed by the actions of the hands and feet of the players. The second brings the Far East very near home.

"THE OTHER WOMAN" *Drama* *Wednesday, Sept. 24th*
She happens to be the right sort. The man who fell in love with her has her to thank for saving him from dishonor and his family from disgrace.

"THE RACE" *Exciting Drama* *Thursday, Sept. 25th*
It is a thrilling one. Love prompts a young girl to jump into the automobile and win in a fierce finish, which brings with it happiness and prosperity.

"BUNNY FOR THE CAUSE" *Comedy* *Friday, Sept. 26th*
He is an anti-suffragette. He is introduced to some of them, joins the procession and shouts, "Votes for Women." He is a slave to their charms.

"UNDER THE DAISIES" *Drama* **Special feature in two parts** *Saturday, Sept. 27th*
False to his country sweetheart, he gives way to his own selfishness and she dies amid the scenes of her childhood. Brought to a realization of his baseness, he evades his conscience in death.

"UNDER THE DAISIES"
SPECIAL FEATURE
IN TWO PARTS.
RELEASED SATURDAY SEPT 27.

SIX-A-WEEK

"WHEN THE WEST WAS YOUNG"—Western
MONDAY, SEPTEMBER 29th.
"WHICH?"—Comedy
TUESDAY, SEPTEMBER 30th.
"SALVATION SAL"—Drama
WEDNESDAY, OCTOBER 1st.
"THE AUTOCRAT OF FLAPJACK JUNCTION"
THURSDAY, OCTOBER 2nd.
"THE TREASURE OF DESERT ISLE"—Comedy-Drama
FRIDAY, OCTOBER 3rd.
"THE MYSTERY OF THE SILVER SKULL"—Two part—Drama
SATURDAY, OCTOBER 4th.

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The End of the Run

You want a feature that goes straight to the heart—here it is! The old Engineer fights in vain against Father Time. What happens when he finds that his old engine—like himself—has been thrown on the scrap-heap will wet many an eye.

Released Monday, October 6th

The Riddle of the Tin Soldier

A Two-Part Detective Feature by Hugh C. Weir, author of the "Madelyn Mack" Stories

Miss Alice Joyce plays the role of detective for the first time in her career in this great feature. The climax, a battle between the police, summoned by the girl detective, and the gangsters, is full of desperate action—it's a real fight—one of the most exciting ever shown.

Get the Two Superb One-Sheet Posters
Also the Three and Six-Sheet Posters

Released Wednesday, October 8th

Pete's Insurance Policy

This colored gentleman plays "dead" to collect his insurance money. Can you imagine the consternation of his colored friends when he "comes back" to life?

(*On same reel*)

The Sea Scouts of America

Showing the only organization of its kind in existence going through the daily routine aboard the good ship "Pioneer."

Released Friday, October 10th

The Influence of a Child

A desperate criminal adopts the little child of a pal for whose death he was responsible—and unknowingly lays the foundation for his own redemption. See the heart-touching climax, in which she turns him to an honest life.

Released Saturday, Oct. 11th

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KALEM COMPANY

235-237 West 23d Street NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The index for this issue will be found on page 1438.*)

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Saturday, September 27, 1913

Facts and Comments

AT the beginning of the theatrical season there appeared a play on the speaking stage which made a most frank and impudent appeal to morbid and depraved tastes. We cannot soil the columns of THE MOVING PICTURE WORLD by a description of the play; suffice it to say that the scene "with the punch" portrayed with vulgar and hideous detail the worst aspect of "white slavery." The authors and owners of this reeking outrage hoped to draw crowded houses and the same time avoid condemnation by putting some "moral" observations in the last act. This guise proved too thin and the play is now in the hands of the police. The judge who issued a warrant for the producer of the play went on record as saying that the play "served no good purpose whatever and was evidently written for the sole purpose of making money."

It goes without saying that the primary purpose of all plays, whether acted before the public directly or before the public via the moving picture camera is to make money. This, however, is not the only purpose. In trying to make money the author must also try to make some return for the money. His play must offer something by way of amusement or instruction. He cannot make money legitimately without giving an equivalent in usefulness. If he tries to make money through appealing to the morbid and degenerate by depicting obscene and revolting spectacles he is making money in a way which the Penal Code will not tolerate.

*

Nor will the ever ready plea "that the public want this sort of thing and we must give the public what it wants without trying to educate it" avail him as an excuse. In the first place the plea is false in fact, and even if it were true in fact it is still wholly bad, both in logic and in ethics. The public do not want filth on the stage. There may be a portion of the public with taste for the prurient. It is true that this portion may be large enough to fill the theater to overflowing on more than one night, and thus arouse the curiosity of the general public. To prevent such an occurrence the law has stepped in and made offenses against common decency a misdemeanor.

*

Just about six years ago a very capable director of motion pictures made a so-called comedy which was generally denounced as vile. When he was told that he ought to be ashamed of himself he said: "Perhaps you are right, but this is the kind of stuff the public want." Since that time this same director has made scores upon scores of splendid pictures. He now believes that the public is always grateful for the best, either in comedy or drama. He is now convinced that it is wrong to play down to the lowest taste and likewise unprofitable and unsafe. Neither in the theatrical nor in the moving picture field can the producer escape his responsibility under the specious pretence that he "gives the public what it wants." This does not mean that he is to conform to certain conventional forms and ethics. The stage is a forum as well as a place of amusement. The greatest liberty ought to be allowed for the propounding of new theories of social life, etc. The same latitude ought to be accorded to the screen. Stage and screen are often most useful when they ridicule accepted beliefs and time-worn hypocritical conventions. There is, however, a very distinct limit. When the most repellent features of human life are paraded on the stage or screen merely as a spectacle with a very lame and transparent "moral lesson" in the last act it is time for the public scavengers to start Herculean methods of house cleaning.

* * *

WE are in hearty sympathy with a protest of one of our old readers, an exhibitor with a first class theater in Toledo. He complains of the tactics of certain producers who take every feature of special length and merit away from their regular moving picture exhibitors and start them on the big theatrical circuits. Our correspondent asks these producers with a preference for theaters devoted to the spoken drama from whom they expect "their support in the future." He is quite right in saying that the support of these producers will not come from the "so-called big theaters of the East and West, who have never played pictures." We think that the moving picture theater, which has been the backbone of the industry when the big theaters and the big theatrical magnates fought the picture tooth and nail, is entitled to nothing less than the best treatment at all times. The manufacturers no less than the exchanges will consult their own interests by bearing this constantly in mind. The big combination which comes into a town with five paying motion picture houses and gives an extravagant program of pictures and vaudeville especially in the dull season is doing no good to the industry. It plays the part of the pike in the trout stream and does unmitigated harm.

A Tribute to Gaynor

By W. Stephen Bush

THE distinguished jurist, statesman and philosopher who died so suddenly at a moment when the City of New York needed him most deserves a full page in the history of the American moving picture. William J. Gaynor was a friend of the motion picture because he was a friend of humanity. No biography of this strong and thoroughly honest American can be complete without dwelling on his feeling of avowed friendship for kinematography. Gaynor was a true democrat. I use the word democrat not in a partisan sense. I want to convey the idea that he believed in the people and in the principles of free government. In the motion picture he recognized a democratic form of amusement and a wonderful boon to the masses of the people. Of course he was quick to see the part which motion pictures are to play in the training of coming generations, but he also realized to the fullest extent the vast good which the pictures were doing in the present.

We have had many evidences of his friendship for the motion pictures, both while he was on the bench and after he had been elected to fill the Mayor's chair of this great city. All of us recall his decisions in regard to motion pictures and in definition of the rights of exhibitors of motion pictures. When George B. McClellan as Mayor of New York started in to wipe out the moving picture theaters and treated exhibitors in the harsh and cruel spirit of the old common law, which looked upon men in the amusement business as vagrants, Justice Gaynor came to the rescue of fair play. He gave the laws that modern and equitable interpretation which our times and the spirit of our civilization suggested and required. As far as he could he defined the rights of showmen and he made it plain that the exhibitors of motion pictures were entitled to some consideration after they had complied with all the laws and had paid the license fee required by the city. He established a precedent in interpretation which will always be at the disposal of lawyers arguing for the rights and privileges of the exhibitor. Indeed, one cannot read recent decisions affecting motion pictures here and elsewhere without realizing that Gaynor has blazed the way. For the more liberal and tolerant spirit toward the showmen we have to thank Gaynor. His interpretations have been followed not only in our own state but in many of our sister states. Gaynor set his face like adamant against the narrow bigots who wanted to turn the great metropolis of the new world into a Puritan village of the seventeenth century. The millions of men and women and children living in and around New York are largely indebted to Gaynor for the decent and orderly entertainments which are provided for them on Sundays.

We valued the admiration of Gaynor for the motion picture for many reasons. Detesting hypocrites and hired reformers and the whole "Holier-Than-Thou" Brigade, with all the healthy hatred of a plain and honest man he cultivated habits of clean living and was quick to resent any affront to public decency. His stand in the all-night licenses and his action in stopping a scandalous play on Broadway show that he had a sound moral sense in the best of working order. He knew and pitied the weaknesses of human nature, but he had no patience with commercialized vice or depravity.

We fear that the pack of yellow dogs which was always barking at his heels often irritated him and helped to weaken his heart. Conscious of the rectitude of his own motives it hurt him deeply to be accused unjustly. He could stand criticism, but he could not brook abuse. He showed the superb quality of his moral courage by resisting to the utmost clamor which so often annoyed and irritated him. A weaker man might have compromised with the enemy.

Gaynor rendered his greatest service to the motion pictures and to the people that love motion pictures by his actions while in the Mayor's chair. We all remember how at the very start of his career as Mayor he was flooded with all sorts of horrible complaints about the motion picture and about the places where motion pictures were shown. His treatment of these complaints was typical of the man. He had them carefully investigated. He himself did some investigating and in strict incognito visited scores of motion picture theaters. The investigation proved to the Mayor that the complaints were unjustified by the facts. He gave out a statement to the press declaring the results of his investigations and in characteristic fashion denouncing the libelers of the motion picture.

We owe to Gaynor the effective and practical ordinance which now regulates motion picture theaters in the City of New York. We owe him a special debt of gratitude for his stand on the censorship question. He possessed in a high degree the great and rare gift of being able to explain difficult legal propositions in clear and simple language, intelligible to the average citizen. Never did he make better use of this extraordinary ability than at the hearing in the city hall, when the advocates of censorship rallied in favor of their pet dogma. He confounded them in truly Socratic fashion. If the censorship proposition is today about the deadest thing in existence outside of the mummies of the Rameses dynasty we have to thank Gaynor for it.

At the recent convention of moving picture men in this city, Mayor Gaynor, though overwhelmed with business, appeared and spoke before the delegates. His speech will never be forgotten by those who either heard or read it. It was remarked that Gaynor spoke with unwonted enthusiasm and that his love for his subject was plainly manifested in his voice and in his manner.

On this as on many other occasions the example of the Mayor was of incalculable value to the motion picture. Not only did his example have a great influence on other public officials all over the country, but it forced the daily press into recognition of the motion picture. Some of the yellow journals could not understand the motives of the Mayor's friendship for the motion picture. Their moral equipment made it impossible for them to assume that a public official could honestly act for what he conceived to be the best interests of the community he was serving. We remember that in the days of the agitation for the closing of the motion picture theaters on Sundays one of the yellow journals published a cartoon showing the Mayor in the act of soliciting patrons for a moving picture theater. The cartoon bore the legend: "The New Barker." No wonder we love the Mayor for the enemies he has made.

Time will write the Mayor's epitaph. Time will do him full justice. His work as a jurist, his achievements as a statesman and his teachings as a philosopher will be appreciated by many competent pens in the future. The Moving Picture World as the representative spokesman for the moving picture men and the moving picture interests of the country feels it a duty to pay this short tribute to the loyal friend of the moving picture.

Film Schedules in the New Tariff

A Strange Proposal of Censorship by the Customs Officials.

By W. Stephen Bush.

Washington, D. C., Sept. 17

THE pledge of "downward revision" to which the political party, now in power in the nation, stands committed, will be kept in two important points in the film schedule: "All film sensitized but not exposed or developed," in other words all raw stock is proposed for the free list. It is fairly certain that this proposal to put raw stock on the free list will be allowed to stand, when the bill finally emerges from the conference committee. The proposal originated in the Senate and at this writing there seems no doubt that the house conferees will concur. It is even more certain that there will be a reduction of the import duty on positive films.

In order to understand the situation it is well to bear in mind that the new bill contemplates radical changes in the present provisions of the law. In the house bill a substantial reduction of the import duty on negatives and positives is proposed. Here is the exact language of the planned provision:

"Photographic film negatives or positives imported in any way in connection with moving picture exhibits or for making or reproducing pictures for such exhibits, including herein all moving, motion, moto and photography or cinematography film pictures, prints, positives or duplicates of every kind and nature and of whatever substance made 20 percentum ad valorem."

Note the exact and comprehensive language of this clause; the subject is new to Uncle Sam as a tax gatherer and he runs no risk of being not explicit enough.

When this provision which would make a most sweeping change in the present rates came before the Senate, the latter body would have none of it and came back with a remarkable substitute, which is worth while quoting verbatim:

"Photographic film negatives, imported in any form for use in any way in connection with moving picture exhibits or for making or reproducing pictures for such exhibits, exposed but not developed, 4 cents per linear or running foot, if exposed and developed 5 cents per linear or running foot; photographic film positives, imported in any form for use in any way in connection with moving picture exhibits, including herein all moving, motion, motiography or cinematography film pictures, prints, positives or duplicates of every kind and nature and of whatever substance made 1¼ cents per linear or running foot: Provided, however, that all photographic films imported under this section shall be subject to such censorship as may be imposed by the secretary of the Treasury."

It will be seen that in both measures, the house bill as well as the Senate bill, a reduction of the import duty on positives is contemplated. The change proposed in the house bill would reduce the duty on 1000 feet of a positive print from $15 to probably less than $10. It is impossible to give exact figures for no one can fathom the rules and judgments of the Board of Appraisers, who are not always governed by consular invoices. Figuring on their appraisals of negatives, which never fall below a dollar a foot and often go much higher, it is reasonable to estimate the appraisers valuation of a positive print at about 4 cents a foot or say $40 the average reel.

The whole matter is now in the hands of the conference committee consisting of members of the House and of the Senate. They are trying to agree on all the provisions in dispute and naturally compromise is the order of the day. This conference committee has not so far touched the film schedules. If they had proceeded in strict accordance with the numerical order of the schedules they might have reached the film schedule last week, but they have often jumped from one schedule to another as the spirit moved them. One thing is certain. The President is determined to have the bill in his hands by the first of October. It is known that he has personally urged the conferees to lose no time. Night sessions have been suggested and may be held if necessary. The proceedings of the conference committee are, of course, secret and resemble more the deliberations of a party caucus. Whatever the reporters manage to learn from individual members of the committee after a session has been concluded is doled out to them very sparingly. The anxiety of the nation will, however, be relieved as soon as the conference committee, having finally agreed on all matters in dispute make their reports to their respective bodies. It will then be a mere formality to place the bill, as concurred in by both houses on its final passage, and send it to the President. The act will take effect on the day following its passage.

A Strange Scheme of Censorship.

Not a whit less important than the contemplated changes in the film schedule is the remarkable passage concluding the provision of the Senate amendment: "Provided, however, that all photographic films imported under this section shall be subject to such censorship as may be imposed by the Secretary of the Treasury."

This provision was introduced by Senator Hughes of New Jersey who says he acted on behalf of a number of civic societies in various parts of the country. It was at first supposed that the amendment merely referred to the ban on prize fight films. Even at the present time every importer of a foreign-made film has to make oath that the films he has imported are not a reproduction of a prize fight.

The amendment, however, seems to cover not only prize fights but all subjects whatever. Nobody can at this moment foretell its fate but it is very sure that the Treasury Department is not at all pleased over this most extraordinary amendment. Though the amendment merely speaks of a censorship which may be imposed, there is no doubt that in the event of its passage the Treasury would have to establish rules and regulations for the inspection and censorship of every foreign film imported into this country.

I called upon Mr. Charles S. Hamlin, Assistant Secretary of the Treasury and drew his attention to the amendment.

"This is the first I know of such an amendment" said Mr. Hamlin. "Of course I cannot state what this department will do in the event of this provision being enacted into a law. We are here to carry out and administer the law as the law is made by the law-making power and we never permit ourselves to trespass upon the legislative branch of the government by making suggestions unless, of course, they are asked for."

Mr. Hamlin read the section very carefully and then pensively looked out of the window.

"Yes," he continued, "there is no doubt this would impose a great duty on us. We are here, however, to perform any duty which the legislature sees fit to assign to us."

There was the faintest trace of a smile on Mr. Hamlin's face as he continued:

"If Congress wants us to play Sunday school superintendent why we will do so. Let me see. Such a censorship would require supervision in every port of entry in the United States. There are, on a rough guess, more than a hundred such ports of entry and I suppose there would have to be an examination on the screen. These films could not be examined in any other way. What does the cost of equipping rooms with machines come to?" asked Mr. Hamlin hopefully.

Assured that moving picture machines cost but little Mr. Hamlin paused and once more looked out of the window.

"Well," he continued, "it is not for us to criticise Congress. If the amendment becomes a law we will do our full duty under the law. We will establish such rules and regulations as will ensure the enforcement of the legislative intent."

It was learned from the best sources possible that the Treasurer views the task of censorship with anything but pleasant feeling. Persons close to the heads of the department call attention to the loose wording of the amendment. It was pointed out that a test in the courts would quickly establish the legal impossibility of a censorship conducted by the custom authorities.

It appears that the clause in the Tariff Bill providing a censorship of foreign films by Treasury originated in the mind of the Rev. Forrest J. Prettyman, the Chaplain of the Senate. It occurred to the chaplain that the most objectionable moving picture films he had ever seen were of foreign origin. One day while the Senate had the schedule dealing with photographic films for moving pictures under consideration the chaplain mentioned the matter to Senator Kenyon, who agreed with the chaplain that it would be a good thing to censor foreign films on their importation into this country. The chaplain also talked with Senator Sheppard of Texas, who took the same view. Senator Sheppard then drew up the provision now in the bill and asked Senator Hughes, a member of the committee of the Senate having the bill in charge, to introduce the amendment. Senator Hughes offered the amendment and it was unanimously adopted by the Senate.

Censorship Retained.

(Special to the Moving Picture World).

Washington, D. C., Sept. 17.—The conferees on the Tariff Bill today reached an agreement fixing a rate of 2 cents per linear foot on all photographic film negatives imported in any form for use in any way in connection with moving picture exhibits or for making or reproducing pictures for such exhibits, exposed but not developed. If exposed and developed, 3 cents per linear foot. This is a reduction from the Senate rate.

Photographic film positives, imported in any form, for use in moving pictures are to pay a rate of duty of 1¼ cents per linear foot.

The censorship provision was allowed to remain in the bill.

The provision placing raw film stock on the free list was also agreed to.

In speaking of the amendment the Senate Chaplain, Prettyman said to the representative of the Moving Picture World: "The moving picture has educational value of the highest kind. It will play a great part in the education of our citizens in the future. Moving pictures are also the means of creating public opinion and influencing public taste. I think the pictures should be clean and of the highest type.

"War."

Sensational Realism in a Coming Vitagraph.

H. C. Judson.

THIS is not a review of the two part offering, "War," which the Vitagraph Company is making; for we haven't seen an inch of film of it. But the writer was over on Long Island and watched Director Frederick Thompson take a couple of scenes of it, so startling that he is going to give his impression of what he saw. It was not hard for the writer, standing there, to imagine the thing as real. The means of obtaining the effect were quite apparent to him; but—since he didn't see the picture—he could imagine that same picture as being free from suggestion of the means and, knowing what Vitagraph artistry can accomplish, could see it as perfect.

You will remember from newspaper accounts in those dark days when the Great Power was invading our land, that after it had gained a foothold on Long Island and made of it a fortified salient, it attempted to fatally cripple the somewhat demoralized home forces by destroying the great ammunition stores at West Point, Springfield and Princeton. It used to this end a corps of grimly determined bird-men who made several ineffectual attempts to drop dynamite upon the stores. That these attempts were unsuccessful was due mostly to the watchfulness of small bodies of infantry and light artillery scattered over the intervening country. In one case, though, a deadly "Power" bird-man did succeed in getting within a half mile of Springfield and would have destroyed nine tenths of the stored ammunition had he not been stopped by the courage of Colonel Earle Williams, of the American Aviation Corps, who, in a light biplane, met him in full career, nose to nose in mid air that brought both machines headlong to the ground where the debris was piled up, a little heap. This was the heroic act that Director Thompson was taking.

It was drawing on towards the end of the afternoon, a time of danger. All eyes were straining skyward, for none knew from what quarter the enemy might come. Suddenly in the south a speck appeared against the blue and a light buzzing sound was heard. At the trumpet's sound the automobile corps could be heard in the distance making fast time along the main South Turnpike and in the distance the mountain guns could be heard booming their challenge to the steadily approaching enemy. The foot soldiers, stationed along the river bank, could only wait for the coming of the inimical and fearfully dangerous visitant. Unable to move speedily, they had to remain hidden while steadily nearer and nearer the airship came. There was hope in their breasts, for it was clearly coming straight toward the copse of bushes under which they lay. Perhaps their rifles might do for it what the artillery and mountain guns were, so it seemed, failing to do. They believed themselves the last hope of saving the great stores on which so much depended, and nerved themselves praying for eyes to shoot straight.

The great bird was nearer now. The men could see that it was a bi-plane and that it carried two men. The colonel in command of the infantry by the river gave orders: "Aim up through the bushes, men; don't let him see you. Steady. Take aim." The tones of his voice were calm; but there was that in them that told every man who heard how much depended on the bullets. Every pair of rifle sights followed the great steel and canvas bird as it came nearer. It seemed now to be mounting upward. "Fire," shouted the colonel.

"Fire at will," shouted the colonel. The men, now standing up, began to "gun" individually for the bird. It was so close to them now that they could see the face of the man who sat in the front seat and governed its flying; but all their firing was of no avail. Suddenly a sharp report was heard from it, the sound audible even above the rattle of the riflery. At once, right in front of their faces, a geyser of water leaped up out of the river, with the heavy, startling detonation of the bomb. By natural impulse one and all leaped back a dozen steps.

"Shoot straight. Bring it down," commanded the colonel, but only a few obeyed him, for the thing over head sent down another thunderbolt which caught the river bank but a few steps from where they were standing. The explosion threw many of them down and they sought a more sheltered place.

All were conscious now—and what a relief it was—that there was another aeroplane in the sky. They were first aware that the enemy had changed his plans. His machine seemed to waver and then, instead of darting directly across the city, it began to mount. Looking for its cause, they caught a glimpse of the second machine swooping low down over the corn fields that surround the city. Now it too darted upward as though to take the invader in the rear. He saw its intention and, quickly wheeling, tried to cross directly above it with the object of dropping a bomb on it. But the smaller plane was too quick for its heaver antagonist. Like a king bird against the crow, it could fly twice as fast. And now the enemy too changed its tactics. No doubt, thinking to disregard the small plane altogether, it made a dart straight for the powder house; but it reckoned without its host. The smaller plane swooping around to the right curved suddenly and unexpectedly back, right in the face of the great antagonist, meeting it high up in midair, as it were beak to beak and claw to claw.

For an instant, both machines seemed to hang there where they were and then, straight as the fish hawk falls to the water when he sees a fish, his prey, so the two interlocked and inextricable machines came to earth. It was in the midst of the debris that the broken body of Major Earle Williams was found. He was still alive and has since recovered from his injuries; but it was by a miracle alone.

EDWIN THANHOUSER, WIFE AND SON AMID ETERNAL SNOW.

Edwin Thanhouser, Mrs. Thanhouser and their son Lloyd ascending the Jungfrau in Switzerland in the very center of the Eiger Glacier. What is the famous producer thinking about? Here are his own words on a postal card to a member of the staff of the Moving Picture World: "Below us are the green foot-hills; above and about us the towering drifts of snow and ice. Fine to contemplate on a hot August day. Amid such scenery I am acquiring too much moving picture inspiration for an idle man." How long can a man with dynamic energy added to inspiration keep idle?

"In Convict Garb"

Reviewed by James S. McQuade.

ESSANAY will release, on September 26, a stirring two-reel melodrama by one of the eastern stock companies, under the direction of Harry McRae Webster. The story has largely to do with men of the underworld, who turn out to be eminent in morals when compared with a man prominent in business affairs and social circles.

"In Prison Garb" might have been a more euphonious title than that which has been employed. The word "convict" is harsh and forbidding, and has a tendency to influence one's mind unfavorably, before the pictured story has been presented. There are no lurid scenes showing killings, however, the main object, evidently, being to teach the lesson that a man in high position and standing may become a criminal of the basest kind.

Scene from "In Convict Garb" (Essanay).

Producer Webster has bestowed much painstaking on the production, as is evidenced by the scenes that carry the story. He has not overlooked those little touches of detail, in places, which make for realism—for example, a view of the rope in the warden's office, used to blow the whistle to signal the guards that a prisoner is escaping, and also a view of the whistle itself, with the steam issuing from the valves.

E. H. Calvert takes the leading character, the bank cashier, with much credit to himself. The finer qualities of the society man and the baser nature of the criminal are brought out in strong contrast. Miss Ruth Stonehouse, at times, in the role of Evelyn, engaged to the cashier, subjects herself to the trying ordeal of looking straight into the eye of the camera. Few can do this with pleasing effect to the spectator, and Miss Stonehouse is not one of the few. Her characterization, however, shows intelligent conception and careful portrayal. The scenario writer, whoever he may be, could have made Evelyn a more appealing character. One is not inclined to admire a girl who so easily forgets the old love and so readily accepts the new. "Chub," a janitor, by Richard C. Travers, and Philip Warren, Evelyn's new fiance, by Bryant Washburne, are praiseworthy delineations—that of "Chub" especially so.

Elliott Swayne, a trusted bank cashier and the accepted suitor of Evelyn Deane, the banker's daughter, loses $30,000 of the bank's funds by gambling in stocks. Pressed by his brokers for the amount, he attempts to rob the bank with the assistance of three ticket-of-leave men. The latter are caught in the act by officers of the law, and one of them denounces Swayne as an accomplice. All four are sentenced to terms in the same penitentiary.

Evelyn Deane soon forgets her old lover and marries Philip Warren, an old friend of her father. Philip, several years afterwards, is appointed Warden of the penitentiary where Swayne and his accomplices are held. One day, Swayne surprises the guard and escapes, taking with him the young daughter of Evelyn, in revenge. "Chub," who has become a trusty and who is a great favorite with the child, pursues the fugitive and, after a thrilling race, succeeds in rescuing her. Swayne is captured and returned to his dungeon.

"Why Broncho Billy Left Bear County"

Reviewed by James S. McQuade.

It has been some time since I have seen Broncho Billy in one of his western escapades, and, for that reason, perhaps, the scenes had a pronounced specific flavor all their own and a primitive dash and abandon of the Dick Turpin type that tended to numb, for the nonce, one's perception of the dignity of modern-day law and order. There are the old-time reckless brusts of speed on horseback, with the sheriff's posse in close pursuit of the fugitive—Broncho, in this case, being a wholly innocent man, who has voluntarily assumed the role of scapegoat to save, from the clutches of the law, the father of the girl who has appealed to his heart and his rough western chivalry.

Scene from "Why Broncho Billy Left Bear County" (Essanay).

Such elemental subjects as "Why Broncho Billy Left Bear County," will always have an appeal to some youthful minds and to grown-ups who never quite lose the desire for thrilling adventure and daring exploits. G. M. Anderson, in this Broncho Billy series, has made himself a hero in the eyes of numerous thousands all over the world; and in the coming years, when the moving picture will have outgrown this type of subject, he will be spoken of by his present youthful admirers (who will then have firesides of their own), as the man who thrilled and fired their minds by his pictured tales of the Old West. Miss Marguerite Clayton, the new leading lady of the Western company, shares honors with Mr. Anderson in this Broncho Billy film. She is a pleasing actress, possessed of youthful charm and grace.

Marion Rivers has a good-for-nothing father. Broncho Billy wins her regard by rendering much needed assistance at a trying moment. She presents him with a bible, after learning something of his reckless life. Shortly afterwards, she prevents him from holding up a stage coach, which is robbed farther up the road by her own father. Broncho then saves her father from arrest by centering the pursuit by the posse on himself, and restores the money taken from the strong box. The release date is September 27.

A NEW LEADING LADY.

Miss Gertrude Coghlan was called to duty as a leading lady of the Selig Polyscope Company, last week, in a piquant and diminutive drama highly charged with excitement, entitled "The Duchess and the Burglar." Plays of such striking individualism, call for all the salient expression of the protean gift in histrionics.

"The Missing Woman"

Margarete Hubler of the Irving Place Theater Plays a Double Part for Film Releases of America Picture.

H. C. Judson.

THE Missing Woman," a two part offering to be sold under the wing of Film Releases of America Company is a skillfully staged picture and has an interesting story. The situation is unusual and will attract attention. If not wholly probable, it is sensational to the point of "getting across on its punch." In other words, there is something of hypnotism in the effect of such a situation on the mind. In the normal state, the mind, although it never considers more than one thing at a time, is always traveling from one thing to another. In hypnosis, the mind's attention is concentrated so entirely upon one thing that there is no "margin of consciousness"; it refuses to travel away from the one thing or see anything else. And just because the attention is so locked fast, the mind becomes suggestable, is unable to judge of things or criticise them so accepts even impossible things as fact. Of course, the hypnosis in a work of art is never complete; but nearly every one who has seen many pictures has noticed that his mind becomes very uncritical at times if caught off its guard by some startling situation skillfully presented. It is so in a measure in this case.

We do not think "The Missing Woman" will seem probable to every spectator; but we do think that the average human being in the audience will be deeply interested in it while it is on the screen and may, perhaps, ponder on it for a time afterward, though not for long—it is not a great picture, for it is a long way from being true to life or even possible as a whole. It is or rather has enough truth to make a story. The title seems not descriptive enough; for no one in the picture ever misses any woman. On the other hand, there are two characters in it who are sisters, passing their lives in totally different spheres of society and each unknown to the friends and associates of the other. These sisters look exactly alike and the trouble comes when the outcast one whose life is spent on the streets is seen and mistaken for the respectable one, the wife of a rich manufacturer.

The picture was made in Europe, in some Danish town it seems, and its stage craft is of very high order. There is much beauty in it of background, setting, pose, drapery, lighting, etc., all of which the camera has caught and rendered in clear detail and artistic tone. The two characters in whom the interest centers, the two sisters are played by the same actress, Margarete Hubler, who is now connected witht the Irving Place Theater in New York City, and she has portrayed them both with imagination and, at moments, with power. They are markedly differentiated and have a good deal of separate individuality. The pictures would be noteworthy for this, if for nothing else.

NORTH RECOVERING.

Wilfred North, of the Vitagraph Company, who was seriously injured in a premature discharge of a cannon while making a picture at Sea Girt, N. J., and for whose eyesight fears were entertained, is reported to be progressing favorably. The doctors say the sight of one eye will be preserved and they have strong hopes of saving the other.

SCREEN CLUB NOMINEES.

The official nominees for officers of the Screen Club for the coming year are as follows: President, King Baggot; first vice-president, Joseph W. Farnham; second vice-president, Siegmund Lubin; third vice-president, C. O. Baumann; corresponding secretary, Hopp Hadley; recording secretary, Tefft Johnson; treasurer, J. H. Gerhardt; board of governors, for two years, C. J. Hite, Jules Bernstein, Leo Delaney and James Kirkwood. The election will be held October 6.

According to a recent sketch of Mrs. Minnie Maddern Fiske, whose screen portrayal of Tess in "Tess of the D'Urbervilles" was so successful, the actress was born in New Orleans, December 19, 1865, and was educated in convents in Cincinnati and St. Louis. Her first appearance on the stage was in 1870. She married to Harrison Grey Fiske in 1889. Four years later she returned to the stage.

The motion picture exhibitors of New York City will drape their theaters out of respect for the late Mayor Gaynor and close for an hour during the funeral.

New England Picture Personalities

The subject of the accompanying photograph and sketch, Moxley Blumenberg, is manager of the well-known Casco theater, Portland, Me., and also enjoys the distinction of being president of the Maine State Branch of the Exhibitors' League. The Casco theater was the first house in Maine to run continuously, from 1 to 10:30 P. M. More than this, the Casco was the first theater in Portland to use only photoplays and illustrated songs. The Casco was acquired by Mr. Blumenberg in October, 1910, and is located in Kotzschmar Hall, for a number of years the most exclusive hall in the state.

Moxley Blumenberg.

When the present scribe visited the Casco theater recently, evidence was not wanting to show that Portland people appreciate the high-grade films shown at this house. The large auditorium was nearly filled to its capacity (in mid-afternoon) and the audience was extremely high-grade, with several parties arriving in automobiles. Eight reels of licensed service go to make up the show. Mr. Blumenberg shows his active, energetic nature by having a complete moving picture outfit, with which he often takes films of local events of interest.. Another good point about the Casco is the fact that the operating room is entirely outside the theater. Projection is of a calibre surely calculated to please the most particular. Mr. Blumenberg has the same operators with which he opened the Casco on its first day, and he uses Standard machines.

As a mark of appreciation of Mr. Blumenberg's ability as an exhibitor, his brother exhibitors chose him as president of the newly organized Maine State Branch of the Exhibitors' League By so doing, the boys showed excellent judgment, for no man better fitted for the responsible position could be found. The Branch is getting along very well indeed, thanks to the earnest efforts of President Blumenberg and his associates. It is a pleasure to meet and talk with an exhibitor of Mr. Blumenberg's calibre. HENRY.

WORLD SPECIAL FILMS CORPORATION.

Two pioneers in the film industry, Messrs. Phil Gleichman, of Detroit, and Emanuel Mandelbaum, of Cleveland, have just incorporated the World Special Films Corporation with headquarters in the World's Tower Bldg. on W. 40th St., New York. Their advent into the feature film game marks a new departure in this end of the business. They have contracted with the largest film manufacturers here and in Europe to handle their best special films as fast as they are released, and are now opening exchanges throughout the United States and Canada to supply the fast growing demand for these films. Their first releases will be an "Eclair" three reel film, "Father John," "A Rag-picker of Paris" and a Pasquali six reel, "The Two Sergeants." One of the big features of the concern will be in the matter of advertising display. Advertising Display Department, headed by a well known theatrical man who aims to introduce the methods of well known theatrical managers in the handling of these shows.

BARNES-KEARTON EXPEDITION.

James K. Hackett has received news from the Barnes-Kearton African expedition. Mr. Kearton, it will be remembered, lectured last spring in the Lyceum Theater. The occasion was notable by reason of the introduction of the speaker by Theodore Roosevelt, who assured the audience that Mr. Kearton was not a nature faker and that the pictures about to be shown were genuine. The purpose of the present journey into the Dark Continent is the securing of skins for the American Museum of Natural History, live beasts for the Bronx Zoo, and the taking of motion pictures of big game. Mr. Barnes writes from Nairobi under date of August 11. The first part of the journey has been highly successful, especially from a picture standpoint. The party at the time of writing was about to start on a 3,000-mile jaunt into the Congo region.

"The Rivals" (Kinemacolor)

THE Kinemacolor Company has produced the famous comedy of Richard Brinsley Sheridan which in the minds of old-time theatergoers will for years yet be linked with the name of Joseph Jefferson. The thousands who remember the father will take pleasure in seeing on the screen this portrayal by the son of the famous character Bob Acres. William Winter Jefferson plays the part in acknowledged imitation of his father. It is his first appearance before the camera. Mr. Jefferson was present in the company's little theater when the picture was shown. He admitted that at first he found difficulty in rehearsing to confine himself to the small space allotted to screen players and also in accustoming himself to the curtailed dialogue. In the finished production he will at times strikingly remind the observer of the older Bob Acres, in face as well as manner. He is given excellent support. Gaston Bell, leading man for the Kinemacolor, plays Captain Absolute; Gilbert Coleman is Sir Lucius O'Trigger; George Staley is Sir Anthony Absolute; Lorraine Frost is Lydia Languish; Florence Stanley is Mrs. Malaprop and Rae Ford is Lucy.

Entirely apart from sentimental considerations, the production will charm. It stands on its own feet. By reason of the excellent photography there are brought out on the screen the gorgeousness of the costumes and the beauties of landscape and quaint English architecture with which the picture abounds. Most of the exteriors were taken on the estate of E. M. Smathers at Larchmont, N. Y., where house and gardens are laid out in old English style. A striking scene is that of the coaching party. There are many other good scenes and situations, but the best of all is the near duel between Acres and his rival. The coat worn by the timid duelist is the one worn by his father in Australia sixty-eight years ago. The enormous pistols also are the identical weapons that served so many years on the stage. There will be a laugh when Acres discovers who his antagonist is to be, informs the latter that a quarrel with him is unthinkable, and promptly takes from him his weapon, walking off with the pieces of artillery, one under each arm. The acting is good throughout. Theodore Marston adapted and staged the production.

Scene from "The Rivals" (Kinemacolor).

A KALEM TRIUMPH ABROAD.

P. P. Harvey Haryss, General Manager The United Picture Company, Ltd., St. Helens, England, writes to the Kalem Company as follows:

"I gave a special invitation on Wednesday, August 20th, to all the locals who took part in the South African War to witness a performance of Kalem's great South African war picture, "The Battle for Freedom." The exhibition proved a great success and several of the men turned out in the uniforms that they wore during their service in South Africa, which proved a great attraction. The result: record business; and I am requested on behalf of our directors to write you and tender their very best wishes for the welfare and success of the Kalem Company for their enterprise in producing such a masterpiece, as we consider the staging and the photography, and in addition other fine acting, everything that could be desired."

RITA SACCHETTO

In a forthcoming release of the Great Northern Film Co., Rita Sacchetto, the famous actress, danseuse and mimic will appear in the leading role. The feature is entitled "During the Plague," and is filled with highly absorbing incidents. Madame Sacchetto is well known in both Europe and America, having appeared at the Metropolitan Opera House in a series of artistic dances. The press of Europe is unanimous in its praise of this talented artiste, the Berliner Tageblatt saying "Madame Sacchetto has a beautiful and supple figure, a bright face capable of every expression and temperament with all the exuberance of youth."

On the occasion of her appearance in New York the Staats Zeitung had this to say: "Several hundred people were sent away from the box office of the Metropolitan Opera House at yesterday's matinee. The house was entirely sold out in the morning. 'The Intellectual Awakening of Woman,' a dance poem composed and arranged by Rita Sacchetto, on the basis of Grieg's 'Peer Gynt' cyclus, was the attraction."

Rita Sacchetta.

In the forthcoming Great Northern production of "During the Plague," Madame Sacchetto will be given splendid opportunity to appear both as an actress and a danseuse.

MR. MUNDSTUK SIGNS MORE CONTRACTS.

David Mundstuk, of Chicago, representing the M. & F. Feature Film Corporation of that city, has been in town during the week. Mr. Mundstuk has closed a contract for the territory of Illinois and Wisconsin for the entire output of the Ramo Company. He has also contracted for the Helen Gardner pictures for the same territory, beginning with "The Wife of Cain" and "A Sister to Carmen." Mr. Mundstuk is stopping at the Imperial.

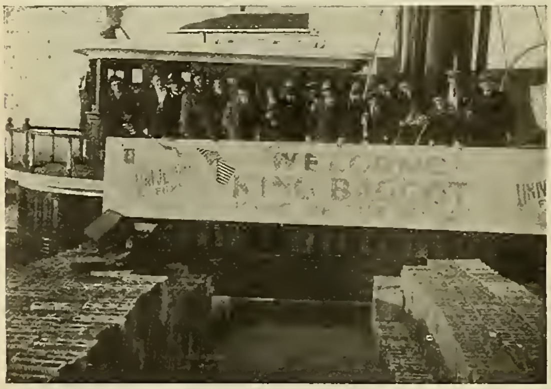
"From the Manger to the Cross," the Kalem production is booked at the Music Hall in Cincinnati for at least two weeks, beginning the week of Sept. 21st.

Exhibitors in Utah, Idaho, Colorado, Montana and Wyoming will now be able to book feature films of many of the best producers. The Notable Feature Film Company, Inc., with offices in Salt Lake City, has arranged for some of the best of the big pictures for this territory.

At the Sign of the Flaming Arcs.

By George Blaisdell.

THAT prince of good fellows King Baggot is back home. He arrived on Saturday from Europe. To meet him a tug was chartered by a few of his friends. It makes no difference how many were aboard. The word "few" goes. The little craft went below Quarantine to meet the president of the Screen Club, and it is safe to say that the greeting they extended will be a memory treasured by all who participated in it. But that's another story; the writer may be sorry that he wasn't in on it, but as a compensation he is able to say that he has just left Mr. Baggot after a three hours' heart-to-heart chat—that is, allowing in deduction such time as may have been spent in greetings extended to the returning moving picture actor by a multitude of friends who seemed to spring up from the sidewalk.



Tug Load of "Screeners" Going To Meet Baggot.

Mr. Baggot has been away from New York four months. In that time he has played the lead in several pictures, chief of which is "Ivanhoe." Another production in which he was starred was "Across the Atlantic," a three-reeler. A picture also made while away is "Absinthe," which the Imp leading man admits he likes himself, and which he thinks is better than "Dr. Jekyll and Mr. Hyde." If the assembled picture should prove this surmise to be correct it will be worth seeing. There is one point in King Baggot which stands out. That is his reluctance to talk about his own work. He's strong on the other man's stuff, and will tell you how he likes it, but he has little to say about his own.

Mr. Baggot has no hesitation in saying that he likes New York as a place in which to live and to work. He is wrapped up in the Screen Club and in its prosperity. While in London he forwarded the movement for a screen club in that city, and was assured by men of prominence in the motion picture business that the duplication of the New York organization in the British metropolis was a "go." It would have been put over while Mr. Baggot was away had the Imp leading man not been suddenly called to Paris on business. Harold Shaw, chief producer of the London Film Company, has had the project in hand. There may be a delay in the consummation owing to the fact that Mr. Shaw is now lying in the home of his employer, Dr. Jupp, recuperating from an operation for appendicitis, word of which has just been cabled here. Mr. Shaw is reported to be doing finely, which will be a cause of gratification to his many friends on this side of the water.

Mr. Baggot has in contemplation some big things in the way of features for the Universal Company. It will take time to work them out, but he is the man with the patience and the ability to do just that sort of thing. As a trailer to his European trip Mr. Baggot left New York on Tuesday with Mrs. Baggot to visit his mother in St. Louis. He expects to return by the end of the week.

* * *

In one of the battle scenes in "Ivanhoe" it may be noticed that Mr. Baggot, playing the title role, suddenly becomes wobbly on his feet; he is as "groggy" as a prizefighter suffering from a near knockout blow. The writer inquired if the physical exercise in that particular scene had tired him out. "No," said Mr. Baggot, "not especially. But a husky super from the iron foundry had caught me a smash across the mouth with a nine-pound broadsword. I thought all my teeth must be gone and my face so badly mutilated as permanently to put me out of business. I had to keep going while the camera did, but it was some effort. I discovered later that the blow must have been with the exact flat of the weapon, which was a mighty lucky thing for me. It certainly was a jolt."

* * *

On the invitation of good friend Paul W. Panzer the writer last week visited the Pathe studio in Jersey City. It was a pleasure to meet Mr. Berst, who on this side of the water is Pathe Freres, and who kindly suggested that we find Louis J. Gasnier, general director, who would be glad to show us around; L. E. Franconi, managing editor of Pathe's Weekly, one-time newspaper man and who confesses that his present job is a real one and an interesting one, too; W. F. Hurst, auditor, who has been with the company for seven years; M. Ramirez Torres, sales manager; H. F. Finch, head bookkeeper; Mr. Thanier, manager of projecting; and George Fitzmaurice, head of the scenario department. It was a matter of regret to me that Mr. Hoagland, manager of publicity and private secretary to Mr. Berst, was not in town on that day. Thanks are due to Mr. Gasnier, who has been with Pathe Freres for fourteen years, and who was courtesy itself, for showing the writer all through the producing departments of this finely equipped building. On the top floor Frank Powell was staging a comedy under the great glass roof. If the scenes prove as amusing on the screen as they were in the making they will make good entertainment. Pathe Freres is adding to its Jersey City plant a large wing, which will nearly double its staging capacity. This will be finished soon. 'Twas a most pleasant visit. The writer left the studio with Mr. Panzer and later met up with Jack Standing. That also is another story.

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Carl Laemmle, president of the Universal Film Manufacturing Company, is in Los Angeles looking over his company's plant in that city.

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Ice cream and restaurant men in Monticello, N. Y., are said to be protesting on account of the loss of patronage they have suffered by reason of the fine programs offered to townspeople by competing moving picture exhibitors. They have petitioned the president of the village to limit the number of reels that may be shown to six each night. This singular condition of affairs arose over L. F. Guimond, of Newark, N. J., building an expensive theater. The other house was owned by Geraghty & Son. When one showed six reels the other made it seven. When the number reached eleven, with steam heat thrown in, the Geraghtys advertised an all-night show. A dispatch in a New York newspaper says the house was packed until daylight. Do you wonder the townspeople are said to be divided into factions?

* * *

Henry King, formerly with a Lubin Western Company, has signed up with the Jack London Motion Picture Company.

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With fine enthusiasm the Countess of Warwick announces her entrance in the motion picture field. "There is much that can be done to raise the picture palace to a splendid position as an educative influence, and I have great hope and high ideals," says the countess. As an earnest of her good intentions she announces that the first picture will be entitled "The Great Pearl Affair," at the same time admitting that it is a highly topical production and in "a highly sensational vein." This subject, of course, has reference to a recent jewel robbery. Of educative influence plainly; but in which direction—up or down?

* * *

The price for orchestra seats in Lew Field's Forty-fourth Street Theater has been reduced to $1.50. The matinee figure is $1. The reduction has been ascribed to overcrowding of the theater field by new structures. Is it not possible that the reaching out of the motion picture giant also had something to do with it?

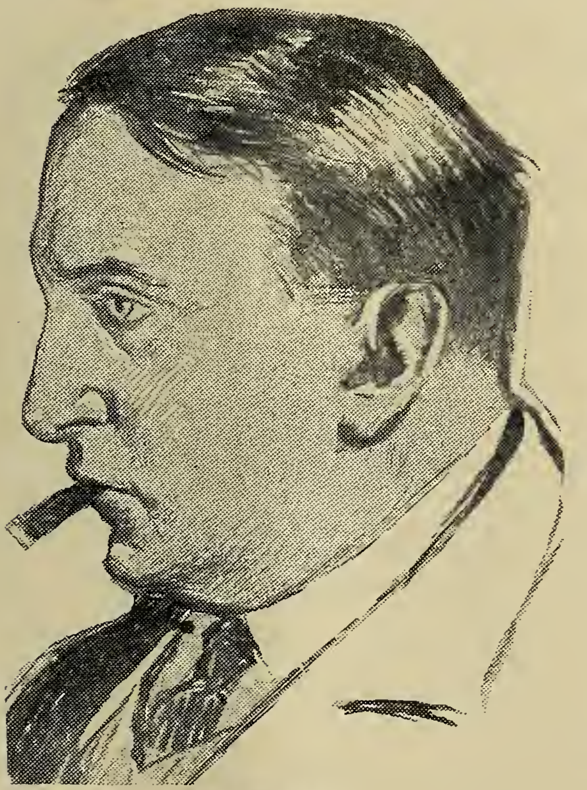
* * *

Miss Pearl White is another returned European traveler. She was abroad eight weeks, visiting in that time the studios, making a special study of acting methods. She is now at work again in the Crystal plant. Miss White is always original. She has the distinction of having been the first woman to visit the Screen Club. It was at noon time on one of the early days of the organization when a small gathering in the library was startled by the sight of her face mischievously peering through the portieres. To the united protests she demurred. "Just a moment," she said. "I only want to see what you boys have got here, and then I'll go. I live near here; this is just a neighborly call." With an exaggerated lightness of step she peeked into the various rooms and as soft-footedly departed.

CHICAGO LETTER

By JAS. S. McQUADE

DURING the week beginning Monday, September 8, The Colonel Wm. F. Cody (Buffalo Bill) Historical Pictures Company was incorporated under the laws of Colorado. The officers are: F. J. Bonfils, president; Wm. F. Cody, vice-president; George K. Spoor, treasurer; H. H. Tammen, secretary and V. R. Day, assistant secretary. Messrs. Bonfils and Tammen are proprietors of the Denver Post and the Kansas City (Mo.) Post, and also owners of the Sells-Floto shows. George K. Spoor is known wherever moving pictures are shown, as the president of the Essanay Film Manufacturing Company, and V. R. Day is his manager. Colonel Cody requires no introduction.



George K. Spoor.

In my Chicago Letter, issue of September 6, it was stated that Messrs. Bonfils and Tammen had purchased all the best animals and equipment of Buffalo Bill's Wild West Show at Denver, August 26, with the object of filming the entire life of the famous scout and Indian fighter. Since then they concluded that it would be wiser to ally themselves with one of the well known film manufacturers of America, who had all the means ready at hand to enter upon the work immediately, and the result was the formation of the company already mentioned. Mr. Spoor, Mr. Day and Charles F. Stark, commercial manager of the Essanay Company, went on to Denver early during the week of September 8 and returned Sunday, September 14. The contract was closed Wednesday night, September 10, for the production of the Buffalo Bill films.

The last stand of the Cheyennes, the battles of Wounded Knee, the Little Big Horn, the Mission, and all other big engagements of the pioneer days of the West, in which William F. Cody took part, are to be featured in all parts of the World in moving picture films. Not only will Buffalo Bill be the stellar attraction in the great battles between the soldiers and Indians, but his whole life and service in the West will be shown from his boyhood days. He is to be pictured as the buffalo hunter, the Indian scout, the pacifier of the reds, the greatest factor in the settlement of the plains, the real pathfinder and trail blazer, one to whom the West owes a debt of everlasting gratitude. Nor will his home life be omitted from the pictured history, nor his picturesque circus career.

Buffalo Bill, Indians, cowboys, soldiers, and all the other characters are to fight over again the terrific battles of plain and canon on the exact spots where the original engagements took place. These are expected to be the most realistic pictures yet produced, with none of the true-to-life details lacking. The famous duel scene between Chief Yellow Hand and Colonel Cody will also be included. This duel took place the morning after the Custer massacre and Yellow Hand was slain. In extreme bitterness and rage over the butchery of Custer and his command, the day before, Colonel Cody scalped the dead Indian, a deed seldom practiced by the white man.

The first of the pictures of this big feature, for which no number of reels has been assigned, it being the purpose to combine the entire filmed history under one title and subject, are now being taken out in Cody, Wyoming. There the big Cody county fair is being held at the time of writing, and will last several days. Director Theodore Wharton, lately stationed at the Essanay studio, in Ithaca, N. Y., is on the spot, with Charles Kauffman, an Essanay expert camera man. Two other camera men from the Essanay forces will be engaged in the taking of the pictures. Wild West sports, the branding and bulldogging of steers and other interesting features of the Cody fair that will convey Western atmosphere will be pictured, with Colonel Cody as the principal figure.

Another prominent personage will appear in these opening pictures, no less than the Prince of Monaco, on whom the daily press has showered news paragraphs ever since his arrival in New York City. The visit of the Prince to Cody, has been given generous space by the Chicago press, and the scribes have given out that he is going there on a bearhunt, and that an old bear, which has never been frightened at the sight of a man for over ten years, has been reserved for the royal hand. There may be a bearhunt, and an elk hunt besides, during the Prince's stay in Wyoming; but he never would have included Cody on his itinerary had it not been for the quick-witted showmanship and business enterprise of H. H. Tammen. The latter, just as soon as the news was flashed that the Prince had landed in New York, wired his Highness an invitation to meet Colonel Cody, in the little town named after the latter, and view the stirring scenes of the Western county fair. It will not be Colonel Cody's fault if the heir to Monte Carlo will not be revealed in some interesting stunts in the opening reel.

It is the purpose to make these reels educational in character. The progress of the Indian will be shown from his most savage state, when bows and arrows were his only weapons, up to his present civilized state, with his schools and colleges, his modern homes and farms and his craft and skill in various forms of handiwork.

V. R. Day will leave Chicago for Pine Ridge, about September 25, to act as general superintendent and paymaster of the entire field force engaged in the production.

The accompanying pen sketch of George K. Spoor was made by Mr. Gregg, staff artist of the Denver Post.

Doings of Chicago Exhibitors.

A committee has been appointed to draft a resolution of condolence, to be sent to the family of Mayor Gaynor, of New York City, expressing the sincere regret felt for his death by Chicago members of the International Motion Picture Association.

It is the worthy due of the deceased mayor, jurist and thorough American that exhibitors throughout the entire country should pay a tribute to his memory. He established righteous precedents for the protection of the moving picture theater against grafters and would-be reformers. His speech at the recent national convention of exhibitors, in New York City, was an epitome of his views on moving picture entertainment and of his actions in its behalf.

The great enthusiasm that greeted him on his entrance to the convention hall and during his telling speech showed that he held a warm spot in the affection and devotion of the members of the national organization.

A meeting was held in the Globe Theater, this city, Thursday, September 11, for the further discussion of the adoption of the rule of three reels for five cents and five reels for ten cents. The association had already adopted the rule and announced that it would take effect on Monday, September 15. Exhibitors not members of the organization and others who are members called the meeting. They are of the "personal liberty" type of men; the generally accepted philosophic maxim, "the greatest good to the greatest number," has no place in their reasoning. Just as if anybody has "personal liberty" that is not hedged about by stringent and restrictive laws!

The kickers were headed by Ellis Glickman, owner of the Globe (a Yiddish stock theater), the Bijou (moving pictures), the Palace (vaudeville and pictures), and the Wabash (moving pictures). Paul Sittner, owner of the Sittner Theater, was Glickman's chief lieutenant. Members of the association were present almost en masse, and lively debates were kept up for a considerable time. A committee of ten was then appointed, five from each side, to meet at the executive headquarters of the association in Masonic Temple. Nothing was accomplished at this meeting and another was fixed for Friday, September 19.

Before the dissolution of the meeting in the Globe Theater, it was agreed by members of the association that the rule governing three reel and five reel programs should be postponed in effect until September 30.

The committee of five representing the association and another of five representing the union operators of Chicago met in Room 1422 Masonic Temple, Thursday, September 11. A definite understanding was not arrived at when the meeting closed, and it was decided to hold another meeting, Tuesday, September 16. It is expected that by mutual concessions a satisfactory arrangement will be made.

Moving Picture Wrinkle for Politicians.

It has been unwise for the Chicago Examiner to publish that recent cable from Paris, describing how designing French politicians are using moving pictures in their political campaigns; unwise, because it will give a tip to Chicago politicians that will strengthen their already "full house" hands.

Instead of haranguing the voters at election meetings, the French politician now invites them to a moving picture theater, where, to the strains of popular music, one or two picture comedies are shown. Then the candidate appears on the screen. He is seen addressing a meeting, shaking hands with the Prefect and entering his motor car. Another reel of film shows him helping an old woman to load her donkey with a bundle of wood, indignantly refusing a bribe, and paying a visit to an old man stretched on a bed of illness.

In the last and most effective picture of the series, the sympathetic candidate proves his heart is in the right place by discreetly slipping a bank note in the sick man's hand before bidding him au revoir.

Six Reels of Remarkable Arctic Pictures.

In the issue of June 7, it was given out in my Chicago letter that a party composed of James K. Cornwall, B. K. Miller, Emerson Hough, G. B. Fraser and C. A. Luperti, were about to set out on an Arctic trip from Athabasca Landing down the McKenzie River. Mr. Luperti is an expert camera man of the Essanay forces and he went along to take moving pictures of the trip.

Yesterday, September 16, I met B. K. Miller, who had just arrived in Chicago from Vancouver, B. C., at which point the party arrived September 1, the trip taking eleven weeks. Mr. Miller informed me that some remarkable sights and incidents were witnessed while traversing the Arctic region.

From McKenzie, the last Hudson Bay post on the McKenzie River, 50 miles from the Arctic Ocean, they proceeded up Rat River to the summit, thence down Little Bell to Big Bell, down that river to Porcupine River, following its course to the Yukon, up which they steamed to Dawson City and thence overland to Skaguay, taking a steamer from the latter to Vancouver.

On the Athabasca River 90 miles of the worst rapids ever traversed by man afforded wild and rugged scenery, Mr. Miller states. Mr. Luperti took 6,200 feet of pictures on the trip, Mr. Miller informs me, all of which show fine scenic views, with interesting studies of Indians and Eskimos.

Mr. Miller is a millionaire sportsman and big game hunter of Milwaukee, and looks none the worse for his trip, every mile of which he thoroughly enjoyed.

Emerson Hough, fiction writer, it is said, has secured material for several engrossing stories and moving picture scenarios.

Chicago Film Brevities.

George Kleine will sail from New York for Europe on the Imperator, Saturday, September 20. Mr. Kleine will remain on the Continent for several months, where he will superintend the production of several big feature film subjects that he has underway.

* * *

Mrs. C. A. Willat, of New York City, is visiting Mr. and Mrs. John Rock at their residence in Rogers Park, this city. Mrs. Willat is a sister of Mr. Rock. Mr. Willat is now in Europe on a business tour.

* * *

Frank L. Hough, Jr., manager of the Kleine Optical Co., is now visiting the parental home in Philadelphia. His father, Frank L. Hough, Sr., for many years the best known sporting editor in Philadelphia, and connected with various business enterprises in that city, is seriously ill, and it is feared that the end is near. Mr. Hough, Jr., was called to his bedside fearing the worst.

* * *

S. Nimerov, owner of the Garden Theater, 1221 W. Taylor Street, this city, was a caller at the World office, September 9. Mr. Nimerov stated that business was pretty fair. A mixed program, consisting of General Film, Mutual and Universal subjects, is used at the Garden. It seats 280 people. The admission is five cents.

* * *

A. N. Lewis, owner of the McKinley Park Theater, 2057 W. 35th Street, was a visitor at the World office last week. Business is fairly good at this house, which seats 300 people. Singers are used on the program, and Universal subjects are offered. The admission is five cents.

* * *

Oral F. Spahr, general manager of the Enterprise Optical Co., this city, paid a visit to the World staff last week. Mr. Spahr stated that Enterprise motor drives are being installed very rapidly in Chicago theaters.

ALBERT BLINKHORN TAKES ON NEW AGENCIES.

Albert Blinkhorn, who last winter opened in New York City an agency for English films, and who has just returned from a short trip to his old home in London, brings back a bagfull of new brands. What perhaps will most interest American film men is the fact that Mr. Blinkhorn will handle in this country the product of the Turner Film Company, featuring Miss Florence Turner, for so long the Vitagraph favorite and one of the first in the hearts of picture followers the world over. These productions, which are staged by Larrie Trimble, also an old-time Vitagraph director, are being released at the rate of two a month. The pictures so far made are in two reels, but the making of three-reelers will begin shortly. Miss Turner is in excellent health, Mr. Blinkhorn says, and is very comfortably situated with her mother in a quaint English home at Walton-on-Thames.

Mr. Blinkhorn also will be the agent in this country for the Hepworth films, of which there will be two features a month and regular single-reel releases as well. Two more agencies as to the details of which Mr. Blinkhorn was not prepared to talk are also coming soon. One matter connected with his visit abroad that was a source of gratification to Mr. Blinkhorn was the fact that owing to the success attending the management of the Vivaphone agency in this country Mr. Hepworth proposed a partnership with him under the name of Hepworth Manufacturing Company, of which Mr. Blinkhorn is to be president of the American division.

Mr. Blinkhorn met while away Harold Shaw, a well-known American player and director, now head producer of the London Film Company. Mr. Shaw has made a hit in his new home, socially as well as professionally, and his work is described as second to none. Larrie Trimble also has made firm friends. Mr. Blinkhorn says he noted abroad a strong liking for Americans as well as for things American, and in no branch of industry is this feeling so strong as in the film business.

ANOTHER FAMOUS PLAYERS EXCHANGE.

The Famous Players Feature Corporation has been organized with Henry L. Brack, President; Oliver J. Allenburgh, Secretary and Treasurer, and Grover C. Parsons, Vice-President and General Manager, with headquarters at 28 West Lexington Street, Baltimore, and have contracted for the entire annual output of the Famous Players Film Co. in Delaware, Maryland, District of Columbia and Virginia. This concern will control the "Famous Feature Program" now being issued by the Famous Players Film Co. in this territory. This important deal was consummated by Al. Lichtman, Sales Manager of the Famous Players Film Co.

Motion Picture Exhibitors' League

MINNESOTA CONVENTION.

Exhibitors' League of That State Defers Action on National League Split.

M. A. NEFF, president of the M. P. E. L. of America, spent two days in Minnesota and St. Paul, Wednesday and Thursday, September 3 and 4, attending the big State Fair and also a meeting of the Motion Picture Exhibitors' League in St. Paul, presided over by Otto Rath, State president. The State executive committee had called this meeting for the purpose of discussing the action of the Minnesota State delegation at the recent national convention in New York City. President Neff was invited to attend by State President Otto Rath.

The action of the Minnesota delegates was discussed at length. President Neff stated the side of the controversy for the League and Charles Phillips, of Milwaukee, presented the side of the new organization of which he is president. After all had been heard it was decided to defer action for the present and it is likely that nothing further will be done until the next meeting of the Minnesota exhibitors in June, 1914.

After the meeting, State President Otto Rath and National President Neff had a long conference in the St. Paul Hotel, during which they outlined a policy for the securing of new members and for the furtherance of the interests of the league in Minnesota.

J. E. Willis, district manager of the Middle West for the Mutual Film Corporation, who happened to be in Minneapolis at the time, called on President Neff during his stay at St. Paul.

On the return trip home, President Neff stopped over at Milwaukee and was visited at his hotel by quite a number of exhibitors who sympathized with the course he has taken during the recent conflict. It has been arranged that a convention will soon be held in Milwaukee, at which President Neff will preside, for the reorganization of the State of Wisconsin and the election of officers to fill all vacancies.

Mr. Neff stopped over in Chicago, where he interviewed a number of supporters, and it is confidently expected that a large delegation of exhibitors will attend the coming State convention of the M. P. E. L. of America, at the Jefferson Hotel, Peoria, September 23 and 24.

President Neff left Chicago, Saturday evening, September 6, for Indianapolis, where he will confer with his supporters, and arrangements made for the coming convention of the Indiana State branch of the M. P. E. L. of America, which will be held at the Savarin Hotel, that city, September 30 and October 1.

MASSACHUSETTS EXHIBITORS MAKE MERRY.

September 9th saw the housewarming of the newly reorganized Motion Picture Exhibitors' League of Massachusetts at headquarters, on Lagrange Street, Boston. It was simply a case of get together and be friendly, and Massachusetts exhibitors proved to be very good mixers. From eight until midnight, a rapid volley of moving pictures and vaudeville held forth, interrupted only by frequent pilgrimages to the long table on which were to be found beverages of various kinds, to say nothing of salads, sandwichs and other "eats." Said pilgrimages became chronic towards the end. The vaudeville was donated by the local theaters, with Victor Norris, of Loew's Boston houses, Jacob Lourie, of the Beacon and Harry Wasserman, of the Eagle theater, supplying most of the talent, not forgetting the Olympic, Boston. The various film exchanges supplied the pictures, with General Film and Warner's Features showing the bulk of the photoplays. The R. D. Marson Moving Picture Company donated the projecting machine, with a union operator furnished by courtesy of the local. Frank Howard, beloved by all New England film men, addressed the one hundred odd exhibitors present, in his usual vein, much to everyone's delight.

Mr. Ernest Hortsman president of the League spoke in a very earnest and sincere way, giving three reasons why the present organization had formed, after dissolving the old branch of the Exhibitors' League of America, as follows: (a) The old state branch could not allow managers to join. This, the Massachusetts exhibitors do not like, as many managers have the best interests of the business at heart, and should be admitted. (b) Mr. Neff wants a State Board of Censorship, which we do not indorse. (c) It is hardly worth while to pay a per capita tax of $2 to the big league, which is of little local benefit. Mr. Hortsman also remarked that as the big organization was split, it is best to await final developments. Lack of sustained interest and failure to pay dues were characterized by the president as the reason for the failure of past leagues in Massachusetts. Mr. Exhibitor: Join in and pay up, we need your support!! Among the prominent film men present were noted: Frank Howard, Ernest Hortsman, J. A. Eslow (Universal), H. F. Campbell (Warner's), B. Bohannon (Power's), F. A. Clark, Motiograph; Business Agent, Franke (Operator's Union), H. Rixkin, (Eastern Feature Film Co.), J. Lourie (Beacon), Alden Washburn (Unique), Harry Wasserman (Eagle), J. J. Cahill (McCue and Cahill), "Walter" Johnson (Empire, Chelsea), and many others.

After the show, the "old guard" ambled to the Eagle's Roost—but why go on—suffice it to say that all "straw-lids" went. Joseph Mack, R. D. Marson and Mr. "Simplex" Cowan were also with us.

HENRY.

SECOND MEETING OF UTAH LEAGUE.

The second meeting of the Utah State Branch, M. P. E. L. was held in Salt Lake City August 29th, with very nearly every member present and several new members enrolled. Mr. A. J. Stalling, of Spanish Fork, tendered his resignation as secretary which was accepted and Mr. Geo. M. Blackburn, of Salt Lake City, was unanimously elected to succeed to the office. After a very interesting and successful business meeting, a nice luncheon and sociable chat was enjoyed at the Louvre Cafe. The next meeting will be held in Salt Lake City on call of the president.

THE CINEMA CLUB OF THE BRONX.

Picture Men of Bronx County Organize to Promote Better Business Conditions.

One of our best little picture exhibitors' organizations has been formed by the motion picture exhibitors of Bronx County, New York. The first meeting was held on September 9, at the Abbey theater, 861 Longwood Avenue. John J. Wittman was elected president, J. Birnbaum, treasurer, and E. H. Lippman, secretary. The purposes of the organization were to better the existing conditions and prevent unnecessary competition. It was decided that the organization should not affiliate with any other organization of a state or national character, but that it should attend strictly to promoting business for its members.

A committee on membership was appointed at the first meeting and at a meeting held at the Eldorado Theater, 1297 Wilkins Avenue, on Tuesday, Sept. 16, forty-one members were reported as follows:

E. H. Lippman, Ideal theater, 966 Westchester Avenue; Sidney Marks, Regent theater, 1045 Westchester Avenue; Gleich & Kronacher, Republic theater, 1004 Westchester Avenue; F. Goldfarb, Intervale theater, 966 Intervale Avenue; J. J. Wittman, Eldorado theater, 1297 Wilkins Avenue; John Mullaney, Victor theater, Dawson street and Intervale Avenue; Tubbach & Rosenthal, American theater, 913 East 169th Street; Lee Lazarus, Billiken No. 2, Tremont Street and Southern Boulevard; Ascher Amusement Company, 2950 3d Avenue; Gem Theater, 1159 Southern Boulevard; J. Birnbaum, Claremont Amusement Park, Webster and Clay Avenues; Louis Berg, Pastime theater, 715 Westchester

Avenue; C. L. Weissman, Marrion theater, 464 Brook Avenue; Kantor & Steinman, Prospect Pleasure Palace, 1427 Prospect Avenue; Blumenstock & Mayer, Park theater, 819 East 180th Street; Charles Friedman, Belle Paree, 414 East 149 Street; Humbert Buldini, Gem theater, 414 Brook Avenue; Harry Feldman, The Dixie, 667 Prospect Avenue; Charles Fry, Superior theater, 172d Street and Southern Boulevard; Park Theater, Boston Road and Wilkins Avenue; Allen Bros., Boulevard theater, 1775 Southern Boulevard; Ben Marks, Gem theater, 668 East 149th Street; King Theater, 4048 3d Avenue; Harry Newman, Garden theater, 742 Tremont Avenue; S. Stranch, Comet theater, 1013 Boston Road; Mr. Rothchild, Rex theater, Prospect Avenue and 150th Street; Baurenfreund & Strauss, Lyric theater, 1351 Boston Road; Lesser & Greenberg, Jacobs theater, 438 Wendover Avenue; Cohn & Friedland, Imperial theater, 4222 3d Avenue; Louis S. Harris, The Movies, 706 Tremont Avenue; Suckow Brothers, Apollo theater, 747 East 180th Street; Olensick & Peyser, Tremont Casino, 710 Tremont Avenue; The Abbey, 861 Longwood Avenue; Mayer & Van Orsdale, Century theater, 1295 Prospect Avenue; N. Vinegard, Nickoland, 3220 3d Avenue; Victor and Steiner, Primrose theater, 371 Willis Avenue; Fred Whitehouse, Willis, 410 East 138th Street; D. Newman, Peerless, 314 East 138th Street; Joseph Finzer, Bronx Star, 3873 3d Avenue; J. L. Dugan, 903 Tremont Avenue; Diamond & McKibben, Billiken No. 1, 1052 Southern Boulevard.

Thirty members were present at the meeting on September 16, and a lively interest in the proceedings was manifested. President Wittmann called the meeting to order and proceeded to the consideration of business. At a previous meeting it was decided that ten cents should be the price of admission on Fridays, Saturdays, Sundays and holidays, to go into effect on October 4, but a number of the members had already tried that price and favorable reports were made on the proposition. As the picture theaters of the Bronx are the only houses in New York charging a five cent admission, it is quite likely that this action will result in a raise of the price in that district.

An interesting discussion arose on the subject of premiums, prizes and "country store" schemes. The general opinion expressed was that such schemes were unprofitable and not productive of good feeling among the patrons of the theaters adopting them. A resolution was adopted that all such schemes should be barred and October 4 was set as the date for housecleaning.

The resignation of Secretary Lippman necessitated the election of a successor and Louis S. Harris was chosen to fill the vacancy.

Messrs. Blumenstock, McKibben and Mullaney were named as members of a board of directors in conjunction with the officers of the club.

Slides were distributed to all members to enable them to announce the 10 cent admission on the screens of their respective theaters, after which the club adjourned.

INDIANA EXHIBITORS MEET.

A meeting of the Indiana Exhibitors' Association was held at Indianapolis on Wednesday, September 10. The delegates to the national convention of the Motion Picture Exhibitors' League in New York made their report, giving their reasons for bolting that convention. After discussing the report the action of the delegates was indorsed unanimously and the following resolution was adopted:

"We, the Indiana Motion Picture Exhibitors' Association, in convention assembled, September 10, 1913, hereby resolve that we remain entirely neutral as to the matter of affiliation with a national association until such time as the present strife of two organizations is abolished, and our slogan shall be Indiana for Indiana, first, last and all the time. When we, in convention assembled, shall see fit to affiliate with a national organization it shall be done only by majority vote and for the betterment of the exhibitors."

The old officers were retained by a unanimous vote: President, J. M. Rhodes, Indianapolis; Vice-president, F. J. Rembusch, Shelbyville; Secretary and Treasurer, A. C. Zaring, Indianapolis.

State headquarters are at 420 Saks Building, Indianapolis. The next convention will be held at Evansville, on the first Tuesday in January, 1914.

NEW U. S. LITHO MANAGERS.

Announcements are being circulated by the U. S. Printing and Lithographing Company throughout the theatrical, motion picture and circus trade of the appointment of John C. Trauth as manager of these departments and E. J. Doolittle as assistant manager.

A Strong Union Feature

"In the Jaws of the Land Shark," a Good Story and a Beautiful Picture—In Three Parts.

FROM the Paris Eclair Company comes an unusually beautiful feature subject entitled "In the Jaws of the Land Shark," which will be released by Union Features on September 30. This picture is the story of a village feud in France and is presented in three parts. Briefly the story is that of a wealthy woman who buys an estate which is coveted by another. The disappointed party manages to stir up antagonism to the new owner among the villagers who harass her in many ways. Finally, as the woman is about to give up the fight, the schemes of the land shark are revealed and her troubles end.

Scene from "In the Jaws of the Land Shark."

There are many stirring incidents related in the picture that hold the interest of the observer, not to mention the excellent character portrayals of the principals. The cast includes Mlle. Josette Andriot as Mme. Remond, a physician; Mlle. Sylvaire, her godchild; Charles Krause as Paul Daubry, the farm manager; and M. Liabel, the notary. Mlle. Andriot is a very beautiful woman and possesses an intellectual bearing that suits her role of a physician. As the scheming land shark and notary, M. Liabel would be difficult to surpass. An excellent characterization is that of the peasant Francois, whose identity is not revealed, but in the portrayal of cupidity and hate it is seldom that a better bit of acting is seen on the screen.

Some remarkable scenes are shown in this production. In the exterior views the photography is exceptional and rare judgment in selection and toning have produced pictures that approach works of art. One of the thrilling scenes is the assault on the farm manager by the villagers, who carry him to a high cliff and throw him over. The climax is the denunciation of the notary by Francois, a remarkable depiction of varying human passions.

That buyers of this feature will be pleased there is little doubt; they must be critical indeed if not pleased with a production which possesses so many points of excellence and one that measures up to the standard of what a feature should be. Exhibitors will appreciate productions of this character and it is to be hoped that more of like character may be forthcoming.

TO ENLARGE HELEN GARDNER STUDIO.

Owing to the growing demand for the Helen Gardner pictures, it has been found necessary to enlarge the studio to twice its former size and to install an adequate heating plant. When the alterations have been completed it will have a length of 120 by a width of 50 feet, all under glass, and will be one of the most complete studios ever constructed. It is the intention to produce only feature pictures of from 6,000 to 8,000 feet in length of original and unusual subjects that will admit of great elaboration. Several productions of stupendous proportions are now being planned which, when offered to the public, will be a revelation to the picture world. The "Princess of Bagdad," which will be released on September 25th, is a picture of oriental magnificence, relates an extremely interesting story based on Persian traditions and is the most effective picture of the Far East yet produced.

"Let Us Have Peace"

IN the present state of affairs which affect the future well being of the motion picture exhibitors of the United States, the immortal words of that heroic figure in the history of this country, Ulysses S. Grant, are singularly applicable. A devastating war had been concluded, the integrity of a nation had been preserved, but the warring elements were still bitter and antagonistic, deferring the fullness of peace that had been dearly bought and to which the nation was entitled. It was then that the immortal words were spoken and we were reminded that a nation divided against itself must fall. To all exhibitors The Moving Picture World urges a thoughtful consideration of the well known and oft repeated axiom: "In Union there is Strength."

With these thoughts in mind The Moving Picture World desires to discuss with its readers who are interested in the subject, some of the problems which now confront the Motion Picture Exhibitors' League of America and to point out to them the reasons why the integrity of that organization should be restored and maintained.

When the Motion Picture Exhibitors' League was first organized The Moving Picture World did not accord the movement its approval until a careful study of its purposes had been made and the character of the men instrumental in forming it had been scrutinized. Much of this work of investigation was conducted by the late J. P. Chalmers, founder of The Moving Picture World, and the support which this journal has since given the League and its officers is based upon his decision made some two years ago. Since that time nothing has happened to cause The World to change its opinion either of the organization or its officers, consequently there is no reason why it should withdraw its support of the Motion Picture Exhibitors' League or its regularly constituted officers.

But all men do not think alike and, as a result, there occurred at the annual convention held in New York last July, such differences of opinion as to cause a split in the organization. A number of delegates withdrew from the convention and attempted to form a rival organization. Those delegates represented in whole or in part the exhibitors' organizations of the states of Illinois, New York, Wisconsin, Indiana, Minnesota, New Jersey and Pennsylvania. In explanation it must be recorded here that the delegates who withdrew as representing Pennsylvania and New Jersey were but a minority of the representation from those states. Neither was the Indiana delegation unanimous.

Without enumerating the states whose delegates remained loyal to the Motion Picture Exhibitors' League it must be apparent to every exhibitor who has given the matter serious thought that the strength of the opposition is inconsiderable and cannot, by the very nature of its limitations, become a national factor in the trade.

If The Moving Picture World were actuated by mercenary motives only, it would still give its support to the Motion Picture Exhibitors' League as representing the greater number of exhibitors. But The World has gained its present position in the trade through its efforts to serve all exhibitors alike irrespective of creed, race or color, and its position is not affected by whatever differences may occur in trade organizations, therefore, its sole reason for supporting the organization known as the Motion Picture Exhibitors' League and the officers thereof is because it believes that the greatest good to the exhibitor, individually and collectively, will come out of that organization; also, because it does not believe the reasons advanced for the new organization are sufficient to justify its existence or that the field is large enough to maintain two separate organizations having identical purposes.

We cannot refer to the causes of the effort to form a new organization of exhibitors without giving those causes further consideration. At the time of the "bolt" it was difficult to learn just what the "bolters" based their action upon. In the heat of anger, aroused by defeat, many unfounded charges were made, principally against Mr. Neff, which the leaders of the movement would not care to put in writing today. The Moving Picture World is in receipt of two letters —one from Charles H. Phillips, who was named as president of the "International Motion Picture Association," and the other from Samuel H. Trigger, who led the bolting delegates at the New York convention—and it is fair to assume that the case of the "bolters" is stated fully by the writers. These gentlemen have requested that The Moving Picture World give space to their communications and it does so that exhibitors generally may get a proper measure of the alleged causes for the "bolt":

MILWAUKEE, AUGUST 28, 1913.

MOVING PICTURE WORLD,
17 Madison Ave., New York.

Gentlemen: Relative to the open letter in your issue of the 30th of this month, written by President Neff, of the Motion Picture Exhibitors' League of America, allow me as President of the International Motion Picture Association to comment on the same.

I would call the attention of every exhibitor to take particular note of the opening statement in Mr. Neff's letter wherein he gives notice that he wants it understood that he will not be drawn into any newspaper arguments or personal controversies. He then says that his policy in the future will be the same as it has been in the past: to organize bona fide picture exhibitors into a concrete league. Neither Mr. Neff nor Mr. Kerr, as I am informed, are motion picture exhibitors. Every member of the Wisconsin organization is a legitimate and bona fide picture exhibitor and ninety per cent. of the exhibitors are the owners of the real estate and the owners of everything connected with their theaters.

Mr. Neff says further in his letter at no time since the League was organized was one dollar placed at his disposal. When he attended the two conventions of the Wisconsin Motion Picture Exhibitors' League, the League twice gave him twenty-five dollars (and this was not for the purpose of paying for a charter nor for any supplies or per capita tax, but was without question handed to him, at his request, by Mr. Henry S. Klein, at that time treasurer of the League), in addition to which the League paid all his expenses including hotel bills, meals and railroad fare. Has Mr. Neff accounted for this fifty dollars?

I am told by legitimate exhibitors with investments, who are located at Chicago, New York and elsewhere, that when Mr. Neff visited their respective States he was given money and all his expenses were paid, and in at least one city the expenses of Ex-Congressman John J. Lenz were paid, which placed an additional burden upon the exhibitors, who have finally broken away from the one man rule and who have organized a powerful league representing seventy-four per cent. of the entire per capita tax of the old organization.

Mr. Neff further states that the books of the League of which he is President are open to any member of the League, but we know, too, that the auditing committee of the convention held at New York reported on the condition of the books, which report was most unsatisfactory. The committee gave out as its excuse that it had no vouchers in its possession on account of the absence of Mr. Christianson, who was formerly the secretary of the League. This appears to be a most flimsy and extraordinary excuse; and after Mr. Rosenthal, of New York, Secretary of the International Motion Picture Association, looked over the books he was unable to find anything in them to indicate for what purpose the money was drawn and used by Mr. Neff.

Mr. Neff's statement that he did not attend a caucus and did not ask a delegate to support him, and that he knew all that transpired in the lobbies and other places, surely indicates that he had someone who was lobbying for him and who was playing his own game. This is no credit to him. We know, however, that Mr. Neff was traveling about the country electioneering at the expense of the exhibitors from the adjournment of one convention until the convening of the next convention.

In closing his letter Mr. Neff calls the exhibitors' attention to the fact that he works day and night and all for the glory of the motion picture exhibitors and just to put them on a substantial financial basis. He forgets that he favors State censorship when the majority of exhibitors are satisfied that the National Board of Censorship is fully competent to pass upon the quality of films to be exhibited.

Is Mr. Neff sincere?

I and a number of other legitimate exhibitors have drawn our own conclusions.

I would call attention to the fact that Mr. Neff asks the Wisconsin exhibitors to watch for a Wisconsin convention of the Motion Picture Exhibitors' League of America. The International Motion Picture Association is a strong organization in the State of Wisconsin and the exhibitors have almost to a man responded and endorsed its action. We do not fear Mr. Neff or his advance agents.

In the interests of fair play I would ask that you give this letter space in your next week's publication, for we believe it only right that we should be given an opportunity to answer the letter written by Mr. Neff to your worthy publication.

Respectfully yours,
CHARLES H. PHILLIPS,
President International Motion Picture Ass'n.

NEW YORK, AUGUST 27TH, 1913.

EDITOR MOVING PICTURE WORLD,
No. 17 Madison Avenue,
New York City.

Dear Sir: After the Convention in New York City, I notice in the trade journals a circular letter from Mr. Neff claiming that he is making a statement of facts, where he is simply making a general denial that he has misappropriated any of the funds. No man in the League has ever accused Mr. Neff or any other person of having misappropriated any of the per capita taxes for the simple reason that the whole amount of the taxes mentioned would not be sufficiently large enough to pay the salary of a good stenographer. This statement cannot have the effect he undoubtedly intended. The main bone of contention amongst the Exhibitors was not and never has been the amount of money spent by Mr. Neff or the officers of the Organization, it was simply that we were suffering a surfeit of "Neff" and that he had obstructed in many ways the advance of the Exhibitors, whether swayed by personal motives or not I cannot say, however, in his article at the Convention he made a statement to the effect that it was thoroughly his efforts alone that the Federal Government had brought suit against the Patents Co., and other statements equally as foolish in reference to the Two ($2) Dollar License Fee. Instead of endeavoring to cement the friendship of the manufacturers and exhibitors and do something of real value for the League, he has endeavored to create an ill-feeling against certain manufacturers.

Neither our business nor the respective National Organizations can be built on hot-air and paper. I would like you to ask Mr. Neff how many Exhibitors in the United States know the exact number of members in the League. How many know the exact amount of per capita tax paid into the League? How many know the contents of the Minutes of the Chicago Convention. I venture to say that not one per cent. of the Exhibitors of the United States have any idea of these things, and in his statement he simply says that the books are open for the exhibitors if they will go to Kansas City and examine them. He has blundered without forethought, but if sincere why not issue a financial statement and have same published in the trade journals. The Exhibitors' League of America has nothing to fear. Probably Neff, who has been exaggerating about what he has done would not care to have such a thing published.

He also makes a wail in his statement that a member of New York appealed from the Chair because the Resolution Committee desired to have the resolutions read before the election, which is and always has been the proper procedure in all Conventions. But Mr. Neff has made a very broad statement to the effect that he knew everything that was going on, therefore knowing that these resolutions were somewhat detrimental to his interests, that and that only was the cause of his application to gag rule and his refusing to allow the resolutions to be read.

Mr. Neff boasts about his having financed the National League. Why not give credit where credit is due, namely, as he told me, the State of Ohio had advanced money several times. With the work that he claims he is doing night and day, what has he done that has actually bettered the condition of the Exhibitors. His cry for "Censorship" has caused us thousands of dollars. He did suggest the feasibility of establishing some coöperative method of selling and displaying necessities to the Exhibitors' League, but nothing has ever come of this. Will Mr. Neff answer the following questions:—

1. Was a statement of accounts ever published or given to any State Organization? 2. Is he an Exhibitor? 3. How many States has he really organized (I don't mean States that were organized before the inception of the National League. New York State, for instance, had 600 members in 1909)? 4. How many States that are organized contain more than twenty members throughout the State?

In conclusion I would say that it is probably the best thing that ever happened that the International Exhibitors' Association has been created and that all Exhibitors will fall in line and join this Association, where we will have neither Dictatorship, Censorship, or Gag Rule.

Yours very truly.
SAM H. TRIGGER,
President.

It will be observed that the burden of the arguments advanced by both writers relates to Mr. Neff and not to the Motion Picture Exhibitors' League. While The Moving Picture World holds no brief for Mr. Neff, and has, at times, differed from him on matters concerning the motion picture business, some attention must be paid the charges, direct or inferred, that are made against him. We have gone to some trouble to investigate these charges. From replies made to our inquiries regarding the finances of the League we are assured by Mr. J. J. Rieder, treasurer of the League, that every dollar of League money has been accounted for and that the records are in his possession. He states that all vouchers, books, bills and cancelled checks were at the disposal of the auditing committee at the New York convention; that he personally invited one of the chief bolters to his room, in the Imperial Hotel, on the morning before the bolt occured, to look over the books and records, but that the person referred to refused the invitation, also that the same person refused to inspect the financial records at the convention hall when invited to do so.

It is on record that the regularly appointed auditing committee found the finances correct.

In reply to inquiries on this subject addressed to Mr. George H. Wiley, secretary of the League, says:

"Will state that National Treasurer, J. J. Rieder, of Jackson, Michigan, has in his possession all receipted bills, statements and vouchers covering every dollar that had been expended in the year ending July 1st, 1913. This included itemized monthly statements from the President's office of his expenditures. Mr. Rieder had with him in New York all the above statements, etc; they could have been seen by any one desiring to investigate and will emphatically state that before I accepted the books, papers, etc., of the National Secretary, the office to which I was elected, I gave a thorough investigation to the accounts of the Secretary and Treasurer and will positively state that the accounts of the National Secretary and Treasurer are absolutely correct with proper vouchers and receipted bills for all moneys expended."

Regarding the censorship question, Secretary Wiley states:

"In reference to the censor question, will state that the only time it was referred to previous to the bolting delegates leaving the convention was in the President's annual report suggesting that he would like to have a special session to discuss the censor question and when he explained the censor campaign which recently took place in the State of Ohio. No general discussion was before the convention in regard to the censor question before the dissension."

On the question of finances, which is the only vital point raised against Mr. Neff, the remark made by Mr. Trigger in his letter to wit: "No man in the League has ever accused Mr. Neff or any other person of having misappropriated any of the per-capita taxes." In this respect Mr. Trigger is better informed than Mr. Phillips.

The inference made by both writers that Mr. Neff is not a bona fide exhibitor is, of course, ridiculous. Every man who knows Mr. Neff knows that he was a successful exhibitor owning several houses before he became interested in the Motion Picture Exhibitors' League and that he was actively engaged in managing them. It is known that he sold his interests in those houses when the demands of the League prevented him attending to other business. It is known that he now complies with the requirements of the constitution of the League by owning an interest in a motion picture theater company.

The other charges are of as little consequence when considered in connection with the main question—the perpetuation of the Motion Picture Exhibitors' League. The real quarrel is a personal one between Mr. Neff and the leaders of the opposition. To quote Mr. Trigger: "We are suffering a surfeit of Neff." As against this opposition stands the great majority of the members of the League who have expressed themselves as having confidence in Mr. Neff and his policy. In this connection we desire to quote an expression from Mr. F. J. Rembusch, of Indianapolis, Ind., as fairly representative of the general opinion of Mr. Neff:

"Mr. M. A. Neff has done more than anyone, anywhere, to instill the thought of organization and its possibilities in the minds of the Motion Picture Exhibitors in America.

"Mr. Neff is a great organizer. In this he has no equal and he is a big man in other things, but like all of us mortals, he has also his faults.

"Few exhibitors realize how much time, sacrifice and effort Mr. Neff has spent in his endeavor to bring about a great organization of exhibitors.

"Mr. Neff is a man of ideas and he does things. Many have differed with him, including myself, but I have known him well and believe he has been absolutely square, honest and sincere in his efforts for the good of the exhibitor. At the same time, he has at times lacked diplomacy in his zeal for something which he believed for the good of the exhibitor. He put forward his thought at the expense of the friendship of exhibitors who differd with him in that particular policy or thought."

With this we dismiss the case of Mr. Neff and urge the exhibitors to give their attention to the League.

We believe that it will appear plain to all thoughtful exhibitors that there are no real differences that cannot be threshed out on the floor of a convention. By "differences" we mean such as affect the policy of the organization and the method of conducting it. Personal likes and dislikes have no place in a deliberative body.

Sufficient time has passed since the attempt to form a new National organization was made to prove the project to be impractical, if not impossible. If the trade is to be benefitted by organization that organization must be harmonious and unified upon all its policies. The members of the trade must also act as a unit in supporting the organization. Any division of forces means a conflict of policies and confusion in results. To spend money and time and energy in furthering a project, the only result of which is confusion, would be worse than folly.

A careful consideration of conditions, of men and of measures, leads us to the only logical conclusion possible under the circumstances:

That the Motion Picture Exhibitors' League of America and its officers, duly and fairly elected, is the only organization deserving of the support of the trade; that The Moving Picture World, whose sole purpose is to commend that which it believes will serve the best interests of its patrons, can best serve the motion picture exhibitor by giving its undivided support to that organization.

The Moving Picture World will, therefore, continue as in the past to give its support to the Motion Picture Exhibitors' League of America, and urges all members to bury whatever personal enmity they may hold against individuals, officers or members, and get together that the entire trade may be benefitted by a united effort for good.

CALIFORNIA LEAGUE SUSTAINS NEFF.

The following resolution was unanimously adopted by the California League at San Diego, September 13, and forwarded to President Neff:

Whereas at the third annual convention of the Motion Picture Exhibitors' League of America there occurred what is commonly called a split, or bolt upon the part of certain dissatisfied exhibitors, and whereas we believe such action to be entirely unwarranted upon the part of the exhibitors participating therein and prompted by selfish personal motives rather than the good of the League, therefore be it resolved that California State Branch No. 12 of the Motion Picture Exhibitors' League of America deplores the occurence and condemns the members responsible therefor, and be it further resolved that we hereby express our confidence in the honesty, integrity and ability of Mr. Neff and be it further resolved that all exhibitors in America be urged to become members of the Motion Picture Exhibitors' League of America and that we pledge ourselves to exert every effort to secure new members.

W. A. CORY, Sec'y.,
Motion Picture Exhibitors' League of Cal. of the M. P. E. L. of A.

"Twixt Heaven and Earth"

Sensational True Feature Release.

THIS thriller is based upon the outrageous scheme of a discarded and half-crazed lover to have a duel to the death in mid air with his successful rival. It is quite a compliment to the ingenuity of the playwright who devised the principal situation that he managed to weave an entirely logical and coherent story around incident and action of this Baron Munchausen variety. Perhaps he heard it from Ananias or Sapphira in one or another of their numerous reincarnations. At any rate, it is very well told and contains enough suspense to throttle an entire audience during the acute stages of its melodramatic fever.

Aside from excellent photography and fine acting, this feature has originality in the way the old triangle is played to recommend it. The lady in the case, the daughter .of a wealthy mill owner, is not pursued by the villain; she does not narrowly escape torture and death at the hands of the ruthless redskins; she is not dashed over the falls, nor tied to the railroad track, nor rescued from a conflagration that destroys the villain, nor imprisoned in a horrible cellar by the Black Hand. She does little more than warn her accepted lover against the villain and display both courage and patience in the final rescue, but her acting is most consistent and very effective.

Scene from "Twixt Heaven and Earth" (True Feature).

The villain is not of the depest dye—he is as dippy as the average scenario writer, if that is not putting it too strong. He has been active in the construction of a very tall chimney for the factory of father-in-law-that-might-have-been, and contrives to remove part of the interior ladder at a time he and the unsuspecting hero are to be hauled to the top by a block and tackle for a final inspection of the chimney. The first thing he does on arriving on top is to cut the puley block and rope loose so that both he and the hero are as much between heaven and earth as the young man who is about to marry a lovely girl on a small income and no prospects.

Some desperate and hair-raising struggles ensue, the kind that make one feel creepy in the lower extremities when the fighters fall near the edge of the lofty shaft, and the maniac finally gets the upper hand. He holds the hero in subjection, with a revolver, where he cannot call a passing aeroplane, and calmly announces his fiendish purpose. They are to remain there and starve to death unless one happens to survive, in which case the winner is to have the girl. It may be said, en passant, that the lady is not taken into this arrangement.

The hero happens to have a weapon of defense, a small bottle of chloroform, and contrives to use it when the maniac is overcome by a desire to sleep. He binds the villain and gets possession of the revolver, so that he can now starve in peace. Meanwhile the bright girl who has unwittingly caused all the trouble sets her wits to work in devising a scheme of rescue. A kite is flown so skilfully that the hero manages to catch it. He does not slide down on the string—that would be too much of a strain upon over-worked credulity— but he employs it to haul up rope and tackle and the strain is over. We breathe once more.

A NEW CAMERAPHONE THEATER.

The Cameraphone Theaters have opened the seventh Cameraphone. The new one is situated in Main street, Sharpsburg, Pittsburgh, Pa., and is a newly erected house, with greater seating capacity than any other Cameraphone. Weiland Feature Service has been temporarily installed. The new house opened Saturday, September 13.

"Daniel"

A Powerful Vitagraph Feature Written by Madison C. Peters.

Reviewed by Louis Reeves Harrison.

THIS is a very noble photodrama, one whose motive is deeply felt and is so highly dramatic as to be a great credit to the author. The scenes are magnificently presented, care and taste being exhibited in every detail of setting, and the acting is superb. The story is one of upward struggle, always deeply interesting to the audience when the difficulties to be overcome by the hero are clearly indicated, and I can safely say that almost any audience, mediocre or highly intelligent, will be held from start to finish by its presentation.

The deep-seated desire for immortality, which still exists in the human breast and is the subject of scientific discussion throughout the world and seems to have been quite as responsible for religion as has man's desire to uplift his fellowman, is very forcibly shown by Mr. Peters and the producers of "Daniel." In the play's period, about 600 B. C., the Babylonians were worshipping idols with the same undefined hope of future life which has prevailed to this day. The fact that these idols were of man's construction, as well as conception, probably excited some of the doubts that appear in varied forms of worship of modren times. The better classes, those of privilege and opportunity, were looking for enlightenment on the subject when Daniel was brought in with a lot of other prisoners taken at the conquest of Jerusalem.

Scene from "Daniel" (Vitagraph).

Young Daniel was not only a man of character but probably of noble descent and had on this account enjoyed the advantages of education and high associations. He could reason deeply and so judge of the effect from its cause that he became known as a prophet. His splendid personality as a youth is so well depicted in the Vitagraph productions that we do not wonder at the respect it commanded among the wavering minds of that dark age. One of the strongest points about the Vitagraph drama is the way this character is enforced by the actor's fine performance and the events which thrust him into prominence.

It has been one of my steady contentions that sympathetic interest must be strongly attached to one or another of the leading characters at the outset in order to hold the entire attention of the audience and carry out whatever undercurrents of thought the play may contain. The young Daniel of Courtenay Foote in the first reel is a masterly interpretation of the role. It powerfully enlists sympathy, is characterized by lofty dignity and so stimulates the imagination that interest in all that happens is assured. Splendid work is done by Charles Kent as the elder Daniel, the same character in old age, by Rogers Lytton as King Darius and by other members of the company, but it is Mr. Foote's interpretation that inaugurates the interest thereafter held straight through to the end. The play is bound to succeed in theaters all over the world and has, in addition, a decided educational value.

RALPH DELMORE JOINS THE SELIG FORCES.

Ralph Delmore, one of the best known figures on the American stage, a character actor of weight, who has played a thousand and one villain parts in melodrama in the past score years, has joined the Selig forces in Chicago and will begin work as a producer during the coming week.

Foreign Trade Notes

PARIS LETTER.

(*Special Correspondence to the* World.)

THE 15th of September is a joy day for exhibitors as it marks the close of the "dead" season. Showmen here find that it does not pay to keep open during the summer months. All Parisians who can, get away to the seashore or country and the visitors, of course, patronize the theaters on the main boulevards. Even one of the latter, however, closed down this year. During the fine weather, capacity business was the rule at the Ranelagh Café Cinema, an open air show in La Muette not far from the Bois de Boulogne.

* * *

The Johnson-Jeffries fight film is being featured as an exclusive at the American Biograph in the rue le Peletier. When first shown at the theater of the same name in the rue Taitbout, the film created the biggest sensation ever known in the film business of this city. Good fight films always go well here. A recent winner was the short reel "Carpentier-Bombardier Wells."

* * *

A. H. Kaffenburgh has just re-opened his American Theater, Boulevard Clichy, Montmartre. From last season's takings it was fairly obvious that the hall was worth enlarging. Mr. Kaffenburgh has not only enlarged but completely transformed the house and by adding a spacious gallery, seating accommodation has been increased by four hundred, the total capacity now being twelve hundred. The American Theater is now one of the finest picture theaters in the city. Mr. Kaffenburgh remains true to his country by always giving his patrons a good supply of American films; as a matter of fact, his program is the most varied of any shown here. They are crazy on Western subjects up in Montmartre.

* * *

Cameramen have been active down at Deauville the most fashionable place in France. One cinematographer was up in an aeroplane for fifteen minutes taking views of the aviation ground and beach. The reel should be interesting.

* * *

The press continues to give a large amount of free publicity to the cinematograph, scarcely a day passes without the publication of some article dealing with the pictures. The eulogizing of daring deeds of actors and photographers is being carried to great lengths. Accuracy is not a great consideration in such matters but it cannot be denied that French journals have helped very considerably to popularize the pictures amongst the better classes.

* * *

The cheapest and only all topical picture theater here is the "Pathé Journal" controlled by Messrs. Pathé Freres. Nothing but topical films are exhibited. In the entrance hall is posted up the latest sport, financial and general news. Admission is 25 centimes or five cents and the ticket readmits for 15 centimes (three cents).

* * *

Max Linder in the flesh is acting in a novelty sketch at the Alhambra Music Hall. The piece is called "The Tango's the Cause of It All" and Max is the author. On the opening night the spectators were completely fooled by the announcement that Max Linder had not yet arrived and the management were unable to get into communication with him as he had gone out that morning to test a new auto. The dupe was cleverly worked and created quite an uproar in the house, cries of "give us our money back, it's a fraud, he's in the hall, it's a lie," as well as whistling, came from all parts. The audience laughed heartily, however, when the moving pictures showed Max's troubles on the road. The Pathé photoplay comedian forsakes the auto for a horse and subsequently a balloon. In the last mentioned he is seen in the sky, over the Place de La Republique where the Alhambra is located. Max himself descending by the trailing rope to the stage brings the film part of the show to a close. Then follows a little farce with Max as the immaculate lover. There is a whirlwind finale with the energetic Max at his wildest. An amazing illusion at the finish sent the audience into a frenzy of delight, a remarkable contrast to the commencement of "The Tango's the Cause of It All."

* * *

Joseph Menchen who has won fame in the European moving picture world with the Miracle film is now busy making important productions at his large and beautiful place at Epinay sur Seine, just outside Paris. The huge studios stand in the grounds of what once served as an old Jesuit monastery and the buildings still remain admirably suited as they are for film photography. The interior of the monastery has been turned into dressing rooms, developing and printing chambers, offices, etc., while the stables are more frequently used for automobiles than steeds. Mr. Menchen tells me that the first part of his "Arsene Lupin" film has been successfully photographed. The firm is known as the Societé des Films Menchen and has as its artistic director, one of the best producers in France, Monsieur Michel Carré.

* * *

I have recently heard complaints that a certain American firm is losing its prestige somewhat by sending over here quantity instead of quality. "When they sent four films"—said my informant—"all were good, but now when eight or nine are shipped a week it not infrequently happens all are poor."

* * *

Charles Urban is flitting frequently across the Channel. He puts up at the Hotel Edouard VII so as to waste no time in getting to work at his magnificent theater across the road—rue Edouard VII, just off the main boulevards. The Theater Edouard VII will be the Paris home of Kinemacolor and incidentally something unique in French picture theaters. Located right in the heart of the city it should attract the smartest of cosmopolitan audiences. The opening will be about the fifteenth of September.

JOHN CHER.

BRITISH NOTES.

(*Special Correspondence to the* World.)

Under the auspices of a London daily newspaper, "The Daily Mirror" an Arctic expedition is now well on its way to polar regions to secure films of animal and vegetable life in that remote corner of the globe.

* * *

It is the opinion of many leading fashion experts, both in London and Paris, that shortly the moving picture will be the premier means of illustrating to the world forthcoming sartorial fashions. Taking time by the forelock the Kinemacolor Co. yesterday (Sept. 4th), took in the Kinemacolor process a number of the prettiest manequins arrayed in latest autumn fashions from the leading houses of the two capitals. Notable actresses, including Miss Lena Ashwell and Miss Clarice Mayne, posed in freak fashions, icicle gowns and smoking suits of gorgeous rainbow hues while a bevy of beautiful chorus girls from the Empire Theater paraded in the newest evening gowns. These, along with other portraits featuring feminine fashions, will be released here in a fortnight under the title "Kinemacolor Fashion Gazette," and will be released periodically afterwards. It is expected that this series will go exceptionally well in New York and Chicago, where the "latest creations" seem to exercise a greater fascination over women than here.

* * *

Several applications have been filed at the Patent Office during the past week for kinematographic apparatus and mechanism. Mr. J. E. Thornton has invented new systems of illumination and projection and also for the production of films, while the Unbreakable Film Co. seek protection for new machines used in the preparation of their unbreakable stock. A new principle of taking moving picture negatives has been brought out by Mr. F. W. Kent, of Clapham, London, involving the use of several shutters in the camera instead of one. It is claimed for this idea that the duration of the exposures per second is considerably reduced. Taking two revolving shutters working at different speeds—for the purpose of illustration let us place one at making 48 revolutions per second and the other 16—it will follow that the first shutter will cut down each exposure nearly two thirds. The result of this, according to calculations with both shutters working in conjunction, would be a sharper image with less animation for each exposure. The negative would then be developed and positives printed in the ordinary manner. Another useful invention is that of M. Proszynski, of Montague St., London, which could be applied to most makers of projectors. M. Proszynski's idea allows the construction of the lantern in closer proximity to the "gate" yet the former being mounted upon a pivot or hinges can be easily swung aside to allow the operator to attend, when necessary, to the "gate" or projecting mechanism.

* * *

That there is something "wholy" wrong with the orthography of many American film manufacturers is quite self-evident and the way some firms lacerate the English language persistently, is becoming almost beyond toleration. It is a decade since the moving picture ceased to be regarded merely as a scientific toy and it is years since it was regarded as a means of amusement for the uneducated masses and if these notions are to remain obsolete then the sooner the better a little careful attention is paid to such a small but important matter. Instances out of last week's releases alone show that the Vitagraph Co.'s fetish for "nu" instead of new is still prevalent. Also in the Imp Co.'s "Ivanhoe" produced recently in this company the phrase "Wholy Land" is used in one of the sub-titles instead of "Holy Land." I have before me a short article from a leading Northern daily newspaper strongly and sarcastically criticising such errors in films shown to children, but not bearing any malice against either of the above manufacturers, I refrain from reproducing any or part of the article. By the way, my attention has been drawn to two misappropriations in a film entitled "Mr. Horatio Sparkins" released here last week by a well known American house. The scenes are laid in London, yet we are distinctly shown, in one scene, a father handing out to his daughter paper currency—obviously greenbacks—to go shopping, despite the fact that paper money was not in use in England at the period.

* * *

The experience of Messrs. Barker's, the London producers indicate that it is sometimes dangerous to advertise for supers. Just recently they required a few men and women for a crowd scene, so accordingly advertised. Next morning a queue over a hundred yards in length besieged the Barker studios and the manager had the task of answering nearly 1500 applicants.

* * *

In extension of the suggested installation of moving picture saloons on certain of the cross-crountry expresses of the C. P. Ry., a British Railway is considering a scheme for the erection of a large moving picture theater at its London terminus for the free use of passengers. It is stated that films will be limited to 1000 feet in length and that only films bearing the "universal" stamp of the censor will be screened. The news from New York that underwriters would not grant concessions for American companies to give exhibitions aboard the transatlantic liners has precipitated in Liverpool a conference on the question which will be held shortly. In view of the fact that films of the Kaiser's visit to Hamburg were shown aboard the Imperator, it is believed that the White Star Line will make a start with the floating picture show. Mr. Sydney Cohen, one of the supporters of the American proposition is to attend the Liverpool conference.

* * *

The moving picture has had many romances but none more delightful than the following. A young wealthy Canadian on a visit to London was much struck with a lady playing on a film by a London house. He sought out the original, "proped" and was "copped." The young lady had only appeared in two pictures and in order that his wife (filmed version, of course), should not similarly strike anyone else, the young husband bought up the rights of the films at a very large figure.

* * *

Mr. W. Williamson, of the Williamson Co., returned the other day from his business trip in the Eastern States and thinks highly of the progress of the industry in America.

J. B. SUTCLIFFE.

A NEW STAR.

Theodore Burgarth is one of the most interesting figures in the international film world of today. He is at present the chief director of the Continental Art Film Society of Berlin. For about a half a dozen years Mr. Burgarth was the leading man and director of the Irving Place Theater of New York City. During that time he made a close study of conditions in the amusement world and after some years reached the conclusion that moving pictures would be the greatest factor in the future. He had the courage of his convictions. Having familiarized himself with the American taste, he entered the service of the Continental Art Film Society of Berlin and at once rose into a position of prominence. Mr. Burgarth leans strongly to the legitimate feature work and it may be said that he has thoroughly mastered the artistic possibilities of the screen. His strong point is to work out simple plots, in a powerful and painstaking way, and with lots of attention to detail. Mr. Burgarth takes a profound interest in the technical aspects of his work and he has calculated to a nicety just what the camera can do. His masterpiece "The Doom of Darkness," is a four reel dramatic feature, in which he takes the leading part. Competent critics profess to see in this powerful dramatic feature a very fine sample of the coming feature play, as distinguished from adaptations taken from the speaking stage. It possesses the merit of originality and has been especially written for the screen. Mr. Burgarth is under contract with the Continental Art Film Society for a period of five years. The product of the Continental Art Film Society is marketed in America and Canada by the True Feature Co., which releases two features per week.

Theodore Burgarth.

UNIVERSAL REACHING OUT.

The latest movement of the Universal Film Company in the West, towards concentration and added efficiency is the securing of a long time lease upon a large block of ground at Hollywood, Cal. It measures one hundred and twelve thousand square feet without the private road contemplated and the alley ways. On this block of ground will be a series of stages, each one much larger than the average stage and fitted up with all the latest improvements. There will be added property rooms capable of holding large quantities of furniture and other necessary "props" which go towards effectiveness in the scenes. There will be additions to the mechanical and film departments, many more dressing rooms and new offices. The plans resemble those of a small town site.

ANOTHER POWERS COMPANY IN TROUBLE.

A petition in bankruptcy has been filed in the United States Court at New York against the Monopol Film Company, producer of motion picture dramas, of 145 West Forty-fifth Street, by these creditors: Patrick A. Powers, $8,436; Stanner E. V. Taylor, $3,365, and Marion Leonard, $1,160, all for money loaned. It was alleged that the company was insolvent, made preferential payments of $1,000 and transferred merchandise and accounts of $1,000. Liabilities were said to be $20,000 and assets $5,000. The company was incorporated June 27, 1911, with capital stock of $5,000. Judge Holt appointed A. Gordon Murray receiver, bond $2,500. It was said that there had been dissensions among the officers.

The American Theater Curtain and Supply Company, through their Mr. G. H. Callaghan, report sales of Radium Gold Fiber Screens to Manager Cronin, Happy Hour Theater, Oneonta, N. Y., also to the Star and Alhambra Theaters, Waterbury, Conn.; also the installation of a Radium Gold Fiber Screen in the Star Theater, Binghamton, N. Y.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Come To the Top.

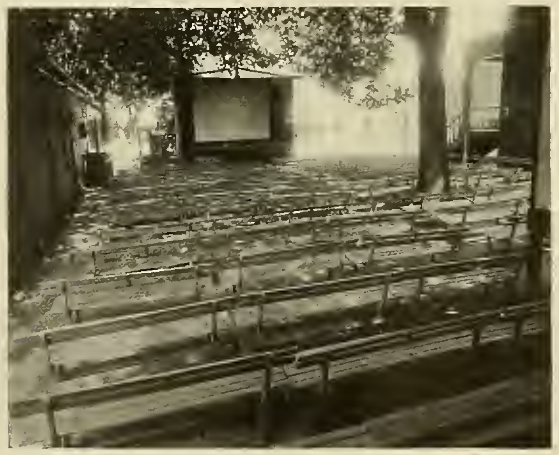
C. E. ELLISON, of the Royal Theater, High Point, N. C., sends a weekly program for comment. Mr. Ellison should run his title where the pawnbroker advertisement now holds the top of the page. The name of the house should be set in a clear, bold type at the top of the sheet, much the same as a newspaper heading is used. He runs the name in old English in a middle box that is not as prominent as the advertisement of a photographer on one side or the weekly paper on the other. The inside pages give the house a proper display, but the advertising on the back page, as well as the program there, lack display. The ads are run up and down the page as well as across and the result is a poor display. He is running a voting contest for a diamond ring and a gold bracelet and takes some of his own space to advertise this feature.

It would be better, since there is plenty of space inside, to feature the day more prominently, giving it a twenty-four point gothic in place of the old English. Give them the day as clearly as the title of the film. The titles, by the way, should be set in full face or some bold job type, instead of capitals now used.

Greater care should be used in describing the subjects. "A Japanese Courtship," for instance, is described as "A beautiful Oriental production," where it is a Fred Mace comedy with only one Japanese player. Song of the soup is "Garden Party in California," which is not calculated to give anyone an intense desire to see the film. The synopses in this paper place the full facts at the disposal of the manager and a little time spent in getting the facts will yield a large return. Mr. Ellison reads this paper, but he is not getting full value for his money unless he *uses* it as well.

An Airdome Wrinkle.

The Airdome season is almost over, but in a photograph that has been hiding out in someone else's desk most of the summer we find a brand new wrinkle. It is Starlight Park, Petersburg, Va., run by E. D. Macfee, Jr. This is not the usual boarded in enclosure, but is shut off from the main street only by a neat wire fence. The screen is on the street end, in a shadow box, with the ticket office alongside where the billboard shows in the cut. It started out with a turf but Mr. Macfee found it better to put down a white sand that packs well and this gives a better footing. With its natural roofing of old elm trees we think it one of the prettiest pictures yet turned in and regret that the photograph was mislaid. At any rate it is not too late for next season, so note the arrangement of the park and the fact that the passerby is attracted not only by the crowd but by the beam of light from the projection room; an advertising combination that beats posters by several points. Where a strong electric light in the street lights the enclosure it is generally easy to arrange to have a shield put up, and the open air effect is so vastly better than the high board enclosure that it seems odd that no one has thought of this scheme before.



Something New.

Every little while you have to hand a few flowers to the Cameraphone theaters Bulletin for doing something new. The latest is a list of books on photoplay subjects in the Carnegie Library with their "call numbers." Such a list does not advertise any of the current releases, and some program editors might think it a waste of space, but it is precisely through such means as this that a keen and intelligent interest in motion pictures is fostered, and the quarter page list will do the house—and other houses—more good in the long run than the straight house advertising in any one single bulletin. Some day we hope to see the Cameraphone publication syndicated beyond their own city, for they have real ideas. Another new department is a poem each week.

Too Close In.

George S. Beach, of the Royal Theater, Edmonton, Alberta, sends in a copy of the first house program which not only pays for itself, but for a five dollar prize drawn for each week to determine the winning numbered program. We do not know what the Canadian law is on lotteries, but it might pay them to read Hay and Nicholas' recent letter and then look it up, since they not only hold a drawing but require the winner to be in the house at the time of the drawing.

They issue a well printed program of a six-page folder in blue on blue paper, half the space being given to advertising cards. They get the advertising too close into the program, though in giving part of the actual program space to a local advertiser, some of the titles reading like this:

Our Willie
(Crystal)
Smokes Blank and Dash's "Good Smokes."
A laughing comedy.
His Life's Blood.
(Two-Reel Pathe)
Is rich and pure. He uses Blank and Dash's smokes.
A thrilling feature story of the life of a gang of counterfeiters. Telling in a dramatic manner of their life and capture.

We are glad that they left Imp's "His Mother's Love" without any tobacco comment. The scheme is clever in a way, but we do not think that they need the money badly enough to intrude the advertising on their side of the program. Otherwise the program is excellent, and this is all the more commendable in that it is their first.

Mr. Beach writes he never realized until he began to get up copy for this advertising matter just how invaluable The Moving Picture World is to the exhibitor, which is something that thousands of others have already found out, indeed a pretty general knowledge of the leading trade papers of various trades and professions discloses no other publication that gives such complete and practical assistance to its readers.

A False Alarm.

The Third Street Theater, Easton, Pa., sends a yellow card in which large letters state that

Public Safety
Demands
The manager of the Third Street Theater to place matresses in the aisles so the people won't hurt themselves falling off their seats from laughing at
"The Feudists."
A special two-part Vitagraph laugh-producing play.

At a little distance it looks like a public notice and is apt to trap many who will enjoy the sell, and perhaps some that will not. Such advertising is good if used only once in any form and the idea is capable of many variations, such as "Small Pox is catching, but not as catchy as, etc."

Why?

S. M. Farrar, of the Colonial Amusement Company, Eldorado, Ill., sends in a circular and a letter. The latter says:

> Here is a new one. How do you like it and what are the mistakes? Go over it carefully and point them out. I think I am improving. What do you think about it? How do you like that "IDEAL COOL OFF RETREAT" line?
>
> I used a little previous advertising to pay the way for this bill. I began painting the single word "WHY?" on the sidewalks four days in advance of the day I showed the film, and I went around every morning and changed the colors of the letters; the first day I painted them with White, the next day with Red, and the next with Blue, and, believe me, I had every one in town wondering "WHY?" The result was that when I put out the bills they were read, and business was good. That was the reason that I placed the word "WHY?" at the head of the bill. So that would be the first thing to catch the eye. Business is good. My new house is coming along nicely. Will open some time in November. This has been the best summer season I have ever had; business

> has held up fine, and I think that the reason is that I am learning how to advertise. Be sure and let me know what you think of this bill.

This advertises the Eclair three-part feature of that title. We think that Mr. Farrar makes the mistake of trying to put too much on one piece of paper. He also uses too many frills. That "Ideal Cool Off Retreat, for example, is so badly tangled with some swastika border that it is almost lost. It's a good line, and not deserving an early death and burial. The "why" is used twice on the paper, once in sixty point and once in thirty-six point. The top "Why" should have been carried in 120 point extended or a wood letter. As is the case with the retreat line the second "why" is detracted from by two side boxes. Lots of time white space is more valuable than type matter, and it is a mistake to try and put everything on one small piece of paper. Half of the punch is spoiled because the space is crowded. One double line runs:

Child Labor, Railroad Monopolies, Race Track Gambling, Minimum Wages for Women, etc.

This would have shown to better advantage, and this is the keynote of the film, if the points had each been given a line like this:

Child Labor,
Railroad Monopolies,
Race Track Gambling,
Minimum Wages for Women,
And Other Important Questions.

Why????Why?????Why????Why?

In this arrangement each line stands out and the reader can pick out the line that most strongly appeals to him. Two point rule used as an underline further detracts from the effect. Two point underline is all right in some places, but only where there is plenty of space between lines; not where the lines set close together. It is the same way with the 18 point border. Heavy border is all right where you do not try to fence in too much, but where there is too much type, border merely adds to the general blackness and a light line would really be more conspicuous than one three times as large.

Pro and Con.

From Paris, Texas, comes a letter from J. H. Snively, of the Princess Theater, that raises a nice point of ethics. Mr. Snively writes:

> I am a steady reader of THE WORLD and digest your department weekly and find plenty of good suggestions that assist an exhibitor to conduct his business upon a dignified basis.
>
> At this time I am using about five thousand cards like the enclosed sample and I want to hear from you relative to the foot line. I will appreciate very much if you will state frankly what is the reason, if any, why it should not be used. My partner insists that it be struck out entirely, as he is of the opinion that it is a direct knock upon the other three houses here and that the said line has a tendency to drive patrons away instead of attracting them: Each word of the line is true and we have not misrepresented anything in stating the facts as they exist.
>
> There are five houses here and we have the best location, houses, equipment and have eight years experience against our competitors. I am enclosing two post cards of our theaters and as our population is 15,000 you can readily understand that we are way ahead of the ordinary run of theaters in the small towns. We use eighteen reels of thirty day licensed service. Please state through the columns of THE WORLD your frank and candid opinion.

So much for the letter. The paragraph in question reads:

> REMEMBER: The Princess and Lyric Theaters, of the shows beat ALL of the time and ALL of the shows beat the best part of the time.

There is nothing particularly offensive in the statement, but on the other hand we do not believe that any theater will profit by running down the offering of another house, directly or indirectly. It is human nature to feel sympathy for the weaker member, and when one house "knocks" another, it not only throws sympathy to the lesser house, but it suggests that the house running the paragraph fears the other.

Ignore the Other Man.

There is nothing ill natured or particularly offensive is this paragraph, which is a paraphrase of the well known Lincoln remark, but it is poor taste and bad business policy to mention the opposition. No better instance of this can be cited than the case of B. F. Keith and the Boston Music Hall some ten or fifteen years ago. Mr. Keith for years had the only real vaudeville house in Boston but suddenly found his monopoly invaded when a real estate operator turned the old home of the Boston Symphony Orchestra into a vaudeville theater. The band platform was converted into a stage and a false proscenium of asbestos cloth erected in direct defiance of the building laws that required a brick wall of a certain thickness between stage and auditorium. Mr. Keith, in defiance of the urgings of his then press agent, the late M. J. Keating, complained of the violation to the proper city officials. He told this writer that he felt that he had a perfect right to do this since he himself had spent thousands of dollars making his own palatial playhouse conform to the building regulations, and morally he was perfectly justified in his complaint. It turned out to be bad business, however, for the fact that Mr. Keith was the complainant became generally known and the sympathy went to the other management. More than that there was a general belief that since Mr. Keith was afraid of the newcomer it was probable that the performance offered would be equal to if not better than the Keith bill, and so the house took a running start instead of having to climb up on its competitor gradually. The music hall management declared that they could not have hoped for so good an advertisement, and events proved the correctness of their judgment.

The same thing holds good in greater or less degree of every house in every town. You cannot afford to notice your competitor. You cannot afford to admit that there is such a thing as competition. You must take the ground that your house cannot be in competition with any other because it is so infinitely superior. Do not *say* this. Leave it to be inferred. You will have all you can do to look after your own house without bothering about the other fellow, and more good prospects have been spoiled through worrying about the opposition than through any other cause.

There is no direct objection to the paragraph in question, but it is bad policy to use anything of this sort. There is an old theatrical saying that "every knock is a boost." It does not always hold good, but every mention of an opposition house is an advertisement for that house—and you are not in business to advertise another man's show, but your own. Incidentally we would like to use one of the two post card pictures sent, but we do not know which is which. They were not marked.

Mr. Bleich Still Lives.

We have not heard from G. A. Bleich, of the Empress, Owensboro, Ky., since he opened his house with a fine run of advertising, but he sends in two quarter page advertisements from the local papers to show that he is getting along. The copy for the two advertisements is precisely the same, but the display is so vastly different that one has more than double the strength of the other. It is merely a matter of the selection of the proper type faces, but one stands out and the other does not. One, for example manages to get

The Power of Conscience
Francis X. Bushman as the Star

with the title in 36 point and Mr. Bushman in 24 point. The other advertisement has the title in 48 point and Mr. Bushman's name in 12 point Roman. The former fairly springs out at you, the latter is a polite but ineffective letter. If Mr. Bleich will insist on equally good display from both papers he will get a great deal more for his money. One paper has a compositor, the other merely a typesetter. We hope that now that Mr. Bleich has come in again that the habit will be formed. He offers clean cut arguments and convincing descriptions.

Another Weekly Program.

The Crescent Theater, Bloomington, Ind., a part of the Switow Dream Circuit, puts out a twelve-page weekly program that sizes up very well. It is purely a program and not a house organ, but the house keeps all the space it needs itself and does not overdo the outside advertising. There is a half page for the program of each day, an announcement, a forecast of coming attractions and a half page of gossip. The front page is rather too white. A heavier type should be used for the name of the house and the title of the program. A front page cut of some Mutual player is used, a reader going on the second page. An underline below the name of the player should announce that there is a reading notice on the second page. This will often take the casual reader into the publication and get him in the habit of turning the pages. It would be better, perhaps, to have the house announcement on the second page with the biographical sketch further along. The type layout is not attractive. A larger type should be used for the titles of the releases even if the rest of the matter has to run unleaded. The date should also be a trifle more prominent. A lighter line to box in the page or, better still, no rule at all, with a three-point rule top and bottom of the program would play this up more prominently with no sacrifice of space. At present three-point is used around the entire page and only one-point for the cut-off. Without a rule border, the three-point cut-off would throw up the program without sacrificing the advertising. The descriptions of the subjects is clean cut and attractive and a little betterment of the type display will bring out an attractive publication, though we think that the space on the last page, given over to a newspaper joke, would be better used if given to the photoplay stars.

A Mary Scheme.

Jack Nash, of the Isis Theater, Trinidad, Colorado, recently had a "Mary" day to introduce the second Edison Mary series. Every Mary in town was invited to be the guest of the management and 167 Marys turned out. He has another scheme for giving a baby away to some person, but we are holding that back until he sends in his advertising as well as the minor details. The *Isis News* suspended publication when the printers raised the price on the management, but Mr. Nash hopes soon to become a publisher again. We think that he might have the work done out of town if the local man shows a disposition to be hoggish. We would like to see the *News* coming along again for it was one of the best edited of the house organs and really readable.

Regular Advertisers.

The Columbia Theater, Springfield, Ohio, which seems to be a part of the Gus Sun circuit, sends in a page advertisement from a local paper that was laid out by someone who knows. It tells a lot but it is not crowded in any part. About a quarter of the page is given over to a list of the stars to appear during the week with eight cuts, but the type is so laid that the film titles are not overshadowed. One line from the brief introduction is going to be copied. It runs:

> If you miss one day's program you will miss the opportunity of seeing some film of unusual interest.

Still Plugging.

George S. Beach sends in the second and third issues of the program issues by the Royal Theater, Edmonton. There is some reverence in Mr. Beach for in advertising Quo Vadis he refrains from suggesting that Nemo probably smoked a Dechene and McNeil's Good Smokes while Rome also burned, but cigars are scattered all over the rest of the program. Outside of that it is a good program and we rather fancy this line:

> If anything or anybody annoys you while in this theater, please inform the management. We do not like it any more than you do.

It gives a personality to a rather hackneyed line and sounds as though it was meant.

The PHOTOPLAYWRIGHT

Conducted by Epes Winthrop Sargent

Lubin Two Reels.

HEREWITH we present the third of a series of articles on multiple reel construction following similar articles by Mr. Lang, of the Kalem Company, and Mr. Plimpton, the Edison manager of negative production. This is contributed by Lawrence S. McCloskey, of the Lubin Company. While it applies with particular force to the needs of that company, the advice is equally applicable to multiple reels in general. As an example of good construction Mr. McCloskey cites George Terwilliger's "The District Attorney's Conscience," the Lubin release; not the one of similar title and by the same author previously released by Reliance. He sends also his own, "The Penalty of Crime," released by Lubin, June 30th, of this year, which sold prints considerably in excess of the average multiple reel story. He says:

> I'm sending you "The Penalty of Crime," which proved one of our best selling specials. My original title was "When Love Stepped In," but it was changed to suit the market. I wrote the story with the idea of utilizing a certain drawbridge, but when the bridge was found to be unavailable, we blew a tire off the automobile, causing it to plunge off a 60-foot precipice into a quarry pool.
>
> In this story I have attempted to carry suspense, heart interest and thrill, depending on the crooks' plot for suspense; for heart interest on Nell's awakening to love and her efforts to free herself from the crooks' influence, and on the spectacular scenes of the auto chase and plunge over the cliff for the thrill.

Writing Multiple Reel Stories.

By Lawrence S. McCloskey.

The following applies only to immediate requirements of the Lubin Company in regard to multiple reel photoplays. We do not wish to make any hard and fast rules governing the kind of stories demanded, because we are, first of all, in search of the unusual. Therefore, if any writer has worked or is working out a story along lines diverging from those here defined, providing he feels that his work has character enough to warrant our setting aside precedent, he is urged to submit the story.

We want forceful stories—not necessarily full of violent action, yet with plenty of wholesome bang to them. Delicate sentiment, subtle wit may be appreciated, but compelling motive and virile action are absolutely necessary to hold the interest of an average audience for half or three-quarters of an hour.

To warrant production in more than one reel, a story should not only contain a big, gripping situation, but the scenes leading up to it should be interesting enough to lead the minds of its spectators to a point where the punch—the real point of the story—will strike with most force; produce the thrill which is sought by the spectator.

The most gripping situation, the most spectacular stunt, will fail to thrill an audience that has been sitting through a long succession of dull, merely explanatory scenes. Something interesting must be doing all the time, and the incidents must lead logically, artfully, up to the climax.

We do not insist upon a punch in each reel. If two or three reels are required to reach a situation worth going that distance to reach, it would not be good to go afield for "punches" (which would really not be punches at all) to insert at measured distances.

The best example of construction I've seen is "The District Attorney's Conscience." All the characters were introduced in the first few scenes and each stepped right into a situation that created instant conjecture. Throughout the two reels there was not an uninteresting or unnecessary scene. The story became more complicated, but not confusing, and gripped to the end. Yet, in this picture, there was nothing spectacular—no "big effects" or crashing climax.

Stories of modern American life are most in demand, not merely for the reason that no special costumes, props or environment are necessary to their production, but because they are really most interesting to the public at large.

Humanity is more interested in life and problems of today than in the things that happened in the long ago.

While modern life may afford few new themes, modern ideas and beliefs should suggest novel ways of treating the old ones.

The writer who accepts as a fact that "there's nothing new under the sun" handicaps himself. In as much as it may serve to make him cautious, that old saying is good, but an author with the right kind of stuff in him should consider it a challenge. Even though he never succeeds in entirely disproving the statement, his earnest endeavor to do so is sure to result in some good work. Every little while someone grasps an old and thoroughly respected situation, turns it over on its other side and lets the old sun hit it from a new angle, with very pleasing effect. This can go on as long as civilization advances and people's views regarding life's problems keep changing.

It is best to use one set of characters and to avoid long lapse of time.

We prefer that scenes be numbered consecutively throughout. The author can signify by marginal note about where he intends the story to be divided.

We like a synopsis that tells the entire story, avoiding, of course, trivial details. It is not enough to put a character into a certain situation and say "after a series of remarkable adventures, John succeeds in vindicating himself." The adventures should be described in a general way. We place no limit upon the number of words in synopsis, but believe most two-reel stories can be confined to five hundred words.

Our city studio is surrounded by all accessories available in any large city.

Our estate at Betzwood, Pa. (the name of which, by the way, has been changed to Lubin, Pa.), embraces forest, river, creeks, wharves, hills, valleys, railroad, bridges, farm buildings, manor house, quarries, cliffs, and is well stocked with horses, cattle, sheep, swine, poultry, etc. Most any kind of out-door photoplay can be staged on the place.

In its physical aspects the McCloskey script follows the usual form. Scenes and synopsis are single spaced with a double space between scenes, between scenes and leaders and between parts of scenes and inserts. There as an indentation of ten spaces on the left hand side of the script that the scene numbers may stand out prominently, and an underline is drawn from the scene number through to the end of the description of the scene. Inserts and leaders are flush with the body of the text, instead of being brought out into the margin. The synopsis, the scene plot, the cast of characters and the plot of action each start a separate sheet. Here is the script:

The Penalty of Crime.

Melodrama (two reels), by Lawrence S. McCloskey.

Synopsis: Two confidence men, Ed Watson and "Billy the Rat," operating in New York are "breaking in" to their methods Nell Forrest, a young woman who has had the misfortune of being brought up in an evil atmosphere. The crooks spot Maurice Fielding, son of a prominent jeweler, having stores in New York and Chicago, as a prospective victim. Nell proceeds to make his acquaintance with the idea of finding a way for her trainers to make a "haul." But Maurice proves to be a different kind of man than any she has known. He falls in love with her, really and honorably in love. His frank manliness opens to Nell a view of life which has heretofore been denied her. She too falls really and honorably in love. With this love comes a hatred for Watson, "Billy the Rat" and all that they stand for. Maurice proposes marriage to her, but she refuses him because she knows she has no right to wed an honest man, not at least without his knowing all about her past, and she is afraid to tell him of it—just yet. She wants to break away from her evil companions, make her own way honestly for a while until she is sure that she can be worthy of a good man's love. And then perhaps she can tell Maurice everything and he will understand and keep on loving her just the same. But Watson is not to be easily shaken off. He learns that Maurice is going to Chicago and that his trunk will contain some valuable jewelry. He and Billy hatch a plot to rob the trunk. They send for Nell, who under the circumstances is forced to come at their call. They tell her she is necessary to the success of the proposed robbery. Nell refuses to help them and threatens to warn Maurice until they point out that they can very easily "put Maurice wise" to Nell's past. Nell realizes the truth of this. She would do anything rather than have Maurice know just yet. Watson argues that Maurice is rich and that the loss of a little jewelry won't hurt him. He also promises to give Nell her freedom after just this one more job. Under the circumstances she is forced to be a party to the scheme. She is to buy a ticket for Valley Springs, a summer resort on the road to Chicago, and to travel on the same train with Maurice. A trunk is secured and lock arranged so that it can be opened from inside or out. "Billy the Rat" gets into the trunk and it is checked to Valley Springs, to which place Watson has gone the day before. Maurice is delighted that Nell will make part of the journey with him and the two go into the pullman car. The two trunks are put into the same baggage car. While the train is going a mile a minute Billy climbs out of Nell's trunk. The baggage man sees him in time to dodge behind a trunk. A fierce battle with revolvers ensues until Billy wounds the baggage man. It only takes a minute to transfer the jewelry from Maurice's trunk to Nell's and when the train reaches Valley Springs, Billy, who has changed clothes with the baggage man, stands at the door of the baggage coach and throws Nell's trunk off on to the platform, where Nell hands the station baggage master her check and requests him to lift her trunk on an automobile standing nearby. (Watson, who has come to Valley Springs the previous day, is in the hired auto). Her trunk is put on the auto, into which Nell also climbs, and is waving good bye to Maurice when the wounded baggage man recovers and springs on Billy. Billy had intended to go to the next station and having meanwhile donned his own clothes again, quietly leaves the train. The whole plan if carried out would have left no clue for the authorities. But the recovery of the baggage man at this inopportune time spoils everything. Billy jumps out of the car, catches Watson's auto as it is turning a corner and jumps into it. A thrilling race ensues between the crook's auto and one filled with pursuers. The road leads to a drawbridge over a river and as the autos near the bridge, the bridge tender receives word by phone to keep the bridge open and hold up the crook's car. The bridge swings open, Watson sees the opening too late to stop his car. The auto with Nell, Watson, Billy and the trunk plunge off the road into the river. Watson, wedged between the wheel and the seat, goes to the bottom with the car, but Billy sorely wounded and Nell are thrown out and land in the water. Maurice, who is in the pursuing auto which has stopped just in time to avoid plunging into the river, sees Nell struggling in the water. Although he now knows her for what she is, an impulse which he cannot resist compels him to dive to her rescue. A motorboat arrives on the scene and picks up Nell, Maurice and the dying Billy. Before he dies, "the rat" exonerates Nell, tells how she was forced into the attempted robbery, tells how she confessed her love for Maurice, etc., and fought against the scheme. Maurice is a man and he does the right thing.

CAST.

Nell Forrest	Lead
Ed Watson	Heavy
"Billy the Rat" (small man)	Heavy
Maurice Fielding	Lead
Maurice's father	
Maid	
Baggage Man	

Bridge Tender ....
Station Attaches ....
Jewelry Clerks ....
Expressman ....
Telegraph Operator ....
Several Constables ....
Hospital Attendants ....
Train Crew ....
Waiters ....
Taxi Drivers ....
Pullman Porter ....
Pullman Conductors ....
Footman ....
Two Children ....
Two Men in Motorboat ....
Patrons of Restaurant, Etc. ....

SCENE PLOT.

Interiors:

Fashionable cafe—1
Jewelry store—elaborate setting—3
Private office of jewelry store—4-8-22-27
Room occupied by Watson and Billy (moderately well furnished—telephone)—5-10-17-21-25-28
Nell's room in Hotel Van Alsten (elaborate set—telephone) 7-9-11-18-20-24
Fashionable restaurant (or use same set as 1)—13-14-23
Baggage-room counter (N. Y.)—29
Pullman car—30-32-35-38-42-48
Baggage car—31-33-37-39-41-43-45-50-52
Telegraph office—57
Bridge tender's little office—63
Private room in hospital—73

Exteriors:

Jewelry store (Fielding & Son)—2
Hotel Van Alsten (imposing front)—6
Fashionable restaurant (night)—12
Country road—15
Spot in woods (road in background)—16
Garden or porch (vision scene)—19
Valley Springs, railroad station—26-46-51-53-54
Railroad track—suburb of city—34
Different scenes, railroad in open country—36-40-44
Railroad, with Valley Springs station in distance—49
Village street—55
Different scenes along road—58-59-60-61-62-65
Opening apparatus of drawbridge—64
View of opening bridge taken from river—67
View of road taken from bridge—66
At end of road—open bridge—68-70
In the water (large figures)—69-71
Slip or any kind of boat landing—72

"THE PENALTY OF CRIME."

(Two Reel Photoplay.)

By Lawrence S. McCloskey.

Leader—In New York—The Crooks spot Maurice Fielding, son of a rich jeweler for their victim.

1—*Interior Fashionable Cafe—well filled with patrons.*
Nell, Watson and "Billy the Rat" at table down left. Maurice and several male friends at table down right. Maurice spending money freely. Watson tells Nell, "There's a live one, go get him." Maurice insists on paying the bill, gives waiter big tip. He and friends exit. Watson settles bill and he and Nell and "The Rat" follow Maurice out of cafe.

Leader—The Game Begins.

2—*Exterior—Jewelry Store of David Fielding & Son.*
Taxi on and stops at curb. Nell alights and exits into jewelry store.

(To be continued.)

We Want the Ladies.

Because you are a woman it does not follow that you are not eligible for membership in the Inquest Club. All last season Mrs. Harry Hoyt was a member and enjoyed the meetings, and this year we hope to see more of the women writers present. Three have already signified their intention of being at the first meeting and we hope to see others there.

The first inquest will be held on Monday evening, September 29th. Be at the Savoy Theater as soon after half past seven as you can. At half past nine meet in the outer lobby and we will repair to our Morgue in Keene's Chop House. After that the jury will sit every Second and Fourth Monday. There are no fees, no dues and no formal applications for membership.

Inquiries.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of addresses to which photoplays may be sent will be mailed on receipt of a STAMPED AND ADDRESSED ENVELOPE.

S. L.—You are giving a rather large order in asking for the rosters of two entire companies. Sorry, but we cannot spare the space.

J. B. D.—We know of no company at present in the market for trained dog stories. Most companies can get a fancy dancer, but you'll do better to write a story that will be generally useful instead of trusting to dogs and dancers.

L. H. T.—It is unlikely that you can gain admittance to any studio, and not probable that you would learn much from a brief visit. Generally the director or the man who does the cutting spoils the story. If a story made in 1400 feet must be crowded into 1000 feet, something has got to give and generally it's the plot.

J. C.—The desired address will be sent if you send a stamped and self-addressed envelope. We cannot supply addresses here. Your last question we cannot exactly reply to. Ever since Mark Twain said there were only six original jokes (or was it sixteen), that idea has been used in various ways. We are inclined to think that there are less than thirteen absolutely basic plots, but think of the millions of words you can form from the twenty six letters of the alphabet.

F. J. B.—Glad you like the Technique. See page 45 for the reply to your question. "Same as" means the same scene and not one like it. "Location as in No. 1" would mean the same scene and not one similar to it, as you suggest. The idea of the reference is to show the director that the two scenes are made in the same place.

RUBENA.—We have seen the advertisement to which you refer. It is probable that you will find that it is a school and that you will be asked to pay as much as you can afford for a course of instruction in acting that will not teach you to act. Take it from the Answers Man that it is a fraud. It is not necessary to advertise for players. It is more necessary to hire large, strong men to keep the crowds of applicants away. What if you didn't get a prize this year? There are other years. Keep on working. That's how success is to be won; not by giving up at the first sign of a setback. As to writing synopses, forget that you are writing a synopsis and just tell the story. If you really have a story to tell, it will tell itself.

FANNY.—The players you name do not seem to be working in pictures at the moment.

J. W.—As you suggest O. Henry is dead. When it is stated that a company has released a story by O. Henry it does not mean that he wrote the photoplay, but that someone has taken one of his stories as the theme for a play by arrangement with his publishers.

L. E. B.—Most writers single space their scripts. Some single space the action and cast and double space the synopsis. It is more or less a matter of personal preference with usage in favor of single spacing.

A. L. C.—Roy Clarke was the boy in "Love Before Ten." It is our impression that your first letter was replied to. You may have overlooked it.

F. A. J.—Both addresses are correct. One is the name of the building and the other its street address. A photograph is an insert and not a bust, so it is written into the scene and not made a special scene. The action before and after the introduction of the picture of other object constitutes a single scene and has but one scene number.

W. F. C.—There is no explanation offered by the company as to the ending of the film. The Answers Man did not see the release. Why not write their editor if you are particularly interested?

LOMA.—If you will state the names of the characters we will be glad to give identifications, but your questions are stated too vaguely.

RUBENA.—Have not that Biograph name. A newcomer.

BEGINNER.—A melodrama is marked by action more violent than polite drama. In writing in a vision you merely write "vision in" whatever you wish. In the case you cite, where a single figure only is desired, it would be better to make it a dissolve and say "dissolve in" whoever you want. It is a more simple camera proposition in this form. Visions should be used with care.

E. H. B.—Study Technique of the Photoplay and the pictures on the screen. Write constantly for practice with no expectation of making immediate sales and learn the difference between a real story and a mere succession of incident.

A. G. D. R.—Don't write a play located in four different countries, unless you can hold the action to inside scenes. A dream should be continuous, one scene fading into the next. The scene stops each time the camera is stopped and taken somewhere else or the action is resumed in the same setting or location, but after an interval of time. Sub-titles will break the continuity of a dream but must be writen in if they are essential. Thirty-three or forty-one scenes are not too many for one reel if they are not too long. It is the length of time the actin takes to play that is used as a standard of measurement, not the number of scenes or the number of words. The Majestic company now has its studio and script department in Los Angeles. It is a part of the Mutual Corporation and a responsible concern.

A. R. H.—Mr. Taylor was the northern spy in "Grandad." Miss Mildred Harris was the girl; Cyril Gottleib was the boy in "The Drummer of the Eighth."

C. A. C.—Vitagraph and Lubin still issue instruction sheets, we believe. Send a stamped and self-addressed envelope to those companies when you make your request.

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17 Madison Avenue - New York City

Projection Department

Conducted by F. H. RICHARDSON

Hallberg Replies.

IN replying to Mr. W. E. Meyers, Los Angeles, Cal., in July 26th, issue, I asked department correspondents to state their views as to what, if any, evil effect there would be in inserting resistance in series with an economizer, or, in other words, in series with an operating room transformer, and promised to have Mr. Hallberg, who certainly is an authority on such matters, give us the correct answer, after all those who wished to, had expressed their views. Mr. Hallberg, in response to my request, now favors us with the following:

> Relative to problem on page 426 of the July 26th issue of THE MOVING PICTURE WORLD concerning of the connection of a rheostat in series with either the primary or secondary of an economizer, I beg to give you the following information. The word "Economizer" is a trade word, intended to designate a certain type of transformer, the object of which is to dispense with the rheostat usually connected in series with a projector arc when operating on a. c. circuits. A transformer can be made to produce different effects, and there are three different types:
>
> First—The constant potential type.
> Second—The constant current type.
> Third—The semi-constant current type.
>
> The constant potential transformer is intended to merely change the voltage of an a. c. circuit. With such transformer the load may vary on the secondary when it is in operation anywhere from zero up to the full ampere or capacity of the transformer, depending upon the number of lamps or other devices in operation at one time on the secondary of such transformer. In view of this fact, the amperage input on the primary varies in direct proportion to the load on the secondary. As a consequence, it is impossible to put a fixed resistance in series with a constant potential transformer, unless it is intended that the transformer should carry just a given load, in which case a fixed rheostat can be connected in series compensating for any degree of voltage desired, but this is wasteful and unnecessary, except in case of an emergency.
>
> The constant current transformer is generally an automatic device in which the coils travel up and down on the core relative to each other, being close together when the maximum voltage is delivered on the secondary and being repelled when there is less load and consequently lower voltage required on the secondary. This type of transformer is not used for picture projection, but it is primarily intended for use in the operation of arc lamps in series on high voltage at a constant amperage for street lighting or for incandescent lamps, as far as that is concerned, also for street lighting.
>
> The third type of transformer, which is the semi-constant current type, is the one which interests the M. P. man, because that is the type along which the Hallberg Economizer, and most other current-saving and arc-controlling devices are constructed.
>
> To answer your question directly, I want to say that, as far as the result at the arc is concerned, it is entirely satisfactory to take a 110 v. economizer, which, for illustration's sake, we will say delivers normally 50 amperes at the arc, and connect said economizer primary in series with a resistance of about 5¼ ohms with a carrying capacity of 25 amperes. With such a resistance in series, the economizer may be connected directly across a 220 v. constant potential alternating current supply, but there will be a loss of more than 2½ k. w. in the resistance, but it can be used continuously without danger to the economizer if this loss is not prohibitive. If a special rheostat of this capacity is not available, you will find by calculation that an ordinary 25 ampere rheostat, such as used with ordinary projector arc lamps, has a resistance when hot of about 2½ ohms, therefore, two of these rheostats could in an emergency be connected in series on the line side of the economizer, producing the same results at the arc which would be obtained if the economizer was operating as it normally should on 110 volt a. c. system. The reason why it is possible to connect a fixed resistance in series with a 110 volt a. c. economizer on 220 volt line is that the load on the lamp side of the economizer is practically constant and furthermore, there is a certain inherent regulating quality in the economizer which compensates automatically for any slight variation from the normal load which might be caused by a longer or shorter arc. This automatic regulation is obtained by self-induction within the economizer windings. This self-induction increases when the arc is maintained short which would tend to increase the amperes, thereby checking the current flow somewhat on the primary, causing it to remain practically constant. The only difference which the operator would observe with a 110 volt economizer connected in series with the resistance on a 220 volt supply circuit would be that the secondary voltage on the lamp side of the economizer would be about 73 volts when the arc is not burning, instead of 55 volts, as it would be if connected directly to a 110 volt a. c. circuit, this by reason of the fact that the resistance inserted in series causes no appreciable drop in voltage until considerable current is made to flow. When the arc is burning, however, this voltage drops to 33 and is the same for either the regular 110 volt a. c operation, or if connected in series with the rheostat above described on a 220 volt circuit. A rheostat must never be inserted in series between the secondary of an economizer and the arc, because this will decrease the available voltage at the arc, and as a result, the carbons will not burn clean, but there will be a slag or graphite formation on the carbon points which will seriously interfere with the operation of the arc.

We have to cordially thank friend Hallberg for his very clear explanation of this matter, which will be of considerable value to operators in helping them to understand what they can, and cannot do, in the way of inserting resistance in series with their operating room transformers.

An Interesting Letter.

Mr. A. H. Hilton, manager Pastime Theater, Asotin, Wash., contributes the following very interesting letter:

> I am operating two little theaters, one in Asotin and one at Clarkston, Wash., and as I don't see very many letters from this neck of the woods, I will drop you a line. Am doing my own operating, and get along very nicely. Have installed machines six different times, and never had a bit of trouble except once, when I ordered a Motiograph machine and Fort Wayne Compensarc sent to Waitsburg, where I was starting a show, and the company, not having a compensarc in stock, sent me a Motiograph rheostat. In setting up I was only able to get 30 amp. fuse in the town, so I hooked up and struck an arc and "bing" went the fuse. Thinking they were not heavy enough and having some 15 ampere fuse wire in my pocket, I bridged it over and put in some more thirties, and the arc would hold about a minute and then she would go again. I then looked for a short and not finding any got a voltmeter, the only thing I could find, and it tested 105 volts. I then borrowed an Edison rheostat from my neighbor, Wm. Hammer, at Dayton, one that he said he knew was all O K, and put it on and the same trouble happened. I then hooked them up in series and cut the Edison half out and she worked all O K, and when I got my compensarc put on it worked all right with thirty ampere fuse, and I cannot see why either of those rheostats did not work separately. I have got all of my knowledge of operating by experience only, and have now been at it about five years. I never paid much attention to the M. P. World until just lately, and I find it one of the finest things I ever got hold of. I find that I have just begun to learn the business now, and am enclosing you a check for $2.50 for one of your Handbooks. I find that exhibitors in the little town have to be billposters, card writers, musicians, electricians, poets, story writers, operators, and very good bouncers, as just last night on closing up the theater I found a man lying on the seats intoxicated and asleep, and asking him to vacate he showed fight and it took all my energy to remove him to the street. I didn't exactly like it either, as my girl was waiting for me to take her home. Well, with all our troubles we get along very nicely and I want to thank the M. P. World for a great part of it.

I cannot say what was wrong with your rheostat proposition, because you have not said what particular kind of a Motiograph rheostat you received, or how you connected it. Possibly you had one of their resistances which is composed of two parts, connected in multiple, which would give you far more than 30 amperes. I would recommend you to study fuses, pages 56 to 64 inclusive of the Handbook. You will then have a better understanding of their operation. There are a great many operators and managers who are exactly of your opinion, Brother Hilton, except that they have not yet discovered the fact that they have just begun to learn the business, although they have engaged in it for several years.

Best Wishes.

Local 206, I. A. T. S. E., Topeka, Kansas, sends in the roster of its officers and says:

> Local 206 is a very live union of thirty-two members. We were represented at the Seattle Convention by our business agent, E. H. Neff. All members read the World every week and all send their best wishes for both it and the editor of the Projection Department.

Evidently Local 206 is one of the progressive bodies which does not believe that education of the operator in his craft is going to put them out of business. My best regards to its members, and may both they and the union live long and prosper.

Golden Rule Wagon Shows.

Mr. L. F. Wallace, of Wallace's Golden Rule Wagon Shows, writes from Red Oak, Iowa:

> I am sending you some photographs of our road show. For the past three years I have watched and have taken a great interest in your department (not "mine," but "ours"; neighbor Wallace, Ed.) Have both editions of your handbook. Our route covers Iowa, Illinois, Nebraska, Kansas and the Dakotas, showing one night in a place.

> Our average jump is about eight miles, and we show only the smaller places, from fifty to one thousand population. The program consists of four reels, about 1,500 feet to a reel, and trained animal acts. We run a reel of pictures and then an act, so that there is something doing all the time. Our projector consists of a Power's 6 head, with a 1913 model Motiograph lamp-house. The operating room is in a wagon built specially for it, and in case of rain everything is in the dry. Also house and front lights are controlled from that wagon.

> Our tent is 50x80 feet in size, of nine-ounce boat sail drill, in three pieces. We project the picture from one end, using a special Gundlach-Manhattan $25.00 lens on a 76-foot throw. This lens is sure worth the money, as it improved our picture considerably. For the past two years we have been using one of the Cushman Electric Plants, put out by the Cushman Engine Works, Lincoln, Nebraska.

> It consists of a four-cycle, 8-horse-power engine, and a 3½ k. w., 60-volt generator. It is a fine outfit. At Halden, Neb., the engine crank-shaft broke and the engine literally tore itself all to pieces, even breaking a chunk out of one of the cylinders. The Cushman Company, however, said that was the first accident of the kind they had ever had, and they gave us a new engine out and out. That is what I call a square deal. We carry a Lyon & Healy military band organ, and have used it a year, in all kinds of weather, and it is giving good service. We sound-effect and talk all our pictures, and, if I do say it myself, they go fine. Our repertoire consists of a little of most every make of film, but at present I am trying to buy one or two Keystone comedies, but do not seem to be meeting with much success.
>
> We want to send our Power's 6 head in this winter to be overhauled. It needs a new train of gears on the left side and a new intermittent movement. Have you any idea of the cost?

I am giving considerable space to this matter, because it is right in line with suggestions I have made a number of times during the past four years. I see no earthly reason why a show of this kind should not succeed, and make good money if it is conservatively and intelligently handled. But I do not believe there is any use in the trained animal part of it. I am of the opinion if neighbor Wallace bent his every energy to the production of the best possible projection, and carefully selected his program, discarding a film as soon as it becomes rainy, or in bad condition, he could cut out the trained animal end of it and get 25 to 50 cents admission for motion pictures only. I do not know, but it seems to me as though horses could well be dispensed with for an automobile truck or van, similar to those used for moving household goods in cities. I may be wrong in this, however, and horses may be cheapest in the long run. But, be that as it may, the pictures and descriptive matter of friend Wallace's shows seems to me to be of decided interest. I will refer the machine matter to the Nicholas Power Company, requesting that they write you direct.

Up To Brother Woods.

Mr. W. C. McFadden, Fort Worth, Tex., contributes the following:

> I would like to compliment our brother editor on his San Francisco article, August 23d issue. It is by far the best thing he has ever written, from an exploration point of view, and the real news it contains is worth the time and consideration of all. I would like to rise to a point of order and move that brother Woods come across with a little information on the strip of metal on the back of the gate. Also to remind him of the fact that the boys on the Coast are not entitled to all the best there is. Pass it along. We want to know too. Regarding that colored shutter idea; it is something I have been worrying over for several years, only I have been trying to produce natural color, but so far have secured only an occasional flash of red or blue. Would like to get into correspondence with brother Woods on this subject, and believe that we might mutually profit. And now I would like to ask something about the style or "get up" of the Department. In "Film Stories" pages, the stories are on one side of the page only—the other side carrying advertising. This is valuable to the exhibitor, as he can cut out the stories and paste them in a scrap book, in alphabetical order, for future reference. Why is not the projection department printed only on one side of the page, with advertising on the other? The value of the department to the operator would be increased four-fold, as he could then keep a complete record by pasting the articles in a scrapbook. Would like to hear from some of the other boys on this. Why not try it out?

I have got all I can attend to scrapping with the powers that be to get space enough to hold even a part of the correspondence. You fellows who want anything of that kind will have to take it up with the business manager of the paper, or with the editor-in-chief. It is not as easily arranged as you might imagine, though I presume it could be done. As to the San Francisco matter, why that is up to brother Woods, though I thought the explanation of the metal strip was plain enough to be easily understood.

Condenser Breakage.

Ozone Park, Long Island, has the following trouble:

> We have had one condenser for eight months, up to two weeks ago, but since that time have lost seven in the following manner: (we use the best of French condensers), four or five minutes after I pull the switch at the close of the show, during the period of cooling off, the condenser lens cracks. We are in an enclosed house, with a licensed operating room; Power 6 machine and lamp-house. During this period the lamp-house is not opened, as I use every precaution to avoid cold draughts.

Condenser breakage is sometimes a puzzling thing. First, see to it that the ventilation of your lamp-house is open free—that the top ventilation is not clogged with carbon ash. Next see that the ventilation holes in your condenser mount are in the same condition they were before; that is to say, they have not been opened or closed, and lastly get some thin sheet asbestos and place between the edge of the condenser and the metal, so that the lens will not touch the metal at any point. I think one of these things will stop your trouble, though I am inclined to believe the ventilation is at fault.

Montrose, Colorado.

My children live near this little mountain village and during my trip West two days, exceedingly happy ones, were spent here with my daughter, Nellie, and two sons, Carl and Lee.

Montrose has two moving picture theaters, both of which are well patronized. They put up a pretty good picture, too, from the small-town point of view. In fact, I have seen much worse right here in New York City. General Electric Mercury Arc Rectifiers transform the current from a. c. to d. c. in both of these houses. The rectifier being located where it can be seen from the street.

STORE
SHO
10
CRYSTAL
TO-NIGHT
TO-NIGHT
TO-NIGHT
A MAID AT WAR
FEATURE
CRYSTAL
SEE THE LION
5c 10c

Both houses charge ten cents, and it is some contrast to see these theaters getting that sum for three and four reels of sixty-day service, while the magnificent Denver theaters give twice as much for a nickel. I had pleasant chats with both of the Montrose managers, and found them to be agreeable gentlemen who, from the small-town point of view, are progressive and up to date. The illustration shows the Crystal Theater with the owner and manager, Mr. S. I. Shaffer, Mrs. Shaffer, who sells tickets, at his left, and Miss Lillie Thompson, the singer, at his right. The somewhat elaborate display of posters is only in evidence during the hours the theater is closed.

How About It Omaha?

This Department is in receipt of a letter from Omaha in which the statement is made that Omaha operators' salaries are very low; that the managers are bitterly opposing the formation of a union; that a 15-year-old kid is operating at one of the theaters, at $10 per week; that if one manager puts up a banner, the fellow next door puts up two and then the third guy ("guy" is good, Ed.) puts out a street-wagon advertising five big reels, etc. The correspondent winds up by asking if I think there is a chance to get a union there.

I don't know whether the writer has correctly set forth the facts, or not, but if he has, I do not see why the union cannot be formed. The writer says he is getting $15 a week, working from 10 a. m. to 11 p. m. If this is the way things are I do not see why a man would not join the union, even if he did get fired. He could make more than that shoveling dirt in the street, and work less hours too; so if he got discharged, why "he should worry." It seems to be a queer proposition that men are working such hours for such salaries—assuming, of course, that the writer has stated facts. If things are as set forth then Omaha is sadly in need of some real theater managers. If they are not, then let us have the statement authoritatively denied.

A Little Good Hard Truth.

The following letter comes from an owner and manager of Washington, D. C. It contains a lot of truth, put very forcefully, and without any sugar coating.

> Come down off that "stump" and go at the series of questions and any possible information which will help improve projection with all your might! Never mind the efforts of a few cigar-store loafers to "dope out" examination questions, for if they pass they cannot hold a job in any good house. And never mind the objections of selfish crank turners who are worried more about the number of operators than about the projection of their pictures. There are 20,000 men and several women projecting pictures in the United States who are either incompetent through stupidity or carelessness or *who have absorbed all the information they can get and want more.* Give the working operators through the World all the new ideas you can dig up, and don't worry about the incompetents, but help those who do want to know.
>
> I am an owner and manager. My license (operator's) hangs over that of the regular man, and under that is the permit of the (paid) assistant operator. I have a good operator, yet my hands and eyes go over every part of both projecting machines before the show starts. The operator has your latest handbook, yet cries for more information (sign of a good man) and he is also a journeyman machinist. The Washington union will be years in the making, and, until such time as they learn that a union means just a little more than increase of wages, it is your duty to give even their members a chance to learn through the World what the union does not supply.

This writer has managed to express perhaps a little more rock-bottom truth in less space than any correspondent of the department has accomplished up to date. As to the Washington union I am not informed, and I do not wish to take any slaps at that body which may be undeserved. I think they are trying to do the best they can. I have never heard anything to the contrary. However, the Washington union, as well as all other unions, must learn, if they have not already learned, that a union really does mean just a little more than an increase in wages. It means increased efficiency and reliability in return for those increased wages. However, I think the correspondent has not quite grasped my full reason for hesitating about those questions. We have more than enough operators now of the fourth, fifth, and sixth class kind. What we want is more first class ones, and I do not care to help any more crank-turners into the field by enabling them to get a lot of replies by rote and thus get by on an examination, without knowing practically anything at all about the business. I may, however, be able to dope out some scheme by which the good may be had without the evil effect feared.

Glass Cover.

Lodi, California, whose scheme of placing the Power's Six oil cup at the top of the oil casing, I criticised, comes back as follows:

> You do not understand me. I removed the oil cup and placed it at the top and there will be no trouble about the oil running out through the bearings, because I made a cover for the intermittent casing out of glass, exactly the same as a metal cover, so that I can see just the amount of oil put in. Later, I will demonstrate how this is made. You see, I was born in the land of the Golden West, and, generally, when I start anything I finish it. You also say you do not understand what I mean, speaking of my scheme of transferring a picture to a slide glass, by allowing the varnish to dry hard before each additional picture. I mean let the varnish dry on the cover glass. I wish you all kinds of good luck, and hope to meet you if you ever come West again.

Well, Lodi, you have not quite finished this matter yet. In the first place it strikes me that oil would soon stain the interior surface of the glass so that you could not see anything through it. I may be wrong, but I do not believe it, though this might not hold good if you use a white oil, such as castor oil. As to allowing the varnish to dry, you have not made that any clearer than it was before, because you have not said anything about removing the old coat of varnish. Presumably that is what you do, but you should have said so.

A New Union.

From Grand Rapids, Michigan, comes the following:

> Just a few lines of space in your ever welcome department with regard to our local, just recently organized. Our number is 291, I. A. T. S. E. We had a banquet in honor of the arrival of our charter, at which the stage hands, of whom there are a goodly number, were present. We had a Dutch lunch, and then a short address by Brother C. O. Taylor, President of the Trade & Labor Council, and of the Michigan Federation of Labor. There was also an address by Brother Robert Haunke, of the stage hands. Cigars were distributed generously, and a very enjoyable time was had. One of our aims is to better projection in this city, and thus not only aid in improving our own condition, but in placing ourselves in better shape to render high-class service, and to give the public that for which they pay their money, viz: a good show.

That's the talk, brother, and it is the kind of action that will win out in the end, if it be conscientiously and energetically followed.

Can't Run 'em Both.

Mr. William A. Lorence, New York City, informs us that he is the proud daddy of a future lady operator, after which he uses up a consignment of language as follows:

> While looking over some books in the Public Library, Aquilla Branch, 110th Street, I noticed a shelf of books on "fine arts," and, looking closer, spied among them a "Motion Picture Handbook for Managers and Operators, by F. H. Richardson." We are having 600 seats put in the Regal Theater (2028 3rd Avenue) and hope to make a record by running Quo Vadis?, Satan, etc. Will now close by saying that any exhibitor can run independent releases along with associated. We are ourselves doing it under a written contract.

So they have my book labeled "fine arts," have they? Huh, since I read that I have let out a notch of my belt to give room to swell up. Hope that future young lady operator will live to operate some honest man's home most successfully. Glad to know you are branching out up there, and wish you all kinds of success.

Operators **Are you perfectly satisfied with the results you get on the screen?**

The new second edition of the

MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS

By F. H. Richardson

will be the standard textbook on the subject for many years

Address all orders and remittances to

MOVING PICTURE WORLD,

Comments on the Films

Licensed

"THE TIGER" (Vitagraph), Sept. 11.—There is no doubt of the effectiveness of this picture of the revenge taken by a crazy old man on an animal trainer who, years before, had ruined the life of his daughter. Such pictures belong to the Maupassant school of art that makes its ideal of terror and horror, knowing that these leave a deeper impression on the audience than almost anything else. They are not so apt to be elevating as sorrow; but, for momentary effectiveness, there is nothing better. The plot is ably constructed and the players have put life into it. The script is by Marguerite Bertsch and it was produced by Frederick Thomson. Charles Kent plays the old man very well indeed, while the victim of his hate is played by Paul Bourgeois, who also does well.

"CAPTURED BY ABORIGINALS" (Melies), Sept. 11.—A bit from savage life taken in Queensland, Australia, and played for the most part by aborigines. It is interesting because the glimpse of the life it shows, though savage, is human and of vital concern even to us. Some of the highest qualities of the best literature are in it; but it is not strictly speaking dramatic. Its value is its truth of savage life so different from ours, yet so similar that we can wonder and sympathize at the same time. The photography is clear enough and the offering commendable.

"PATHE'S WEEKLY NO. 49" (Sept. 11).—This topical seems to be growing steadily better, both as to photography and as to the matter it offers. There are a number of very interesting items this week.

"AN ACCIDENTAL SHOT" (Patheplay), Sept. 11.—The accidental shot wounds and apparently kills a revenue officer in the cabin of an old woman and her daughter. It comes from his own revolver in his own hand and in the midst of a struggle with the old woman. He has just discovered that she is selling whisky to Indians. Just before this tragedy is found out a reformed gambler, whom the daughter had saved from a hanging, comes in and takes the blame. In the end he is released and all things made to come out to the gallery's taste. The story is told clearly and the picture photographed very well. George Gebhardt plays the gambler.

"BONNIE OF THE HILLS" (Essanay), Sept. 11.—There are a good many fine things in this drama of the West in which two jealous men gun for each other and the girl has the third part working to help the man of her choice. These three characters are made real; they are not plot-ridden and each has natural failings and convincing virtues. They are human and this gives the picture a deeper interest than usual. The plot is not new, but it furnishes suspense. The photography is excellent. A good release. Marguerite Clayton has the girl's role with Lee Willard and Frederick Church as the men.

"PLAYING WITH FIRE" (Lubin), Sept. 9.—A melodrama in which the girl from the East, who has married the rancher, is unhappy, being poor. She persuades her husband, an honest man (since he is a hero), to becomes president of a company he knows is not "on the square"—it will get him money for her. Soon he is brought to book by cowboys whom the slick stranger who started the company has defrauded. The woman finds the sharper making for the train and forces him to disgorge. It is naturally acted and is more artistically done than most pictures dealing with this theme; but the morals of it and its kind leave a good deal to be desired. The author and producer is Wilbert Melville. Velma Whitman plays the leading woman's role with Raymond Gallagher opposite, and both of them deserve a better scenario.

"SUNLIGHT" (Essanay), Sept. 9.—A well named picture, full of poetry and sunlight, with interesting and suggestive contrasts between slum scenes and farm scenes. We meet both hero and heroine in childhood when the lad runs away from the farm; because his mind is full of stories of boy fortune makers in the city's big business. He is befriended by the girl, a slum child who is later caught stealing coal and sent away to the country by a judge. The outcome shows us how these two people are brought together again. The role of the grown lad is taken by Francis X. Bushman, and, to us, he seems at his best in this lad of about eighteen coming back to the country he had forsaken. Beverly Bayne, as the girl grown up, is also good, and we want to commend the child who plays the same girl when about twelve. We don't think the old people at the farm (Frank Dayton and Helen Dunbar) made as much of the emotional side of their situation as they should have; but they act their roles naturally. The photography is clear and full of atmosphere. A good release.

"THE DESPERATE CONDITION OF MR. BOGGS" (Edison), Sept. 10.—Mr. Boggs has lazytis and needs to go to the sanitorium of Dr. Bumbell, where the amusing treatment he gets furnishes a laughter-making farce. The picture needs no especial description, for we have had others like it; but there is freshness in its minor incidents and the players have kept it lively. Herbert Prior, who is author, producer and leading man, is ably assisted by a large cast. It is a commendably staged offering and will please.

"THE TREATER'S THREAT" (Essanay), Sept. 10.—A pleasure park farce with pictures of holiday people having a good time shooting the shutes and doing the other stunts that such places afford. The treater takes two children of his neighbor for an outing at the park and is told by them that their parents have given consent. They haven't been told, and when they find the little party they forget to thank the kindly hearted treater. The audience seemed to like it and we heard laughter when the funny parts came up. The photography is fair; not perfect.

"ACROSS THE CHASM" (Patheplay), Sept. 10.—A good Indian story with plenty of snappy action and one or two sensations that are put over effectively. The backgrounds, taken in the Adirondack Mountains and in one or two cases near Ausable Chasm, are lovely and have been perfectly photographed. The story is credible, clear and fresh enough to seem like a true incident. The players are intelligent and seem natural in their work. It will please almost all who see it; we found it entertaining and think it a first class offering.

"AROUND THE BATTLE TREE" (Selig), Sept. 10.—In this very pretty picture, its author, Hattie Gray Baker, shows a vein of true poetry. It tells a very simply story in a straightforward way and gets by on the kindred sentiment it wakes in the spectator rather than on art. In other words, there is a touch of sincerity in it that convinces the feelings. Then the producer has taken trouble with it and made it dignified. His revery scenes are pictured up in one corner as they should be, but in many pictures too often are not. The players act intelligently. There are many lovely scenes. A letter in it is astonishingly poor. A good offering.

"FORTUNE'S TURN" (Vitagraph), Sept. 10.—A picture of sentiment that just escapes sentimentality, but gets by and will, we think, please. The story, by James Oliver Curwood, shows a young man (Ned Finley) who is "a good sort of fellow," but in hard luck. He has to get food for his old father and is tempted to burglarize a house; is seen by the police and shot in his attempt to escape. He escapes for a time and, there being a burning house, he darts in to die, but finds a child caught on one of the upper floors. This tenement house fire is well suggested and the rescue gets over as a sensation. The picture as a whole is wisely kept down within reasonable spheres of emotion and can safely be commended as a good offering. It was produced by Wilfred North and clearly photographed.

"AN UNJUST SUSPICION" (Biograph), Sept. 13.—This film deals with the adventures of a convict just released from prison. The scene in which he saves the woman from drowning was realistic and memorable and the photography is excellent throughout. The plot, however, has several weaknesses. For one thing it contains too many coincidences, and the character of the convict does not hold the observer's sympathy. Although he was unjustly suspected of making advances toward the detective's wife, he was guilty of housebreaking, and it does not seem reasonable that the detective should give him a recommendation. The picture nevertheless has considerable interest.

"THE MONOGRAMMED CIGARETTE" (Kalem), Sept. 13.—The work of G. A. Williams as the detective and that of William Brunton as the gentleman burglar is particularly commendable in this crook story. There is a love story of slight interest woven into the production, but the main interest centers in the latter part of the film, where the detective, disguised as a fireman, sets fire to the house and traps the thief into revealing the hiding place of the gems. The capture on the roof tops was also well done. The erased monogram on the cigarette stubs was a weak feature, but as a whole the film tells a very interesting yarn.

"DRILLS ON BOARD U. S. CALIFORNIA" (Kalem), Sept. 13.—Just a short tag on the above to fill out the reel.

"A JUNGLE FLIRTATION" (Patheplay), Sept. 13.—These drawings by J. R. Bray, the well known cartoonist, contain a great deal of genuine humor and demonstrate the infinite patience of the artist in achieving lifelike motion on the part of his animal creations. The monkey, the elephant, the squirrel, the crow and the hippopotamus all combine to make this a notable feature among movable drawings.

"TAHITI, THE PICTURESQUE" (Patheplay), Sept. 13.—A number of interesting views depicting the beauties of this gem of the South Sea Islands.

"THE GREEN EYE OF THE YELLOW GOD" (Edison), Sept. 13.—It would be difficult to improve upon this mystic story of India, illustrating a dramatic poem by J. Milton Hayes which is quoted from freely. Even the settings, both interior and exterior, while taken in this country, are so carefully devised as to carry a strong atmosphere of the Hindoo land. Charles Ogle was excellent as Mad Carew and Laura Sawyer appeared to advantage in the part of Alice, whose request for the idol's eye brought death to her lover and lowliness to herself. A strong, well-pictured offering.

"THE MEDAL OF HONOR" (Lubin), Sept. 13.—A story of simple elements and with no very great originality about it, but which nevertheless holds the interest of the observer. The girl is loved by two firemen. She chooses Seth, but when the house takes fire it is Dick who risks his life to bring her to safety. Seth allows the girl to believe him the hero, but the truth finally comes out and she gives her heart to Dick. The fire scene was well handled.

"BRONCHO BILLY REFORMS" (Essanay), Sept. 13.—A typical Western release, in which G. M. Anderson appears as an outlaw who experiences a change of heart. He refuses to join the gang in robbing the store kept by the schoolma'rm, and appears on the scene in time to make them give up the stolen money. The school feature, in which the girl taught spelling to the mountaineers, was good comedy and might have been worked up even more strongly.

"SAUCE FOR THE GOOSE" (Vitagraph), Sept. 12.—L. Rogers Lytton and Louise Beaudet have the leads in an amusing comedy in which the latter as a wife teaches her husband so severe a lesson that he agrees to abandon his convivial habits. Miss Beaudet is the author of the script.

"HER WAY" (Selig), Sept. 12.—This is not a pleasant story; neither is it an interesting one. It is of the Sunday school sort; that is, it might be told to and believed by children. It will hardly convince adults.

"PANAMA HAT INDUSTRY" (Lubin), Sept. 12.—An interesting exposition of the making of Panama hats by natives.

"AN EXCLUSIVE PATTERN" (Lubin), Sept. 12.—A comedy which will mildly amuse. A vest is sold by a haberdasher, who informs the buyer that it is an exclusive pattern. When the vest is stolen from a clothesline by a tramp and a search is begun it is developed that there are duplicates of the garment in the neighborhood. It was hardly necessary for the director to feature in his exterior view and his interior as well a particular brand of collars.

"WANTED—A PLUMBER" (Kalem), Sept. 12.—John Brennan as a journeyman plumber makes a lot of trouble for a householder and a lot of fun for those who see the picture. By transposing the water and gas meters strange things happen. It is good comedy.

"TOO MANY COPS" (Kalem), Sept. 12.—On the same reel as the foregoing is this bit showing how three tramps arrayed in policemen's hats and coats hold up drivers for money and also how they have the money taken from them by the police. It will amuse.

"YOUNG HEARTS AND OLD" (Patheplay), Sept. 12.—A very pretty domestic drama. It is well staged and finely acted. The story is of an old man who refuses to sanction the marriage of his nephew, even without looking at the bride. The housekeeper brings the young woman into the home for two weeks as her guest. The old man falls in love. When he learns the situation the nephew is forgiven.

"PUMPS" (Vitagraph), Sept. 15.—A light farce comedy that the audience found pleasing and amusing; there was good laughter. It is charmingly acted by Florence Turner and Courtenay Foote, each of whom get dancing shoes too small and at a dance suffer alike. There is a pleasing scene in the conservatory among the plants and, in the end, sympathy for each other's painful corns leads to a romance. The author of the slight but clever sketch is E. Jenkins and it was produced by Larry Trimble. A desirable offering.

"SANDY GETS SHORTY A JOB" (Vitagraph), Sept. 15.—A slight picture of two clown tramps who have to work a little, because their flask is empty. Shorty as a tramp character "gets over" pretty well, but there is little real farce in Sandy, who is not at all like a tramp. W. Hanson Durham is the author and Robert T. Thornby produced it. George Stanley plays "Shorty" and Robert Thornbey, "Sandy."

"THE ISLAND OF PERVERSITY" (Edison), Sept. 15.—A farce that falls a good way below the best Edison offerings of its kind and somewhat below the average. Its failure lies in the arbitrary quality of much that happens in it—you can't keep fun in an iron cage and you can't force an audience to laugh. The players have not acted wholly in vain; they made a few laughs and the audience distinctly liked that scene in which the girl (Bessie Learn) comes for her letter (left by Edward Clark) and finds her father (William Bechtel) standing over the place where it is hidden. William Wadsworth and Elizabeth Miller also have good roles. Written by Alice Methley, it has been produced by Ashley Miller.

"TO LOVE AND CHERISH" (Lubin), Sept. 15.—One scene in this picture makes us see the hero's black hair turn white before our eyes; but, though this is meant to be tragic, it will be likely to excite laughter, for it doesn't convince. The story is, in fact, weak. It doesn't make us sympathize with any one of its characters, takes a rather unpleasant theme, has not been acted strongly and is far from convincing. The author is Will Ritchley and the producer Bert Bracken. The photography is clear, and some of its scenes are very good pictorially.

"PATHE'S WEEKLY NO. 50" (Sept. 15).—The most valuable thing the Pathe Weekly gives to us is the portraits of the famous people of the hour—not because they are famous for the time, but because, being famous, we know something about them and are interested. It is worth while to see motion pictures of such men as William Bayard Hale, for instance—we have read about him and want to see something of what kind of a man he is. The best item, by all odds, this week, is the excellent portrait of the late Mayor of New York. The picture was taken just as Mr. Gavnor was leaving on the ship for his last sea trip. It is a very commendable likeness.

"HIS HOODOO" (Biograph), Sept. 15.—There was a good deal of laughter over this picture of an affected floor-walker, played by William Murray. The action is not at all new, but it is action. Too many pictures are sleepy; this is not slow, but not very fast either—it doesn't go to sleep.

"DAN GREEGAN'S GHOST" (Biograph), Sept. 15.—The climax of this picture didn't seem to "get over." We didn't believe in it and very few in the audience gave any sign of liking it or of finding it funny. It is a farce with an Irish boss and Italian laborers among its characters. One of the Italians makes an infernal machine for the boss, but the old man finds it and it goes into a pail of water.

"RETRIBUTION" (Kalem), Sept. 15.—The retribution overtakes a flirt, played by Anna Nilsson, a graceful player and well chosen for this role; but the picture fails to make a strong appeal—that ending, besides being far from convincing, is not of the kind that has been popular with American audiences in the past. There is something too unpleasant in the act of the husband, who has deceived the woman, dressing up so that she will think (or rather know) that he is a man whom she had jilted long ago and who had gone to jail for trying to kill his rival, and not know that he is the man she just married also. Such a picture, artistically produced as it is and beautifully photographed for the most part, leaves us no one to sympathize with—it is barren. Raymond Bloomer and Guy Coombs play the leading male roles.

"THE TOILS OF DECEPTION" (Selig), Sept. 16.—May Buckley has the role of a woman who deceives her husband and a woman friend and is uncovered. Charles Clary plays the husband and Rose Evans the friend. The picture is well put on and well acted.

"MRS. MORTON'S BIRTHDAY" (Patheplay), Sept. 16.—Paul W. Panzer has the lead in this domestic tragedy. The story is a good one; it is so conceived and executed that the ending is in doubt until the last. The staging and acting match the story.

"THEIR MUTUAL FRIEND" (Vitagraph), Sept. 16.—In this story by Elizabeth Peterson a collie, Shep by name, is featured. The dog brings together an owner of tenements who under an assumed name has come to live in his own building, and a woman who has written to him a letter complaining of the condition of the property. Earle Williams and Naomi Childers have the leads. Both make the most of the story, which is a pretty one, and will interest. Frederick Thomson directs the picture.

"FASHION'S TOY" (Lubin), Sept. 16.—A conventional story and one that at no time establishes particular interest. Ormi Hawley has the role of a country girl, who is taken to the city home of a woman who has been attracted by her. In the city the hostess discovers that an admirer of hers is manifesting fondness for the newcomer, and the latter is sent back home. There she is followed by the man of dishonorable intentions. She refuses him and accepts the old sweetheart of her own station.

"WOMEN" (Essanay), Sept. 16.—The picture makes poor entertainment. There are weeping women and angry men, but the situations as developed and portrayed fail to stir the heart or to cause thrill.

Licensed Specials.

"THE FATAL LEGACY" (Kalem), Sept. 10.—A two-part special offering and, indeed, a big picture in many ways. It deals with a curse—drink—that has fastened itself on a family and pictures for us the devastation it works on three generations. Without sentimentality, it develops its theme in a sternly tragic way, the only way possible. The picture shows us the destruction and the ruins; but doesn't preach a syllable; and it shows these things in an uprightly artistic way—that is, without making any lesser appeal by dragging in the sordid or that which is sensational merely for the sake of sensation. So its effect on the thoughtful spectator is an impression of life at once dignified and tragic to the point of solemnity. If it didn't convince, it could never do this. The picture we think a highly commendable one. Of the staging of the picture, hardly too much can be said. It is set in genteel life, we should judge in Maryland or Virginia, and the rooms, furniture, verandas, lawns, etc., are suggestive and go very well with the story. The players are excellent, but James Vincent, as Henry Halleck, plays a fine, tragic figure that is quite convincing and, as he has drawn the man, full of quiet power. The story is fair; it might have been stronger; for there is too much similarity in the fate of the first two brides and then there are gaps that need filling in—to explain the fall of Jack, of the second generation, for instance. That photography is absolutely perfect in most scenes and is truly good at the worst, as in the fox hunt scenes, which, by the way, are full of quality.

"THE HILLS OF STRIFE" (Lubin), Sept. 11.—On three points this picture of a mountain feud rises pretty high, and besides these it has other good qualities. Its best is the high-class tragic situation. We mean that it has a situation that can make a human being suffer and in or from its suffering grow wise. Tragedy has its sole value in the human wisdom that it is able to show and it is, therefore, the highest form of art. The picture's second big element is the character, ably taken by Eleanor Blanchard, of the mother of the clan—terribly vindictive at the first, then tragically suffering and growing thereby tragically wise and forbearing. The venomous hate and relentless animosity of the head of the other clan, played by Arthur Mathews, is of a lower order; but it, too, is tragic in the high sense. The situation is pretty well developed, though it has its weak points where it followed the conventional path rather than looking for a better and it is not always adequately acted. Taken as a whole, it appeals to us strongly. It was written by E. C. Hall and produced by John Ince. The staging and camera work are excellent.

"CASTE" (Edison), Sept. 12.—Fine comedy drama. It was applauded at the City Theater by a morning house. There are many laughable incidents and there are situations of deep pathos. When Mabel Trunnelle, as Polly Eccles, led Bigelow Cooper, playing Captain Hawtree, a foppish English officer, a dance of attendance there was much laughter. Gertrude McCoy as Polly Eccles, who marries an aristocrat (Richard Tucker), plays her part with fine feeling and real artistry. Mr. Tucker plays well. William West as the drunken Eccles does good character work, as also does Barry O'Moore as Sam Gerridge. Mrs. Williams is convincing in the unpopular part of the mother of the aristocrat. There is real comedy, when Mr. and Mrs. Gerridge behold the entrance of the supposed dead D'Alroy. The climax is splendidly handled and gives the picture an unusual punch. C. Jay Williams directs the production.

"THE FIFTH STRING" (Selig), Sept. 15.—A musician's love story in two reels. The author is John Phillip Sousa. It is not a great picture, nor is it one that is sure to take strongly with the general public. The young violinist is, in the story, applauded by all; but the one girl is left cold by his playing and he is in despair. The devil appears in a cloud of smoke and offers him an instrument with five strings, on one of which, if any player plays, he dies, but with which, on the four other strings, he can make powerful music. This is, of course, childish in the light of day and conventionally comes down from the Middle Ages. The picture has been well staged and is naturally acted. The photography is clear and good. On the whole, the offering is fair.

"THE LOST MILLIONAIRE" (Vitagraph), Sept. 13.—James Oliver Curwood scores again in this two-reel picture. For the splendid script he will be forgiven for resorting to the lost memory expedient. Mr. Lincoln and Miss Stewart have the leads. Both are being given important work these days; and they are responding to the demands made upon them. Charles Kent as the grandfather of Miss Stewart gives a finished performance. Tefft Johnson has the heavy role, and carries it well. The interest is maintained throughout. There are flashes of comedy and at times deep pathos, especially near the end of the second reel, when the girl from the backwoods, rich from the sale of coal lands, is, with her grandfather, brought by her millionaire sweetheart to his home in the city. Mention of Mrs. Maurice must not be omitted. The greeting she extended to her restored son and to his bride-to-be was artistic. Ralph Ince directed the picture.

"GRIST TO THE MILL" (Essanay), Sept. 12.—A two-reel number, with E. M. Calvert in the role of a homewrecker. He is made up to resemble a spider who gradually draws the wife of his friend into the net. The whole offering is melodramatic in the extreme and suffers from overacting. The story is at all times clear and well pictured, but because of this forced manner of presentation lacks the feeling it should have had. The most ingenious feature of the offering is the part depicting the manner in which the villain was foiled by means of an open telephone, prepared in advance by the wife and a detective. The title did not seem to fit the picture very well in this instance.

Independent

"REDEMPTION" (Thanhouser), Sept. 16.—A rather light, but pleasing, plot built about drill work and a sham battle at a boys' military school. The former student of the school, now a wandering outcast, returns to find the girl he loved. Their recognition after the lapse of so many years was hardly convincing.

"THE FORLORN HOPE" (Kay-Bee), Sept. 26.—This one reel Western picture tells a story that is convincing but sad. The young man, who had written his parents that he had struck it rich, attempts to hold up a stage. Another bandit accomplishes this work before him, but in the ensuing chase the young man is shot and killed by his own father, who then places the stolen money beside the first bandit. The scenery in this film is wonderfully rugged and attractive.

"NONE BUT THE BRAVE DESERVE THE?" (Gem), Sept. 22.—Matt Moore appears as a life guard in this summer resort picture. Ethel's admirer pretends to be a hero and claims credit for saving her sister's life, when really the credit belonged to the guard. Later developments bring out the true situation and of course Matt wins the girl. Quite a pleasing comedy offering.

"BINKS PLAYS CUPID" (Imp), Sept. 27.—Binks, the janitor, while peeping through the skylight at the artist's models, gets under the spell of a hypnotist and falls into the room. He then poses as Cupid throughout the rest of the picture, which is not very strong as a humorous offering.

"CHARLIE'S LITTLE JOKE" (Crystal), Sept. 30.—Chester disguises himself as Helen's guardian, which works very well until the real guardian appears. A half reel of ordinary interest.

"BALDY BELMONT AS A ROMAN GLADIATOR" (Crystal), Sept. 30.—Belmont adds to his extensive repertoire by posing as a Roman gladiator. He says "Apollo has nothing on me." Some good nonsense in this, on same reel with above.

"WHY AUNT JANE NEVER MARRIED" (Eclair), Sept. 28.—A pleasing one reel number, in which Barbara Tennant appears as the aunt. Her story, related to her nieces, gets the sympathies of the observer. In this case her lover was cast up by the sea and suffered complete loss of memory. Just as they are about to be married, it develops that he already has a wife and child. An old situation, but of strong appeal.

"THE MISER'S SON" (Imp), Sept. 25.—Wm. Shay and Ethel Grandon appear in this story. The plot is not very strong and reaches a rather unsatisfactory conclusion. It concerns mainly a miserly man who suffers a fall and loses his memory as a result.

"HIS LAST GAMBLE" (Crystal), Sept. 28.—Chester in this appears as the father of Pearl. He runs a fence and the girl's lover unmasks him in a dramatic way. Later the lover threatens to expose the father if he is not allowed to marry the girl. The father throws both himself and the lover into the river. The plot borders on melodrama and is none too convincingly presented, though it has considerable interest.

"THE BACHELOR GIRLS' CLUB" (Gem), Sept. 29.—A farce played by a half dozen men in search of wives and as many girls who act at times as though they are men haters and at times as though they are not. There is a good deal of rough business in it and one bathing scene which may not be acceptable in all houses. The photography is of the clearest.

"MABEL'S DRAMATIC CAREER" (Keystone), Sept. 8.—Good humor and extreme vulgarity are closely intermingled in this. Much of the latter can be cut out. It is difficult to see why a company with such splendid opportunities for appealing to all houses should appeal only to the less particular ones.

"BEYOND THE LAW" (Nestor), Oct. 1.—A conventional Western offering in which the fugitive befriends a wounded man in the sheriff's posse and nurses him back to health. Later the man returns to arrest him and is shot by one of the sheriff's men, the fugitive escaping. These situations have been worked over many times before.

"HIS BRAND" (Rex), Oct. 2.—This conception is too unpleasant in certain respects to make the best entertainment. The jealous husband, whose suspicions were not without justification, uses a branding iron on his wife's bosom. Their son is born with a birthmark of the same description on his body. The story is gripping and well acted, but contains too much brutality for the average observer.

"THE PEACE OF BEAR VALLEY" (Nestor), Sept. 22.—Not a particularly well rounded story, but it contains enough new situations and attractive settings to make it of more than ordinary appeal for a Western one reel offering. The heroine wears a rather brief bathing costume through most of the story and succeeded in looking satisfied with rather than properly alarmed by some of her experiences. Some new structures in the way of log cabins help out the scenes very much.

"THE DOCTOR'S STORY" (Powers), Sept. 19. A story of rather unpleasant type, but beautifully photographed and splendidly acted. The doctor tells the story of the faithless lover who gave up one sister on the eve of their wedding in order to elope with the other. The first girl loses her mind and continually haunts the sea coast, dressed in her wedding garments, waiting for her lover. The close of this film is very pathetic.

"PAYING THE PRICE" (Rex), Sept. 28.—The close of this picture is put in a new way. A newspaper headline announces that "Joseph Hageman Accidentally Killed Himself." Hageman was a very mean husband, and the assumption is that he was killed by the man who loved his wife, but the observer is left somewhat in the dark as to the exact manner of the killing. At the same time, the final scene, where the husband finds the lover with his wife, is quite dramatic.

"BEAUTY AND THE UGLY ONE" (Nestor), Sept. 15.—A hunchback story of fairly interesting plot but one that does not quite get under the skin and into the heart. Perhaps in the hands of more skillful actors or director it would have the proper pathos, but as it is it misses fire in this particular. The picture is interesting but mechanical.

"THE HEART OF A VAQUERO" (Nestor), Sept. 24.—A Western offering, in which a Mexican cowboy, rejected by the girl he loves, saves his rival in a holdup. He hastens to the mine with the payroll funds and then back to aid the lover again. Conventional Western drama.

"HIS CRAZY JOB" (Nestor), Sept. 26.—Eddie Lyons, as the cub reporter, pretends to be crazy, in order to gain admission to the asylum, so he can get a story about its mismanagement. His enthusiastic rendition of this role does much to carry the humor of the film. The views of the "nuts" out on the lawns were rather funny, but those of the dangerous maniacs were rather strong stuff for a comedy and might have been cut out. The film, however, is generally pleasing and will get considerable laughter in certain parts.

"THE FATAL VERDICT" (Imp), Sept. 15.—A melodrama in which there is much that is both new and well thought out, although it is more effective in some of its scenes than as a whole; for the story is loose in construction and has unconvincing parts. There is one great scene in which a blind woman stands by when the man she loves is struggling with a man who has done her great injury. By accident the evil man is killed by a bullet from the revolver held in his own hand and then the hero is accused of murder by the villainess, a witness. The blind girl cannot testify, not having seen. This is a tragic situation and we wish more had been made of it. As a whole, the offering will interest and can safely be commended. It was produced by Frank L. Smith. William Shea plays the romantic lead opposite to Ethel Grandon.

"THE SHELLS" (Imp), Sept. 11.—A romance with a good deal of poetry in its story. William Shea and Ethel Grandon have the leading roles as young people who meet at the shore and fall in love. The man is drawn as a trust magnate whose manipulations have ruined the girl's father. This was very clearly a mistake in a simple story of love; for nothing is made of it and it weakens our sympathy for him. The plot merely finds causes that keep the lovers apart until the rich magnate finds the girl who is earning her living as an artist and marries her. The shells they picked up on the shore are used as souvenirs of love and help carry the picture's sentiment. There are some very pretty scenes in the picture; it is naturally acted, clear and pleasing. Frank L. Smith is the producer.

"IN PERIL OF THE SEA" (Imp), Sept. 29.—A film story by Jack Byrne, featuring Matt Moore and Jane Gail in the leading parts. The girl is organist in a church. Matt is a sailor who loves her, but he has a rival in the minister. The principal scenes are pictured at sea and are melodramatic in tone. Fire and mutiny occur on the vessel and at the close Matt saves the girl's father from death. The photography is good.

"PLAYMATES" (Majestic), Sept. 16.—This story, while not particularly strong, leaves a good feeling behind it. The business partners fall out. One of them becomes wealthy and the other poor. Some time later the children meet and succeed in bringing their fathers together again. This scene is effectively done and makes the story one of appeal.

"HIS LAST DEAL" (Majestic), Sept. 20.—This is a film story with a sudden twist at the end, showing that the young husband is not a bandit at all, but that the whole affair is merely a moving picture. The humor of this does not make a very strong appeal to the audience, as the foregoing part had been straight drama and the change came rather abruptly.

"MASTER OF HIMSELF" (American), Sept. 27.—This picture tells a good story, with Warren Kerrigan in the leading role playing the part of a young doctor. In a quarrel at the club he allows another man to strike him, without returning the blow. His sweetheart resents this. Later he performs an operation upon her in a burning hospital. The scenes are well pictured and the climax strong.

"MRS. CARTER'S CAMPAIGN" (American), Sept. 25.—A story chock full of the spirit of modern politics since the invasion of the feminine element. How Mrs. Carter organizes the Clean City Club and finally succeeds in being elected mayor makes a cleancut story, full of amusing incidents. Good photography also helps this release.

"A WINNING LOSER" (Majestic), Sept. 14.—Quite an attractive college story, with a light plot. The track team captain loves the girl, but has plenty of competition. During the field day sports he turns his ankle and loses the loving cup. He gets a dachshund canine as a consolation prize, and this he turns over to the girl, much to her delight. A pleasing release.

"MOTHER'S BOY" (Keystone), Sept. 25.—The Fat Boy smokes a cigarette in bed and sets the house on fire. Later several love affairs develop; a neighborhood row ensues; two bears chase the combatants up a telephone pole. The Fat Boy hangs out on the wires with a remarkable indifference to life and limb. Later the police force appears and the officers climb the pole. A good rough and tumble number, free from offense.

"THE BOWLING MATCH" (Keystone), Sept. 29.—An amusing bowling match between Messrs. Sauer and Kraut. The balls and pins are manipulated by an electric magnet and perform some queer antics. There is, of course, the usual roughhouse finish, with Ford and Mabel in the important parts. Good fun, without offense.

"THE ORIGINAL WILL" (Reliance), Sept. 27.—Will stories are not apt to be very new, and this one is no exception. But it holds the interest very well, showing the manner in which a young grandson tries to get hold of his grandfather's money. He fails in this and the family lawyer hands him the sum of $1, according to the terms of the first will. The photography is good.

"THE MISSING RING" (Reliance), Sept. 24.—This story, written by Mildred Mason, is fairly interesting. Irving Cummings and Rosemary Thebe appear. Some very good acting was done by the young maid who found the missing ring and attempted to pawn it. The close was interesting, but not very convincing.

"FLOOD TIDE" (Thanhouser), Sept. 19.—A story which gets hold of the heartstrings. The keeper of the lighthouse rescues a child from drowning after the yacht was destroyed by fire. The girl grows up at the lighthouse and is later claimed by her aunt. She goes to the city, but steals out of the ballroom and rows to the lighthouse in a boat to see her old friend. A simple plot, but nicely pictured and acted with true feeling.

"PATSY'S LUCK" (Nestor), Sept. 22.—Patsy is a henpecked husband who inadvertently gets on a spree. He runs across a band of outlaws and represents himself to be the notorious "Slim Jim." In the end he brings the entire band to justice and wins a big reward. The scene in which the sheriff explains his absence to the wife is quite amusing, and as a whole the picture is entertaining.

"FOR THE SINS OF ANOTHER" (Victor), Sept. 26.—Bob Daly produces this good drama, in which appear Frank Smith, Mr. McAvoy, Lynn Pratt, Fritzi Brunette and little Mimi Yvonne. The story is of a son who steals money from the house safe and permits his father's secretary to be blamed. The uncovering of the guilty person and the rehabilitation of the innocent make an interesting story.

Independent Specials

"JACQUES, THE WOLF" (Eclair), Oct. 1.—A two-reel story of the Canadian woods, featuring Oscar Lund as the trapper. He falls in love with two girls and develops a dual nature in many respects. The injury to his eye was drawn out too painfully, but the subsequent scenes hold the interest and many of them are quite pleasing. Alec Francis appears as the police officer. The dramatic episodes are of too mixed a character to be very compelling.

"SHON, THE PIPER" (Bison), Sept. 30.—A remarkably fresh and interesting two-reel subject, featuring Robert Leonard and Marguerita Fischer. The story illustrates a Scotch ballad and gives the observer as cheerful a series of bright, sunny situations as could be wished. Leonard, who is rapidly developing new powers as a screen artist, appears as the Duke of Gengall, who masquerades as a bagpiper in order to see something of life and find the girl of his choice. The resulting adventures are very pleasing. A particularly good release.

"SILENT HEROES" (Broncho) Sept. 24.—While not entirely original in plot, this two-reel number rouses one's blood and proves very entertaining. Tom stays at home with his dying mother when the war breaks out and is considered a coward. After her death, which was too long and painful in coming, he goes out to fight in earnest. He heads the Home Guards in time of battle and brings victory at the cost of his own life, but his name has been cleared of the charge of cowardice. Our preference would have been for a happier ending. A good lesson in patriotism.

"JUSTICE OF THE WILD" (Nestor), Sept. 29.—A two-reel offering, telling a rather new Western story. Mona marries the cattle rustler and becomes a mother to his son by a previous marriage. Later her husband joins in the robbery of the chief, who is murdered in the attack. Mona learns that her husband is implicated and she shoots him as he is drinking from the stream. The picture closes with her holding the boy in her arms. A grim tale of frontier life, which holds the attention quite strongly.

"THE WALL OF MONEY" (Rex), Sept. 21.—Marshal Neilan has written a two-part story with a punch. Allen Dwan produces it. We have had many labor vs. capital pictures; not all of them are so constructed as to avoid giving serious offense to those who sympathize with one or the other sides. This is a man's story, although there are two women in it; one of these, Pauline Bush, does fine work—serious, convincing. Miss Von Trump does well in the bit that falls to her. Mr. McQuarrie, late of Kinemacolor, has the role of the monopolist. He gives a strong presentation; if in the earlier scenes there is a trace of melodrama in the later it is not in evidence. The entire cast works in harmony, making a picture worth seeing.

"THE GHOST OF THE HACIENDA" (American), Sept. 22.—An entertaining two-reel number, the scenes located in a Spanish residence, presumed to be haunted by the spirit of a murdered woman. The bandit, El Capitan, now apparently respectable, relates the story and assures Enid that she resembles her dead aunt. Later El Capitan's old spirit induces him to attempt robbing the Hacienda. Enid impersonates the ghost and El Capitan dies from fright. The photography is good and the story appealingly presented.

"THE MOONSHINER" (Frontier), Sept. 27.—An exciting fight and tumble from a high cliff are the principal characteristics of this drama of the West, in which a girl is sent into the hills with a kodak to get a picture of an outlaw. This is a novel turn on the detective idea and is developed to good advantage in an engrossing story. Some interesting scenes of Western mountain country occur.

"THE VILLAGE PEST" (Frontier), Sept. 25.—In this rattling comedy, Willie, the grocer's boy, annoys a great many people with practical jokes and tricks learned from a book on legerdermain and in the end meets his just deserts in a watering trough. Some interesting village sidelights are included. The offering is fair.

"WHEN THE WORM TURNED" (Thanhouser), Sept. 21.—An amusing offering, in which the tired, slaving wife teaches her miserly husband a much needed lesson. She pretends to be out of her mind and insists upon having new clothes for herself and daughter and driving to town to see an occasional show. There is a great deal of human nature in this story and the parts are well taken. The restrained, intelligent acting of the wife is particularly commendable.

UNIVERSAL FILMS' YOUNGEST STAR EVER.

Allan Dwan has just completed a half-reel comedy entitled, "Our Little Fairy," with little Miss Helene "Snookums" Rosson, seven and one-half months old. It is the first time that an entire film has been devoted to exploiting the charms of one so young. There is that in the film, novelty, which is going to make it a genuine treat.

The picture was made at the Pacific Coast Hollywood Universal studios and shows the lovable baby in the various phases of baby life. The camera catches her first as she wakes after a fine nap. Next she takes her bath, then breakfasts and then creeps into the garden, where she finds many flowers to her liking. She laughs and crows; she cries and scolds, and true to her sex she gets into mischief with a dish of jam to her liking. She did not worry over her costume She posed "au naturel," and when she posed for the scene "September Morn," the climax was fittingly complete.

Miss Helene Rosson.

E. E. RICE TO FILM FORMER SUCCESSES.

It is the present purpose of Edward E. Rice to stage revivals of his former musical productions at some Broadway theater and after their runs to have them enacted before the camera. Those attractions are "Evangeline," "Adonis," "Hiawatha," "Excelsior, Jr.," and "The Seven Ages." Henry E. Dixey, the former star of these pieces, will appear both in stage and film versions. The motion picture end of the enterprise will be known as The Peoples Moving Picture and Amusement Company, with offices in the Times Building, New York.

PROPER ILLUMINATION OF PICTURE THEATERS.

An Important Essential to Success.

By Leonard V. James, Associate in Electrical Engineering, University of Illinois.

NO feature in the design or operation of moving picture theaters has a greater effect upon their success than has the manner of their illumination. It is true that some people attend the theaters because of the educational value of the productions, but the vast majority are attracted by the clean, restful and cheap amusement afforded. Such people will not put up with discomfort in any form at one place if there is another to attend, or if some other form of amusement is available. For this reason such matters as the decoration, the ventilation and the illumination of these theaters are receiving serious consideration by managers, architects and engineers.

When a patron enters a theater, the first thing he notices is the general decoration of the room. If this is either dingy or glaring he is not likely to be pleased; what he wants to see is a rich decoration, containing enough color to have life but without inharmonious contrasts. Moreover, he is pleased if he can see all of the decoration at a glance, if his view is not interrupted by sharp points of light, if both the high lights and the shadows are softened. All this, of course, if he enters during an intermission. If permitted to take his seat while a picture is being shown, he will not be so curious about the room, but he will want to be able to find his way without groping and to gain some impression of the people immediately surrounding him.

Glancing up at the picture, he will be pleased if he finds it very distinct but without the glare so often caused by the intense whiteness of the screen and the deep, black shadows surrounding it. He probably will think that there is less of the flicker effect in this picture, not realizing that his eyes are relieved from the strain occasioned by these sharp contrasts. Should there be any disturbance in the audience he will be glad to note that it is quieted promptly, probably giving full credit to the management when really the soft but sufficient illumination is largely responsible. When the picture is ended, he will be pleased if the lights come on as an intensifying of the previous glow, comfortable to the eyes, bringing out all the details of the decorations, etc., rather than as a sudden blinding glare.

To-day the average patron would appreciate the pleasures outlined above, but he would not expect them. The time is not far distant, however, when he will expect them in every theater laying any claim to being up-to-date in the matter of conveniences. Such things are no longer luxuries; thanks to the eye-comfort system of indirect lighting, they have become essential features in all modern theaters. The effect is obtained by the installation of indirect lighting fixtures consisting of opaque bowls hanging from the ceiling and containing tungsten lamps. These lamps, by the aid of scientifically designed silver mirrored reflectors, cast a diffused light over the ceiling. In this way the entire ceiling becomes a light source of low intensity, distributing a beautiful soft flood of light over the room, bringing out all of the decorative features, supplying plenty of illumination and yet blinding no one, even in the abrupt change from semi-darkness to full light, for there are no glaring lights to blind. You see, it is high intensity or glare which blinds—not an abundance of light well diffused. Churches recognize this principle when they have the organ lights turned off while the sermon is in progress to assist the preacher in keeping the audience attentive; automobilists meet it when they try to see past the headlights of an approaching car.

Not only will all glare and sharp points of light be eliminated where the eye-comfort system is used, but there will be no dark shadows, although there will be enough difference in the intensity of illumination on the ceiling and walls to avoid flatness. At the seat level, in a properly designed installation, there will be an absolutely uniform diffused light. This can be as intense as desired; the common mistake is to want it too intense, however, for the observer may think it is not light enough without trying to see if he can read his paper. He little realizes that, in the restful illumination, his eyes are relieved from the strain to which they are usually being subjected, that the iris relaxes and that the retina, instead of getting its impression from sharp rays of light like the image of the sun cast by a lens, gets it in a soft flood. Because he does not understand he will be surprised to find that he can read so easily and that his eyes do not tire.

The semi-darkness is produced by turning on only part of the lamps. The accompanying cut shows a possible plan for a theater 25 feet wide and 75 feet long, thus having a floor area of 1875 square feet, and using thirty 60-watt tungsten lamps installed as shown. This would give a very good illumination when all the lamps were on. While the pictures are being shown all but four of these lamps will be turned off, so that most of the time only 240 watts will be consumed in providing a soft, diffused light. If desired, more than four lamps can be left on; most managers, where these installations have been made, are surprised by the clearness of the pictures when the full illumination is used. It is noteworthy that some light in the room takes away the "cold" effect of the intense black and white and adds a wealth of detail and a depth of tone to the picture. Turning off some of the lamps, however, produces an agreeable effect and saves electricity.

A large number of theaters in this country and Canada have installed the system of illumination as explained above and are finding it very satisfactory.

In securing the highly desirable effects outlined in this article two things are necessary. The more essential of these is that there be no visible lights discernible in the room. This requires opaque bowls at the proper distance from the ceiling and indirect or reflected illumination. The other is economy of operation and maintenance, obtained to the greatest possible extent by using tungsten lamps and one-piece, pure silver-plated, glass reflectors. These reflectors are commercially possible only where the silver is very thin and is well protected by an elastic enamel. Such fixtures and reflectors may be a little more expensive than less desirable types, but the additional outlay is justified, there being no decrease in brightness of the light after they have been installed several years. The expense is also counter-balanced by the smaller number of units required with this system of lighting as compared with any other, and the corresponding saving in wiring.

The National X-Ray Reflector Co., 231 Jackson Blvd., Chicago, makes a specialty of these kinds of fixtures and maintains a force of illuminating engineers whose skill is at the service of the public. They are ready and willing to calculate any job, however complex, without cost or obligation to the theater managers or architects.

In the cut the symbol * means bright lights during intermission; the other symbol shown in the cut means dim light during show.

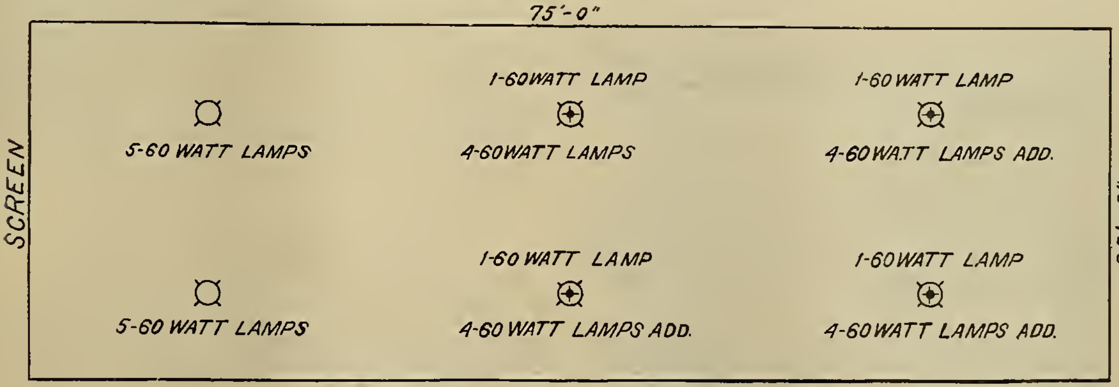

Diagram of an "X-Ray" Lighting Scheme.

Manufacturers Advance Notes

"SHON, THE PIPER" (Bison).

This three reel photoplay, produced by Otis Turner, can best be described as a poetic melodrama, which is local coloring, rife with stirring action and generous in climateric incidents. Not even a Scotchman could say that the exterior scenes were not laid in the Highlands, and there is depth and perfection of detail in the interior scenes. Running through the whole, as subtitles, is a delightful verse by James Dayton.

The action is laid in the latter part of the eighteenth century while the story revolves about a young Scotch Duke who, determined not to marry one seeking his money searches for adventure in the Highlands, disguised as a Piper. He meets, during his wanderings, Madge the daughter of Donald MacIvor. They fall in love at sight.

Scene from "Shon, the Piper" (Bison).

Unaware of Shon's real identity, the old father refuses to sanction the match. He prefers to give his daughter to the wealthy Laird of the Isla. When the girl carries this news to her lover he tells her to "Be of good cheer my bonny lass, I'll pipe them a tune of another class." The wedding day is fixed and the Laird leads his melancholy fiance forth.

Shon visits the feast in the garb of a harpist; he assumes the guest for awhile and then, throwing off his disguise, escapes with Madge from a window. But previous to this, Shon has called his clan together and when speeding away to his mansion, they cover his retreat. What follows is a remarkably thrilling and fresh piece of business; a battle between two kilted Scotch clans. And then the title of the youth is discovered and all ends well.

William Foster, the cameraman has given of his best and the results show a series of the most enchanting pictures ever seen on the screen.

BLACKWELL REMAINS WITH KALEM.

A press agent had a pipe dream last week and, while under the influence, nominated Carlyle Blackwell, the Kalem leading man as a new acquisition of the American company of players. Kalem now comes forward with an authoritative denial that Mr. Blackwell has even an idea of leaving its Western stock company with which he has been identified for nearly four years.

TO NEW YORK IN LOS ANGELES.

George O. Nicholls left New York this week for the Los Angeles plant of the New York Motion Picture Company where he will assume the duties of director.

"THE FLOWER OF DESTINY" (Kleine-Cines).

The Kleine-Cines release for Tuesday, October 7, "The Flower of Destiny," finds its original plot in a famous Italian poem. The action centers during the Middle Century and the entire two-reels are conspicuous for their beautiful settings of ancient castles and quaint interiors. Nowhere in the world are there such large stores of curios left from those historic times as in Italy today, and the Cines Co. made splendid use of their facilities. The story itself is extremely dainty. A page who dares to love his mistress from afar, places a rose upon her window-sill. When the cruel baron learns of this, he whips the page to death. The boy's sister swears vengeance and obtains employment in the baron's household as a page. From this stronghold she wreaks her revenge in an odd manner for the baron, knowing her to be a woman falls madly in love with her while the baroness, believing her a boy page, also grows to love her. Eventually, both destroy each other.

Scene from "The Flower of Destiny" (Cines).

The respective leads are played by Anthony Novelli, the famous Cines star who played "Vinitius" in "Quo Vadis?" and Leah Guinchi who played "Lygia" in "Quo Vadis?" the two leads in that master picture.

NEW $65,000 THEATER AT LOS ANGELES.

A palatial theater, seating 900 people, was opened at Los Angeles recently. It is under the control of the Tally Amusement Company, with E. I. Tally as president and F. J. Kawkins as vice-president. It will be known as the "Alhambra" and will use the Universal program as does Mr. Tally's other theater, the popular "College" on Hill Street. On the exterior o fthe "Alhambra" there are 1250 electric lights. The furniture and fittings are magnificent and comfortable.

"A FIGHT AGAINST EVIL" (Universal).

The white slave traffic is a problem that is being agitated and discussed by the press, the pulpit, the law-making bodies and the stage, but it has remained for the Universal Film Manufacturing Company to present it in a moral-teaching light to patrons of the photoplay. It does this through the medium of Otis Turner's stirring film drama "A Fight Against Evil," which has just been completed at the Hollywood studios.

STATES RIGHTS OPEN ON "SAPHO."

"Sapho," the six reel Majestic production with Florence Roberts in the title role, is now obtainable by state rights buyers. The Sapho Feature Film Company, of 150 East 14th Street, New York City, is offering it. Paper, in all the handy sizes up to twenty-four sheets, goes along. Each "size" of paper has a variety of scenes from the play. This enables the exhibitor who prefers to use one particular size of lithograph to show different posters nevertheless.

The statement of the Sapho Feature Film Company on the "nature" of the Roberts version is as follows: "'Sapho,' denounced at the time of its writing— in an age of prudery— as sensational, is now everywhere recognized as a great moral lesson. It is bold in its treatment of the facts-of-life, but the boldness is for the best. Alphonse Daudet, the author, dedicated 'Sapho' to his sons, so that they might remember and be guided by its lesson. Let 'Sapho' be to filmdom what 'Damaged Goods' is to the stage. Be first in the battle of film enlightenment by booking Miss Roberts' masterpiece for early showing in your theater. Shelly Hull and a formidable cast support the star."

Scene from "Sapho" (Thanhouser).

"THE WRECK" (Vitagraph).

This gripping soul drama, full of tense situations which awaken all our keenest interest, sympathies and anticipations, is staged upon a large scale, and its action is extremely varied. It sees its characters driven from their homes, out by the side of rushing rivers and toward the height of western mountains. It sees their homes despoiled. It watches a midnight attack on a lonely bridge. And it witnesses a thrilling railroad wreck; mingled with all of the excitement there runs a sweet undercurrent, depicting the reasoning side of life. For through the storm there is clearly revealed a calm, indomitable law which rules and directs the lives of the men and women involved in the drama. "The Wreck" is unusually, extremely convincing and genuine, as its wise, natural development keeps our anticipations on the alert, agreeing as it does with our intuitive knowledge of life's varied struggles.

The announcement of this Vitagraph release should awaken a keen interest in the moving picture enthusiast.

EXCLUSIVE TO HAVE WESTERN FEATURES.

A three reel western feature, one every two weeks, will probably be the next addition to the program of the Exclusive Supply Corporation. Negotiations are now under way between Joseph R. Miles, general manager of the Exclusive and the owner of a widely known brand of established reputation. Such a brand would much strengthen the already strong program, including as it now does the cream of the European and American makes.

"TARGETS OF FATE."

This two reel drama was written for the Reliance Company by Adele Luehrman, who has won recognition in the magazine field in addition to having had many successful photoplays produced. The first reel of this picture is particularly interesting, many of the scenes being taken on board the ocean liner Franz Josef. During the action of these scenes several life boats were lowered into the water and the steerage passengers worked in the picture, adding realism. The story of this film is of simple heart interest. Hugh Mortiner and his young wife are separated on their honeymoon by a wreck at sea. She is saved, but believes him dead. He wanders on a distant shore—his mind gone. She later marries a doctor—and it is to her husband that Hugh is sent to have his shattered mind restored. The doctor recognizes Hugh from a picture his wife has always kept—but realizes his duty and performs the operation. Then he takes Hugh to his home and leaves him outside of his wife's room, telling him that he may enter if he wishes. Through the curtain Hugh sees the doctor enter the room and take his wife into his arms. Hugh recognizes his lost bride and is about to rush to her when leaning over she takes up a baby from its crib and the doctor gathers both of them to his heart. Then Hugh drops the curtain and silently steals away, knowing that his presence would but wreck the happiness of all three. Released October 4th.

Scenes from "Targets of Fate" (Reliance).

FREDERICK WARDE IN "RICHARD III."

The Broadway Film Company announces that it will offer the subject "Richard III" in which Frederick Warde, the old time tragedian, appeared, to state right buyers. This subject is in four reels—4,000 feet—and is said to be fairly descriptive of the stirring events in the life of one of England's early kings, as told in history and by Shakespeare. The offices of the Broadway Film Company are at 145 West 45th Street, New York.

STERLING CAMERA

Scene from "Richard III."

"THE RIDDLE OF THE TIN SOLDIER" (Kalem).

For the past year, Hugh C. Weir has been thrilling the readers of various magazines with his adventures of "Madelyn Mack, Detective," a series of rather extraordinary detective stories. The possibilities of these stories for the motion picture screen led Mr. Weir to write a special "Madelyn Mack" adventure, and the result is the Kalem production in two parts, "The Riddle of the Tin Soldier," which will be released on Wednesday, October 8th.

Scene from "The Riddle of the Tin Soldier" (Kalem).

"The Riddle of the Tin Soldier," is a sure-enough thriller. The acting is all that could be desired and the photography excellent. The picture contains two scenes that are especially good. One shows a view of the poorest section in the slums of New York, and helps the reader to appreciate the spirit which caused the daughter of the millionaire to kidnap her own brother. The other scene is that in which the battle between the police and the kidnappers is shown. Here is a real fight! The observer watches the battle with muscles tensed and nerves atingle. Windows are pushed through by bodies in combat, and balustrades broken by the pressure of many men struggling along its length.

"IN THE POWER OF A HYPNOTIST" (Warner's).

This is a Gauntier production in three parts—a psychological drama with a tremendous climax—packed with startling scenes from beginning to end. Miss Gene Gauntier enacts the role of the hypnotist's daughter; Jack J. Clark makes a natural detective, and Sidney Olcott plays the part of Gondorza, the hypnotist. The final scene, where Gondorza's influence over the mind of his daughter is broken by his sudden death, is a sensational bit of business that will draw people out of their seats.

"A MEXICAN TRAGEDY" (Lubin).

An incident of the continued revolts in Mexico. This picture is very dramatic ending in an accidental tragedy that is pitiful, but the just reward of avarice and treachery. The scenes are true to old Mexico and most of the subordinate characters are Mexicans. Those who daily read of the unrest in that unfortunate country will enjoy this picture which is one of the best of its type that the Lubin southern studio has ever made.

HENRY E. DIXEY IN "CHELSEA 7750."

Henry E. Dixey's first appearance in motion pictures will be occasioned by his characterization of Detective Kirby in "Chelsea 7750," an original detective play startling in conception, novel in construction and unique in development, written and directed by J. Searle Dawley, to be released by the Famous Players' Film Co., Sept. 20th. In the role of an able and eminent detective, Mr. Dixey is provided with a strong and novel part, and the battle of wits which occurs between him and the gang of counterfeiters, whose trail he follows, is as intensely interesting as a genuine detective mystery. A dictograph plays an important part in the story, and the mechanical spy is instrumental in fixing the certainty of the counterfeiters' guilt. There is a strong human note when Prof. Grimble, the master mind of the criminals, whose son Detective Kirby has succeeded in jailing for twenty years, gets the detective's daughter in his power, and threatens to repay her for the long sentence meted out to his son. It is here that the telephone is called into play. Surreptitiously and skillfully, the detective's daughter (admirably portrayed by Laura Sawyer), manages to lift the receiver off the telephone in the counterfeiters' den and while she argues her innocence, shouts her father's number into the telephone. Then, by means of a signal code of pencil taps, she communicates to her father that she is in danger, but before she can inform him of the address, the receiver is discovered removed from the hook, and she is abruptly shut off by the Professor. A series of heart-breaking efforts on the part of the detective to discover her whereabouts ensues, culminated by a complete and thrilling victory over the criminals.

Henry E. Dixey is ably supported by Laura Sawyer, and House Peters, whose interpretation of the Professor is a fine bit of artistic characterization.

"WAR CORRESPONDENT" RIGHTS.

Sales of state rights on "The War Correspondents," the four-reel Itala subject, have been brisk. Exchangemen who have taken this subject are: The Weiland Feature Film Co., of Pittsburgh; Attractive Feature Film Co., of Philadelphia; Golden Gate Film Exchange, of San Francisco; Northwestern Feature Film Co., of Portland; Exhibitors Feature Film Corporation, of Toledo; The Famous Players Film Co., of Boston; General Feature Film Co., of Chicago, and Big 4 Feature Film Co., of Dallas, Texas.

A NEW PRODUCER.

Marshall Farnum, the youngest brother in the famous Farnum family, who was concerned with Duston Farnum, in the production of "The Spoilers" in California, is now listed among the producers at the Selig Polyscope Company, in Chicago. He has had a long stage experience and should grace the new position with credit.

BUSINESS HEAD OF THE AMBROSIO CO.

The picture shown herewith is a splendid likeness of one of the really powerful figures in the film world, yet one but little known in America. Signor A. Gandolfi is, with Signor Ambrosio, the founder of the world-famous Ambrosio Company. Mr. Gandolfi is the man who dominates the financial end of the big Torino plant. While Ambrosio is the company's real founder and its natural head, he leaves the entire financial affairs in Gandolfi's sole charge. Mr. Gandolfi is a great man mentally and physically. His personality is felt wherever film is sold and no one in Europe has a better understanding of the complications now facing European film makers than he.

Sig. A. Gandolfi.

NOTES OF THE TRADE.

A PREMIERE European actress playing a dual role is the characteristic extraordinary of "The Missing Woman," the three-feature production, which is the third release of the Film Releases of America. One minute she's the wealthy, happy married sister—the next she is the abandoned, wanton creature of the underworld and as unlike as night and day from her sister whose lines have fallen in pleasanter places.

* * *

Anthony Novelli, greatest of Italian artists, who played the lead of "Vinitius" in the famous "Quo Vadis?" and Leah Guinchi, who played the female lead of "Lygia" in "Quo Vadis?" will be seen together again in "The Flower of Destiny," a Kleine-Cines two-reel for release Tuesday, October 7th. In one of the daintiest stories ever released by Cines, these two stars play opposite.

* * *

Night is being turned into day at the big Selig plant with elaborate scenic preparations for one of the greatest modern detective stories, "The Circular Staircase," by Mary Roberts Reinhart. No expense has been spared to give the great romance of mystery befitting and elegant environment to comport with the vibrant atmosphere of the great thrilling pictorial romance—in which the sense of the supernatural is ever imminent.

* * *

James J. Corbett, familiarly known to everyone as "Gentleman Jim," is scheduled to make his initial appearance in moving pictures in a Warner's Feature entitled "The Man From the Golden West." It is a thrilling story of love and adventure, in four parts, and is bound to go big wherever shown.

* * *

The latest daredevil doing of riotous Rodman Law is a jump from the top of a high cliff into the making of a watery grave. Not content with the sensational possibilities of such a tame proceeding, Law made the jump with a fair damsel sitting astride of the horse in back of him. The feat was accomplished at Ausable Chasm, New York, from the top of "Table Rock" and was part of the plot of a photoplay entitled "The Lover's Leap," scheduled for release by the Reliance on October 11th.

* * *

"In the Days of Trajan" is the title of forthcoming two-reel subject soon to be released by the American Film Mfg. Co. Jack Warren Kerrigan appears as the Prince of Dacia and Vivian Rich takes the role of Princess Octavia. The time honored villain, Jack Richardson, revels in the costume of Julius Publius, the Prefect of Rome, while the other leads are all prominently cast with a large number of supernumeraries.

* * *

Mr. James Morrison, the well-known Vitagraph player, better known as "Jimmy" Morrison, has returned to his first and only love, The Vitagraph Company of America, and will now be seen regularly in Vitagraph pictures. This will be good news to his many admirers.

* * *

A. Warner, Vice-President and General Manager of Warner's Features, Inc., left Tuesday, September 16th, for a long trip by way of Canada to the Pacific coast on matters of business relating to the opening of exchanges in the larger Canadian cities, and the installation of the Warner program.

* * *

Africa is the locale for the new animal picture being produced by Director Henry McRae. Tigers, that were so prominent in the first picture, "In the Coils of the Python," will be displaced by lions, monkeys, a big chimpanzee, camels and an elephant will also play important parts in a forthcoming Universal production. One scene among others, that will bear particular notice is where Clifford, thrown from his horse frightened by a gorilla, takes refuge from an attacking lion in the water hole. There is the novel sight of a chimpanzee leading a baby into the jungle and then hiding it in a burnt out log when a lion approaches.

* * *

Jack O'Brien has joined the Lubin California forces and is again the "busy director." A. H. Fralick is also working at the Lubin studios.

* * *

Palmer Bowman, a clever young actor, who has given very efficient service with The Selig Stock Company during the past eight months, displaying remarkable versatility as an actor, has business qualifications that attracted the attention of Oscar Eagle, and he has made him his assistant for carrying out the labyrinthian details involved in his office—as master of productions.

* * *

Among those in New York for the purpose of acquiring territory from the Exclusive Supply Corporation during the week were Charles Zetler, of the Edwards-Zetler Feature Film Co., of Dayton, Ohio; E. T. Peter, of Dallas, Texas, who purposes taking the program for Southern territory and who will probably open offices in Atlanta and New Orleans. A. A. Weiland, of the Weiland Film Company, of Pittsburgh, reports that his success with the Exclusive Program in his territory encourages him to take Ohio, the adjacent State.

* * *

A large crew of Mexican laborers was engaged to enact a riot scene directed against Ed. Coxen, engineer, on a railroad construction scene in "The Ghost of the Hacienda," produced by the American Film Mfg. Co., and misunderstanding their instructions, thought a real riot was on, which accounts for the realism of the scene.

* * *

"In the Watches of the Night" is the title of the first dramatic feature production in which Miss Marion Leonard will appear on Warner's Feature Program. The basic element of the plot is the effort of a woman to preserve the honor of her husband after the husband, in his weakness, has dragged it into disrepute.

* * *

William Dunn, who was formerly identified with the Vitagraph Life Portrayals a year ago, has come back to his old stamping ground and is once more numbered among the Vitagraph players.

* * *

During the taking of "The Rogues of Paris," a forthcoming Solax feature, Madame Blache encountered Mr. Hudson Maxim (author of "The Science of Poetry and the Philosophy of Language"), poet, scientist, inventor and philosopher, on his estate at Lake Hopatcong. When half through with a scene, the venerable inventor appeared at the portico of his mansion and viewed the proceedings with considerable amusement. He became a very interested onlooker and asked many questions.

* * *

Mr. Al. Lichtman, Sales Manager of the Famous Players' Film Co., started September 10 on a trip to Canada, from where he will go to Peoria, to attend the convention of the Illinois Exhibitors, and on his return to New York will stop at Chicago.

* * *

During the production of the Reliance feature "Targets of Fate," Director Edgar Lewis used a large ocean steamship for several exciting scenes, which among other things, called for the launching of the life boats. The steamer was about to sail for foreign parts and the steerage was packed with passengers who took a lively interest in the picture-making. A number of the passengers were enthusiastic workers under Mr. Lewis' direction. This drama will be released in two reels on Saturday, October 4th.

* * *

The sales of state rights on "Dr. Nicholson and the Blue Diamond," the Film Releases of America subject, added to the sales made several weeks ago, and these without the aid of lithographs or other advertising matter, are the following dispositions of territory: Pekin Feature Film Co., of Philadelphia; the Exhibitors' Feature Film Co., of Toledo, Ohio, and the Southern Feature Program Association, of Dallas and San Antonio.

* * *

Dorothy Davenport is back again in the "Universal" fold after being with Selig and Kalem. She will play opposite to Wallace Reid, who starts producing on his own account next week. He will write most of his own photoplays, too. He has a delightful little leading woman, for Dorothy is a great favorite with a discerning public and her work is always conscientious and carefully thought out.

Calendar of Independent Releases

Universal Film Mfg. Co. Current Releases

SUNDAY, SEPTEMBER 21st, 1913.

CRYSTAL—Misplaced Love (Drama)
ECLAIR—Stung (Comedy)
ECLAIR—Curious Fish (Zoology)
REX—The Wall of Money (2 parts—Drama)

MONDAY, SEPTEMBER 22nd, 1913.

IMP—Ivanhoe (Four parts—Drama)
NESTOR—For the Peace of Bear Valley (Drama)
GEM—None but the Brave Deserve the —? (Comedy)
GEM—Sanitary Dairy Plant, Washington, D. C.

TUESDAY, SEPTEMBER 23rd, 1913.

101 BISON—The Struggle (2 parts—Drama)
CRYSTAL—Pearl and the Poet (Comedy)
CRYSTAL—Oh! What a Swim (Comedy)

WEDNESDAY, SEPTEMBER 24th, 1913.

NESTOR—Heart of a Vacquero (Drama)
POWERS—Twiddledum Insures His Life (Comedy)
POWERS—A Painter's Ruse (Comedy)
ECLAIR—A Puritan Episode (2 parts—Drama)
UNIVERSAL—Animated Weekly No. 81 (News)

THURSDAY, SEPTEMBER 25th, 1913.

IMP—Miser's Son (Drama)
REX—Genesis: 4-9 (2 parts—Drama)
FRONTIER—The Village Pest (Comedy)

FRIDAY, SEPTEMBER 26th, 1913.

NESTOR—His Crazy Job (Comedy)
POWERS—Blood Red Tape of Charity (2 parts—Dr.)
VICTOR—For the Sins of Another (Drama)

SATURDAY, SEPTEMBER 27th, 1913.

BISON—Captain Billy's Mate (2 parts—Drama)
IMP—Binks Plays Cupid (Comedy)
IMP—Jolly Jottings by Hy. Mayer (Comedy)
FRONTIER—The Moonshiner (Drama)

Advance Releases

SUNDAY, SEPTEMBER 28th, 1913.

CRYSTAL—His Last Gamble (Drama)
ECLAIR—Why Aunt Jane Never Married (Comedy)
REX—Paying the Price (Drama)

MONDAY, SEPTEMBER 29th, 1913.

NESTOR—Justice of the Wild (2 parts—Drama)
IMP—In Peril of the Sea (Drama)
GEM—The Bachelor Girls Club (Comedy)

TUESDAY, SEPTEMBER 30th, 1913.

101 BISON—Shon the Piper (2 parts—Drama)
CRYSTAL—Charlie's Little Joke (Comedy)
CRYSTAL—Baldy Belmont As a Roman Gladiator (Comedy)

WEDNESDAY, OCTOBER 1st, 1913.

NESTOR—Beyond the Law (Drama)
POWERS—A House Boat Elopement (Comedy)
ECLAIR—Jacques the Wolf (2 parts—Drama)
UNIVERSAL—Animated Weekly, No. 82 (News)

THURSDAY, OCTOBER 2nd, 1913.

IMP—Bleeding Hearts; or Jewish Freedom Under King Casimir of Poland (3 parts—Drama)
REX—His Brand (Drama)
FRONTIER—The Shop Girls Big Day (Comedy)

FRIDAY, OCTOBER 3rd, 1913.

NESTOR—His Brother's Wives (Comedy)
POWERS—The Trap (Drama)
VICTOR—The Closed Door (2 parts—Drama)

SATURDAY, OCTOBER 4th, 1913.

IMP—His Priceless Treasure (Comedy)
IMP—Whimsicalities by Hy. Mayer (Novelty)
FRONTIER—A Girl of the Dance Halls (Drama)
101 BISON—Good-for-Nothing Jack (2 parts—Drama)

Mutual Film Corporation Current Releases

SUNDAY, SEPTEMBER 21st, 1913.

MAJESTIC—The Shoemaker and the Doll (Drama)
THANHOUSER—When the Worm Turned (Com.—Dr.)

MONDAY, SEPTEMBER 22nd, 1913.

AMERICAN—The Ghost of the Hacienda (2 parts—Dr.)
KEYSTONE—(Title Not Reported)
RELIANCE—The Hardest Way (Drama)

TUESDAY, SEPTEMBER 23rd, 1913.

MAJESTIC—An Aesthetic Match (Comedy)
MAJESTIC—The Baseball Umpire (Comedy)
THANHOUSER—An Unfair Exchange (Drama)

WEDNESDAY, SEPTEMBER 24th, 1913.

BRONCHO—Silent Heroes (2 parts—Drama)
MUTUAL—Mutual Weekly No. 39 (News)
RELIANCE—The Missing Ring (Drama)

THURSDAY, SEPTEMBER 25th, 1913.

AMERICAN—Mrs. Carter's Campaign (Comedy)
KEYSTONE—(Title Not Reported)

FRIDAY, SEPTEMBER 26th, 1913.

KAY-BEE—The Forlorn Hope (Drama)
THANHOUSER—The Official Goat Protector (Comedy—Drama)

SATURDAY, SEPTEMBER 27th, 1913.

AMERICAN—Master of Himself (Drama)
MAJESTIC—A Slight Misunderstanding (Comedy)
RELIANCE—The Original Will (Drama)

Advance Releases

SUNDAY, SEPTEMBER 28th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

MONDAY, SEPTEMBER 29th, 1913.

AMERICAN—The Flirt and the Bandit (Drama) 1000
KEYSTONE—(Title Not Reported)
RELIANCE—(Title Not Reported)

TUESDAY, SEPTEMBER 30th, 1913.

MAJESTIC—(Title Not Reported)
THANHOUSER—(Title Not Reported)

WEDNESDAY, OCTOBER 1st, 1913.

BRONCHO—The Greenhorn (2 parts—Drama)
MUTUAL—Mutual Weekly, No. 40 (News)
RELIANCE—(Title Not Reported)

THURSDAY, OCTOBER 2nd, 1913.

AMERICAN—The Badge of Honor (Drama) 1000
DOMINO—Exoneration (2 parts—Drama)
KEYSTONE—(Title Not Reported)

FRIDAY, OCTOBER 3rd, 1913.

KAY-BEE—Loaded Dice (Drama)
THANHOUSER—(Title Not Reported)

SATURDAY, OCTOBER 4th, 1913.

AMERICAN—Crooks and Credulous (Drama) 1000
MAJESTIC—(Title Not Reported)
RELIANCE—(Title Not Reported)

Exclusive Supply Corporation Current Releases

MONDAY, SEPTEMBER 22nd, 1913.

SOLAX—Rogues of Paris (Feature—3 parts—Drama)

TUESDAY, SEPTEMBER 23rd, 1913.

GAUMONT—The Sheriff's Devotion (Drama)

WEDNESDAY, SEPTEMBER 24th, 1913.

DRAGON—Her Last Ride (Feature—3 parts—Drama)
GAUMONT—Gaumont's Weekly No. 81 (News)
SOLAX—The Quality of Mercy (Drama)

THURSDAY, SEPTEMBER 25th, 1913.

ITALA—Unmasked (Feature—2 parts—Drama)
GAUMONT—An Awful Relapse (Comedy)

FRIDAY, SEPTEMBER 26th, 1913.

LUX—(Title Not Reported)
SOLAX—The Soul of Man (Drama)

SATURDAY, SEPTEMBER 27th, 1913.

GREAT NORTHERN—Won By Waiting (Comedy)

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MUTUAL PROGRAM EXCLUSIVELY

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, SEPTEMBER 22nd, 1913.

BIOGRAPH—The Law and His Son (Drama	
EDISON—The Honor of the Force (Drama)	1000
KALEM—The Counterfeiter's Confederate (Drama)	1000
LUBIN—Poker Paid (Comedy)	400
LUBIN—This Isn't John (Comedy)	600
PATHEPLAY—Pathe's Weekly No. 52 (News)	
SELIG—The Young Mrs. Eames (Special—2 parts—Dr.)	1500
SELIG—Sissybelle (Comedy)	1000
VITAGRAPH—Daddy's Soldier Boy (Drama)	1000

TUESDAY, SEPTEMBER 23rd, 1913.

EDISON—The Stroke of the Phoebus (Drama)	1000
ESSANAY—For Old Time's Sake (Drama)	1000
LUBIN—A Mexican Tragedy (Drama)	1000
PATHEPLAY—The Blind Gypsy (Drama)	
CINES—For His Brother's Crime (Special—2 parts—Dr.)	
SELIG—Bumps and Willie (Comedy)	1000
VITAGRAPH—Extremities (Comedy)	
VITAGRAPH—Scenes in Singapore (Travel)	

WEDNESDAY, SEPTEMBER 24th, 1913.

EDISON—The Embarrassment of Riches (Comedy)	1000
ESSANAY—Love Incognito (Comedy)	1000
KALEM—A Midnight Message (Special—2 parts—Dr.)	1000
PATHEPLAY—The Secret Treasure (Drama)	
SELIG—The Spell of the Primeval (Drama)	1000
VITAGRAPH—The Other Woman (Drama)	1000

THURSDAY, SEPTEMBER 25th, 1913.

BIOGRAPH—A Saturday Holiday (Comedy)	
BIOGRAPH—The End of the World (Comedy)	
ESSANAY—Days of the Pony Express (Drama)	1000
LUBIN—Self-Convicted (Special—2 parts—Drama)	2000
MELIES—A Cambodian Idyll (Drama)	1000
PATHEPLAY—Pathe's Weekly No. 53 (News)	
PATHEPLAY—Blazing a New Trail in Glacier National Park, Montana (Scenic)	
PATHEPLAY—The Sago Industry in Borneo (Industrial)	
SELIG—The Capture of "Bad Brown" (Comedy)	1000
VITAGRAPH—The Race (Drama)	1000

FRIDAY, SEPTEMBER 26th, 1913.

EDISON—Hard Cash (Special—2 parts—Drama)	2000
ESSANAY—In Convict Garb (Special—2 parts—Drama)	2000
KALEM—The Hobo and the Myth (Comedy)	
KALEM—The Largest Duck Farm in the World (Zoo.)	
LUBIN—Winning His Wife (Comedy)	1000
PATHEPLAY—Birds of Prey (Bird Life)	
PATHEPLAY—Sicily the Picturesque (Travel)	
SELIG—The Policeman and the Baby (Drama)	
SELIG—The Taj Mahal, Agra, India, (Travel)	
VITAGRAPH—Bunny for the Cause (Comedy)	1000

SATURDAY, SEPTEMBER 27th, 1913.

BIOGRAPH—The Influence of the Unknown (Drama)	
EDISON—A Proposal from the Sculptor (Being the third of the Series "Who Will Marry Mary?")	1000
ESSANAY—Why Broncho Billy Left Bear County (Dr.)	1000
KALEM—A Demand for Justice (Drama)	1000
LUBIN—The Great Discovery (Drama)	1000
PATHEPLAY—The Fish With a Storage Battery in its Brain	
PATHEPLAY—The Pearl of the Bosphorous, Constantinople (Travel)	
PATHEPLAY—Promenade in Rome (Travel)	
VITAGRAPH—Under the Daisies (Spec.—2 parts—Dr.)	2000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 29th, 1913.

BIOGRAPH—Dyed But Not Dead (Comedy)	
BIOGRAPH—With the Aid of Phrenology (Comedy)	
EDISON—The Stolen Models (Comedy)	1000
KALEM—The Atheist (Drama)	
LUBIN—The Invader (Drama)	1000
PATHEPLAY—Pathe's Weekly, No. 54 (News)	
SELIG—The Invisible Government (Drama)	
VITAGRAPH—When the West was Young (Drama)	1000

TUESDAY, SEPTEMBER 30th, 1913.

EDISON—A Daughter of Romany (Drama)	1000
ESSANAY—A Ray of God's Sunshine (Drama)	1000
LUBIN—The Actress and Her Jewels (Drama)	400
LUBIN—The Constable's Daughter (Comedy)	600
PATHEPLAY—Lillie's Nightmare (Comedy)	
PATHEPLAY—The Deschutes Canyon, Washington (Scenic)	
CINES—Misgotten Gains (Special—2 parts—Drama)	
SELIG—The False Friend (Drama)	1000
VITAGRAPH—Which? (Comedy)	1000

WEDNESDAY, OCTOBER 1st, 1913.

EDISON—Mr. Toots' Tooth (Comedy)	
EDISON—Damascus and the Ruins of Baalbek (Travel)	
ESSANAY—A Successful Failure (Comedy)	1000
KALEM—The Battle at Fort Laramie (Special—2 parts—Drama)	2000
PATHEPLAY—Oxygen (Scientific)	
PATHEPLAY—Along the Padas River (Scenic)	
SELIG—The Cattle Thief's Escape (Drama)	
SELIG—The Elephant as a Workman, Rangoon, India (Educational)	
VITAGRAPH—Salvation Sal (Drama)	1000

THURSDAY, OCTOBER 2nd, 1913.

BIOGRAPH—A Tender Hearted Crook (Drama)	
ESSANAY—The Belle of Siskiyou (Drama)	1000
LUBIN—The Special Officer (Special—2 parts—Drama)	2000
MELIES—(Title Not Reported)	
PATHEPLAY—Pathe's Weekly, No. 55 (News)	
PATHEPLAY—The Depth of Hate (Special—2 parts—Drama)	
SELIG—Our Neighbors (Drama)	
VITAGRAPH—The Autocrat of Flapjack Junction (Drama)	1000

FRIDAY, OCTOBER 3rd, 1913.

EDISON—Why Girls Leave Home (Special—2 parts—Comedy)	2000
ESSANAY—Tony the Fiddler (Special—2 parts—Dr.)	2000
KALEM—And the Watch Came Back (Comedy)	
KALEM—Historic Boston (Travel)	
LUBIN—The Scarf Pin (Drama)	1000
PATHEPLAY—A Clever Story (Drama)	
PATHEPLAY—Riding the Flume (Travel)	
SELIG—John Bousall of the U. S. Secret Service (Dr.)	1000
VITAGRAPH—The Treasure of Desert Isle (Com.-Dr.)	1000

SATURDAY, OCTOBER 4th, 1913.

BIOGRAPH—The Chieftain's Sons (Drama)	
EDISON—The Contents of the Suitcase (Drama)	1000
ESSANAY—The Struggle (Drama)	1000
KALEM—The Railroad Inspector's Peril (Drama)	1000
LUBIN—For Her Brother's Sake (Drama)	1000
PATHEPLAY—(Title Not Reported)	
VITAGRAPH—The Mystery of the Silver Skull (Special—2 parts—Drama)	2000

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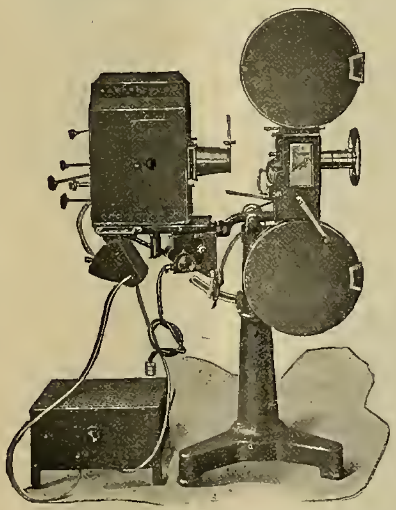

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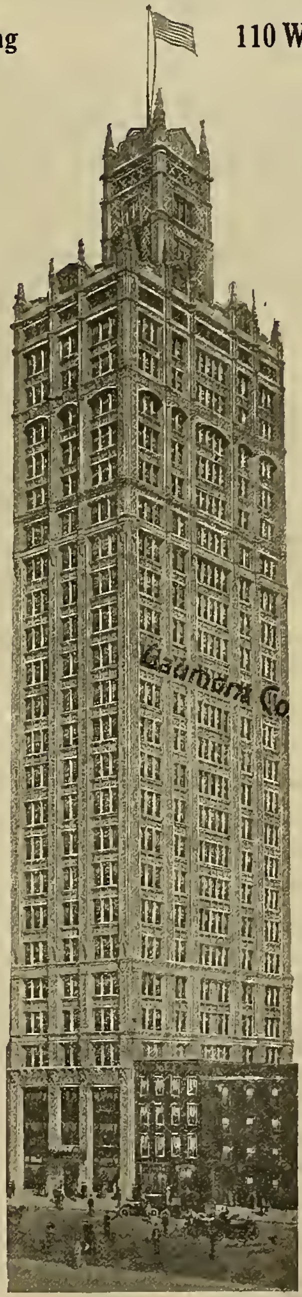

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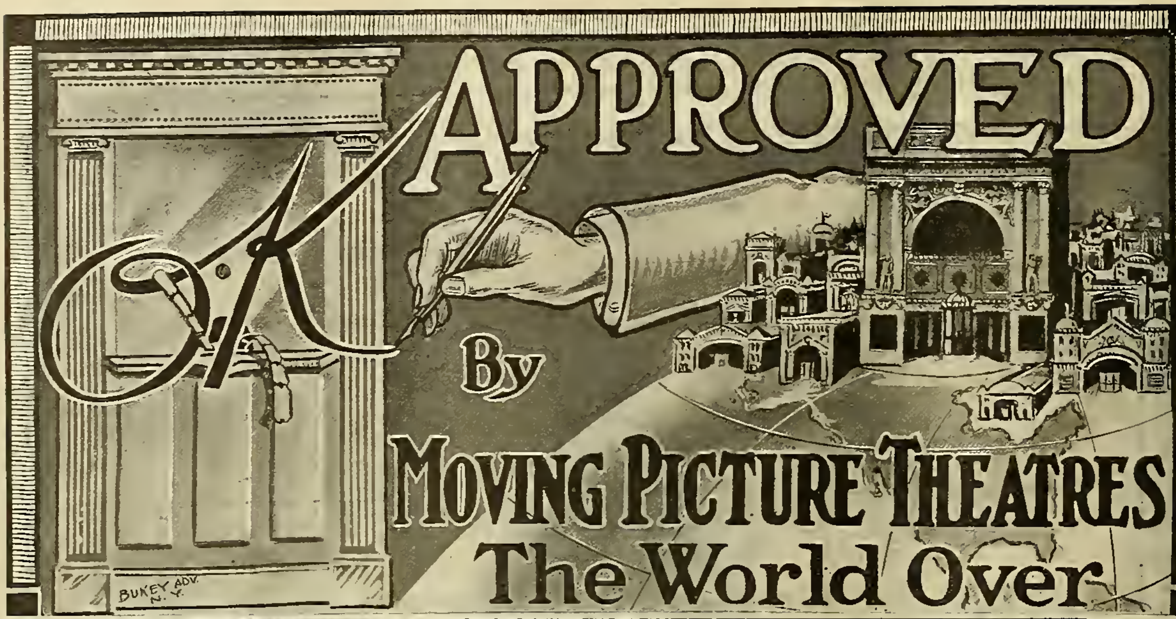

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WARNING A Feature Film Exchange in this city is offering an old Urban motion picture, in three short reels, formerly entitled "ARIZONA BILL" with altered posters and titles changed to ***"ARIZONA."***

The copyrighted drama ***"ARIZONA,"*** familiar to every theatre-goer in this country for many years, has been released by us in ***SIX REELS,*** produced under the personal direction of its renowned author,

AUGUSTUS THOMAS

Attempts to deceive the public and filch the profits of this splendid production will doubtless be made by unscrupulous exchanges, aided by short-sighted exhibitors who fail to realize that theatre-goers looking for ***"ARIZONA" know what they are looking for and cannot be deceived by altered titles and misrepresentations.***

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Me., N. H., Vt., R. I., Conn., Mass.,	Famous Players Film Co., of New England, 228 Tremont Ave., Boston, Mass.
New York City and State	Theater Film & Supply Co., 12 Union Square, New York City, N. Y.
No. N. Jersey	David Young, Jr., 137 Roseville Ave., Newark, N. J.
W. Pa., W. Va., Ohio and Ky.	Famous Players Film Service Inc., 125 Fourth Ave., Pittsburgh, Pa.
E. Pa., So. N. J., Md., Del. and D. C.	Electric Theater Supply Co., Room No. 303 Abbott Bldg., Philadelphia, Pa.
Cal., Ariz. and Nev.	Golden Gate Film Exchange, 234 Eddy St., San Francisco, Cal.
Ore., Wash., Idaho and Mont.	Northwestern Feature Film Co., Portland, Ore.
Missouri	Dalton & Wolf, Grand & Olive Sts., St. Louis.
Germany	Al. H. Woods, Eltinge Theater, New York.

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Broncho Headliners

"The Greenhorn"

2 Reels, October 1

Selig, a Russian, comes from the land of oppression and enlists in the United States Army. His awkwardness makes him the butt of ridicule, and his silent resentment the object of the soldiers' pranks. Misunderstanding the nature of his comrades, Selig becomes obsessed with a bitter hatred, which is intensified when he is ordered to the guardhouse for a week for fighting with miners who were teasing an Indian girl. The Indians go on the warpath, and Selig and a companion are attacked while separated from the main body. The other soldier is killed, and Selig is saved from death by the Indian girl whom he befriended. He resolves to revenge himself for the insults he has suffered and decides to fight with the Indians. The soldiers discover his dead horse and think he is a captive, and resolve to rescue him at all hazards. They keep up their pursuit, through a terrific sandstorm which proves fatal to a number of the boys in blue, and as the soldiers draw close to the redskins, Selig plans to lead them into an ambush and returns, saying he has escaped. The warm welcome he receives surprises him, and when he learns that his comrades were prepared to lay their lives down for him a great wave of understanding sweeps over him and he realizes that the hazing he suffered was only meant in play. That night the Indians surround the soldiers, while Selig is having a mental battle, and he hears the hoot of an owl—the signal of the Indians to him. He warns the Captain and leads the soldiers to a safe position, and in the battle that ensues the Indians are defeated, but Selig is killed, and receives the homage of a hero from the sorrowful soldiers.

Broncho Motion Picture Co.

Long Acre Bldg., 42d St. and Bdwy.
NEW YORK CITY
MUTUAL PROGRAM EXCLUSIVELY

Kay-Bee Features

"Loaded Dice"

1 Reel, October 3

Tom Hood and Bud Colt become lost on the desert with only a few ounces of meal and a quart of water left. They shake dice to see who gets the water and is allowed to go on to the settlement. Bud sees that he is losing and quickly shifts the dice, using loaded dice. After Bud has left the camp Tom finds one of the loaded dice, realizes the trick played, and resolves to get even. After suffering untold agony from thirst he reaches a miner's cabin. He then follows Bud's trail and when he sees Bud at a distance trying to make his way along the edge of the desert Tom circles ahead and changes the sign on the guide-post, misleading Bud, who goes straight into Death Valley. At the settlement Tom receives a letter from his sweetheart stating that her brother, who left home when a boy and who had adopted the name of Bud Colt, was coming home to see his dying mother, and asking Tom to come with him. Tom's heart is touched, and after a battle with himself he plunges into the blistering desert, rescues Bud and takes him home.

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Keystone Comedies

Four Winners In A Row

"When Dreams Come True"

Released September 22

The peddler is addicted to the flowing bowl. He enters a saloon to quench a very big thirst and sets his bundle on the floor. The snake charmer, with a fine assortment of reptiles is also an honored member of the bar. Result: The packages get mixed, and during the night the peddler is awakened by wriggling serpents who manifest a decided affection for him.

"The Faithful Taxicab"

Released September 18

An absurd melodrama, teeming with sensation, and bristling with comedy situations. The rivals, in taxicab and automobile, have a thrilling battle for the girl they love, and play some wild-west stunts with the modern vehicles, snatching the girl from each other at full speed, and hurling bombs from which they escape as if by a miracle. This film will be long remembered.

"What Father Saw" and "Willie Minds The Dog"

A Split Reel, Released September 15

In the first, father is a student of the heavens and has a big telescope. His daughter has a hated suitor. One night while star gazing he sees through the telescope his daughter and the man, and then the trouble starts.

In the second, Willie is left home to play with the dog while his parents are away. The servant is too attentive to her sweetheart and Willie goes out and gets lost. The frantic efforts to find the child develop laughable scenes.

"The Gypsy Queen"

Released September 11

Another melodramatic—comedy—sensational subject, with Mabel as the Gypsy queen with a rival for the affection of the man she loves.

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LICENSED FILM STORIES

LUBIN.

THE INVADER (Sept. 29).—Daniel Mosby, a squatter, is the father of a beautiful daughter and is ordered to vacate the land on which he built his homestead, by John Bradford, a miserly real estate dealer. Bradford sends his son, Tom, to execute his orders, but when he arrives at Mosby's home, he meets Ellen, the daughter, and falls in love with her. Ellen, however, is engaged to Jack Mellon and resents Tom's advances. One day when Tom forces his attentions on her, Jack knocks him down and, in a spirit of revenge, Tom decides to carry out his father's order immediately. In the meantime, Mrs. M sby and Ellen call on Bradfird in the hope of securing an extension of time to look for another home. The old man, however, is obdurate and demands $1,000 for the land. Jack, who has been greatly worried over the Mosby's troubles, has saved $500 and decides to apply it toward the purchase of the land paying the balance on the installment plan. He arrives at the office after Ellen and Mrs. Mosby leave. Bradford is only to glad to find a buyer and closes the deal at once. In the meantime, Tom, with two rough characters, is on his way to burn down the house. Throwing out the furniture, they set fire to the building and are attempting to get away unseen when they are stopped by Mosby and the sheriff. Jack, too, arrives on the scene and confronts Tom. He admits to having set fire to the property, and Jack produces his receipt which had been signed sometime before the fire was started. Fearing a term in jail for arson, Tom pleads to be allowed to see his father. In company with the sheriff, Jack and the Mosby's, he is taken to his father's office where the Mosby family and Jack are given a paid up title deed to the land and a sum of money to rebuild the home so wantonly destroyed.

THE CONSTABLE'S DAUGHTER (Sept. 30).—Ray Jordon, having just purchased a new automobile, invites his friend, Jack Clifford, to go with him while he tries the new machine out. While they are speeding over a country road, they attract the attention of Constable Hackard, who instructs his daughter to get his six shooter and his club, so he can catch the speeders. He loses no time in jumping in front of the machine with drawn revolver. Naturally Ray and Jack, with a six shooter staring them in the face, come to a stop. An argument is started as to the speed the car was traveling, when the constable's daughter Maud puts in an appearance. It is a case of love at first sight on Jack's part; he immediately withdraws from the argument and starts in talking to Maud. Ray and the constable can come to no agreement, and Ray is ordered to drive to the Justice of the Peace; the constable takes a seat along side of Ray while Jack takes a seat in the rear of the machine and waves a goodbye to Maud. On their arrival at the Justice of the Peace, Ray is still putting up an argument but Jack cheerfully pays the fine, thinking the price is well worth meeting the pretty daughter. Jack becomes a persistent suitor and is constantly being chased away from Constable Hackard's house. He frames up a scheme with his friend Ray to go out on the road and speed, so the constable will arrest him. When he gets the constable in the car, he is to drive him at break neck speed, in a round-about way to the Justice of the Peace. While Ray is driving the constable around Jack has made a short cut to the Justice and by the time Ray and the constable arrive, Jack and Maud have been married. After the constable sees the humor of the affair he blesses them both but makes Ray pay a fine.

THE ACTRESS AND HER JEWELS (Sept. 30).—Dottie Dare, an actress who has not had the press attention that she thinks she should have, hires a personal press agent. He, very desirous of getting employer all the notice that is possible, arranges to have her diamonds stolen. While he is planning with a fake crook to steal the diamonds, a real thief overhears the plan and beats it to the hotel first. Dottie, never having the acquaintance of a burglar and not being informed that this particular crook was to look like, meets him when he enters the hotel room and blows him to champagne, gives him an autographed photograph, and on the whole they spend a very pleasant little time. He decides that it is about time to go with all the jewels and he departs. Shortly after the real crook has gone, the press agent and his burglar arrive, and much to their surprise Dottie informs them that the burglar has been there and has taken her jewels. The two of them are nearly knocked off their feet and think that the best thing that they can do is to make their escape. They do so down the fire escape and when they arrive at the bottom the fellow that the press agent has hired with the promise of a handsome reward, seeing the reward had disappeared, gives the agent a thrashing for his trouble.

THE SPECIAL OFFICER (Special—2 parts—Oct. 2).—Daddy Bowne has been janitor and special officer of the Boonville Bank ever since it started thirty years ago. Robert Gage, the president, and Daddy have been friends since boyhood. Daddy and his wife and his son, Tom, who has worked his way up from office boy to paying teller, live over the bank. There is no social distinction between the families, so Tom and Grace, the president's daughter, have become sweethearts. Duncan Ross, a well dressed young fellow, appears on the scene for the purpose of selling stock in a get-rich-quick scheme under the name of "The Wireless Power Co." He succeeds in securing the good opinion of Mr. Gage, who rents him an office in the building and introduces him to his daughter and patrons of his bank. Ross creates a furor and the citizens fall over one another to buy Wireless stock. Grace is infatuated; Tom is neglected.

Tom suspects Ross' scheme is a fraud and is supported by his father. To give color to the honesty of his purpose Ross deposited daily his receipt from the sale of stocks with The Boonville Bank. The stock is all sold and Ross fearing to prolong his stay announces that he will banquet the citizens before his departure. Tom finds Grace coming from Ross' office one evening and followed by Ross. A fight takes place; Daddy separates the young men, drags Tom into his own room and tries to quiet him. Tom declares he will leave and begins packing his bag.

On her way home Grace misses her mesh bag and returns to Ross' office. Ross believing she has returned to see him attempts to take her in his arms. Her screams bring Tom to her rescue and Ross is knocked insensible to the floor. Daddy finds Tom bending over Ross, fearful that he has killed him. After a moment of suspense Ross indicates returning consciousness, and Daddy tells his boy to take his bag and go. Cautioning his father to prevent Ross from drawing his money from the bank for two days if possible, Tom takes his bag and leaves. Ross revives and Daddy urges him from the room. Daddy collapses on the stairs, where his wife finds him. The next morning Daddy is ill and his mind wandering. Tom has left a note for Mr. Gage telling of his intended departure. Pencilling the combination to the safe on the back of the note, Mr. Gage gives it to his son, Bob, who has just returned from college and tells him he will have to take Tom's place. Bob, after copying the combination, crumples the note and flings it into the waste basket. Here Mother Bowne sees her boy's writing and takes it to her husband. That night in looking it over he discovers the combination pencilled on the back. A way to prevent the money from being paid to Ross on the following morning suggests itself. While Ross' banquet is going on he rifles the safe and conceals the money in the cashier's desk.

The next morning Ross calls for his money. He sees the empty safe and gives the alarm. Tom, in the meantime, has returned with the Post Office Inspectors. He comes into the mob battling at the bank door. Daddy also, from the upper window, sees the mob. The sheriff and inspectors break through the mob as Daddy discloses the hiding place of the money. Ross is arrested and taken away as Daddy is being congratulated on saving the bank from a real robbery.

THE SCARF PIN (Oct. 3).—When George Terwilliger marries May Forrest he invites his chum, Tom Nugent, to act as his best man at the wedding, not knowing that Tom is madly in love with May himself, nor that at one time May had practically accepted Tom's love, but had finally thrown him over in favor of himself. Tom's great failing is drink. At the wedding reception he indulges too freely and creates a scene accusing May of having jilted him in favor of George's money. Realizing that his chum is not in his right mind, George forgives him and the two continue their friendship, although George is disturbed at learning that May did actually encourage Tom. As a souvenir of the wedding, George gives Tom a handsome scarf pin. Later Tom learns that May and George are returning to town unexpectedly from a trip that was supposed to have lasted sometime. He learns that May will be home that morning while George will not be home until that night. Being under the influence of liquor, Tom's brain recalls his old passion. He finds May alone in the house. May resents his advances but having gotten into the house, he refuses to leave. May hides from him. In searching for her, he goes upstairs. A fiendish idea takes hold of him. Removing the scarf pin from his tie, he lays it upon George's dressing table and goes back to the club. A few hours later George stops at the club to shake hands with the boys before going home. Tom, awakening from a drunken sleep, realizes what an awful thing he had done and tries to get to the house before George; but he fails. He knows that unless he recovers the pin, George is bound to discover it when he prepares to go to bed. Tom decides upon desperate measures. Entering the house through the kitchen window, he steals up stairs only to find the access to the bed room blocked by May and George who are in the adjoining room talking. But the pin must be recovered. George must not find it. Tom returns down stairs, and deliberately sends a jardiniere crashing to the floor. George comes down stairs with a revolver to find the burglar. A chase through the house ensues. But Tom succeeds in recovering the pin, and making his escape, without being seen by George.

FOR HER BROTHER'S SAKE (Oct. 4).—Grace Merrill and her brother Edwin, orphans are doing light housekeeping in a cheap apartment, when a letter reaches them from a wealthy uncle on a Southern California ranch offering them a home with him. Grace welcomes the opportunity, but Edwin objects to leaving the city and persuades her to go without him. Upon her arrival at her uncle's ranch Grace meets his foreman, Jack Winston and they are mutually attracted. Jack has been engaged in a love affair with a Spanish dancer employed in a concert hall frequented by the Mexicans, but when he meets Grace he promptly breaks with her. Inez creates a scene in the concert hall by trying to stab Jack, and when he leaves she follows him and discovers his relations with Grace. After a time Grace and Jack are married and establish a home, and Inez broods over the loss of her lover. In the East, Grace's brother finds it difficult to make a living; he is broke and the prosperity of the Western country attracts him and he decides to follow his sister.

Arriving in the Western town he visits the town drinking place to make inquiries and through no fault of his becomes involved in a quarrel with a drunken cowboy, who picks a fight. In attempting to disarm the cowboy the revolver is discharged and Edwin finds himself in the position of his slayer. He flees from the place with the crowd after him, but dodges his pursuers and takes refuge in the barn on the premises where his sister lives with her husband. There she finds him and consents to hide him until night and obtain money for his escape. Inez sees Grace and a stranger together in the barn, hears the appointment for that night made and decides to make use of the information. She lies in wait for Jack and makes one last desperate effort to win him back. When he tells her that his wife is the only woman he can love she tells her story and again urges him to take her. Jack is suspicious and determines to watch. At night he retires and pretends to sleep but listens and watches. He hears his wife leave the house, follows her and sees her embracing a strange man who escapes before he can reach them. In his excitement he accuses his wife in a manner that so angers her that she refuses to explain and they quarrel and separate. A week later a letter comes from Edwin and Jack opens it by mistake. It throws a flood of light on past events and shows him his mistake. He goes at once to acknowledge the wrong he has done Grace and she, convinced of his love and loving him in return, consents to a reconciliation. Meanwhile, Inez also has found a way to mend a broken heart.

ESSANAY.

A RAY OF GOD'S SUNSHINE (Sept. 30).—The father, an habitual drunkard, is sent by the physician to fill a prescription needed for his little daughter who is dangerously ill. While on his way, he meets a friend who induces him to go into a saloon. He drinks himself into forgetfulness of his suffering child, and with the money the doctor had given him for the medicine, he buys a bird from a peddler. Memory is awakened through the prescription memorandum which he still carries in his hand. Filled with remorse he returns home. In the meantime, the physician has saved the child's life by going for the medicine himself. In the morning the cheerful song of the bird seems to bring life and strength to the little girl, while in the father a new man is born, and he swears to his now happy wife that he will never drink again.

A SUCCESSFUL FAILURE (Oct. 1).—Ray and Roy Cheep are both in love with the charming manicurist, but each is unaware of his brother's "affairs." The lady, however, encourages both of them. The two boys are hard up, but live in hopes of their rich uncle loosening up with a substantial allowance. Finally the uncle tells them that he will give $1,000 to the one who marries first. They each go off for a license and a minister, but when they arrive at Miss Charmer's house they find her about to go out with uncle. The next day then each receive a check for $1,000, which helps to console them for the loss of the charming lady.

THE BELLE OF SISKIYOU (Oct. 2).—Unable to bear her father's cruelty, May leaves home. Black Moody finds her crying, and wandering around aimlessly. Taking her away, he installs her as barmaid in his saloon. Moody before this has held up the stage coach, and although the sheriff is rather suspicious of him, he has no positive evidence, until the bandit's wife, furious at his bringing the girl into their home, gives him away. The man is arrested and May is taken back to her home by the young sheriff, to whom the girl's beauty and sweetness has made a strong appeal. A pretty romance between May and the sheriff later develops.

THE STRUGGLE (Oct. 4).—Dr. Sharp and his wife, Gretchen, live happily together in a little Western town until the advent of the doctor's brother, Fred, who comes from the East to spend his vacation near his brother. He meets the doctor's wife and immediately falls in love, but visits her only when he knows his brother is away. The doctor learning of Fred's visits, shoots him. He repents, however, when he sees his brother's serious condition and does all he can to restore him. Affairs are happily adjusted when Fred on regaining consciousness begs forgiveness of his brother, and Gretchen assures her husband that she loves him only.

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HERMAN OBROCK, Jr.
Technical Director

TONY THE FIDDLER (Special—2 parts—Oct. 3).—"Big Bill" has for some time, by bank robberies and holdups, been terrorizing all the towns along the border, and every sheriff and deputy in the country has been making strenuous efforts to capture him. No one seems to know the man by sight, who in reality is Bill Carson, one of the Valleyfield's well known citizens. He is in daily intercourse with Mercer, the unsuspecting sheriff, and one day is shown a letter by that official stating that a large shipment of silver is coming, by stage from Silver City Mining Company to Valleyfield, and asking for the sheriff's protection against "Big Bill." Carson, on seeing the note, immediately makes his preparations. He holds up the coach and gets possession of the shipment of silver. Among the passengers on the stage is a young Italian musician, who, when the bandit sees him with a violin, is ordered to remain behind and entertain him. After playing at the point of a gun for some time, he is allowed to go on his way, and finally arrives at Valleyfield, footsore and hungry, where he is befriended by Sue, the daughter of the sheriff.

In the meantime, when the sheriff hears of the outrageous holdup, he sends his deputies out after the bandit and when they come back dispirited after a fruitless search, he offers a thousand dollars reward for the capture. Carson is already on hand when the deputies return, but in a moment of recklessness gives himself away. The sheriff has his man at last, but not for long, as, in spite of the four or five men surrounding him, Bill cleverly manages to get away.

Tony has fallen in love with Sue, and in order to be near her applies to the sheriff for a job as deputy. Sue, however, does not return his affection, but the optimistic young musician attributes her failure to respond to his attentions to the fact that he is poor, and remembering "Big Bill's" fondness for music, he conceives an idea for capturing the bandit, thereby winning the thousand dollars, and incidently, Sue. He finds his way to the cave, where "Big Bill" is known to be in hiding, and with his enchanting music, lulls his victim to sleep. After getting possession of his revolver he awakens the man, ties his arms and brings him back to town. He receives the reward, which along with his heart he proudly offers to Sue, and keen is his disappointment when he learns the girl is already engaged. Taking his beloved violin Tony wanders off by himself and the soul of the musician soon finds relief and solace in his music.

GEORGE KLEINE.

HIGH TREASON (Cines—Special—2 parts—Sept. 16).—The story centers about a government wireless operator who finds his salary too small to meet the demands of his wife. A banker, speculating on the decline of stocks in the event of war, bribes the operator to change the government message, announcing the success of the peace negotiations, to read that a declaration of war is inevitable, so that his Board of Trade operation would prove successful. The wireless operator accepts the bribe and perverts a message. All that follows shows a nation in the throes of a great war. The entire operation of getting out a war "extra" from the time the false message is received in the editorial rooms until the street urchins and old women get the "extra" on the street, is shown. The excitement of the stoic compositors in the press rooms setting the "scare head," and even the haste of the "devil" is racing to and fro from editorial offices to press room is very realistic and interesting. Much of the film was made on the day that Italy declared war against Turkey, and the Cines people swept the streets of Rome with their cameras gathering some splendid views of the "war-mad" thousands as they thronged the big thoroughfares, shouting and waving papers, and carrying stump orators around on their shoulders. To further carry out the thread of the story, the Cinese Company made use of some splendid pictures taken during the Balkan War, of the big thirteen-inch disappearing guns; many inspiring cavalry charges and infantry engagements.

As a punishment, the only son of the wireless operator, whose traitorious action created the war, is killed by the burst of a bomb in one of the first battles. This was the only battle scene the Cines Company found it necessary to stage. Incidentally, one of the features of the story includes a three-minute scene from the Opera "Aida," showing about a thousand people watching the performance, with the stage with its multifurious costumes in the distance.

All this material has been worked into an especially pretty story. The casual picture goer will wonder how the picture company managed to get such realistic scenes and such crowds of people.

EDISON.

THE STOLEN MODELS (Sept. 29).—Walter Clyde was having trouble with his models. He was trying very hard to paint a picture that would represent his ideal of femininity. Imagine the feelings of a man who wanted to paint a picture representing his ideal of womanly charm and grace when he discovered that his model chewed gum. Almost at the point of giving up in despair, Walter looked across the courtyard and immediately discovered a beautiful young girl.

Walter seized his brushes and blocked in a rough outline on his canvas.

Strangely enough the Ideal of Femininity was also having trouble with models. She as it happened was looking for an ideal of masculinity. She wanted to paint the picture of a sturdy young man with a pipe in his mouth. Imagine the feelings of a woman who wanted to paint a picture representing her ideal of masculine strength and beauty, when she discovered her model smoked only cigarettes!

One day when Walter had finished his picture from a number of stolen glimpses of his unsuspecting model, he sat down at the window and gave himself up to meditation, puffing slowly at his pipe. The girl whose name was Betty saw him and shrieked with delight. At once she began to paint him. When Walter laid aside the pipe and started in on a cigar, Betty managed to get rid of the latter objectionable weed by a dexterous manipulation of a long broom. Walter was surprised at the sudden disappearance of his choice Havana but since he did not have another, was obliged to go back to the pipe.

Betty and Walter went to the exhibition on the same day and discovered each others pictures—hanging side by side. The rest was easy.

A DAUGHTER OF ROMANY (Sept. 30).—When Lord Laversham was a young man, he saved the life of a gypsy girl in an accident. The chance meeting made a deep impression on the young lord, and not long afterward Mona and Laversham were secretly married.

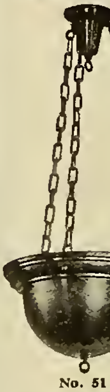
A year later, Mona appeared at Knole Hall with a baby in her arms. Laversham accepted the little girl as his heir, and took her away from her mother. Mona went back to her gypsy caravan, and little Helen was given the training and education that befitted the heiress of the Knole estate.

When Helen had grown to be a girl of eighteen, she went riding with her father, one day, and happened upon a gypsy encampment. A mutual recognition followed between Laversham and the old fortune teller who had once been the beautiful Mona. Two days later, Laversham was fatally injured in a riding accident. On his death bed, he made Helen promise to marry the man of her choice, Captain Ronald Courtney, without delay. While she was still mourning for her father, Helen's mother appeared at Knole Hall and discovered herself to her daughter. Urged by filial respect and also by the strain of wild gypsy blood which was in her, Helen followed Mona to the gypsy camp. For the refined, highly cultured girl, the sordidness of the life appeared in all its repulsiveness as soon as the first glamor had worn away. A handsome young scoundrel named Ben, resplendent in earrings and gay scarves, made her life miserable with his continual overtures. When Captain Courtney finally discovered her whereabouts, he found a girl who had bitterly repented of her sudden freakish whim, and who was only too glad to return to the life she had always known. So Helen and Courtney were married, while Mona, scorning alike their offers of money and a home, tramped along the dusty brown roads which are the heritage of the Romany race.

SELIG.

THE FIFTH STRING (Special—2 parts—Sept. 15).—Angelo Diotti, a violinist, although encouraged by the eulogy of the musical profession, fails to impress Mildred Wallace, with whom he is in love, by his efforts on the violin. At a reception, given at the Wallace home, he is the cynosure of the eyes of the ladies, but Mildred characterizes the young violinist's protestations of musical effort as asininity, rather than artistry. He leaves the house in a very much dejected and despondent mood and sails for a desolate island, where he begins practising. The more he tries the more he thinks he preceives that his ability is waning, and in a fit of melancholy he dashes his violin to the floor and crushes it with his feet. At this juncture a phantom figure appears in the doorway of his leafy shack. He hands Diotti a card bearing the inscription, "Satan, Prince of Darkness." Following closely behind his Satanic Majesty is a decrepit sort of being who holds in his palsied hands a violin. The old man plays with such exquisite harmony that Diotti is entranced, but no sonner has the bent old figure touched the fifth string of the violin when he falls dead. Satan then tells Diotti that the first string means pity, the second, hope; the third, love; the fourth, joy; but the fifth means —death.

Diotti, his ability restored by the magic violin, soon leaves his secluded abode and is soon in the manager's office. The execrations of the latter gentlemen are stopped by the exquisite strains of music eminating from the musician's violin. At the club a friend of the Wallace family takes advantage of Diotti's absence from the room, in which he has left the magic violin, and plays upon it. His musical effusion is not of long duration, for he soon touches the fifth string and he falls dead. Diotti, although stunned by the death of the young amateur violinist, harkens to the call of the manager and he accepts an offer to play at a grand concert. The concert is a huge success and the prestige of the violinist is restored. Mildred succumbs to the beautiful music and shows her love for him. He is invited to many functions, but the lure of the palatial home of the Wallaces and of his inamorata, Mildred, proves too strong for him, and he decides to play for them. Mildred's father, who is also a skilled musician, calls his daughter's attention to the fifth string. Although Diotti has always managed to avoid playing on the fatal string, he decides to satisfy the curiosity of Mil-



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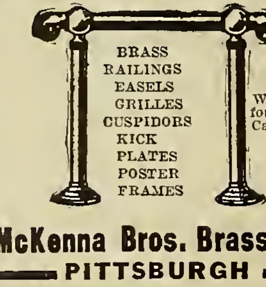

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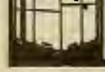

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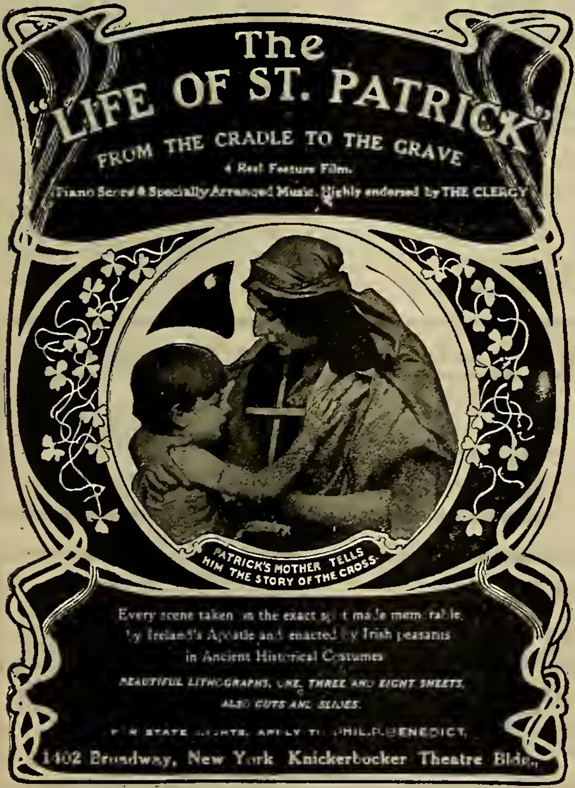

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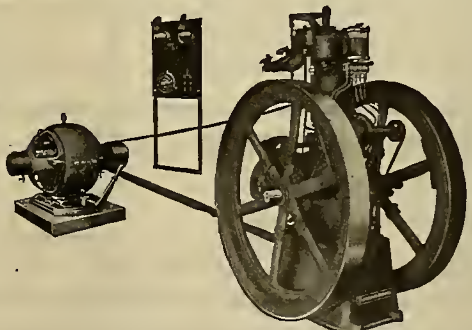

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dred by running the gamut of the strings. No sooner has he touched the fifth when he pays the penalty of his folly with his life and he drops dead at her feet.

VITAGRAPH.

SALVATION SAL (Oct. 1).—Sal, by showing too much attention to one of a party of young and rich idlers who come into a slum dance hall, offends Red McGee, her steady, and thus starts a general brawl. Red, after shutting out the lights, goes after his man and gets him down. The police enter and Red is sent to jail.

Up to this time Sal had been nothing more than a girl of the street, but Red's imprisonment changes her attitude toward life and she becomes interested in settlement work, joining herself to the Salvation Army. In this guise, the young fellow who had caused Red's arrest, meets her one day. This time his admiration is genuine, and he wants her to marry and live a life of luxury with him. Sal, loyal to Red, refuses, for she has just received a letter from him telling her that he is dying, and begging her to get him a release so that he may die at home. She is unsuccessful throughout. Her wealthy admirer at last, taking pity on her and admiring her loyalty to Red, secures her the pardon, without her knowing it.

One day, some time later, Sal goes into a saloon in the slums, where she is accosted by a drunken "hanger on." Red, just back from the prison, is searching for his old cronies in their old haunt. He enters the saloon, sees Sal and rushes to her rescue, falling, after the first assault to the ground—senseless. Sal, kneeling on the barroom floor, takes his head in her lap as he breathes his last.

THE AUTOCRAT OF FLAPJACK JUNCTION (Oct. 2).—The cook supreme, Flapjack Ike, of Sagebrush County, has his ire not a little aroused when a widow comes and takes all his boarders away. With suicide in his heart he goes to the railroad, and with his head on the rail awaits his destruction. The stranded girls of the Pink Mice chorus find their way to a lonely shack in the woods. Being tired they immediately prepare for bed. All ready to turn in, they discover a fire in the straw on the floor. They rush out, frantically trying to get some male aid to extinguish the flames. They come to the railroad tracks, and there they find Ike. They lead him to their burning cabin. Ike does his best to extinguish the flames but the heat and smoke overcome him and he is forced to give up. He takes the girls home with him to dress them in more serviceable, if not entirely feminine costume. As he passes the widow he makes a very visible impression with his cortege. The widow's boarders follow him, and when they see the garb which the unfortunate girls are forced to don, take pity on them and going to the general store, buy for them such clothing as the girls so sadly need. This action cements firmly the friendship between the girls and the boys and from then on it grows until finally all of them, including the widow and Ike, are happily married and at a reunion, which they hold a year later, it is shown that the coming generation has received many additions.

THE TREASURE OF DESERT ISLE (Oct. 3).—In search of geological specimens, Professor McGill reaches Desert Isle and becomes so engrossed with the many rare scientific possibilities of the place that he almost becomes a native. During his stay, he lives with an old beachcomber, whose daughter, Jean, he finds a valuable assistant in locating many rich discoveries. The girl is without education and the professor teaches her to read and imparts much knowledge during his five years' residence upon the isle. One day he sadly announces to Jean and her parents that he is about to leave them. This is a hard blow to Jean as she has been excluded from the rest of the world all her life, and she feels that she will be deprived of hearing and learning more of the things which she longs for.

The professor writes a letter to Robert Wayne, one of his former associates, hoping to lure the young man to visit Desert Isle, pointing out to him that there is a great treasure there which will enrich the finder, supplementing it with a map showing exactly where the treasure is located. Professor Wayne decides to take advantage of this information, and if possible, locate the treasure. He is accompanied by Dr. Blake, who is equally enthusiastic. They both are aware that Professor McGill has always been eccentric, and his sudden disappearance and unknown whereabouts must mean that he is anxious to enrich them with his discovery.

The two men arriving at Desert Isle, meet Jean, whom Robert Wayne thinks is the most lovely woman he ever beheld. After many days they fail to locate their quest, but in the meantime, Robert becomes better acquainted with Jean. She fascinates him with her knowledge of things which he believed were only within the range of the college student. His acquaintance with her ripens into love, until finally he proposes to her and she consents to become his wife. While sitting on the beach, they suddenly see a sail far out upon the sea, which fills them with wonder. They are not kept long in suspense. A small boat is lowered from the side of the vessel, approaches the shore and a man jumps from the boat. It is Professor McGill. Cordial greetings are exchanged and Robert Wayne informs him of his failure to locate the treasure. The professor asks him is he does not think he has found a treasure in Jean. She gazes up into Robert's eyes and the look which he returns convinces us that he has found a treasure he prizes above all others.

THE MYSTERY OF THE SILVER SKULL (Special—2 parts—Oct. 4).—Having made arrangements for the sale of his timber holdings in the South to Henry Lawles, a despicable old rascal, who is a dealer in North America, Billy Steele comes up to close negotiations. On entering Lawler's office, he comes face to face with Josephine Gray, a beautiful young woman who seems to be in some sort of serious trouble. After leaving Lawler's office, Steele finds that he has forgotten his wallet. He goes back to the office; there, before an open safe, he sees the girl whom he had noticed a little while before. She pulls out a revolver and puts up a game fight, but Steele, watching his chance, takes the weapon away from her and in spite of her pleadings, makes her give up the papers and put them back in the safe. Before he leaves Steele finds a curious object on the floor of the office—a silver skull and cross-bones, which has evidently been used as a watch charm. When he gets out of the office building, Steele tracks Josephine and finds out her name and address.

A few days later, Steele is dumbfounded when he sees in the morning paper an announcement of Josephine's engagement to Lawler. He immediately goes to the house, where he finds Josephine in tears, begging her father to save her from the engagement. Finally, Steele persuaded Josephine to make a confident of him and she tells him that her father is in the power of Lawler, because of a written statement, which is in Lawler's possession, and which is signed by Lawler and another, proving her father to be guilty of murder.

There seems to be no way to get Josephine out of Lawler's power. Suddenly, while things seem worst, O'Keefe advances, showing plainly that something is the matter. Lawler, feeling that he has Cray in his power, goes to claim Josephine for his wife. She calls her father, who seems helpless in the old villain's clutches. At this moment, O'Keefe puts in an appearance, denounces Lawler and exposes his devilish plot and confesses that the sight of the silver skull had aroused what little manhood

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there was left in him, after he had accepted Lawler's ten thousand dollars bribe, which he received for signing the false statement. After this exposure, Billy Steele steps from behind a screen where he hid when Lawler was ushered in. He calls up the police and Lawler is turned over to them. Steele and Josephine are quietly wed and go for their wedding tour to Honduras on his own vessel, under the command of Captain O'Keefe.

WHEN THE WEST WAS YOUNG (Sept. 29).—Hearing a noise outside the door of his cabin, Tom Bowles, a frontiersman, opens the door cautiously and sees outside an Indian, faint with hunger. After the man has been fed he leaves the cabin and continues on his way, his heart filled with gratitude.

The Indian, Black Hawk, finds the tracks of other Indians, whom he judges to be on the warpath, and returns to warn the trapper to be on his guard. Bowles will not believe him, but insists on being shown the trail. He goes out with Black Hawk, but is caught in an ambush by the Indians and mortally wounded.

Black Hawk assists him back to the cabin, where he dies. Before he passes away he commends his little daughter to the Indian's care.

Having buried the trapper, Black Hawk sets out for the fort with the child. His trail is discovered by the hostile Indians, who follow him. When he finds that he is pursued, Black Hawk increases his speed, but is hampered by the slow progress of the little girl. For a short time he manages to throw his enemies off the trail but they catch up again within a short distance of the fort.

An arrow fired by one of the Indians pierces him in the back, but he still struggles on. With the fort in sight he sinks to the ground, first pointing it out to the child and urging her to run there, at the same time giving her the bag of dust entrusted to his care.

Soldiers rush out and take her into their arms, rushing with her to the assistance of the Indian, who is dying, and saving him from the scalping knife of his pursuers, who are easily frightened off. Black Hawk sinks lifeless upon the ground, faithful to his trust till death.

WHICH? (Sept. 30).—Passing before a photographer's display window, Cutey sees in it a picture of an unusually pretty girl. He thinks her ideal, and, entering the shop, he purchases the photograph.

Shortly after, at a fancy dress ball, he sees the original of the photograph, only to find that "she" is twins. After being introduced, he takes them home and makes quite an impression on their mother, who invites him to the house, where he soon becomes a familiar caller.

The girls just adore him and Cutey has considerable difficulty in keeping the peace between them, always having to bring two boxes of candy, two bunches of flowers and so on, as the case may be. He wishes to propose marriage to one of them but cannot make up his mind which he wants. So worried does he become that he almost wishes he were a Mormon.

Cutey one day accompanies the girls and their mother to the beach, where they all go swimming. The water is rather rough and the girls are toppled off their feet by the heavy waves. Both girls hang on to Cutey's neck and nearly drown the poor fellow in their efforts to save themselves.

The mother of the two girls sees Cutey's difficulty, and rushing into the water, she saves Cutey from his unfortunate position.

After he gets home Cutey thinks over the conduct of the two girls and their mother and discovers that he is in love with the latter. The florist receives quite a surprise when Cutey asks him for one bouquet of flowers instead of two, and when he also purchases only one box of candy.

The candy and flowers are taken to the girls' mother, who is equally surprised when she receives them. Cutey proposes marriage to her and she joyfully accepts him, greatly surprising her two daughters who enter the room to find their mother in the arms of their pet admirer.

KALEM.

THE ATHEIST (Sept. 29).—Preaching religion to young Burton Harris has about the same effect on him as waving a red cloth in front of a bull. Religion to him is a species of hypocricy and he knows no God. No church for him—he is going fishing.

Coming home, he meets his mother walking with a neighbor and the minister, just as they are leaving church. The minister, seeing the fishing tackle in his hand, administers a sharp reproof to Burton, who, in a sudden storm of anger decides to leave for the big city, where he can do as he pleases.

Several years speed by, and Burton, now a man about town, is leaving a gambling house where he has just made a "killing," when he drops his watch, the back cover of which flies open, disclosing his mother's face. The picture brings to his memory a letter he received that morning in which his mother requested him to come home before she dies. So Burton decides to return home.

But he comes too late, and all the money he has won over the gambling table cannot bring her back to life. Overcome with remorse, he decides to earn an honest living and secures a position at a stone quarry near by. Promotion comes rapidly, and with it as time passes, a wife and daughter.

While at the quarries one day, an explosion which buries several of his men comes simultaneously with a message from his wife telling him their daughter is dying. Torn 'twixt love and duty he knows not what to do. Falling upon his knees he cries to Heaven, "God! Save my child—give me strength!"—and rushes to help his men. When Burton finally arrives home, he finds that his prayer has been answered and that his daughter has returned from the edge of the Valley of the Shadow.

THE BATTLE AT FORT LARAMIE (Special—2 parts—Oct. 1).—Peace, after many years of warfare, is declared between Cheyenne and Ogallala.

Capt. Blackburn, surgeon of the Army Post, loves Ellen, the Commandant's daughter. While treating the sick daughter of Crazy Horse, the Cheyenne chief, he incurs the enmity of the Medicine Man.

Upon his return to the post, Blackburn is called to attend a settler. While on this mission, the daughter of Chief Crazy Horse dies. The Medicine Man seizes this opportunity to wipe out his score against Blackburn and urges the Cheyennes to wipe out the post. Hawk, a Cheyenne trader, who has been befriended by Ellen, hastens to warn the Post. But the soldiers, outnumbered and overwhelmed, are massacred after a terrific battle. Ellen, aided by Hawk, makes her escape.

The battle over, Helen and her rescuer return to the post. Ellen is overcome, but tearing a piece off her apron, and writing a message on it, with a bullet telling Blackburn that she has been taken to the Cheyenne camp by Hawk, who will protect her. The note is fastened to a charred post by Hawk's tomahawk.

Blackburn returns to the ruined post and finds Ellen's message. He despairs of rescuing his sweetheart until the sight of Hawk's tomahawk gives him a daring idea. Going to the Ogallala camp he slays a scout and lays the tomahawk near the body, where it is found shortly after. Believing the Cheyennes to have violated the peace pact, the Ogallalas vow vengeance and leave for battle.

Blackburn, attempting to approach the Cheyenne camp is captured by the Indians, who proceed to torture him at the stake. Just as the torture commences, the Ogallalas fall upon the camp and a furious battle ensues. While the combat rages, Ellen, Blackburn and Hawk make their escape.

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BIOGRAPH.

DYED, BUT NOT DEAD (Sept. 29).—Mamma Binks left the kids in Bridget's care, but reckoned without Bridget's lover, who came to take her out. The dealer left the paint for the roof. Mamma Binks returned to find the kitchen streaming with red paint, the children gone. They had been murdered—proof conclusive, when direful sounds came forth from a neighboring shack. The kids were playing "picture show" with a tramp.

WITH THE AID OF PHRENOLOGY (Sept. 29).—Henry is always being bossed around by his wife. He consults a phrenologist, who tells him his hump of combativeness is sadly lacking. The housework unfinished, his wife administers a broomstick on the head. Behold! A new hump. "Wonderful," declares the professor, "you have now the hump of a fighter." He proved it.

MELIES.

A CAMBODIAN IDYLL (Sept. 25).—Sotha, a young Cambodian villager, is in love with a young girl, Mooena. She treats him coquettishly, but really loves him. Her parents betroth her to a rich merchant, Chan. She appeals to Sotha for help, avowing her love for him, and the young lovers go to Chan and beg him to allow their marriage. Chan, indignant, sends Sotha about his business, and takes the girl home to her mother. The wedding is to be hastened and Chan repairs to the neighboring town to buy presents and get the money which he has to pay to the girl's parents. But on his way back Chan is attacked and robbed. At a timely moment Sotha, who is bemoaning his fate to Buddha, rescues Chan and drives away the robbers. Chan is grateful, and at the wedding next day, to which he has bidden Sotha, he hands over the bride to the youth, and makes the young lovers happy.

PATHEPLAY.

PATHE'S WEEKLY NO. 50—1913 (Sept. 15).—New York, N. Y.—The International Convention of Fire Chiefs is held in this city. Various tests of fire apparatus are conducted for the delegates to the conference and they assist at the unveiling of the Firemen's Memorial.

San Juan, Mexico.—One hundred and fifty persons are killed and 300 injured by the accidental explosion of 2,300 pounds of dynamite loaded on a railroad car near this city.

Saint Cyr, France.—The native colored troops witness with amazement the maneuvers of an aeroplane and a dirigible balloon.

Philadelphia, Pa.—After a fire which almost completely destroyed her, the steamer "Penn" sinks at her wharf in the Delaware River.

Denver, Colo.—The youngsters of this city hold their second annual Juvenile Frontier Day in contests and costumes symbolizing everything for which the wild and woolly West is famous.

New York, N. Y.—After having been arrested three times en route and lodged in jail for a week without her identity being discovered, Miss Laura Bynn, the original "Girl Hobo," arrives here after riding freights from Seattle, Wash.

Washington, D. C.—William Bayard Hale, President Wilson's special representative in Mexico, returns to report to the President personally, on conditions in the turbulent country.

Oakland, Cal.—Irish-American team proves victorious in tug of war, feature of picnic of Building Trades Councils of San Francisco and Alameda counties.

Colorado Springs, Colo.—A tablet commemorating the death of three boys is unveiled on the spot where they were massacred by Arapahoe Indians in 1868.

THE BLIND GYPSY (Sept. 23).—The blind gypsey girl was the pet of her wandering tribe. She loved Minola, one of the camp's most stalwart young men, and he loved her until a strange gypsy girl crossed his path. Zira, the blind girl's sister, resenting this intrusion took the only means she knew of for revenge, but the bullet she meant for the interloper wounded her sister. Zira explained the accident to the king and Minola was banished. He returned, however, after a peculiar adventure made him rich, to the gypsy camp and repaired the wrong he did his old sweetheart by using his gold to enable her to regain her sight.

THE SECRET TREASURE (Sept. 24).—Pete Rayner had a fortune hidden somewhere and his Mexican neighbors were very anxious to find it. Pete shared the secret of the hiding place with his Indian servant, but the Redman would tell no one about it. The Mexican outlaws sent Delores, the daughter of their leader to see if they could not worm the information from the Redskin. Then followed adventures, thick and fast, and as a result the Mexican girl never fulfilled her mission, but, instead she worshipped the Indian's bravery and became a steadfast friend to Rayner's beautiful daughter.

BLAZING A NEW TRAIL IN GLACIER NATIONAL PARK (MONTANA) (Sept. 25).—Another beautiful scenic film is added to the list in the "See America First" series. In this tour the camera follows while the official guide marks out a brand new trail to the summit of Mount Henry, 10,000 feet above the sea level. Consequently, the scenes traversed are pictured for the first time. Glaciers, waterfalls, mountain peaks and an ice cave are among the attractions discovered for the first time and their beauty will enrapture every beholder.

THE SAGO INDUSTRY IN BORNEO (Sept. 25).—the sago-palm as a means of food, is extensively used in the Far East and this film is devoted to a study of the industry. The method of cutting the palms, transporting them, extracting the meal and the cleaning and screening of the sago is screened in a maner that is both entertaining and educational.

BIRDS OF PREY (Sept. 26).—Flesh-eating birds are many but few persons have ever been permitted a close inspection and study of their habits and characteristics. To a great majority, therefore, this picture will be of keen interest. The first specimen subjected to examination is the Kestrel. Its method of attack and defense is shown and the care of its young is illustrated. In like manner the hawk is treated, proving that paramount characteristic of the birds of prey is an exceedingly interesting cunning combined with a ferocity of attack that holds the smaller animals on which they feed spellbound until they have been devoured.

SICILY, THE PICTURESQUE (Sept. 26).—A delightful tour through the little island of the Mediterranean Sea, famed for its natural beauty. Starting at the village of Mazzara-del-Vallo the audience is transported to the little Mazzara river the banks of which are bordered with curious natural grottoes; from there to the Royal Chateau for a view of the thriving city of Palermo, and thence through beautiful surroundings to the new road leading to the summit of Mt. Pellegrino.

FISH WITH STORAGE BATTERY IN ITS BRAIN (Sept. 27).—This film illustrates the many points of interest in connection with the Electric Ray, a fish with a peculiar faculty, that of delivering a shock at will. The fish inhabits the Atlantic and Indian Oceans and Mediterranean Sea, at the bottom of which it lies buried in the sand, awaiting its prey. The apparatus by which this wonderful fish is enabled to deliver the electric shock is examined and explained and various experiments conducted showing the current carried by the Electric Ray.

THE PEARL OF THE BOSPHOROUS, CONSTANTINOPLE (Sept. 27).—A trip to the city which has been in the limelight through the recent Balkan War, although its beauties are well known to all travellers. Particularly entrancing are the views of the Golden Horn and the new Galata Bridge and the suburbs of the city of Pera.

PATHE'S WEEKLY, NO. 51, (Sept. 18).—Denver, Colo.—The society folks of this city attend an interesting polo match between the Prairie Dogs and the Glenwood Springs teams.

St. Louis, Mo.—The delegates of the Hoo-Hoo, the Lumbermen's National Association, open their 22nd annual convention in the usual manner, paying homage to a black cat at 9 minutes after 9 on the 9th day of the 9th month.

New York, N. Y.—A special matinee of the big 39th Street Theater success, "Believe Me, Xantippe," is arranged by Wm. A. Brady, Ltd., for Sheriff Harburger and the Deputy Sheriffs of New York County.

Hot Springs, Ark.—A conflagration sweeps away 55 blocks in the residence section of this city, leaving 2,500 homeless. Loss $6,000,000.00.

Washington, D. C.—The Portland, Oregon, Fire Department Band renders a selection for the entertainment of President Wilson, and is congratulated by him on the White house lawn.

Denver, Colo.—A golf tournament on its public links is the feature of the opening of the new City Park. Commissioner Thum inaugurates the tournament, and to prevent a "foozle," a large ball is used.

Texas City, Texas.—The second division of the army is mobilized at this city to conduct a mimic war.

In Memorian.—The City of New York mourns its Mayor, William Jay Gaynor. He was a one-time Presidential possibility and had been renominated for Mayor just before sailing for Europe, after attack on Tammany Hall.

Editorial Section.—The Denver "Post" presents the city with a Pulmotor, or Lungmotor, the newest invention for minimizing the death rate from asphyxiation and drowning, and an expert demonstrates its use.

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INDEPENDENT FILM STORIES

POWERS.

A HOUSE BOAT ELOPEMENT (Oct. 1).—Mr. O. U. Grouch sits with Mrs. Grouch on their house boat, he intent on his fishing. Buster Grouch, a small boy, manages to get a shoe on his father's line, which makes him very mad. It is at this inauspicious moment that William U. R. Fresh, urged by Lotta Grouch, proposes to Grouch for his daughter's hand. Grouch roars "NO" and tells William to get. He does and Buster gets what is coming to him. Lotta tells William to get her father out fishing and not to come back until he has obtained his consent. This is not difficult, for Grouch loves fishing. William holds him in a motorboat until he is so sick that he promises anything if William will take hm ashore. William does.

In the meantime I. B. Stout has arrived and has proposed to and been turned down by Lotta. When Grouch gets on terra-firma and sees Stout, the man he wants his girl to marry, he goes back on his promise to William and kicks him out again. Grouch tells Lotta she will marry Stout and locks her in her room. Buster, having been severely spanked by Stout for playing tricks upon him, awaits his chance and tells Lotta that Grouch and her mother have gone to get a license. Lotta slips a note to Buster under the door and Buster delivers it to William, who runs to the sheriff's and gets a license while the others are hunting for the minister. William gets back and kicks the door in, and as Grouch and his wife return, Buster cuts the houseboat adrift.

The house boat travels along and Mr. Grouch and Stout take someone else's boat and go after them. Stout gets into all sorts of trouble, for he knows nothing of the management of a motor boat. The minister is out boating. William runs him down and saves him from the water and makes him marry them. The owner of the motor boat swims out to his craft and properly punishes the occupants, as the young married couple make their way back for the parental blessing.

FRONTIER.

THE SHOP GIRL'S BIG DAY (Oct. 2).—Miss Dora Thea Rankin, the daughter of a poor widow, was employed in a dry goods store. On one Saturday night just as she was leaving the store for her home, the manager of the store called to her to carry some packages to be delivered to a wealthy lady. The packages contained a beautiful dress, a parasol and a hat. Dorathea takes them to her own home and conceives the idea of playing the lady for one day and then deliver the goods early Monday morning. She hides the clothes in the woodshed.

The following morning being Sunday she goes to the shed, dons the beautiful clothes and starts out to have a real live day. She meets with many mishaps, at last arriving home a sadder but wiser girl. Her poor mother had gone to the woodshed to get some firewood and had discovered Dorathea's clothes. Frantic with fear, she rushes out of the shed just as Dorathea comes up. She asks Dorathea what this means and Dorathea explains. When Dorathea reaches the lady's home she finds that the lady's brother, Frank, is one of the number of men she had flirted with the day before.

The brother does not give Dorathea away, but follows her to the street, where an explanation is given. Frank escorts her home, and feeling that the little girl is really a lady, asks consent to call on her. It is readily given and all ends happily.

A GIRL OF THE DANCE HALLS (Oct. 4).—While returning home from the village after getting supplies, Bill Mason, a miner, meets Faro Jack, the gambler of the Angel Trail Saloon, and his girl, Floretta, who works in a dance hall across the street from the Angel Trail Saloon. While passing them Bill accidentally drops a package of tobacco. Floretta, seeing this, slips from her horse and picks up the package and gives it back to him. Sometime later Bill comes into the village to meet the boys at the saloon and he finds Faro Jack in the act of striking Floretta. Bill interferes. Jack, however, does not strike her, but sends her home and goes inside to play a game of poker with some of the boys.

During the game Jack cheats in dealing and is accused of it by a cowboy. He kills the cowboy, rushes out of the saloon where Floretta is waiting for him. He casts her aside, mounts his horse, rides for the border, the boys following him. Bill, who has come out of the saloon, sees Floretta, and noticing blood on her forehead from the fall, asks her what has happened. He then upbraids her for being with Jack and tells her she ought to cut loose from him. She says she would do so, but she is penniless. Bill gives her money to go to Denver.

A year later Bill receives a letter from his friend, Tom Blake, a rancher, asking him to pay him a visit. He goes to the ranch and his embarrassment at finding Floretta is Tom's wife is very apparant, and Tom, naturally jealous, is suspicious. Floretta secretely places a note in Bill's hand begging him to keep her past secret and when Tom sees his wife kneeling to Bill, his jealousy increases, but he keeps silent. One day, while out riding, Floretta meets Jack, now a fugitive from justice. She gets away, but he tracks her to the ranch, and seeing her with her husband, he leaves a scrawled note in the mail-box, demanding money as the price of his

CRYSTAL.

CHARLIE'S LITTLE JOKE (Sept. 30).—Charlie's uncle receives a letter from a friend of his informing him that his friend, Mr. Grantley, has died and that he has entrusted to him the care of Mr. Grantley's beautiful daughter, Helen. Charlie's uncle informs Charlie that he is called away on a trip and asks Charlie to care for his new ward. Helen arrives and Charlie is smitten with her beauty. He decides on a scheme. He disguises himself as an old man and masquerades as Helen's new guardian. He is very lavish in his display of love-making and all in all is very attentive. At times he doffs his disguise and appears as his natural self and is also attentive to Helen. The next day he is still in his disguise of the old man when the uncle returns unexpectedly. He introduces himself as Helen's guardian, but is compelled to call in his housekeeper to prove it. Charlie enters at that moment and the old man kicks him out of the house. He takes off his disguise and meeting a friend on the street he changes clothes with him. He then enters the house and his uncle, glad to see him, entrusts Helen to his care, while poor Charlie is compelled to pay the housekeeper some money, to keep the secret of his masquerading for his uncle.

BALDY BELMONT AS A ROMAN GLADIATOR (Sept. 30).—Baldy Belmont is in love with Jessie. Her father can't see him at all and insists upon Jessie marrying Dick, an old friend of his. Jessie will have nothing to do with Dick, preferring Baldy. Father catches Baldy making love to Jessie and kicks him out of the house. He then brings Dick in, and insists upon Jessie making up to him. Belmont is wild and knows not what to do. He walks along the street disconsolate, when he passes a costumers. There he sees a suit of armor and other costumes of a Roman gladiator, of old, and remembering that Jessie contains a statue of this description, he hires the costume. He goes home, puts it on and walks to Jessie's house. He is followed by an immense crowd in the street and a policeman thinking him a maniac, runs after him. Baldy refuses to stop at the policeman's orders, and he shoots at him. Baldy is hit by one of the bullets. This only hastens his speed and he arrives at Jessie's house just as Dick is making an impassioned speech of love into Jessie's unwilling ears. Baldy removes the statue and takes its place. Jessie's father enters and talks to the young couple. Baldy hits first one and then the other over the head with his club and each thinks that the other is doing it. They fight and Dick is getting the best of it when Baldy interferes and throws Dick out of the house. Baldy has a reward for his bravery, gets papa's consent to his marriage to Jessie.

THE NORWOOD CASE (Oct. 5).—Richard Norwood leaves his wife to go to his business. On the way he passes an empty lot where two toughs are beating another man. He interferes and the thugs set upon him. He is struck over the head and rendered unconscious. They rob him and thinking him dead, strip him of his clothes and substitute some of their own so as to make identification well nigh impossible. Meanwhile Norwood's wife is anxiously awaiting his return and as the hours fly by and she still receives no word from her husband she becomes alarmed. An investigation is started, but no trace can be found of the missing man. Norwood, having been found, is taken to a hospital, where upon recovering his senses, he is absolutely lost in memory, his mind on all events of the past being an absolute blank. He is discharged from the hospital and not knowing his whereabouts goes West. He obtains a job as a stone cutter and toils at this work for a period of eight years. Meanwhile his wife, not having heard from him in any way, shape or form, makes up her mind that he is dead. She is paid attention by a very wealthy man and after much persuasion agrees to marry him. Norwood, who has now assumed the name of Tom Jones, falls in love with his landlody's daughter and after a brief, crude courtship, they are married. A child is born to bless their union and they are happy in each other's love. Norwood's first wife finally marries her wealthy suitor. Norwood on the job, one day, is holding a guy rope attached to a derrick, which is hoisting an enormous amount of rock at a dizzy height. The rope breaks and Norwood falls and hits his head on the stone. He is rendered unconscious. The fall restores his lost memory and he determines to find his first wife. He leaves his present wife and child and returns to his old haunts. There he enters his old home and finds his wife with her new husband. He sees that he has lost absolutely all right to his wife by his long absence, and being still in love with his second wife, he returns to her and their child, keeping them in ignorance of his previous marriage and loss of memory.

VICTOR.

THE CLOSED DOOR (2 parts—Oct. 3).—Florence Ashleigh, the daughter of an aristocratic Southern family, immensely proud, but greatly impoverished, is urged by her family to marry George Neill, a very wealthy stockbroker. From conversation overheard in her home she is given to understand that George wants to marry her to attain social position and not because he is in love with her, and her pride is naturally hurt. However, to aid her financially embarrassed family, she agrees to marry him, but stipulates with him that he must never violate her privacy, and insists that she must be allowed a key to her private apartments, and that he must promise never to ask for that key or cross the threshold of her door. He reluctantly agrees. After marriage he tries to show her, by every means in his power, that he loves her, but she will not lower the barrier between them. He makes a big monetary sacrifice to her, whereby her father is raised to affluence, and he almost ruins himself financially by doing so, but she merely attributes it to the varying luck of business ventures, and still holds him at arms' length.

George Neill is now financially embarrassed. Florence does not know of his affairs, as he keeps all things from her that may be likely to distress her, and he suffers alone. He has to start afresh to make his fortune. Things are coming his way again when he discovers that if he swings a certain deal that will make him wealthy again, it will ruin the man who is engaged to his wife's sister, so he lets the chance slip by and, seeing no prospect of winning his wife's love, decides to leave for good and take the management of a mine in which he has an interest. Florence learns of his self-sacrifice and love at last dawns in her heart. He prepares to leave and she then realizes that she loves him and wants him. She places the key to her apartment in his jewel case. He leaves. On arrival at the hotel at the western town, he finds the key! Hoping, ardently, yet still in doubt, he returns and wins his long wished for reward.

BISON.

SHON, THE PIPER (2 parts—Sept. 30).—The action is laid in the latter part of the eighteenth century, and the story revolves about a young Scotch duke, who, determined not to marry one seeking his money, searches for adventure in the highlands, disguised as a piper. He meets, during his wanderings, Madge, the daughter of Donald MacIvor. They fall in love at sight.

Unaware of Shon's real identity the old father refuses to sanction the match. He prefers to give his daughter to the wealthy Laird of the Isla. When the girl carries this news to her lover, he tells her to "Be of good cheer, my bonny lass, I'll pipe them a tune of another class." The wedding day is fixed and the Laird leads his melancholy fiancée forth.

Shon visits the feast in the garb of a harpist; he assumes the guest for a while and then, throwing off his disguise, escapes with Madge from a window. But previous to this Shon had called his clan together and when speeding away to his mansion, they cover his retreat. What follows is a remarkably thrilling battle between two kilted Scotch clans. And then the title of the youth is discovered and all ends well.

REX.

HIS BRAND (Oct. 2).—A stranger of easy manners and pleasant conversation arrives as guest on a large Western ranch. He is an old-time friend of the ranchman's wife. With a certain pride the rancher shows the stranger the extent of his lands, his flocks and his power and finally takes him to the ranch house, where the guest meets the rancher's wife. She is the highest type of womanly purity. She is lonely for a breath from the outside world and it is with exquisite delight that she attends to her old-time acquaintance and hears of her friends and her people.

The husband is at first bothered with this easy familiar conversation in which he has no part. As the stranger's stay continues, the blind, overwhelming rage of jealousy takes possession of the rancher. He brutally forces his wife's friend to leave the ranch. The wife is shocked by her husband's inconsistent show of rage. She runs after her departing friend with an apology. Misconstruing this action, and blind with rage, the husband takes after his wife. He ropes her, drags her to a corral, where cattle are being branded. Upon her breast he places the hot brand and when the iron is removed a large S is burned into the white skin.

In five months a baby boy is born to her. The rancher finds, after all, that he has some humanity in his character. He idolizes his child. It grows to be fifteen years old. The child is afraid of all animals. When a dog is brought near him, he cringes and shrinks with fear. Anything else the rancher can stand, but for his son to be a coward, this he will never suffer. He instructs the ranch hands to cure the boy of his cowardice at any cost

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Again the time for branding has come. The ranch hands drag the boy to the branding corral. Into his hands they force a brand and are about to compel him to brand an animal, when, wild with fear, he swings the hot iron around his head, flaying his tormentors. The rancher then takes his son in hand and is about to see that his instructions are carried out, when the mother comes in answer to her child's cries. With one glance of that intense power which is only given to the frantic mother, the ranch hands forbear. Slowly she bares her bosom and shows them the scar left by the brand—then she bears the child's bosom. Upon it is written the father's crime. There is a pre-natal mark of the brand on the child's bosom.

The brute in the rancher is forever broken. The ranch hands go to their quarters and discuss lynching the rancher, but his domination over them is too great and all decide to quit. They go to the ranch house and make known their purpose. They come upon the rancher's family unaware. The mother is seated with the child upon her lap. The rancher's head is in the woman's lap. The brutal conflict in his nature has ceased and the scales have falled from his eyes. He wept. The ranch hands withdraw.

LIKE DARBY AND JOAN (Oct. 5).—The lives of an aged couple have been simple and kind, and as their years advanced toward the time of lengthening shadows the more eager they were to temper their effort of judgment with compassions. A stranger dropped into the quietude of the simple fisher village, and because his city ways had caloused the more tender sensibilities of his better nature, he forgot the rustic conception of the term "sweetheart."

Wanton flirting ended in physical struggle between the youth who really loved and the man whose infatuation was but a whim. It was then that the aged couple intervened and used the power of moral recitation to bring into existence the power of right. And as the angry combatants paused to listen, Darby told his story.

Way back in early years a similar condition between virtue and a more careless man had taken place. The brawny husband of the modest wife ignored the process of legal right in punishing the culprit who dared an attempt to add a blemish to the sanctity of wedlock. Aided by a couple of his companions, mere simple folk who knew not the careless indifference of city ways, the pleading offender was taken far out to sea and cast adrift.... and when this offender's wife searched the rocky stretch of neighboring shore, she found him—and even though his hair was matted and his features drawn in struggle, the wife wept and mourned his loss.

As the story finished the listening offender realized the purity of the white-haired couple that sought to save one who might invade like conditions of fisher felicity. His eyes softened with his realization that—

> "This life would be sweet and naught to atone,
> If only we were like Darby and Joan."

IMP.

HIS PRICELESS TREASURE (Oct. 4).—The Palace Hotel, at Loneliville, is in a bad way financially, and poor Fritz, the janitor, is worn out as doing duty as bell boy, janitor and clerk. Percy Fritz Noodle arrives in Loneliville and puts up at the Palace. 'Eere he even sees his room, he entrusts to the manager a small, mysterious box, which Percy impressively tells him is worth a million to him. Fritz gets this information, and a plot to rob the safe of this priceless treasure enters his head. Securing the cook as an accomplice, he later robs the safe and gets away.

The manager, horror-stricken, and Percy on the verge of hysterics, call up the scientific detective Isador Cohn, and through him the guilty pair are traced by scientific methods. Cohn, at a loss where to find them, is inspired by the sight of three toy balloons in the hands of a street vendor, to watch the pawn shop. He does so and intercepts the thugs as the pawnbroker opens the precious box. With a cry of joy Percy seizes the box, pulls therefrom a curly lock of hair, which he clasps with a fervent "her's."

The indignation of the crowd turn on the hopeless Percy and he is unceremoniously kicked out, still clasping his priceless treasure.

BLEEDING HEARTS, or JEWISH FREEDOM UNDER KING CASIMER OF POLAND (3 parts—Oct. 2).—Wandering Jews from other lands, weary and sick from torture and oppression, land in Poland during the 14th Century. These unfortunate people appeal to King Casimer for help and sympathy. They plead for deliverance from their past continued inquisitions. The count learns of the arrival of the Jews, and with his accomplices, they endeavor to persuade the king from allowing the Jews to remain in Poland, when the good priest Prandola intervenes, and manages to persuade King Casimer to allow the wanderers to remain and make their home in Poland.

The Jews pray and thank the king for befriending them. The count is enraged to think that his persuasion was of no avail. He secretly plots to incite an uprising against the Jews. In the meantime the king meets a young Jewess, named Esther, the daughter of a rabbi. The king tells the count of his love, and when the villain spies Esther he himself falls in love with her. A few days later, the count steals the young Jewess from her home, and places her in the care of an old drunken hag. He then reports to the king that the young Jewess has been drowned by her infuriated father, to which he adds that for a just punishment the Jews deserve execution.

King Casimer sends out an edict to kill all the Jews. The night before the terrible massacre, the count and his nobleman feast and get drunk. He orders the spies to bring Esther that evening to him and to tell her of his revenge against the foes. As the spies try to drag the poor girl out of the room, one of the men steal a bottle from the old hag. This causes a brawl, and in the fight that ensues, the old woman is struck on the head. The men carry the Jewess away. The old woman rises and confronts the priest. The old hag confesses to him the entire incident. He sees the king and reports to him the story, and tells him that the Jewess is in the power of the count. The king hurriedly rushes to the palace of the nobleman and in a disguise rescues the girl from the hands of the count. King Casimer orders the arrest of the count and immediately sends a courier to the scene of the execution, who arrives in time to save the Jews from the awful sacrifice. The king tenders a banquet in honor of his marriage to Esther. "Henceforth, there shall be peace between Poland and the Jews."

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NESTOR.

JUSTICE OF THE WILD (2 parts—Sept. 29).—Joe, a widower, is a member of a band of rustlers. Before going on a raid he leaves his small son with neighbors. The raid is successful and Joe stops to spend money in town. During his absence the boy is taken sick. Joe decides to take him to a doctor, sixty miles away. At the stream he meets Mona, who has been sent to tan hides. She prevails upon Joe to take the boy to the Indian medicine man, as the long ride would mean death.

The boy cured, Joe marries Mona out of gratitude, and takes her to his cabin, giving up his old ways. Later, when their food is gone, Joe joins the rustlers again. Their attempted raid fails and Joe seeks solace in the saloon.

Chief and an Indian friend ride to the agency for the tribe's pension. Joe and his companions see the money, follow the Indians out of town and kill Chief. The money is divided, Joe keeping Chief's beaded pouch.

Mona is told of her father's murder by an unknown slayer. They are about to bury Chief when Mona sees that the burial robe is frayed. She goes to Joe, who has returned home, and asks money for a burial robe befitting a chief. Absentmindedly, Joe pulls out the pouch and Mona recognizes him as the slayer. She hunts him in the forest and beside the stream where they first met she enacts the justice of the wild. Then Mona returns to the cabin and fondles the orphaned boy.

BEYOND THE LAW (Oct. 1).—Joe has become a fugitive. While the sheriff's posse is hunting him, one of the men, Bill, is wounded and falls from his horse. Joe returns after the posse have gone, and after blindfolding Bill, Joe takes him to his shack, dresses his wounds and takes care of him until he is able to travel. Joe then takes Bill to the edge of the town and points out the way.

Bill goes immediately to the sheriff. Having blazed the trail, he tells the sheriff that he can take the suspect alone, but that the boys are to follow. Bill returns to Joe's shack, much to the surprise of the fugitive, but Joe, nevertheless, gets the drop on the newlymade deputy, and leaving him in the shack, starts outside for his horse. The sheriff's posse, riding up from the rear, fires upon him, the shot going through the window to where the deputy is seated. Joe makes his escape on his horse.

The sheriff and his men run into the shack to investigate, only to find Bill, the deputy, dead, and a letter addressed to Joe from his brother, explaining that it is the brother and not Joe who is wanted.

ECLAIR.

JACQUES THE WOLF (2 parts—Oct. 1).—Jacques, known through the great Northwest as "The Wolf," possesses a complex nature unfamiliar to modern civilization, but, according to authority, it is not an uncommon character in the land where the Indian has mixed with French and English.

"The Wolf" has little respect for law or the Royal Mounted Police. It pleases him to poach and sell contraband whiskey and he does so. He even goes so far as to aspire for the hand of one of the officer's daughters. He would take her away with him. She is willing to go, but the father, hard, according to the ways of the country, learns of their intentions, follows and shoots "The Wolf" as he deserts his sweetheart and slinks through the woods. Wounded, "The Wolf" staggers over the rocks and slips into the treacherous rapids.

"Big Bill," the "hootch seller," finds the man writhing in pain, his eye torn out. He takes "The Wolf" to his hut where his daughter assists in nursing him back to strength. It would seem, in the ensuing action, that there was a shifting of "The Wolf's" character after this incident. He is a man of low instincts and finds no trouble in transferring his affections to Bill's daughter. But he experiences an overmastering desire for revenge against the officer. He hunts the officer out in his own home. His first shot fails to reach its mark. Warned, the officer goes out to hunt "The Wolf" and what follows is one of the most en-

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grossing parts of the piece. The officer is led, through the cunning of "The Wolf," into a bear trap. However, "The Wolf," heeding the strange workings of his nature, tempers his desire for revenge and after the officer has spent the night in the trap he is freed. Alone "The Wolf" sits by the stream questioning his own actions. The point of a gun edges its way above the rocks; there is a sharp report. Two women clothe the body for burial. Two women bow their heads and pray over the rude bier for both had loved the strange man.

ROB ROY (3 parts—Sept. 17).—Rob Roy, who is one of the farmers on the estate of the Duke of Montrose, is called in by the duke to make an accounting. When the duke questions Rob's figures, that worthy resents it and takes one of the duke's flunkies, who tries to get him out of the room, and throws him out of the window. Rob then returns to the duke, but the duke has called in some soldiers and they overpower the Scot giant. While Rob lies in prison, the duke burns his home and then releases him so that he may see only the ashes.

Bent on revenge, Rob Roy goes to Sir Frederick Vernon, who is secretly conspiring against the English, and offers his assistance. The plotters are interrupted in one of their meetings by the entrance of Rashleigh Osbaldistone, the nephew of the wealthy London banker (Sir Osbaldistone). Rashleigh offers to give the conspirators a sure means of freeing Scotland, providing Sir Frederick will promise him the hand of his daughter, Diana, who has just demonstrated her dislike for young Osbaldistone. Sir Frederick is so set upon his purpose of bringing freedom to his land that he forces his daughter to take an oath to marry Rashleigh. Rob Roy witnesses the taking of this oath, although he is not in favor of forcing the girl into such a marriage.

In London, Francis Osbaldistone, a young man who prefers to write poetry and dream, rather than work in his father's bank, has given up his place in the bank and he leaves to visit at the Vernon castle. Rashleigh, his cousin, hears of his leaving and takes the place made vacant in the bank.

When Francis arrives at the Vernon castle he is deeply in love with Diana. A few days later the news comes by Jarvie, Sir Osbaldistone's Glasgow representative, that Rasleight has stolen some very valuable bonds from the bank, and Francis and Jarvie set out to hunt the thief. They meet Rashleigh in the mountains and Francis and his cousin fight a duel. They are interrupted by Rob Roy, who stops the fight and orders Rashleigh away. He thinks the thief is on an important mission to assist the Scots in their fight for freedom. After Rashleigh has departed, Francis explains the theft of the bonds in his father's bank and then Rob agrees to assist in the pursuit of the thief.

Rashleigh, to revenge himself on Francis and place Sir Frederick in his power, turns traitor and goes to the English headquarters, where he tells of Sir Frederick's plot. The English start for the Vernon castle and Sir Frederick and Diana escape through a secret passage.

Francis and Jarvis, not knowing of Rashleigh's treachery, apply to the English for assistance in tracing the thief of the bonds, and they are also placed under arrest. A Scot, who attempts to assist them, is arrested and threatened with hanging if he does not disclose the cave where Rob Roy lives. He refuses and is about to be hung when Rob appears in the distance and signals him to tell. The prisoner then agrees to lead the men and they start with a detachment of troops, taking Francis and Jarvie along as prisoners.

Rashleigh discovers Rob Roy, and pretending to be friendly with the Scot leader, he succeeds in securing his sword and then places him under arrest. The English place Rob in a boat and start across the river with him.

The detachment of troops who had been following their guide found themselves in an ambush, which had been prepared by Rob's wife, and they were most ingloriously defeated in a great battle there in the hills. Rob escaped by jumping into the river from the boat and arrived just as the Scots, headed by his wife, had routed the English.

Francis set out again in pursuit of Rashleigh and met Sir Frederick and Diana, who were fleeing from the pursuing English. The three went to Rob's cave to get Jarvie and here they were surprised by the English, headed by Rashleigh and captured. Rashleigh's triumph was short-lived, however, for Rob's men came in just in time to put an end to Rashleigh's insults to Diana. Rob fought a fair duel with Rashleigh after capturing him and killed him in fair fight, thus leaving Diana and Francis free to wed. The stolen bonds were found in Rashleigh's coat.

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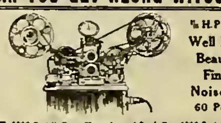
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UNIVERSAL.

ANIMATED WEEKLY NO. 80 (Sept. 17).—Aviation Carnival.—Famous airmen perform many thrilling feats at the Hempstead Plains Aviation Field, New York.

Giants vs. Cubs.—The New York Giants and Chicago Cubs play an exciting game at the National League Park, Chicago, Ill.

High Diving.—The Royal Life Saving Society of Great Britain holds its annual meet at Highgate Bathing Pond.

National Golf Championship Tournament.—The amateur golf champions of the United States contest for the National Championship at Garden City, Long Island. Jerome Travers wins his fourth amateur golf championship.

Fashions.—Smart styles in fall gowns and suits. (The Ladies' Home Journal Pattern Company.)

Army Target Practice.—The United States Troops hold their field gun target practice near Laredo, Texas.

Navy Day Parade.—Veterans of the Spanish-American and Civil Wars attend the annual convention of the Navy Relief Society, Philadelphia, Pa.

Newport Horse Show.—America's wealthiest horsemen show their horses at the Newport Horse Show.

Royalty at Winchester.—The ancient capital welcomes King George and Queen Mary upon their recent visit to Winchester Cathedral.

Disastrous Mill Fire.—A disastrous blaze destroys large milling plant at Buffalo, N. Y.

Frontier Celebration.—Cowboys and Indians participate in the monstrous Shan Kive celebration at Colorado Springs, Col.

Unique Rowing Races.—Many queer crafts and unique methods of rowing are introduced at the Marlow Regatta, London, England.

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AMERICAN.

THE FLIRT AND THE BANDIT (Sept. 29).—Ione, a Spanish girl, is deemed and recognized among her circle of friends as a heartless flirt. One afternoon, while seated at the edge of a pond in her father's garden, she is startled by the reflection of a face in the water. It is the face of "Bandit Bob." She cannot resist the temptation to try her powers in this new conquest, and proceeds to flirt with him. She next encounters "Bandit Bob" in the woods, where she has just experienced the satisfaction of crushing another heart thrown at her feet. He displays the primitive instinct by carrying her off to his home on the hill, and there making her his wife, while she is still bewildered at having found a personality which expected submission instead of submitting.

Later a love-making scene follows, and the story closes with the sheriff and "Bandit Bob" at peace and the little cabin blessed with a baby.

THE BADGE OF HONOR (Oct. 2).—The cowardly sheriff, shrinking from the task of trailing a desperate bandit, captures a poor innocent tramp, whom he represents before the infuriated villagers as the much-wanted outlaw, but a valiant girl turns the tables upon her detested suitor, thereby winning for her lover, a deputy sheriff, the badge of honor.

Margy's parents favor the sheriff, but she loves the deputy. Therefore whenever the sheriff catches them spooning he always orders the deputy off to some task. Such is the case when the villagers, exasperated at being constantly terrorized by Red Pete, admonish the sheriff that he will be replaced unless he captures the bandit. The sheriff, his prestige at stake, ventures forth upon the bandit's "sure death" warning. Of course, he sends his deputy, who after a diligent search, returns empty-handed. The sheriff again orders his deputy off, this time with instructions not to return alive without the bandit. Thanks to Margy's valuable aid, the deputy does capture Red Pete.

Meanwhile, however, the sheriff is cheered and congratulated for his bravery—but wait—Margy and the deputy are now nearing the village with the real bandit. It is apparent that the sheriff attempted to steal undeserved credit and he promptly loses his laurels. The prowess of the deputy is lauded vociferously to the great delight of Margy and the dismay of Sheriff Mercer.

CROOKS AND CREDULOUS (Oct. 4).—Influenced by older and less scrupulous men, John Blair is

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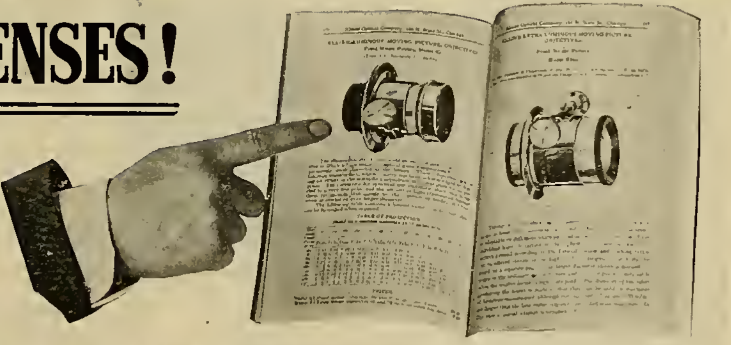

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led into a get-rich-quick scheme, which, while within the law, brings heavy loss to many. Among the desperate stockholders, who besiege the company's office upon the first rumors of fraud, Blair is deeply impressed by the bearing of a fine-looking old man, whose quiet dignity cannot conceal his despair. But time dulls Blair's remorse and one year later, in an entirely untroubled frame of mind, he is motoring along the country roads, when an attack of speed mania lands him unconscious at the foot of an embankment. When he regains consciousness, he finds himself in the humble home of Rev. William Gray, sedulously attended by Mrs. Gray and Anne, her pretty granddaughter. The inevitable happens. Fascinated by Anne's charming simplicity, Blair falls head over heels in love and protracts his stay beyond the necessary limits of convalescence.

During an automobile ride with Anne an incident occurs which reawakens his sleeping conscience. He determines, before asking her to become his wife, to make reparation to those he has wronged. He goes to the city and makes arrangements to that effect with his banker. Returning to Anne, he proposes and is accepted.

The same day, Dr. Gray, who has been attending a conference, returns home. Overflowing with happiness, Anne introduces her fiance. To Blair's horror, he recognizes in Anne's grandfather the old man who had so impressed him a year ago. The recognition is mutual. The keenly developed spiritual insight of his calling teaches Dr. Gray that Blair's character is not without worth. With singular forbearance he refrains from telling Anne his discoverey. Blair sacrifices his private fortune to reimburse the stockholders and all ends happily.

MAJESTIC.

THE SHOEMAKER AND THE DOLL (Sept. 21).—A shoemaker with a tiny shop in a large city was able, after many sacrifices, to send to Italy for his sister and motherless child. One little girl, the daughter of one of his customers, presented him with a doll for little Marie and it was carefully put away with a wonderful pair of tiny shoes.

But from the day of the coming of the steamer from Italy the shoemaker was a changed man. His sister came alone with the sad news that little Marie had died upon the ocean. The new country did not agree with Rosa, and before long she, too, had passed away. The happy shoemaker became morose and ugly. The children came no longer to his shop and their parents passed by to other cobblers who were more courteous and less ill-tempered. Soon he was without work and therefore hungry and penniless.

In this condition he decided to end his life. Just as he was about to kill himself a package came addressed to his dead daughter from a child in the neighborhood who had moved away and did not know of his loss. The message came as from the dead and the shoemaker recognized it as a token of hope. He threw open his doors, summoned the poor children to have their shoes mended free of charge and gave his little Marie's shoes to a barefoot beggar.

AN AESTHETIC MATCH (Sept. 23).—Peggy, the Thompson's younger daughter, is a lively girl fond of athletics. She becomes engaged to Jack, a chap of similar temperament, and the father and mother rejoice. Gwendoline, the elder and aesthetic sister, condescends to congratulate also, but is sorry for Peggy, who prefers a man to art. The Thompsons despair of ever matching Gwendoline. But the unexpected happens. Artie, with his little butterfly net, is chasing butterflies, bugs and beetles, and studying flowers through his glasses near the Thompson summer cottage. Gwendoline sees him and is smitten at sight. With fluttering heart she runs to father and confesses. Not losing a moment, he hastens to where Artie is still after his specimens and against the young man's wishes escorts him with forceful but hospitable persuasions to the house and introduces him to the family, much to the shy Artie's embarrassment. At closer view Gwendoline is sure she has found her soul mate, and the old man doesn't propose to lose him, so he sends for Artie's baggage, insists upon his becoming a guest. Peggy is the last to be introduced. She cannot control a laugh at Artie's expense when she looks at his funny appearance. She makes up for her rudeness, however, with a grip of the hand that causes Artie to take a notice of her that rather pleases him. He accepts the invitation now.

In the succeeding few days, Gwendoline pursues Artie with Art—poetry, botany, classic music—and Artie is strangely inattentive. He escapes Gwendoline at every opportunity and joins Peggy and Jack. Peggy gets a lot of fun out of him.

The evening that Artie escapes Gwendoline's classic renditions at the piano and learns to rag with Peggy, his cup of happiness is full and he musters courage to propose. She laughs at him. He feels rather proud of himself for his effort, however, and bravely approaches the parents. Before he can complete his confused request for Peggy's hand they anticipate him, and thinking he, of course, means Gwendoline, they consent with gusto, and Gwendoline entering at the moment, they astonish Artie by almost thrusting Gwendoline into his arms. Left alone with her, he stammers that he didn't mean her and bolts. In the meantime the fond parents have told Peggy and Jack. She in turn astonishes Jack by thrusting his ring back to him, and running away where she can be alone and fathom a sudden depression of her heart.

Artie, with his belongings packed, steals from the house and is making from the garden when he comes upon Peggy, her face buried in her arms, quietly suffering what she discovered about her heart. He steals a parting kiss of her hair in his customary awkward way, and is detected. An explanation follows, and Peggy drags him back, Father and mother come upon them and father is furious, till chancing to look toward another part of the garden, he spies Gwendoline and Jack—united through mutual trouble—and recent constant society. Gwendoline accepts the ring Peggy returned and the unexpected has happened again.

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A SLIGHT MISUNDERSTANDING (Sept. 27).—Fred is in love with Belle. He finds parting from her very difficult. In his affectionate embraces he spoils his shirt front. The next morning Fred has occasion to find fault with his laundress, Patricia, who tears the bosom of one of his shirts. He writes her a note saying that unless she is more careful with his shirt-fronts he will have to try elsewhere. At the same time he writes a note to Belle inviting her to the theater. In his haste he sends the first note to Belle and the second to Patricia.

The Irish laundress is flattered by his attentions in asking her to the theater, and so much puffed up that she gives her admirer, Patrick, a mason, the cold shoulder. Belle on the other hand is hurt and angered at her lover's allusions to his ruined shirt-front, and tears up the missive.

As luck would have it, Pat, Patricia and Fred, and Belle and her father, all go to the Grand the same evening. Fred nearly falls out of the box at finding his laundress in his sweetheart's place, and the laundress on finding out her mistake starts in to pummel her customer over the silk hat with her umbrella. Belle at the sight of her lover in a box with his laundress begs her father to take her from the theater. While Pat—Pat immediately sets out to square matters with his apparently more successful rival. When he finishes with Fred, the latter is in ribbons. The mistake is cleared up in the end and both couples are reunited.

RELIANCE.

THE HARDEST WAY (Sept. 22).—Jane, the wife of a convict, receives a letter from Bud, her husband, telling her that he will be home the next day and that he is going to keep straight for her and their daughter Runa's sake, and so that he will not be tempted, he asks her to do away with a bag of tools which he had hidden back of the fire board in their bedroom. The wife, overjoyed, hides the tools in a nearby wood pile. Bud arrives home and finds work in a lumber yard; but his boss losses some money and Bud is unjustly suspected of stealing it. The boss reports loss to the police station while Bud, discouraged, goes home, and, thinking it no use to be honest any longer, forces his wife and Runa to tell where they had placed the tools. He then starts out. The detectives are now on his trail, and see him with the bag of tools in his possession. Bud eludes them and gets back to his shack just in time to put the tools back in the old hiding place. The detectives trail him to the shack, burst in the door, and search the house. Runa, in the bedroom, has seen her father replace the tools. She knows they are bad and decides to throw them in the river where her papa will never get them again. She escapes unseen with the tools. The detectives have found the letter describing the hiding place of the tools, and think they have Bud dead to rights, but get left when they go to the fire place and find that the tools are gone. They read the letter again, thinking perhaps that they have made a mistake and that Bud does intend to lead a better life. They exit. Meantime Bud's employer discovers that his money was stolen by a discharged employee. He asks Bud's forgiveness and tells Bud to come back to work.

THE MISSING RING (Sept. 24).—Alice Williams has two suitors, a young doctor and a rich broker. She accepts the latter, Ralph Malcolm, because she loves him. John Douglas turns his attention to his charity patients at the big hospitals. Malcolm gives a dinner to announce his engagement to Alice. During the dinner some discussion arises regarding jewels, and Malcolm takes out half a dozen odd and curious rings which he displays to his guests. When these are returned to him he finds that one is missing. That night when Alice is undressing she tells her maid about the ring that disappeared so strangely. A little later, after Alice has retired, the maid finds the ring caught in the laces of her mistress' gown. A sudden temptation assails her and she makes up her mind to pawn the ring. Malcolm hires a detective to trace the missing jewel and the next day when she goes to pawn it the ring is recognized and she is held. When brought to bay she breaks down and tells them that her mistress, Alice Williams, sent her to pawn the ring. This story is repeated to Malcolm, who believes that the maid could not have secured the ring otherwise had Alice not given it to her. He sends a note to his fiancee, breaking their engagement. Douglas, who

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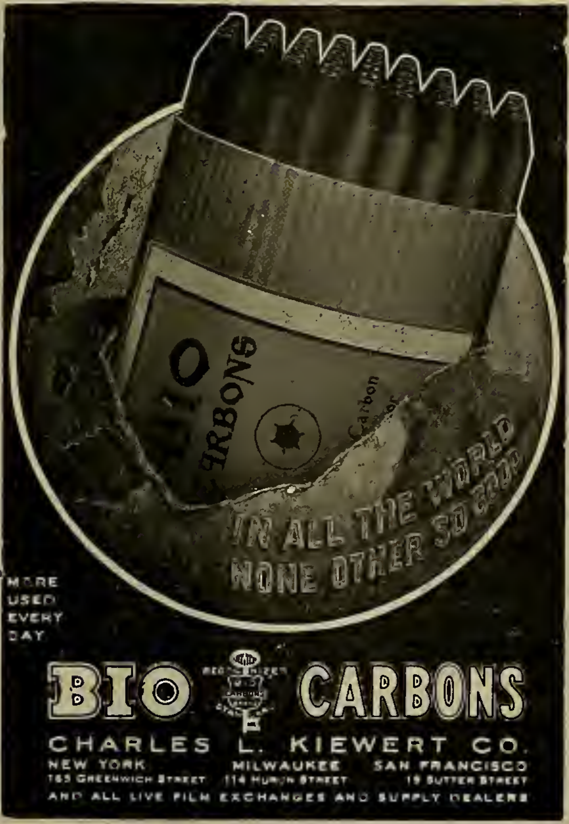

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A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World, issued September 6th, in which Mr. R. W. Buzzell, of the Plaza Theatre, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this—that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close-up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do what they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large, free samples are convincing.

If you desire recommendations from any portion of the entire universe, write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4,700 Mirroroide screens in use today, which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the market, barring none. Get our large, free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common-sense argument, and what your eyes see you can't help but believe.

J. H. GENTER CO., Inc., Newburgh, N. Y.

right along refuses to doubt Alice even for a moment, brings her the note. After reading the letter she is stunned. He asks her to be his wife, but she says that she will never marry until the cloud has been removed from her name. Some time later while Alice is visiting at the charity hospital in which Douglas is, a patient is brought in. She proves to be the maid, who, upon seeing Alice, breaks down and confesses the whole story. Malcolm receives the signed confession and immediately is stricken with remorse for his hastiness. He rushes over to Alice to find that she has become the betrothed wife of the young doctor.

THE ORIGINAL WILL (Sept. 27).—Upon promise of reformation, Simon Briggs gives his dissolute nephew, Stephen, more money. He gambles it away. Briggs' old servants, Jonas and Sarah Pearson, respectively valet and housekeeper, indulge in day dreams over a cottage which they plan to buy with their savings. They have almost enough. Briggs refuses Stephen more money, and he attempts to rob the old man's safe. Briggs interferes, but keeps the knowledge from Jonas, and the next day the old couple, learning from Stephen that he is being turned out penniless, give him from their savings. Briggs sees the transaction and phones for his lawyer, who brings a paper which Briggs signs and has witnessed.

A year later the old folks are looking at the cottage now so far beyond their means, and when they return they find Briggs stricken ill. Stephen reads of it and writes for money for carfare to come. Jonas is against sending it, but Sarah says send it and their store is still further depleted. Stephen comes and wins over his uncle to thinking him reformed. The dying man makes a will, dividing the estate between Stephen and the servants. Stephen, wanting it all and knowing that if his uncle dies intestate, he will get it all, as he is next of kin, destroyes the will before the dying man's eyes and in spite of his protests. Perplexed to see the old man's face assume a sardonic expression, which he then fails to account for. Lawyer Brown returns from a business trip and gets the paper from his safe. Jonas and Sarah are alone at their employer's grave as the last rites are performed. Returning, they find Stephen and his cronies carousing in the library. Words follow and they are discharged. Going downstairs again Jonas overrules Sarah's objection and enters to demand money. He is being thrown out when Lawyer Brown is brought in by Smith, another servant. He displays the paper which proves to be the original will and leaves everything to the two servants. Stephen dares not mention the later will for fear of incriminating himself and exits with a dollar, all that is willed to him. His cronies go, also leaving the old folks in possession.

THANHOUSER.

WHEN THE WORM TURNED (Sept. 21).—The farmer was rich, but the stingiest man in his part of the country. He made his wife and daughter labor in the fields. The daughter had a sweetheart, a most desirable young farmer, but the old man drove him away.

The mother had stood about all she could, and then rebelled. She read in a newspaper of a new and rare disease which had been discovered by some famous physician, and soon she had all the symptoms. The family doctor, who much disliked the farmer, helped her along, and soon the miser realized that the only way to insure his own safety was to humor his wife's every whim. In this way she secured money, fitted her daughter out with a trousseau, and boldly ordered the marriage of the young couple, her scared husband not daring to protest. When everything she wanted had been done, the woman announced that she "was cured." The farmer wondered, and was half inclined to believe that he had been tricked, but was afraid to say so; for everyone laughingly assured him that it would be terrible if the woman should suffer a relapse.

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L. HETZ, 302 E 23rd Street, New York City

THE OFFICIAL GOAT PROTECTOR (Sept. 23).—A miserly old man was made the guardian of his niece, the will providing that he should control the estate until she married. Under the circumstances he made it his business to scare suitors away. The miser owned a very intelligent goat, which he had trained to give an alarm whenever a young man approached the house. When the signal was given, the wicked old uncle would take a shotgun, loaded with salt, and make it clear that he did not care for company.

A young merchant was the favored suitor, and he was so appealing that he even won the sympathy of the goat. His plans for an elopment were spoiled, however, and he was in despair until a versatile friend, an actor, came to his assistance.

This individual, with two confederates, appeared at the house in the guise of "U. S. Goat Protectors," and, as expected, found that the miser did not possess a Federal license for his pets. His protests were disregarded, and with the goat he was dragged shrieking away in an auto. Later he made his escape, not knowing that his captors had arranged it for him. They scared the life out of him, during a thrilling chase through the woods, but he reached his home in safety. There he was horrified to find that his niece had vanished. He arrived at the railroad station just in time to see her depart with the suitor and a minister, who was performing the ceremony en route to save time.

AN UNFAIR EXCHANGE (September 26).—A wealthy New Yorker disinherited his son, because he disliked the woman he married. The son went South to live, where his wife died, and he brought up his little daughter. Years passed, and finally the man in New York received word that his son had passed away, and that the little orphan had been shipped to him by steamer.

The day the boat docked the old man went to meet it, but was delayed by an auto accident, and when he arrived at the pier, found no trace of the child. The police were notified, but in a few minutes the grandfather called off the search, explaining that the child had turned up.

He did not suspect that he had been the victim of a deception, but the fact was that the child who appeared was not his granddaughter. As later developed, the little girl wandered around the streets until she was exhausted, and then met another child who closely resembled her. This girl, the daughter of a brutal laborer, was planning to run away from home, an noting the resemblance, had a wicked idea. She decoyed the other child to her home, induced her to rest, exchanged clothing with her while she slept, and then departed to meet the trusting old grandfather. The little girl from the South, when she awoke, found none to believe her story, and friendless and alone, seemed doomed to a life of squalor and wretchedness. A kindly old washerwoman, however, played detective, and aided by a strange coincidence, was enabled to straighten out the tangle, and bring the right child back to the home of her grandfather, where her latter years were peaceful and happy. She forgave the other little girl, and the aid she extended to her enabled her in time to rise to a better position in the world.

EXCLUSIVE FILM CORPORATION

GAUMONT.

GAUMONT WEEKLY NO. 80 (Sept. 10).—Colonel Cody's Funeral.—American aviator killed in military service in England is buried in great honor.

Poincare Goes Home.—French President is welcomed to the scene of his childhood.

Physical Culture in Spanish Schools.—Castilian children are given thorough gymnasium instruction.

Submerging the Subway.—Section of New York's underground railroad system is dropped into Harlem River.

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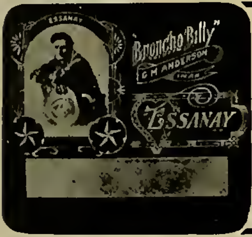

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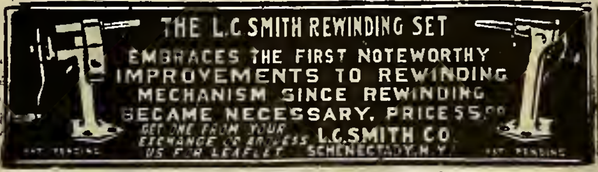

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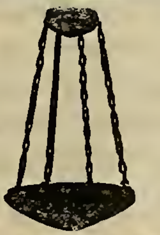

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"Southern Mammies" Entertain "Ole Massahs."—Ex-Slaves' Association holds interesting meeting in Birmingham, Ala.

THE SHERIFF'S DEVOTION (Sept. 23).—Edyth Barton and her fiance, Will Lorimore, are at a picnic when Edward Gordon arouses Lorimore's jealousy by his quite innocent attentions to Edyth.

Five years later we see Will and Edyth Lorimore in their little home, a sweet girlie of about four summers playing around them. Will has developed a mania for strong liquor, and his employer peremptorily "fires" him. Instead of going to seek other work, Will goes to the saloon where he finds his friend Ed Gordon, the new sheriff. Lorimore's mind goes back to the picnic five years since, and in his maudlin condition he refuses to drink Ed's health. Instead of being offended, Ed is sympathetic and leads the half-drunken man to his home. Ed leaves, but is stopped suddenly by hearing a pistol shot. He rushes back to find Will threatening Edyth with a gun. With a casual "Put up the gun, Bill—you haven't the nerve to shoot," he takes the revolver from Lorimore and gives him a few words of advice.

Lorimore goes from bad to worse. He runs away from home and turns outlaw, taking the pseudonym of "Black Hank," leaving behind him a cruel note addressed to Edyth: "I am through with you. You can have your sheriff lover." The distracted Edyth goes to Ed's office and shows him the note, and the generous fellow thereafter makes Edyth a weekly remittance of cash, always sending it in her erring husband's name.

Suddenly "Black Hank" commits some daring robberies and Ed is detailed to hunt down the outlaw. He makes his preparations, not for a moment suspecting that Black Hank is in reality his former friend Lorimore. Edyth's girl falls desperately ill, and she rushes in haste to fetch the doctor. Wearied by the long run she sinks exhausted on the railroad track just when Ed's special is due, and Ed bravely saves her life. The shock necessitates a spell in the hospital, and on coming out she learns that her beloved child has passed away. Ed tracks down the outlaw and shoots him in self defense. Will Lorimore's dying request is that Ed will take care of Edyth, and when she leaves the hospital, widowed and childless, it is to Ed Gordon she turns for succor. His great heart has been pining for her love all these years, and it is not a difficult task he is called upon to perform.

AN AWFUL RELAPSE (Sept. 25).—Bill Brand has been "hitched up" for two years, and has been an exemplary husband. His wife finds him a faithful spouse. There comes a letter from Tom Byrne, telling Bill that he is getting too staid. Bill rushes headlong to destruction of all the trust his wife has placed in him. By means of a fake invitation to dine with the Secretary of State, he makes an excuse for the night out, and sallies forth—not to the Astor Hotel for that quiet little dinner with the Secretary, but to the gay burlesque house yclept the vaudeville, there to consort with his old cronies and some former "flames."

Mrs. Brand gets lonesome. She wants to hear Bill's voice. Someone calls up and enquires for Bill—in a feminine voice. Mrs Brand replies gruffly, and learns that the lady is one "Emmy," who is confirming an assignation outside the Vaudeville Theater. Mrs. Brand calls up her erring spouse, and in an imitation of Emmy's voice alters the rendezvous to a private room at the Cafe Maxim. , Bill Brand goes to the Cafe Maxim at the hour appointed, sees "Emmy" (as he thinks), heavily veiled, and falls at her feet in adoration. Picture Bill's face when the lady unveils, and he discovers his ridiculous position. Still, Bill is not bad at heart, and he wins over his wife, and we leave them enjoying the tete-a-tete supper together, Bill being really rather pleased than otherwise that his much better—and wiser—half has intervened to save him from making a fool of himself.

SOLAX.

QUALITY OF MERCY (Sept. 24).—Old Dalton and his thrifty wife have saved many years to pay off the mortgage on their little home. The sum saved at last, John, their son, a young fellow of about twenty, is given the money to take to Surle, the villain, who has bled them for many years. Having paid the money, John on leaving the place stops to speak with Surle's pretty secretary. John drops the receipt, and flustered by the girl, leaves. The same evening John is offered a fine position in Australia. The family being so occupied with John's hasty departure, the receipt is forgotten. The villainous Surle finds and destroys it. John, being safely out of the way, the rascal hectors the old couple, telling them the amount was never paid. As they have no receipt, they are obliged to hand over their little remaining money as interest. At last Surle decides to foreclose, and the old lady, already feeble with worry and poverty, dies. Surle has the place sold under the hammer. Meanwhile, John hearing of Surle's perfidy, comes home. But before he reaches home, the mother is laid away, the old home is gone, and his father is sent to the poor-house. One feeling predominates in John's heart—he will kill Surle! Crazed with grief, he goes to Surle's home and meets the secretary. She strives to soothe him and soften his desperate mood without avail. Surle being out, he decides to wait for him and tells the secretary that he intends to kill him. When the girl hears Surle come, she tries to warn him, but John ties her fast to a chair and gags her. At the last moment when John has his victim groveling before him, his better nature, or perhaps the pitiful entreaty in the girl's eyes, restrains him. He rushes from the house, only to return in time to save the life of the creature who has cheated and almost ruined him. The girl's deep love and her pride in his manhood repay the wronged boy for all he has suffered.

SOUL OF MAN (Sept. 26).—James Brett, the son of a minister, is studying for the ministry, and strange to say, having been so closely confined to their small cottage, he is ignorant of the ways of the world and knows very little about girls and love. His parents are finally persuaded to allow him to complete his studies in the city. After his arrival, when the wonderment of the city's activities has decreased to some extent, he secures a room in a boarding house. The boarders represent every walk of life from the best to the lowest. Cora, a girl of the underworld, also has a room there, and is generally known as being a "tough mug." James is introduced around by the landlady in the parlor, and the way Cora makes herself known to him proves to be a severe shock. After hearing some of their conversation and seeing her actions with her bunch, James seeks refuge in his room and there ponders over the wickedness of the world which he heretofore never realized. However, there is something about Cora that appeals to him, and he decides to bring her to the right path. A short time after James' arrival Cora and her gang plan to rob a store. James overhears the plot, informs the police and at the point of a revolver drags Cora from the scene. He gives her a severe lecture and leaves her in tears and shame taking "The cure for her soul." In a dream Cora discovers her love for James, who is about to leave for his home. Both acknowledge their affection, and Cora and James are united in marriage.

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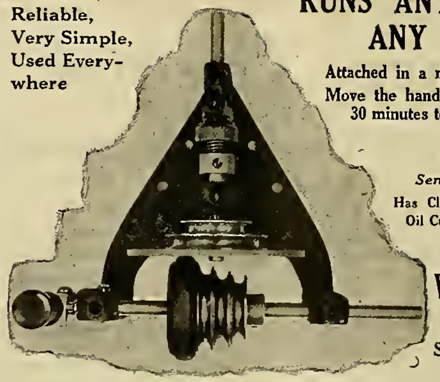

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WARNER'S FEATURES

INCORPORATED

INDEX

TO CONTENTS.

ADVERTISING FOR EXHIBITORS.............1384
AT THE SIGN OF THE FLAMING ARCS....1374
CALENDAR OF LICENSED RELEASES......1402
CALENDAR OF INDEPENDENT RELEASES..1400
CHICAGO LETTER 1375
CINEMA CLUB OF THE BRONX, THE......1377
COMMENTS ON THE FILMS (Licensed)......1391
COMMENTS ON THE FILMS (Independent)..1393
"DANIEL" (Vitagraph) 1381
FACTS AND COMMENTS.....................1367
FILM SCHEDULES IN THE NEW TARIFF...1369
FOREIGN TRADE NOTES......................1382
"IN CONVICT'S GARB" (Essanay)..........1371
INDEPENDENT FILM STORIES..............1422
INDEPENDENT RELEASE DATES............1440
INQUIRIES 1387
LICENSED FILM STORIES....................1412
LICENSED RELEASE DATES 1442
"LET US HAVE PEACE" 1379
MANUFACTURERS ADVANCE NOTES........1396
"MISSING WOMAN, THE" 1372
MOTION PICTURE EXHIBITORS' LEAGUE..1377
PHOTOPLAYWRIGHT, THE 1336
PROJECTION DEPARTMENT 1388
PROPER ILLUMINATION OF MOVING PICTURE THEATRES 1395
"RIVALS, THE" (Kinemacolor) 1373
STRONG UNION FEATURE, A..................1378
STORIES OF THE FILMS (Licensed)..........1412
STORIES OF THE FILMS (Independent)......1422
TRIBUTE TO GAYNOR, A......................1368
"TWIXT HEAVEN AND EARTH" (True Features) 1381
"WAR" 1370
"WHY BRONCHO BILLY LEFT BEAR COUNTY" (Essanay) 1371

TO ADVERTISERS.

CARBON IMPORTERS.

FRORUP, L. E.............................1431
KIDWERT, L. C.............................1429
REISINGER, HUGO 1439

ELECTRICAL & MECHANICAL EQUIPMENT.

AMUSEMENT SUPPLY CO......................1420
BELL & HOWELL..............................1434
CALEHUFF SUPPLY CO........................1434
DETROIT MOTOR CARS CO....................1420
FAIRBANKS, MORSE & CO....................1415
FORT WAYNE ELECTRIC CO..................1446
GENERAL ELECTRIC CO......................1408
HALLBERG, J. H.............................1439
HOKE, GEO. M................................1430
KLEINE OPTICAL CO.........................1427
PICTURE THEATRE EQUIPMENT CO........1433
SCHNEIDER, E. 1426
SMITH, L. C., & CO..........................1431
STERELINGER, CHAS. A......................1416
WESTINGHOUSE ELECT. MFG. CO..........1418

MISCELLANEOUS FEATURES.

ALL STAR FILM CORP........................1407
AMBROSIO FILM CO...........................1404
AMERICAN KINETO CORP....................1417
BATTLE OF WATERLOO.......................1432
BLACHE FEATURES, INC......................1433
CONSCIENCE FILM CO........................1418
EAGLE F. F. CO................................1416
ECLECTIC FILM CO..........................1352-1353
FAMOUS PLAYERS 1354-1355
FILM RELEASES OF AMERICA...............1423
GENERAL FILM CO...........................1358-1359
HELGAR CORP. 1421
ITALIAN AMERICAN FILM CO...............1444
LIFE SAINT PATRICK.........................1415
NEW YORK FILM CO..........................1424
STERLING CAMERA & FILM CO.............1411
VICTORY CO. 1448-49
VIVAPHONE CO. 1431
WARNER'S FEATURES 1436-37
WORLD SPECIAL FILM CORP...............1444-45

FILM BROKERS.

INTERNATIONAL FILM TRADERS 1428
WESTERN FILM BROKERS....................1428

FIREPROOF APPARATUS.

TRAINER, C. W................................1428
H. W. POHNS-MANVILLE 1414

FILM EXCHANGES.

BASTIEN SUPPLY CO..........................1434
BRADENBURG, G. W..........................1431
EAGLE F. F. CO................................1433
EXCLUSIVE FILM SUPPLY CORP............1423
FAMOUS FEATURE FILM CO.................1433
HETZ, L. 1430
LAEMMLE FILM CO...........................1416
M. & F. FILM SERVICE.......................1430
NORTHERN FEATURE FILM EXCHANGE....1428
SOUTHERN F. F. CO..........................1430
WICHITA FILM & SUPPLY CO...............1420

INDEPENDENT FILM MANUFACTURERS.

AMERICAN 1441
BRONCHO FILM CO...........................1410
DOMINO M. P. CO............................1401
ECLAIR 1417
GAUMONT CO. 1405
GREAT NORTHERN FILM CO.............1409-21
KAY-BEE 1410
KEYSTONE 1410
MAJESTIC 1450
SOLAX 1433-26
THANHOUSER 1346
UNIVERSAL FILM MANUFACTURERS, 1348-49-50-51

LICENSED FILM MANUFACTURERS.

EDISON 1357
ESSANAY 1347
KALEM 1366
KINEMACOLOR CO. 1451
KLEINE, GEO. 1360-61
LUBIN 1364
MELIES 1451
PATHE FRERES 1362-63
SELIG 1356
VITAGRAPH 1365

LENS MANUFACTURERS.

BAUSCH & LOMB...............................1415

MISCELLANEOUS.

ARTIST 1426
AUTOMATIC TICKET SELLING CO..........1406
BARNES E. B. 1420
B. C. C/O M. P. W............................1434
BUSHMAN, FRANCIS 1433
CLASSIFIED ADVERTISEMENTS 1435
COMMERCIAL M. P. CO......................1425
CORCORAN, A. J. 1430
EASTMAN KODAK CO.........................1429
GENERAL SPECIALTY CO....................1414
GUNBY BROS. 1420
HAEUSSER, CHAS. 1428
KRAUS MFG. CO...............................1420
NATIONAL M. P. CO..........................1430
NATIONAL TICKET CO.......................1440
NATIONAL X-RAY REFLECTOR CO.........1431
NUGENT, WILBUR 1413
OZONE PURE AIRIFIER CO..................1427
PARISIAN MFG. & FILM RENOVATING CO..1430
PHOTO CINES CO.............................1415
PREDDY, W. G.................................1434
RAW FILM SUPPLY CO........................1434
SARGENT, E. W...............................1447
STANGE, A. C..................................1428
STELZER BROS. 1446
THEATRE BROKERAGE EXCHANGE........1446
TRADE CIRCULAR ADDRESSING CO.......1419
M. S. LITHO. CO...............................1419
VONNEGUT HDW. CO.........................1431
ZENITH MFG. CO..............................1428

MOTION PICTURE CAMERAS.

AMERICAN CINEMATOGRAPH CO..........1433
MOTION PICTURE CAMERA CO............1418
WHYTE, WHITMAN 1421

MUSICAL INSTRUMENTS.

AMERICAN PHOTOPLAYER SALES CO......1430
DEAGAN, J. C..................................1429
SINN, C. E.......................................1449
WURLITZER, RUDOLPH 1444
WELTE, M., & SON............................1425

PROJECTION MACHINES.

EDISON 1357
MOTIOGRAPH 1447
POWERS 1452
SIMPLEX 1403

OPERA CHAIR MANUFACTURERS.

AMERICAN SEATING CO.....................1446
ANDREWS, A. H. 1446
BENNETT SEATING CO.......................1446
HARDESTY 1446
STEEL FURNITURE CO.......................1446
WISCONSIN SEATING CO....................1446

POSTERS & FRAMES.

A. B. C...1438
AMERICAN SLIDE & POSTER CO...........1442
BRADY, A. 1419
EXHIBITORS' ADV. & SPECIALTY CO......1402
GENERAL FILM CO...........................1443
McKENNA BROS. BRASS CO................1414
NEWMAN 1428
THEATRE SPECIALTY MFG. CO............1414

PROJECTION SCREENS.

AMERICAN THEATRE CURTAIN CO.........1421
GENTER, J. H. 1429
MIRROR SCREEN CO. 1419

SONG & ADVERTISING SLIDES.

CHICAGO SONG SLIDE CO..................1430
NIAGARA SLIDE CO. 1431
THOMAS, A. G. 1434
UTILITY TRANSPARENCY CO...............1431

THEATRICAL ARCHITECTS.

DECORATORS' SUPPLY CO. 1447

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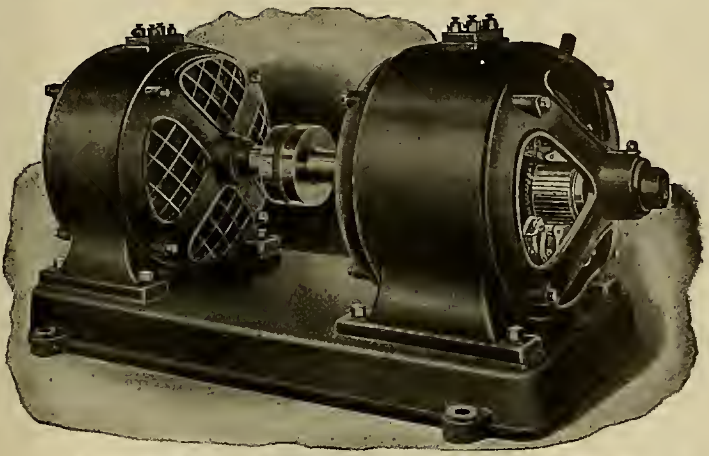

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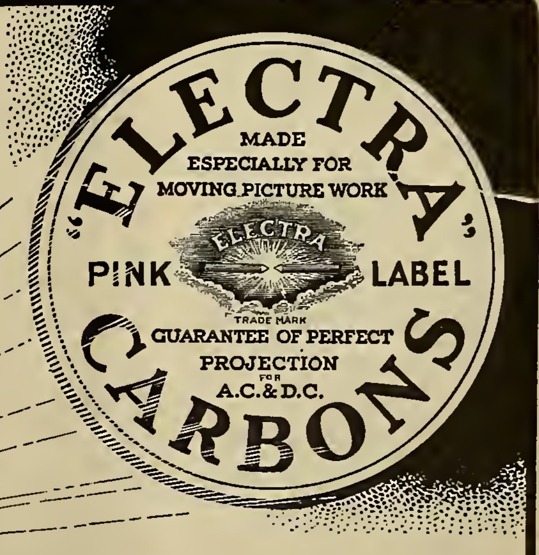
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Sept. 17—Rob-Roy (3 parts—Drama)..........
Sept. 21—Stung (Comedy)....................
Sept. 21—Curious Fish (Zoology)..............
Sept. 24—A Puritan Episode (2 parts—Drama)
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques, the Wolf (2 parts—Drama).
Oct. 5—Private Box 23 (Comedy)............
Oct. 5—Organisms Which Inhabit Stagnant Waters (Scientific) ....

FRONTIER.

Aug. 23—The Eyes of the God of Friendship (Drama) ....
Aug. 28—A Much Wanted Baby (Comedy)....
Aug. 30—Maya—Just An Indian (Drama)....
Sept. 4—Flirty Florence (Comedy)............
Sept. 6—The Surgeon of Abajo (Drama)......
Sept. 11—Dorothea and the Chief Razamataz (Comedy) ....
Sept. 13—On Forbidden Paths (Drama).......
Sept. 18—The Juvenile Kidnappers (Comedy)..
Sept. 20—The Ranchman's Double (Drama)...
Sept. 25—The Village Pest (Comedy)..........
Sept. 27—The Moonshiner (Drama)............
Oct. 2—The Shop Girl's Big Day (Comedy)...
Oct. 4—A Girl of the Dance Halls (Drama)...

GAUMONT.

Sept. 2—The Fatal Bell (Drama).............
Sept. 3—Gaumont's Weekly No. 79 (News)..
Sept. 4—"Some" Fireman (Comedy)..........
Sept. 9—An Actor's Adventure (Drama)......
Sept. 10—Gaumont's Weekly, No. 80 (News)..
Sept. 11—Love Me, Love My Animals (Comedy)
Sept. 16—The Lion Hunters (2 parts—Drama).
Sept. 17—Gaumont's Weekly No. 80 (News)...
Sept. 18—Tiny Tim's Elopement (Comedy)....
Sept. 23—The Sheriff's Devotion (Drama).....
Sept. 24—Gaumont's Weekly No. 81 (News)..
Sept. 25—An Awful Relapse (Comedy).......

GEM.

Aug. 25—What Girls Will Do (Comedy)......
Sept. 1—A tale of a Fish (Comedy)..........
Sept. 8—The Gold Mesh Bag (Comedy)......
Sept. 15—The Manicure (Comedy)............
Sept. 15—Sam's Despondency (Comedy).......
Sept. 22—None but the Brave Deserve the (?) (Drama)..............................
Sept. 22—Sanitary Dairy Plant, Washington, D. C..............................
Sept. 29—The Bachelor Girls' Club (Comedy)..

GREAT NORTHERN.

Aug. 30—Faded Beauties (Comedy)...........
Sept. 6—A Girl Graduate (Comedy)..........
Sept. 13—For Sale by Auction (Comedy)......
Sept. 13—Under the Danish Beeches (Travel)..
Sept. 20—Convict 337 (Comedy)...............
Sept. 27—Won by Waiting (Comedy)..........
Oct. 4—A Good Catch (Comedy)..............

GREAT NORTHERN (Universal).

June 28—The Flying Circus (3 parts, Drama)..
July 26—The Governor's Daughter (2 parts—Drama)...........................
Aug. 23—The Great Circus Catastrophe (3 parts—Drama) ....

IMP.

Sept. 18—Escaped from the Asylum (2 parts—Drama) ....
Sept. 20—Binks and the Bathing Girls (Com.)
Sept. 20—Antics in Ink by Hy Mayer (Novelty)
Sept. 22—Ivanhoe (4 parts—Drama)..........
Sept. 25—Miser's Son Drama).................
Sept. 27—Binks Plays Cupid (Comedy)........
Sept. 27—Jolly Jottings by Hy Mayer (Comedy)
Sept. 29—In Peril of the Sea (Drama)........
Oct. 2—Bleeding Hearts; or Jewish Freedom Under King Casimer of Poland (3 parts—Drama) ....
Oct. 4—His Priceless Treasure (Comedy).....
Oct. 4—Whimsicalities by Hy. Mayer (Nov.).

KAY-BEE.

Aug. 22—An Orphan of War (2 parts—Drama)
Aug. 29—The Green Shadow (2 parts—Drama)
Sept. 5—The Ironmaster (2 parts—Drama)...
Sept. 12—The Waif (Drama)..................
Sept. 19—The Reformation (Drama)...........
Sept. 26—The Forlorn Hope (Drama)..........
Oct. 3—Loaded Dice (Drama) ....

KEYSTONE.

Sept. 1—Fatty's Day Off (Comedy)..........
Sept. 1—Los Angeles Harbor, Cal. (Travel)..
Sept. 4—The New Baby (Comedy)............
Sept. 8—Mabel's Dramatic Career (Comedy)..
Sept. 11—The Gypsy Queen (Comedy-Drama).
Sept. 15—What Father Saw (Comedy)........
Sept. 15—Willie Minds the Dog (Comedy)....
Sept. 18—The Faithful Taxicab (Comedy).....
Sept. 22—When Dreams Come True (Comedy).

LUX.

Aug. 22—Over the Garden Wall (Comedy)....
Aug. 22—The Registered Letter (Comedy).....
Aug. 29—His Chance (Drama).............. 950
Sept. 5—A Timely Reminder (Drama).......... 910
Sept. 12—The Tax on Bachelors (Comedy)..... 455
Sept. 12—Arabella's Rival (Comedy).......... 540
Sept. 19—The Blacksmith's Son (Drama)...... 930

MAJESTIC.

Sept. 7—The Heart of a Fool (Drama)....
Sept. 9—The Frame-up (Drama).............
Sept. 13—For His Loved One (Drama)......
Sept. 14—The Winning Loser (Com.-Dr.)......
Sept. 16—Playmates (Drama)...................
Sept. 20—His Last Deal (Comedy-Drama)......
Sept. 21—The Shoemaker and the Doll (Drama)
Sept. 23—An Aesthetic Match (Comedy).......
Sept. 23—The Baseball Umpire (Comedy)......
Sept. 27—A Slight Misunderstanding (Com.)..

MUTUAL WEEKLY.

Aug. 13—Mutual Weekly, No. 33 (News).....
Aug. 20—Mutual Weekly No. 34.............
Aug. 27—Mutual Weekly No. 35..............
Sept. 1—Mutual Weekly No. 36.............
Sept. 8—Mutual Weekly No. 37..............

MUTUAL EDUCATIONAL.

July 24—Does Gontran Snore? (Comedy).......
July 24—Through Turkey; the Black Sea (Travel) ....
July 31—Funnicus Wins the Race (Comedy)...
July 31—Microscopic Animalculae Found in Stagnant Water (Scientific).......

NESTOR.

Sept. 10—Algy Forfeits His Claim (Comedy)..
Sept. 10—Views of Stockholm (Scenic)........
Sept. 12—The Girl Ranchers (Comedy).......
Sept. 15—Beauty and the Ugly One (Drama)..
Sept. 17—The Stepson (Drama)...............
Sept. 19—The Battle of Bull Con (Comedy)..
Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vacquero (Drama).......
Sept. 26—His Crazy Job (Comedy).............
Sept. 29—Justice of the Wild (2 parts—Drama)
Oct. 1—Beyond the Law (Drama)............
Oct. 3—His Brother's Wives (Comedy).......

POWERS.

Sept. 12—In the Cycle of Life (Drama)......
Sept. 17—The Pearl of the Golden West (Com.)
Sept. 19—The Doctor's Story (Drama).........
Sept. 24—Twiddledum Insures His Life (Com.)
Sept. 24—A Painter's Ruse (Comedy).........
Sept. 26—Blood Red Tape of Charity (2 parts—Drama)...........................
Oct. 1—A House Boat Elopement (Comedy)...
Oct. 3—The Trap (Drama) ....

PILOT.

July 24—The Sure Tip (Comedy).............. 500
July 24—The Bug Professor (Comedy)........ [illegible]
July 31—Loyal Hearts (Drama)...............1000
Aug. 7—The Green-Eyed Monster (Com.-Dr.)..1000
Aug. 14—(Title Not Reported.)
Aug. 21—(Title Not Reported).
Aug. 28—Getting the Evidence (Drama)......

RAMO.

Aug. 20—Dangerous Sympathy (Drama).......1000
Aug. 27—The Springtime of Love (Drama).....1000
Sept. 1—The Worker (State Rights—3 parts—Drama)...........................3000
Sept. 3—The Black Opal (Drama)............1000
Oct. 1—Cards (Feature—3 parts—Drama).....
Oct. 15—The Current (Feature—3 parts—Dr.).

RELIANCE.

Sept. 6—The Glow Worm (3 parts—Drama)..
Sept. 8—Between Home and Country (Drama)
Sept. 10—(No Release this Date)............
Sept. 13—The Clown's Daughter (2 parts—Dr.)
Sept. 15—Twickenham Ferry (Drama)........
Sept. 17—The Disguise (Drama) ....
Sept. 20—The Stolen Woman (2 parts—Drama)
Sept. 22—The Hardest Way (Drama).........
Sept. 24—The Missing Ring (Drama)..........
Sept. 27—The Original Will (Drama)..........

REX.

Sept. 11—The Diamond Makers (2 parts—Dr.)
Sept. 14—The Fight Against Evil (Drama)...
Sept. 16—Never Again (Drama)...............
Sept. 21—The Wall of Money (2 parts—Dr.)..
Sept. 25—Genesis: 4-9 (2 parts—Drama)......
Sept. 28—Paying the Price (Drama)..........
Oct 2—His Brand (Drama) ....
Oct. 5—Like Darby and Joan (Drama)........

SOLAX.

Sept. 3—Men and Muslin (Comedy)..........
Sept. 5—Retribution (Drama) ....
Sept. 10—Dooley and His Dog (Comedy)......
Sept. 12—Gratitude (Drama) ....
Sept. 17—Invisible Ink (Comedy)..............
Sept. 19—Western Love (Drama)..............
Sept. 24—The Quality of Mercy (Drama)......
Sept. 26—The Soul of Man (Drama)..........

THANHOUSER.

Sept. 5—(No Release This Date).
Sept. 7—His Last Bet (Comedy).............
Sept. 9—Taming Their Grandchildren.........
Sept. 12—The Message to Headquarters (Drama)
Sept. 14—(No Release this Date).............
Sept. 16—Redemption (Drama)...............
Sept. 19—Flood Tide (Drama)................
Sept. 21—When the Worm Turned (Com.-Dr.).
Sept. 26—The Official Goat Protector (Comedy-Drama) ....
Sept. 23—An Unfair Exchange (Drama).......

VICTOR.

Aug. 29—His Vacation (Comedy-Drama)......
Sept. 5—The Lost Copperhead (Comedy)......
Sept. 12—A Bride from the Sea (2 parts—Dr.)
Sept. 19—Percy H. Baldwin, Trifler (Drama)..
Sept. 26—For the Sins of Another (Drama)....
Oct. 3—The Closed Door (2 parts—Drama)...

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Lubin, Patheplay, Selig, Vitagraph (Special).

Tuesday—Edison, Essanay, Patheplay, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Selig, Patheplay, Vitagraph (Special).

Thursday — Biograph, Essanay, Lubin, Melies, Patheplay, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Patheplay, Lubin, Vitagraph (Special).

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Patheplay, Vitagraph (Special).

BIOGRAPH.

Sept. 8—A Modest Hero (Drama)............
Sept. 11—Baby Indisposed (Comedy)..........
Sept. 11—The Lady in Black (Comedy)........
Sept. 13—An Unjust Suspicion (Drama).......
Sept. 15—His Hoodoo (Comedy)...............
Sept. 15—Dan Greegan's Ghost (Comedy)......
Sept. 18—The Stolen Treaty (Drama)..........
Sept. 20—For the Son of the House (Drama)..
Sept. 22—The Law and His Son (Drama)......
Sept. 25—A Saturday Holiday (Comedy).......
Sept. 25—The End of the World (Comedy)....
Sept. 27—The Influence of the Unknown (Dr.)
Sept. 29—Dyed, But Not Dead (Comedy).......
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Drama)....
Oct. 4—The Chieftain's Sons (Drama)........

EDISON.

Sept. 1—The Younger Regeneration (Comedy)..1000
Sept. 2—The Grecian Vase (Phantasy)........1000
Sept. 3—A Series of Tallulah Falls (Scenic).. 225
Sept. 3—The Girl, the Clown and the Donkey (Comedy)............................ 775
Sept. 5—The Awakening of the Man (Special—2 parts—Drama) 1000
Sept. 6—Slander's Tongue (Drama)...........1000
Sept. 8—Keepers of the Flock (Drama)......1000
Sept. 9—A Light on Troubled Waters (Drama).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Comedy)...........................1000
Sept. 12—Caste (Special—2 parts—Drama)....2000
Sept. 13—The Green Eye of the Yellow God (Drama)............................1000
Sept. 15—The Island of Perversity (Comedy)..1000
Sept. 16—Jerusalem and the Holy Land (Scenic).1000
Sept. 17—Cornwall, the English Riviera (Scenic) 400
Sept. 17—The Comedian's Downfall (Comedy).. 600
Sept. 19—Saved by the Enemy (Special—2 parts —Drama)...........................2000
Sept. 20—The Great Physician (Drama).......1000
Sept. 22—For the Honor of the Force (Drama)..1000
Sept. 23—The Stroke of the Phoebus Eight (Dr.)1000
Sept. 24—The Embarrassment of Riches (Com.).1000
Sept. 26—Hard Cash (Special—2 parts—Dr.) 2000
Sept. 27—A Proposal from the Sculptor (Being the third of the series "Who Will Marry Mary)...................... 1000
Sept. 29—The Stolen Models (Comedy)........1000
Sept. 30—A Daughter of Romany (Drama)....1000
Oct. 1—Mr. Toots' Tooth (Comedy)..........
Oct. 1—Damascus and the Ruins of Baalbek (Travel) ....
Oct. 3—Why Girls Leave Home (Special—2 parts—Drama) 2000
Oct. 4—The Contents of the Suitcase (Drama)1000

ESSANAY.

Aug. 29—Broken Threads United (Special—2 parts—Drama) 2000
Aug. 30—A Western Sister's Devotion (Drama)1000
Sept. 2—Stone the Woman (Drama)...........1000
Sept. 3—Mr. Dippy Dipped (Comedy).........1000
Sept. 4—Hard Luck Bill (Comedy)...........1000
Sept. 5—While the Starlight Travels (Special—2 parts—Drama)..................2000
Sept. 6—Broncho Billy's Conscience (Drama)..1000
Sept. 9—Sunlight (Drama)...................1000
Sept. 10—The Treater's Treat (Comedy).......1000
Sept. 11—Bonnie of the Hills (Drama).........1000
Sept. 12—Grist to the Mill (Special—2 parts—Drama)............................2000
Sept. 13—Broncho Billy Reforms (Drama)......1000
Sept. 16—Women (Drama)....................1000
Sept. 17—Sweet Revenge (Comedy)..........
Sept. 17—The Duck Raising Industry (Zoology)
Sept. 18—The Broken Parole (Drama).........1000
Sept. 19—The Right of Way (Special—2 parts —Drama)...........................2000
Sept. 20—The Redeemed Claim (Drama).......1000
Sept. 23—For Old Time's Sake (Drama).......1000
Sept. 24—Love Incognito (Comedy)...........1000
Sept. 25—Days of the Pony Express (Drama)..1000
Sept. 26—In Convict Garb (Special—2 parts—Drama)............................2000
Sept. 27—Why Broncho Billy Left Bear County (Drama)...........................1000
Sept. 30—A Ray of God's Sunshine (Drama)...1000
Oct. 1—A Successful Failure (Comedy)......1000
Oct. 2—The Belle of Siskiyou (Drama).......1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Drama) 2000
Oct. 4—The Struggle (Drama) 1000

KALEM.

Sept. 6—The Hand of Destiny (Drama)......1000
Sept. 8—The Bribe (Drama).................1000
Sept. 10—The Fatal Legacy (Special—2 parts—Drama)............................2000
Sept. 12—Wanted—A Plumber (Comedy).......
Sept. 12—Too Many Cops (Comedy)..........
Sept. 13—The Monogrammed Cigarette (Drama)1000
Sept. 15—Retribution (Drama)...............1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.).2000
Sept. 19—The Burglar and the Baby (Comedy).
Sept. 19—One Best Bet (Comedy)............
Sept. 20—The Breath of Scandal (Drama).....1000
Sept. 22—The Counterfeiter's Confederate (Dr.).1000
Sept. 24—A Midnight Message (Special—2 parts —Drama)...........................2000
Sept. 26—The Hobo and the Myth (Comedy)....
Sept. 26—The Largest Duck Farm in the World (Zoology)........................
Sept. 27—A Demand for Justice (Drama).....1000
Sept. 29—The Atheist (Drama) 1000
Oct. 1—The Battle at Fort Laramie (Special —2 parts—Drama) 2000
Oct. 3—And the Watch Came Back (Comedy)
Oct. 3—Historic Boston (Travel) ....
Oct. 4—The Railroad Inspector's Peril (Dr.).1000

GEORGE KLEINE.

Aug. 12—The Mong-Fu-Tong (Eclipse—Special—2 Parts—Comedy-Drama)..........
Aug. 19—The Clown's Revenge (Eclipse—Special—2 parts—Drama) 2000
Aug. 26—The Human Bridge (Cines Special—2 parts—Drama) ....
Sept. 2—The Sign of the Black Lily (Cines—2 parts—Drama—Special) ....
Sept. 9—The Mysterious Man (Cines—2 parts—Drama—Special)..................
Sept. 16—High Treason (Cines—Special 2 parts —Drama)..........................
Sept. 23—For His Brother's Crime (Cines—Special—2 parts—Drama).........
Sept. 30—Misgotten Gains (Cines—Special—2 parts—Drama)....................
Oct. 7—The Flower of Destiny (Cines—Special —2 parts—Drama) ....

LUBIN.

Sept. 6—In the Toils (Drama)................1000
Sept. 8—Seeds of Wealth (Drama)............1000
Sept. 9—Playing With Fire (Drama)..........1000
Sept. 11—The Hills of Strife (Special—2 parts —Drama)..........................2000
Sept. 12—Panama Hat Industry (Industrial)... 400
Sept. 12—An Exclusive Pattern (Comedy)...... 600
Sept. 13—The Medal of Honor (Drama)........1000
Sept. 15—To Love and Cherish (Drama)........1000
Sept. 16—Fashion's Toy (Drama).............1000
Sept. 18—The Clod (Special—2 parts—Drama).2000
Sept. 19—The Love of Beauty (Drama).......1000
Sept. 20—Her Present (Comedy).............. 400
Sept. 20—His Reward (Comedy).............. 600
Sept. 22—Poker Paid (Comedy).............. 400
Sept. 22—This Isn't John (Comedy)........... 600
Sept. 23—A Mexican Tragedy (Drama)........1000
Sept. 25—Self Convicted (Special—2 parts—Drama)............................2000
Sept. 26—Winning His Wife (Comedy).........1000
Sept. 27—The Great Discovery (Drama).......1000
Sept. 29—The Invader (Drama) 1000
Sept. 30—The Actress and Her Jewels (Drama) 400
Sept. 30—The Constable's Daughter (Comedy). 600
Oct. 2—The Special Officer (Special—2 parts—Drama) 2000
Oct. 3—The Scarf Pin (Drama)..............1000
Oct. 4—For Her Brother's Sake (Drama).....1000

MELIES.

July 17—A Chinese Funeral (Typical).........
July 24—Javanese Dancers (Manners and Customs)..............................1000
July 31—It Happened in Java (Comedy-Drama) 1000
Aug. 7—Snapshots of Java (Scenic).........1000
Aug. 14—The Robber of Angkor (Drama).....1000
Aug. 21—In the Land of Fire (Drama)........1000
Aug. 28—Lost in Cambodia (Comedy).........1000
Sept. 4—A Day at Singapore (Scenic).........1000
Sept. 18—Home Life in Japan (Manners and Customs)........................
Sept. 18—A Japanese Funeral (Manners and Customs)........................
Sept. 25—A Cambodian Idyll (Drama).........1000

PATHEPLAY.

Sept. 1—Pathe's Weekly, No. 46 (News)......
Sept. 2—Whiffles Decides to be Boss (Comedy)
Sept. 2—In the Caucasian Mountains (Travel)
Sept. 3—The Climax (Drama)................
Sept. 4—Pathe's Weekly, No. 47 (News).....
Sept. 4—Fickle Fortune's Favor (Comedy)....
Sept. 4—With the Natives of New Zealand (Manners and Customs)...........
Sept. 5—The Otter (Zoology)................
Sept. 5—On the Abruzzi (Travel)............
Sept. 6—The Price of Jealousy (Drama)......
Sept. 8—Pathe's Weekly, No. 48 (News)......
Sept. 9—Sleufoot's Seventh Suicide (Comedy)..
Sept. 10—Across the Chasm (Drama)..........
Sept. 11—Pathe's Weekly, No. 49 (News)......
Sept. 11—The Accidental Shot (Drama)........
Sept. 12—Young Hearts and Old (Drama).....
Sept. 13—A Jungle Flirtation (Comedy).......
Sept. 13—Tahiti, the Picturesque (Travel).....
Sept. 15—Pathe's Weekly, No. 50 (News).....
Sept. 16—Mrs. Morton's Birthday (Drama).....
Sept. 17—The Merill Murder Mystery (Drama)
Sept. 18—Toad Traits (Zoology)..............
Sept. 18—Hot Springs and Geysers of New Zealand (Travel)..................
Sept. 18—Pathe's Weekly, No. 51 (News).....
Sept. 19—(Title Not Reported)...............
Sept. 20—Her Brave Rescuer (Drama).........
Sept. 22—Pathe's Weekly No. 52 (News)......
Sept. 23—The Blind Gypsy (Drama)..........
Sept. 24—The Secret Treasure (Drama)........
Sept. 25—Blazing a New Trail in Glacier National Park, Montana (Scenic)...........
Sept. 25—The Sago Industry in Borneo (Ind.).
Sept. 25—Pathe's Weekly No. 53 (News)......
Sept. 26—Birds of Prey (Bird Life)..........
Sept. 26—Sicily, the Picturesque (Travel)....
Sept. 27—The Fish With a Storage Battery In Its Brain ....
Sept. 27—The Pearl of the Bosphorous, Constantinople (Travel) ....
Sept. 27—Promenade in Rome (Travel).......

SELIG.

Sept. 2—The Lonely Heart (Drama)..........1000
Sept. 3—The Way of Life (Drama)...........1000
Sept. 4—Howlin' Jones (Comedy)............
Sept. 5—Man of the Woods (Drama)..........1000
Sept. 8—The Wheels of Fate (Special—2 parts ——Drama).........................2000
Sept. 9—The Rancher's Failing (Drama).....1000
Sept. 10—Around Battle Tree (Drama).........1000
Sept. 11—Two Too Many (Comedy)............1000
Sept. 12—Her Way (Drama)..................1000
Sept. 15—The Fifth String (Special—2 parts—Drama)............................2000
Sept. 16—The Toils of Deception (Drama).....1000
Sept. 17—Tobias Wins Out (Comedy)..........1000
Sept. 18—The Redemption of Railroad Jack (Drama)............................1000
Sept. 19—The Rejected Lover's Luck (Dram)..1000
Sept. 22—The Young Mrs. Eames (Special—2 parts—Drama)....................
Sept. 22—Sissybelle (Comedy)...............
Sept. 23—Bumps and Willie (Comedy).........1000
Sept. 24—The Spell of the Primeval (Drama)..1000
Sept. 25—The Capture of Bad Brown (Comedy).1000
Sept. 26—The Policeman and the Baby (Dr.)..
Sept. 26—The Taj Mahal, Agra, India (Travel)
Sept. 29—The Invisible Government (Special—2 parts—Drama) 2000
Sept. 30—The False Friend (Drama)..........1000
Oct. 1—The Cattle Thief's Escape (Drama)...
Oct. 1—The Elephant As a Workman, Rangoon, India (Educational) ....
Oct. 2—Our Neighbors (Drama) ....
Oct. 3—John Bousall of the U. S. Secret Service (Drama) 1000

VITAGRAPH.

Sept. 3—The Kiss of Retribution (Drama)....1000
Sept. 4—The Lonely Princess (Drama).......
Sept. 5—The Baby Elephant (Educational)....
Sept. 5—Pickwick (Comedy).................
Sept. 6—When Women Go on the Warpath (Special—2 parts—Comedy).......2000
Sept. 8—Cupid Versus Women's Rights (Comedy-Drama)......................
Sept. 9—Old Moddington's Daughters (Comedy-Drama)............................1000
Sept. 10—Fortune's Turn (Drama)............1000
Sept. 11—The Tiger (Drama).................1000
Sept. 12—Sauce for the Goose (Comedy).......1000
Sept. 13—The Lost Millionaire (Special—2 parts ——Drama)...........................2000
Sept. 15—Pumps (Comedy)...................
Sept. 15—Sandy Gets Shorty a Job (Comedy)..
Sept. 16—Their Mutual Friend (Drama).......1000
Sept. 17—The Hindoo Charm (Drama).........1000
Sept. 18—Sunny; or the Cattle Thief (Drama)..1000
Sept. 19—John Tobin's Sweetheart (Comedy)..1000
Sept. 20—Our Wives (Special—2 parts—Com.).2000
Sept. 22—Daddy's Soldier Boy (Drama)........1000
Sept. 23—Extremities (Comedy)..............
Sept. 23—Scenes in Singapore (Travel)........
Sept. 24—The Other Woman (Drama)..........1000
Sept. 25—The Race (Drama).................1000
Sept. 26—Bunny for the Cause (Comedy)......1000
Sept. 27—Under the Daisies (Special—2 parts —Drama)..........................2000
Sept. 29—When the West Was Young (Drama)1000
Sept. 30—Which? (Comedy) 1000
Oct. 1—Salvation Sal (Drama) 1000
Oct. 2—The Autocrat of Flapjack Junction (Drama)...........................1000
Oct. 3—The Treasure of Desert Isle (Com.-Dr.)1000
Oct. 4—The Mystery of the Silver Skull (Special—2 parts—Drama) 2000

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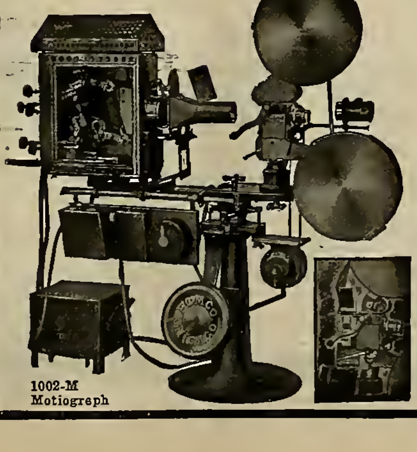

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Another Week!

AT WASHINGTON'S
Premier Playhouse
The
National Theatre
Has been playing the past
2 weeks to crowded houses

(Extract from Sunday Star, Washington, D.C.)

National

The presentation of "Victory," the photo drama of the navy, is announced to continue at the National Theatre for another week. This film production is said to have been most favorably received, and at the conclusion of the present engagement will be sent on tour of the principal cities of the east under the direction of Tom Moore. For "Victory" is claimed the honor of being the first photo drama to have the entire co-operation and aid of the United States Navy and War departments. This was obtained principally, it is declared, to demonstrate the wonderful facilities of Uncle Sam's land and sea forces in the time of strife. Views are presented of battleships belching forth powderless shells, war hydroplanes dropping death-dealing bombs while gliding hundreds of feet above land forts, the work of submarine destroyers, the rise and approach of battle aeroplanes and the exploding of full-charge harbor mines, throwing up columns of water more than three hundred feet in the air.

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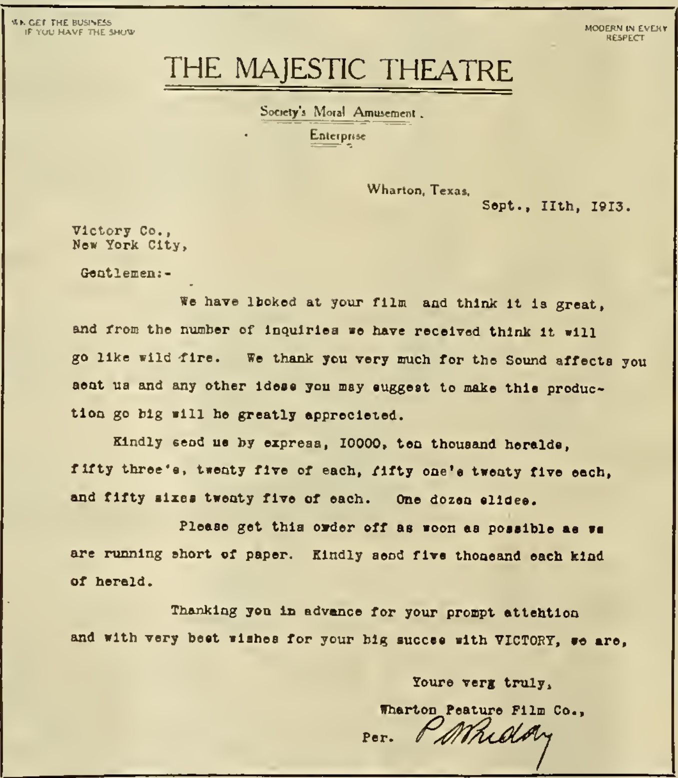

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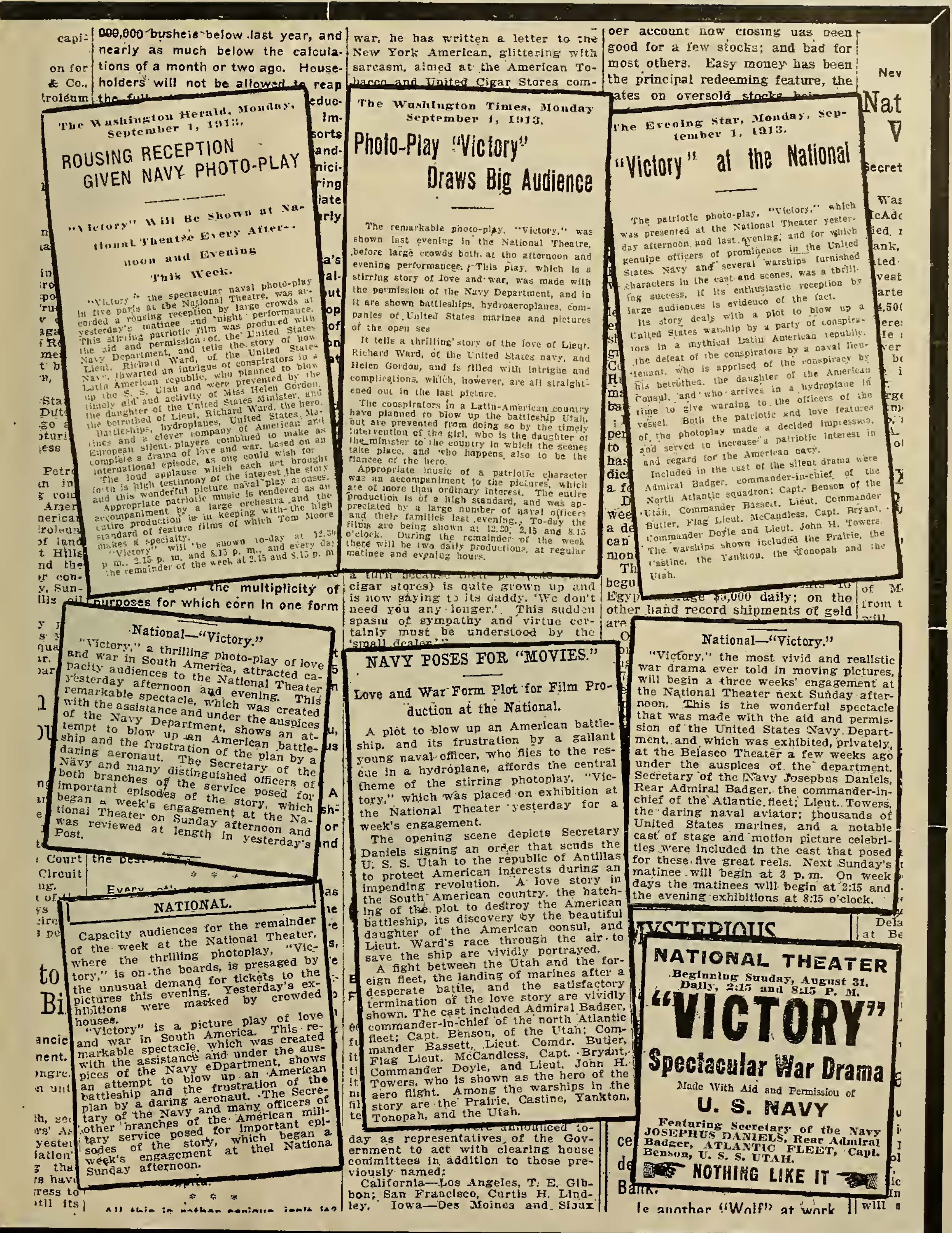

The Washington Herald, Monday, September 1, 1913.

ROUSING RECEPTION GIVEN NAVY PHOTO-PLAY

"Victory" Will Be Shown at National Theatre Every Afternoon and Evening This Week.

"Victory," the spectacular naval photo-play in five parts at the National Theatre, was accorded a rousing reception by large crowds at yesterday's matinee and night performance. This stirring patriotic film was produced with the aid and permission of the United States Navy Department, and tells the story of how Lieut. Richard Ward, of the United States Navy, thwarted an intrigue of conspirators in a Latin American republic, who planned to blow up the S. S. Utah and were prevented by the timely aid and activity of Miss Helen Gordon, the daughter of the United States Minister, and the betrothed of Lieut. Richard Ward, the hero. Battleships, hydroplanes, United States Marines and a clever company of American and European silent players combined to make as complete a drama of love and war, based on an international episode, as one could wish for.

The loud applause which each act brought forth is high testimony of the interest the story and this wonderful picture naval play arouses.

Appropriate patriotic music is rendered as an accompaniment by a large orchestra and the entire production is in keeping with the high standard of feature films of which Tom Moore makes a specialty.

"Victory" will be shown to-day at 12.30 p. m., 2.15 p. m. and 8.15 p. m., and every day the remainder of the week at 2.15 and 8.15 p. m.

National—"Victory."

"Victory," a thrilling photo-play of love and war in South America, attracted capacity audiences to the National Theater yesterday afternoon and evening. This remarkable spectacle, which was created with the assistance and under the auspices of the Navy Department, shows an attempt to blow up an American battleship and the frustration of the plan by a daring aeronaut. The Secretary of the Navy and many distinguished officers of both branches of the service posed for important episodes of the story, which began a week's engagement at the National Theater on Sunday afternoon and was reviewed at length in yesterday's Post.

NATIONAL.

Capacity audiences for the remainder of the week at the National Theater, where the thrilling photoplay, "Victory," is on the boards, is presaged by the unusual demand for tickets to the pictures this evening. Yesterday's exhibitions were marked by crowded houses.

"Victory" is a picture play of love and war in South America. This remarkable spectacle, which was created with the assistance and under the auspices of the Navy eDpartment, shows an attempt to blow up an American battleship and the frustration of the plan by a daring aeronaut. The Secretary of the Navy and many officers of other branches of the American military service posed for important episodes of the story, which began a week's engagement at thel Nationa Sunday afternoon.

The Washington Times, Monday September 1, 1913.

Photo-Play "Victory" Draws Big Audience

The remarkable photo-play, "Victory," was shown last evening in the National Theatre, before large crowds both at the afternoon and evening performances. This play, which is a stirring story of love and war, was made with the permission of the Navy Department, and in it are shown battleships, hydroaeroplanes, companies of United States marines and pictures of the open sea

It tells a thrilling story of the love of Lieut. Richard Ward, of the United States navy, and Helen Gordon, and is filled with intrigue and complications, which, however, are all straightened out in the last picture.

The conspirators in a Latin-American country have planned to blow up the battleship Utah, but are prevented from doing so by the timely intervention of the girl, who is the daughter of the minister to the country in which the scenes take place, and who happens also to be the fiancee of the hero.

Appropriate music of a patriotic character was an accompaniment to the pictures, which are of more than ordinary interest. The entire production is of a high standard, and was appreciated by a large number of naval officers and their families last evening. To-day the films are being shown at 12.30, 2.15 and 8.15 o'clock. During the remainder of the week there will be two daily productions, at regular matinee and evening hours.

NAVY POSES FOR "MOVIES."

Love and War Form Plot for Film Production at the National.

A plot to blow up an American battleship, and its frustration by a gallant young naval officer, who flies to the rescue in a hydroplane, affords the central theme of the stirring photoplay, "Victory," which was placed on exhibition at the National Theater yesterday for a week's engagement.

The opening scene depicts Secretary Daniels signing an order that sends the U. S. S. Utah to the republic of Antillas to protect American interests during an impending revolution. A love story in the South American country, the hatching of the plot to destroy the American battleship, its discovery by the beautiful daughter of the American consul, and Lieut. Ward's race through the air to save the ship are vividly portrayed.

A fight between the Utah and the foreign fleet, the landing of marines after a desperate battle, and the satisfactory termination of the love story are vividly shown. The cast included Admiral Badger, commander-in-chief of the north Atlantic fleet; Capt. Benson, of the Utah; Commander Bassett, Lieut. Comdr. Butler, Flag Lieut. McCandless, Capt. Bryant, Commander Doyle, and Lieut. John H. Towers, who is shown as the hero of the aero flight. Among the warships in the story are the Prairie, Castine, Yankton, Tonopah, and the Utah.

The Evening Star, Monday, September 1, 1913.

"Victory" at the National

The patriotic photo-play, "Victory," which was presented at the National Theater yesterday afternoon and last evening, and for which genuine officers of prominence in the United States Navy and several warships furnished characters in the cast and scenes, was a thrilling success, if its enthusiastic reception by large audiences is evidence of the fact.

Its story deals with a plot to blow up a United States warship by a party of conspirators in a mythical Latin American republic, the defeat of the conspirators by a naval lieutenant, who is apprised of the conspiracy by his betrothed, the daughter of the American consul, and who arrives in a hydroplane in time to give warning to the officers of the vessel. Both the patriotic and love features of the photoplay made a decided impression and served to increase a patriotic interest in and regard for the American navy.

Included in the cast of the silent drama were Admiral Badger, commander-in-chief of the North Atlantic squadron; Capt. Benson of the Utah, Commander Bassett, Lieut. Commander Butler, Flag Lieut. McCandless, Capt. Bryant, Commander Doyle and Lieut. John H. Towers. The warships shown included the Prairie, the Castine, the Yankton, the Tonopah and the Utah.

National—"Victory."

"Victory," the most vivid and realistic war drama ever told in moving pictures, will begin a three weeks' engagement at the National Theater next Sunday afternoon. This is the wonderful spectacle that was made with the aid and permission of the United States Navy Department, and which was exhibited, privately, at the Belasco Theater a few weeks ago under the auspices of the department. Secretary of the Navy Josephus Daniels, Rear Admiral Badger, the commander-in-chief of the Atlantic fleet; Lieut. Towers, the daring naval aviator; thousands of United States marines, and a notable cast of stage and motion picture celebrities were included in the cast that posed for these five great reels. Next Sunday's matinee will begin at 3 p. m. On week days the matinees will begin at 2:15 and the evening exhibitions at 8:15 o'clock.

NATIONAL THEATER

Beginning Sunday, August 31,
Daily, 2:15 and 8:15 P. M.

"VICTORY"

Spectacular War Drama

Made With Aid and Permission of

U. S. NAVY

Featuring Secretary of the Navy JOSEPHUS DANIELS, Rear Admiral Badger, ATLANTIC FLEET, Capt. Benson, U. S. S. UTAH.

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Here's a significant fact for you State-Rights fellows who are seeking REAL BIG ATTRACTIONS FOR REAL BIG HOUSES. "Sapho," with Florence Roberts, is going into the Majestic, Los Angeles' most beautiful theatre, as a *regular show*. All Los Angeles is now covered with "Sapho" posters, announcing that a film is the "bill" at the city's finest home of legitimate attractions. From *that*, you may be *assured* it is an UNUSUAL FILM, of unusual prestige and drawing power. Owner Morosco, of the Majestic, himself made the booking. That ought to sway you, too. Morosco is a shrewd judge of amusement things.

Be Shrewd, Too, and Have a Look at "SAPHO," Anyway!

We will welcome you or your New York representative at our projecting room. It's very handily located on Fourteenth Street, right by the Subway, Elevated and street-car lines. Come over, or send over *quick*. If you've a distance to come, WIRE US AND WE WILL "HOLD OFF" ON THE STATE YOU WANT until you've seen the picture. There were sixty-one bids for the rights for New York State, and what do you think the De Luxe Feature Film Company, who "got" them, paid? $8,500. If New York was worth that to the De Luxe people,—

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VOLUME XVII

July to September, 1913

J. P. CHALMERS
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PUBLISHED BY

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Index to Vol. XVII, July to September, 1913

A

Advertising for Exhibitors. By Epes Winthrop Sargent..40, 197, 312, 420, 736, 835, 951, 1059, 1167, 1275, 1384.
Alabama Exhibitors' League.......... 157
American Theater, Salt Lake City.......... 1272
Another Exhibitors' Problem.......... 820
Arkansas Exhibitors Get Together.......... 166
Arms and the Film.......... 404
"Ashes" (Reliance).......... 496
At the Sign of the Flaming Arcs. By George Blaisdell...434, 963, 1071, 1179, 1287, 1374.

B

Banquet, The.......... 404
Banshee, The, (Kay-Bee).......... 408
"Battle of Waterloo," (Waterloo Film Co.).......... 1265
Brabin, Charles J.......... 826
"Betrothed, The" (Pasquali).......... 964
"Betrothed, The" (Ambrosio).......... 1047
Big Convention in Wisconsin.......... 158
"Black Sheep, The" (Union Features).......... 828
"Black Snake, The" (Apex).......... 823
Bosworth, Inc.......... 848
Brace of Interesting Edisons, A.......... 1048
Buchanan, Claude, E.......... 830

C

California Exhibitors' League.......... 152
Case of Stage vs Picture, The.......... 296
Celebrate Lowry's Birthday.......... 1263
Children's M. P. League, The.......... 299
Cinema Club of the Bronx, The.......... 1377
Convention Committee N. Y. Exposition.......... 149
Convention, The.......... 181

D

"Daniel" (Vitagraph).......... 1381
David Horsley Back from Europe.......... 1266
"Day of Judgment, The" (Union Features).......... 311
"Diamond Makers, The" (Rex).......... 726
Directing the Educational Moving Picture.......... 721
Dobbs Will Make Pictures.......... 944
"Doctor Nicholas and the Blue Diamond" (Dansk Kinograph).......... 724
"Doomed to Die" (Union Features).......... 1056
"Doom of Darkness" (True Features).......... 944

E

Ernest Shipman's World Tour.......... 34
Eternal Recurrence.......... 24
"Everyman" (Kinemacolor).......... 823
Exchange Assets.......... 733, 1055
Exhibitors Strong in Indiana.......... 169
Exposition's Huge Success.......... 417

F

"Fight for Millions, The" (Blache Features).......... 1287
"Fight for Right, The" (Reliance).......... 724
Film In France, The.......... 179
Film Schedules in the New Tariff.......... 1369
Film War Scene on Lubin Estate.......... 825
First International Exposition, The.......... 324
Floor Plan, Grand Central Palace.......... 177
"For the Flag" (American).......... 723
Frese Camera, The.......... 419

G

Get Off at "Lubin".......... 1159
Gezabo, The.......... 821
"Ghost of Granleigh, The" (Edison).......... 943
"Ghost of the Hacienda" (American).......... 1154
Good Little Devil Shown, A.......... 407
"Grandmother's Lamp" (Ambrosio).......... 824
"Greed of Osman Bey, The" (Edison).......... 416
Growth of New Jersey League.......... 175
"Gum Shoe" Campaign in Missouri.......... 168

H

"Hard Cash" (Edison).......... 1263
Harmony in Universal Offices.......... 209
"Heart of a Jewess, The" (Universal).......... 300
"High Treason" (Cines).......... 1264
"Honor Thy Father" (Cines).......... 309
Humors of Film Taking.......... 432

I

Illinois Exhibitors' League.......... 145
International Association.......... 413
International Polo Games (Edison).......... 100
"In Convict Garb" (Essanay).......... 1371
"In the Bishop's Carriage" (Famous Players).......... 1266
"In the Coils of the Python" ("101" Bison).......... 828
"Invaders, The" (Kalem).......... 827
Iowa Picture Men Active.......... 154
Isadore Bernstein to Manage Western Universal.......... 29
Italy's Film Center.......... 25

K

Kansas Exhibitors' State League.......... 147
Kentucky Exhibitures' League.......... 162
Kinemacolor Licensed.......... 729
"King Rene's Daughter" (Thanhouser).......... 191
Kleine Optical Co., The.......... 38

L

Last Call for the Exposition.......... 32
Last Days of the Convention.......... 409
League Booming in Oklahoma.......... 171
"Let Us Have Peace".......... 1370
Louisiana League.......... 159

M

Maine Exhibitors Organize.......... 33
"Making of a Boy Scout, The".......... 1289
Maryland Exhibitors Make Big Start.......... 161
Master of His Show, The.......... 936
Minnesota Exhibitors' League.......... 156
"Missing Woman, The" (Film Releases of America).......... 1872
Mississippi Exhibitors' League.......... 170
Motion Picture Exhibitors' League..........32, 143, 847, 945, 1053, 1288, 1377
Moving Picture Educator, The..........37, 194, 746, 831, 949, 1052, 1158, 1274
Mrs. Fiske Triumphs as "Tess,".......... 1155
Music for the Picture, by Clarence E. Sinn..........303, 833, 948, 1180
"Mysterious Man, The" (Cines-Kleine).......... 940
"Mystery of the Yellow Room, The" (Union Features).......... 1270

N

Nebraska State Exhibitors' League.......... 164
New York State Convention.......... 307
No More White Flags.......... 182

O

Observations by Man About Town..........39, 310, 418, 834, 947, 1058, 1271
Official Entertainment Program.......... 209
Ohio, the Pioneer of the League.......... 150

P

"Paper Doll, The" (Crystal).......... 311
Pennsylvania Exhibitors Get in Line.......... 160
"Perils of the Sea" (Kalem).......... 1262
Period of Transition and the Feature Program.......... 208
Photoplay Principles.......... 1152
Photoplaywright, The, by Epes Winthrop Sargent, 42, 199, 314, 421, 736, 837, 1001, 1169, 1277, 1386
Player, The.......... 1260
Plotless Play, The.......... 1261
"Power of Conscience, The" (Essanay).......... 822
President Neff's Annual Report.......... 302
President Neff Takes Quick Action.......... 431
Press, Producer and Public.......... 297
Projection Department, by F. H. Richardson, 44, 201, 316, 424, 740, 839, 955, 1063, 1171, 1279, 1388
Proper Illumination of Moving Picture Theatres.......... 1395

R

Real Enemy, The.......... 1153
"Red Powder, The" (Apex).......... 1157
Remarkable Record, A.......... 193
Reorganizing New York State League.......... 727
"Rivals, The" (Kinemacolor).......... 1373

S

Saunterings of a Cheerful Liar.......... 436
"Seeds of the Fathers, The" (Monopol).......... 207
Sermon in Stones, A.......... 1044
Siegman, George.......... 1970
"Silent Heroes" (Broncho).......... 1156
Slide Advertising.......... 1178
"Snowy Egret, The" (Patheplay).......... 184
Some Progress in West Virginia.......... 165
South Dakota League Organized.......... 171
Star Theater, Ithaca, N. Y.......... 1166
Starting Things Down in Maine.......... 173
Strong Union Feature, A.......... 1378
Studio Saunterings.......... 937
Syracuse Convention Successful.......... 847

T

"Tapped Wires" (Essanay).......... 186
Texas Exhibitors Round-Up.......... 163
"Theodora" (Warner's Features).......... 183
Theatrical Feature Plays.......... 405
Third National Convention, The.......... 301
Tragedy of Rev. H. Goodwin, The.......... 1165
Tribute to Gaynor, A.......... 1368
"Twickenham Ferry" (Reliance).......... 1157
"Twixt Heaven and Earth" (True Features).......... 1381
Two Interesting Vitagraphs.......... 722
"Two Sergeants, The" (Pasquali).......... 1163
Two Vivid Vitagraphs.......... 1046

U

Universal Goes to Court.......... 27
"Unmasked" (Itala).......... 435

V

"Victory" (Victory Film Co.).......... 1267
Virginia Exhibitors Going Strong.......... 167
Vitagraph Co. Entertains.......... 412

W

"War".......... 1370
"War Correspondent, The" (Itala).......... 942
Washington State Exhibitors.......... 144
"What Happened to Mary?".......... 26
"Wheel of Destruction, The" (Eclectic).......... 727
"Wheels of Fate, The" (Selig).......... 1045
"When Paris Loves" (Eclectic).......... 1264
Where the Universal Holds Forth.......... 735
"Why Broncho Billy Left Bear County" (Essanay).......... 1371
"Wild Ride, A" (Selig).......... 28
Wondrous Training School.......... 720

Index to Stories of the Films

For the benefit of the readers of The Moving Picture World, we have compiled a complete list of films, with their dates, which have been released during the past three months. Absence of page numbers indicate that no synopses were furnished by the manufacturers.

Licensed Releases

A

Accidental Bandit, The—Aug. 20 (Essanay) 766
Accidental Shot, The—Sept. 11 (Patheplay)..1210
Acid Test, The—July 25 (Selig)..............
Across the Chasm—Sept. 10 (Patheplay)....1096
Actor's Strategy, An—July 21 (Lubin)........ 338
Actress and the Jewels, The—Sept. 30 (Lubin).1412
Adopted Brother, The—Aug. 30 (Biograph)... 986
Adventures of a Watch—Aug. 26 (Selig)...... 870
Airman's Bride, The—July 8 (Patheplay).... 78
Alibi, The—Aug. 9 (Kalem).................. 666
Alkali Ike's Gal—(2 parts) Aug. 15 (Essanay) 664
Amateur Burglar, The—Aug. 15 (Kalem).... 668
Among Club Fellows—Sept. 1 (Biograph)....1098
And the Watch Came Back—Oct. 3 (Kalem)..
Apache Kind, The—July 14 (Lubin)........ 228
Apache's Gratitude, An—Aug. 14 (Selig).... 658
Around the Battle Tree—Sept. 10 (Selig)....1094
As the Tooth Came Out—July 30 (Edison).... 456
Atheist, The—Sept. 29 (Kalem)..............1418
At Midnight—July 23 (Edison).............. 456
At the Lariat's End—July 5 (Essanay)...... 72
Autocrat of Flapjack Junction, The—Oct. 1 (Vitagraph) 1416
Auto Polo, the New Thriller—Aug. 20 (Patheplay) 766
Awakening of the Man, The—(2 parts) Sept. 5 (Edison) 980

B

Baby Elephant, The—Sept. 5 (Vitagraph)....
Baby Indisposed—Sept. 11 (Biograph)........1098
Baffled, Not Beaten—July 25 (Kalem)........ 348
Barcelon, the Largest Seaport in Spain—July 19 (Patheplay) ....
Battle at Fort Laramie, The—(2 parts) Oct. 1 (Kalem) 1418
Battlefields Around Chattanooga—Aug. 13 (Edison) 664
Beautiful Catalogue—July 18 (Patheplay)..... 232
Belle of Siskiyou—Oct. 2 (Essanay)............1412
Bells, The—July 29 (Edison)................ 456
Benefactor, The—July 22 (Lubin).......... 338
Better Days—Aug. 20 (Vitagraph)............ 758
Bingle's Nightmare—Aug. 12 (Vitagraph)..... 662
Birds of Prey—July 30 (Kalem)............ 446
Birds of Prey—Sept. 26 (Patheplay)..........1420
Black and White—Aug. 28 (Biograph)...... 874
Black Beauty—Aug. 19 (Lubin).............. 760
Blazing a New Trail in Glacier National Park, Montana—Sept. 25 (Patheplay)............1420
Blind Basket Weaver, The—Aug. 25 (Kalem) 874
Blind Girl of Castle Guille, The—Aug. 30 (Patheplay) 988
Blind Gypsy, The—Sept. 23 (Patheplay)......1420
Bobbie's Long Trousers—Aug. 20 (Edison).... 760
Boggs' Predicament—Sept. 5 (Kalem)........ 982
Bolt from the Sky, A—July 21 (Kalem)...... 346
Bonnie of the Hills—Sept. 11 (Essanay)......1088
Borrowing Trouble—July 29 (Selig).......... 452
Bread Upon the Waters—July 30 (Essanay).. 446
Breaking Into the Big League—(2 parts) Aug. 20 (Kalem) 762
Breath of Scandal, The—Sept. 20 (Kalem)....1208
Bribe—Sept. 8 (Kalem)........................1084
Broken Parole, The—Sept. 18 (Essanay)....1202
Broken Threads United—(2 parts) Aug. 29 (Essanay) 872
Broken Vase, The—Aug. 12 (Selig)........... 658
Broncho Billy and the Navajo Maid—Aug. 9 (Essanay) 558
Broncho Billy and the Schoolmam's Sweetheart —July 26 (Essanay)...................... 342
Broncho Billy and the Western Girls—July 12 (Essanay) 74
Broncho Billy Reforms—Sept. 13 (Essanay).1088
Broncho Billy's Conscience—Sept. 6 (Essanay) 986
Broncho Billy's Mistake—Aug. 23 (Essanay).. 766
Brown's New Monetary Standard—Aug. 15 (Selig) 660
Browns Study Astrology—July 24 (Essanay).. 342
Budd Doble Comes Back—July 11 (Selig).... 72
Building a Trust—July 10 (Lubin).......... 76
Building the Chattanooga Light and Power Dam—July 24 (Essanay)................. 342
Bumps and Willie—Sept. 23 (Selig)............1312
Bunny for the Cause—Sept. 26 (Vitagraph)...1304
Burglar and the Baby, The—Sept. 19 (Kalem).1208
Burning Rivet, The—(2 parts) Aug. 21 (Lubin) 760
By Fire and Water—Aug. 9 (Edison)........ 664

C

Call of Her Heart—July 29 (Lubin).......... 446
Call of the Blood, The—July 31 (Patheplay).... 454
Call of the Plains, The—July 29 (Essaney).... 446
Call, The (2 parts)—Aug. 30 (Vitagraph)...... 868
Cambodian Idyll—Sept. 25 (Melies)...........1420
Camera's Testimony, The—Aug. 7 (Lubin)..... 551
Captivating Widow, The—Aug. 29 (Kalem).... 874
Captured by Aboriginals—Sept. 11 (Melies)....1210
Capture of "Bad Brown," The—Sept. 25 (Selig).1312
Carpenter, The—July 10 (Vitagraph).......... 68
Caste (2 parts)—Sept. 12 (Edison)............1086
Cattle Thief's Escape, The—Oct. 1 (Selig).....
Celestial Republic, The—Aug. 4 (Vitagraph)... 554
Chieftain's Sons, The—Oct. 4 (Biograph)......
Child of the Sea, The (2 parts)—Aug. 18 (Selig) 870
Children of the Tenements—Sept. 5 (Kalem).. 982
Chinese Funeral, A—July 17 (Melies).......... 234
Chinese Puzzle, A—July 17 (Biograph)........ 344
Christian, The—Sept. 1 (Kalem).............. 980
Climax, The—Sept. 3 (Pathepley)............ 988
Clod, The (2 parts)—Sept. 18 (Lubin)..........1200
Clown and the Prima Donna, The—Aug. 29 (Vitagraph) 868
Clown's Revenge, The (2 parts)—Aug. 19 (Eclipse) 764
Coast Guard's Sister, The—Aug. 15 (Edison)... 664
Coast of Chance, The—Aug. 13 (Selig)........ 658
Coffee Industry in Jamaica—July 24 (Lubin).... 338
Colombo, Capital of the Island of Ceylon—Aug. 2 (Patheplay)........................ 454
Comedian's Downfall, The—Sept. 17 (Edison)...1206
Come Seben, Leben—Aug. 14 (Biograph)....... 670
Coming of Angelo—July 26 (Biograph)......... 344
Concrete Industry, The—July 18 (Kalem)...... 228
Coney Island—Aug. 8 (Kalem)................ 556
Constable's Daughter, The—Sept. 30 (Lubin)..1412
Contents of the Suitcase, The—Oct. 4 (Edison).
Cook's Revenge, The—Aug. 28 (Patheplay)..... 988
Cornwall, the English Riviera—Sept. 17 (Edison) 1206
Cosmopolitan Life in Cairo—Aug. 15 (Patheplay) 668
Cosmopolitan New York—July 11 (Kalem)..... 76
Count Barber—July 8 (Vitagraph)............ 68
Courage of Commonplace—Aug. 1 (Vitagraph).. 450
Counterfeiter's Confederate, The — Sept. 22 (Kalem) 1306
Crook and the Girl, The—Aug. 25 (Biograph).. 986
Cupid and the Cook—Aug. 4 (Biograph)....... 551
Cupid Versus Women's Rights—Sept. 8 (Vitagraph) 1088
Curious Sea Creatures—July 29 (Patheplay).... 452

D

Daddy's Soldier Boy—Sept. 22 (Vitagraph).....1304
Daily Doings in Manila—July 29 (Patheplay).. 454
Damascus and the Ruins of Baalbek—Oct. 1 (Edison) ....
Dance at Eagle Pass, The—July 23 (Essanay).. 342
Dan Greegan's Ghost—Sept. 15 (Biograph).....1208
Dash for Liberty, A (2 parts)—July 30 (Lubin) 448
Daughter of Romany—Sept. 30 (Edison).......1414
Daughter of the Sheriff, The—July 8 (Essanay) 72
Day at Singapore, A—Sept. 4 (Melies)........1092
Days of the Pony Express—Sept. 25 (Essanay).1310
Day with a Hindoo Family, A—Aug. 29 (Patheplay) 988
Deceiving Uncle Asa—Aug. 22 (Kalem)........ 874
Demand for Justice, A—Sept. 27 (Kalem)......1308
Denizens of the Deep—July 15 (Patheplay).... 232
Desperate Condition of Mr. Boggs, The—Sept. 10 (Edison) 1086
Devil and Tom Walker, The—Aug. 4 (Selig).. 658
Diamond Crown, The (Being the first of the Series of Kate Kirby's Cases)—July 12 (Edison) 70
Diamond Mystery (2 parts) — July 14 (Vitagraph) 338
Doctor Crathern's Experiment—July 28 (Vitagraph) 448
Doctor Turn Turns the Tables—Sept. 19 (Patheplay) 1314
Doll for the Baby, A—Aug. 26 (Vitagraph).... 984
Dolly Varden—Aug. 5 (Edison)................ 552
Dream Fairy, The—July 16 (Edison).......... 454
Dregs,—Aug. 16 (Lubin)...................... 660
Drummer's Umbrella, The—July 1 (Essanay)... 72
Duck-Raising Industry, The—Sept. 17 (Essenay)1202
During the Round-Up—July 19 (Biograph)..... 344
Dyed, But Not Dead—Sept. 29 (Biograph).....1418
Dynamite, the New Farm Hand—July 12 (Patheplay) 78

E

Easy Money—July 17 (Patheplay)............. 232
Edge of Things, The—Aug. 12 (Essanay)...... 664
Edwin's Badge of Honor—Sept. 1 (Biograph)..1098
Elephant as a Workman, Rangoon, India—Oct. 1 (Selig) ....
Embarrassment of Riches, The—Sept. 24 (Edison) 1304
End of the World, The—Sept. 25 (Biograph)...1314
Enemy's Baby, The—July 10 (Biograph)....... 228
Engaging Kid, The—Sept. 2 (Lubin).......... 982
Entertaining Uncle—July 11 (Kalem).......... 76
Episode at Cloudy Canyon, The—Aug. 28 (Essanay) 872
Erring Brother, The—Aug. 13 (Patheplay)..... 668
Error in Kidnapping, An—July 23 (Vitagraph). 340
Escape, The—Aug. 16 (Kalem)................ 668
Every Double Causes Trouble—Aug. 12 (Patheplay) 668
Every Thief Leaves a Clue—July 18 (Essanay) 232
Exclusive Pattern, An—Sept. 12 (Lubin).......1084
Exercises of the 23rd French Dragoons—July 11 (Pathepley) ....
Extremities—Sept. 23 (Vitagraph).............1304
Exile, The—July 25 (Lubin).................. 338

F

Faithful Servant, A—Aug. 5 (Vitagraph)...... 554
False Accusation, A—July 23 (Patheplay)..... 346
False Friend, The—Sept. 30 (Selig)...........
Fancy Fowls—July 16 (Selig)..................
Fashion's Toy—Sept. 16 (Lubin)..............1200
Fatal Legacy, The (2 parts)—Sept. 10 (Kalem).1084
Fatal Scar, The—July 31 (Lubin).............. 448
Fate Fashions a Letter—Aug. 21 (Selig)...... 762
Father and Son; or the Curse of the Golden Land (2 parts)—Aug. 9 (Vitagraph)...... 662
Father's Chicken Dinner—Aug. 18 (Biograph).. 764
Feudists, The (2 parts)—Aug. 23 (Vitagraph).. 758
Fickle Fortune's Favor—Sept. 4 (Patheplay).... 988
Fifth String, The (2 parts)—Sept. 15 (Selig)..1414
Fight at Grizzly Gully, The (2 parts)—July 16 (Kalem) 346
First Aid to the Injured by the Police Force of Berkeley, Cal.—Aug. 20 (Edison)......... 758
Fish With a Storage Battery in its Brain, The—Sept. 27 (Patheplay)...................1420
Flight of the Crow, The—2 parts—Aug. 11 (Selig) 760
Flirt, The—Aug. 13 (Vitagraph)............. 662
Flood Tide—Aug. 19 (Edison)................ 758
Flower of Destiny, The—(2 parts) Oct. 7 (Cines
Flurry in Diamonds, A—July 10 (Essanay)..... 72
Flying Switch, The—July 28 (Kalem)......... 446
Fool Luck—Aug. 22 (Kalem).................. 874
Forbidden Way, The (2 parts)—July 7 (Essanay) 342
For Her Brother's Sake—Oct. 4 (Lubin).......1412
For Her Sister's Sake—Aug. 11 (Kalem)...... 666
For His Brother's Crime (2 parts)—Sept. 23 (Cines) 1206
For Old Time's Sake—Sept. 23 (Essanay)......1310
For the Son of the House—Sept. 20 (Biograph) 1208
Fortune Hunters of Hicksville, The—Aug. 4 (Vitagraph) 554
Fortune's Turn—Sept. 10 (Vitagraph)..........1090
Friendless Indian, The—July 19 (Patheplay).... 232

G

Galloping Romeo, The—Aug. 7 (Selig)......... 658
Gambler's Honor, A—July 14 (Biograph)....... 344
Gangster, The (2 parts)—Aug. 28 (Lubin)..... 870
Genoa, Principal Port of Italy—Aug. 8 (Patheplay) 558
Gentleman of Fashion, A—Aug. 8 (Vitagraph).. 554
Getting Married—Aug. 5 (Lubin).............. 551
Ghost of Grauleigh, The—Aug. 30 (Edison).... 868
Girl and the Gangster, The (2 parts)—July 28 (Kalem) 556
Girl, the Clown and the Donkey, The—Sept. 3 (Edison) 980
Glove, The—July 7 (Vitagraph).............. 68
Good for Evil, The (2 parts)—Aug. 14 (Lubin) 660
Good Indian, The—Aug. 22 (Selig)........... 762
Good Night, Nurse—Aug. 13 (Essanay)........ 664
Governor, The—Aug. 4 (Lubin)............... 551
Grand Canyon of Arizona—July 30 (Edison).... 456
Grand Canyon of New York-Ausable Canyon—Aug. 6 (Patheplay) 558
Granite, Dells, Prescott, Ariz.—Aug. 4 (Selig)
Granny's Old Armchair—July 18 (Selig)....... 228
Great Discovery, The—Sept. 27 (Lubin)........1310
Great Metropolitan Newspaper, A—July 22 (Edison) 456
Great Physician, The—Sept. 20 (Edison).......1206
Great Raymond, The—July 18 (Essanay)....... 230
Grecian Vase, The—Sept. 2 (Edison).......... 980
Greed of Osman Bey, The—July 28 (Edison).. 456
Green Eye of the Yellow God, The—Sept. 13 (Edison) 1086
Grist to the Mills (2 parts)—Sept. 12 (Essanay)1088
Grocer's Revenge, The—Aug. 7 (Selig)........ 658

H

Hand of Destiny, The—Sept. 6 (Kalem)...... 982
Hannigan's Harem—July 10 (Patheplay)...... 78
Hard Cash—Sept. 26 (Edison).................1306
Hard Luck Bill—Sept. 4 (Essanay)............ 986
Harnessed Falls of the Northwest—Sept. 19 (Patheplay) 1314
Haunted House, The—July 30 (Patheplay)..... 454
Heart of a Gambler, The—July 17 (Essanay).. 230
He Fell In Love With His Mother-in-Law—Aug. 28 (Vitagraph) 868
Henrietta's Hair—July 29 (Selig).............. 452
Her Brave Rescuer—Sept. 20 (Patheplay)......1210
Her Husband's Wife—Aug. 8 (Lubin).......... 551
Hero Among Men, A (2 parts)—July 9 (Lubin) 74
Her Only Boy—July 12 (Lubin).............. 76
Her Present—Sept. 20 (Lubin)................1200
Her Way—Sept. 12 (Selig)....................1094
Her Wooden Leg—Aug. 25. (Lubin)............ 870
Hidden Bank Roll—July 18 (Lubin)............ 230
High Treason (2 parts)—Sept. 16 (Cines)....1414
Hills of Strife, The (2 parts)—Sept. 11 (Lubin)1084
Hindoo Charm, The—Sept. 17 (Vitagraph)....1202
His Athletic Wife—Aug. 27 (Essanay)......... 872
His Better Self—July 15 (Lubin).............. 228
His Chinese Friend—July 10 (Melies).......... 78
His Conscience—Aug. 29 (Lubin).............. 872
His Greatest Victory—Aug. 8 (Edison)........ 552
His Hoodoo—Sept. 15 (Biograph)..............1208
His Last Crooked Deal—Aug. 30 (Lubin)....... 872

His Lordship—Billy Smoke—Sept. 2 (Vitagraph) 984
His Mother-in-Law's Visit—July 9 (Edison).... 70
His Reward—Sept. 20 (Lubin)................1200
Historic Boston—Oct. 3 (Kalem)..............
Historic Savannah, Georgia—July 23 (Kalem). 348
His Wife's Friends—Aug. 1 (Essanay)........ 446
Hobo and the Hobble Skirt, The—Aug. 8 (Kalem) 556
Home Life in Japan—Sept. 18 (Melies)......1316
Homespun—Aug. 5 (Essanay) 556
Home, Sweet Home (2 parts)—July 23 (Lubin) 338
Honor of the Force, The—Sept. 22 (Edison)....1304
Honor Thy Father (2 parts)—July 25 (Cines).. 551
Hoodooed on His Wedding Day—Aug. 1 (Kalem) 446
Hobo and the Myth, The—Sept. 26 (Kalem)....1308
Hostage, The—Aug. 26 (Patheplay)........... 986
Hot Springs and Geysers of New Zealand—Sept. 18 (Patheplay) 1210
House Divided—Aug. 14 (Patheplay)......... 668
House of Mystery, The (2 parts)—Aug. 8 (Cines) 668
How Betty Made Good—Aug. 27 (Selig)....... 870
Howlin' Jones—Sept. 4 (Selig)...............1094
Hubby's Toothache—July 17 (Vitagraph)....... 226
Human Bridge (2 parts)—Aug. 26 (Cines).....

I

In and About Calcutta—Aug. 20 (Vitagraph).. 758
In and Around Scutari After Its Capture—July 22 (Patheplay) 348
In Convict Garb—(2 parts) Sept. 26 (Essanay).1310
Incriminating Letter, The—Aug. 7 (Essanay). 556
Indian's Loyalty, An—Aug. 16 (Biograph)..... 670
Influence of the Unknown, The—Sept. 27 (Biograph) 1314
In Moro Land—July 24 (Selig)...............
Intemperance—Aug. 4 (Kalem) 556
In the Abruzzi, Italy—Sept. 5 (Patheplay).... 988
In the Caucasian Mountains—Sept. 2 (Patheplay) 988
In the Garden—July 15 (Edison).............. 228
In the Land of Fire—Aug. 21 (Melies)........ 874
In the Old Dutch Times—July 11 (Edison)..... 70
In the Southland—Sept. 5 (Lubin)............ 982
In the Toils—Sept. 6 (Lubin)................ 984
In the Valley of Bourne, France—Aug. 20 (Patheplay) 988
Intimate Study of a Mole, An—Aug. 7 (Essanay) 558
Into the Light—Aug. 12 (Lubin).............. 660
Intruder, The (2 parts)—Aug. 2 (Vitagraph)... 450
Invaders, The (2 parts)—Aug. 27 (Kalem).... 872
Invader, The—Sept. 29 (Lubin)...............1412
Invisible Government, The—Sept. 29 (Selig)....
In Weird Crimea—July 22 (Patheplay)....... 346
Island of Perversity, The—Sept. 15 (Edison)...1208
Island of Tongo, The—July 24 (Patheplay).... 346
It Happen in Java—July 31 (Melies).......... 452
I Was Meant for You—Aug. 11 (Biograph).... 670

J

Japanese Funeral—Sept. 18 (Melies)...........1316
Javanese Dances—July 24 (Melies)........... 344
Jerusalem and the Holy Land—Sept. 16 (Edison)1206
Jeweled Slippers, The (2 parts)—Sept. 1 (Selig)1212
Jim's Reward—July 19 (Lubin)............... 230
Jiu Jitsu—July 18 (Patheplay)............... 232
John Bousall of the N. S. Secret Service—Oct. 3 (Selig)..........
John Tobin's Sweetheart—Sept. 19 (Vitagraph).1202
Jolt for the Janitor, A—July 8 (Selig)........ 72
Joyce of the North Woods (2 parts)—Aug. 29 (Edison) 868
Joys of Jealous Wife, The—Aug. 12 (Vitagraph) 662
Jungle Flirtation, A—Sept. 13 (Patheplay)....1098

K

Kate Kirby's Cases, No. 1 (The Diamond Crown)—July 12 (Edison) 70
Kate Kirby's Cases, No. 2 (On the Broad Stairway)—July 19 (Edison).......... 454
Keepers of the Flock—Sept. 8 (Edison).......1086
Keeping Husbands Home—Aug. 14 (Vitagraph). 602
King Robert of Sicily (2 parts)—Aug. 4 (Essanay) 556
Kiss of Retribution, The—Sept. 3 (Vitagraph).. 984
Knife of Fire, A—July 23 (Edison)........... 456

L

Lady and the Glove, The—Aug. 15 (Vitagraph) 662
Lady in Black, The—Sept. 11 (Biograph).....1098
Largest Duck Farm in the World—Sept. 26 (Kalem) 1308
Late Mr. Jones, The—Aug. 6 (Vitagraph)..... 554
Law and His Son, The—Sept. 22 (Biograph)...1314
Life We Live, The—July 3 (Essanay)......... 72
Light on Trouble Waters, A—Sept. 9 (Edison).1086
Line-up, The (2 parts)—Aug. 16 (Vitagraph).. 554
Little Trip Along the Hudson, A—July 12 (Patheplay) 78
Lizard, The—Aug. 22 (Patheplay)............ 766
Lonely Heart, The—Sept. 2 (Selig)...........
Lonely Princess, The—Sept. 4 (Vitagraph).... 984
Lost Diamond, The—July 14 (Kalem)......... 228
Lost in Cambodia—Aug. 28 (Melies).......... 986
Lost Millionaire, The (2 parts)—Sept. 13 (Vitagraph) 1092
Love Letter, The—Aug. 5 (Patheplay)........ 668
Love Incognito—Sept. 24 (Essanay)...........1310
Love of Beauty, The—Sept. 19 (Lubin)........1200
Love Theft, The—Aug. 26 (Essanay).......... 872

M

Made a Coward—July 10 (Selig).............. 72
Mad Sculptor, The—July 26 (Patheplay)...... 346
Magician Fisherman, The—Aug. 12 (Selig).... 658
Maid of Mandalay, A—Aug. 21 (Vitagraph)... 758
Making Good—July 25 (Essanay)............. 342
Making Hay with Modern Machinery—Aug. 20 (Essanay) 766
Man and His Other Self—July 31 (Selig)..... 452
Man in the Cabin, The—Aug. 16 (Essanay).... 664
Man in the Street, The—Aug. 28 (Selig)...... 870
Mansion of Misery, A—Aug. 5 (Selig)........ 658
Mary's Temptation—Aug. 18 (Lubin)......... 760
Master Painter, The—July 16 (Vitagraph).... 226
Meadow Lark, The—July 25 (Edison).......... 456
Medal of Honor, The—Sept. 13 (Lubin).......1084
Mermaid, The—July 14 (Kalem).............. 228
Merrill Murder Mystery, The—Sept. 17 (Patheplay) 1210
Message of the Rose, The—Aug. 2 (Lubin).... 448
Mexican Gambler, The—Aug. 23 (Patheplay).. 766
Mexican Tragedy, A—Sept. 23 (Lubin).........1308
Midnight Message, A—(2 parts) Sept. 24 (Kalem) 1306
Mike, the Timid Cop—Aug. 29 (Kalem)....... 874
Millinery Bomb, A—July 9 (Vitagraph)....... 68
Millionaire and the Goose, The—Aug. 15 (Kalem) 668
Mirror, The—July 24 (Biograph).............. 344
Miss "Arabian Nights"—Aug. 8 (Selig)........ 658
Mistake in Judgment, A—Aug. 26 (Edison)... 868
Mistake, The—July 12 (Biograph)............ 228
Mr. Ryhe Reforms—Aug. 8 (Essanay)........ 558
Mister Spriggs Buys a Dog—July 31 (Biograph) 452
Modest Hero, A—Sept. 8 (Biograph)..........1098
Mong-fu-tong, The (2 parts)—Aug. 12 (Eclipse) 668
Monogrammed Cigarette, The—Sept. 18 (Kalem)1084
Monte Carlo (Monaco)—Aug. 1 (Patheplay).... 454
Monument, The—Aug. 2 (Biograph).......... 452
Moonshiner's Mistake, The—July 26 (Kalem).. 348
Moro Fish Drive at Jolo, A—July 18 (Selig)...
Moro Pastime—Aug. 15 (Selig)...............
Moulding, The—July 12 (Vitagraph).......... 68
Mountain Mother, A—Sept. 1 (Lubin)........ 982
Mount St. Michel—Aug. 8 (Patheplay)....... 558
Mr. Dippy Dipped—Sept. 3 (Essanay)......... 986
Mrs. Morton's Birthday—Sept. 16 (Patheplay).1210
Mr. Toots' Tooth—Oct. 1 (Edison)............
Mutual Understanding, A—Aug. 25 (Edison).. 868
My Lady of Idleness—July 15 (Vitagraph).... 226
Mysterious Hand—July 7 (Lubin)............. 74
Mysterious Man, The (2 parts)—Sept. 9 (Cines)1204
Mystery of the Silver Skull, The—(2 parts) Oct. 4 (Vitagraph) 1416
Mystery of West Sedgwick, The (2 parts)—Aug. 22 (Edison) 760

N

Nan of the Woods—Sept. 5 (Selig)...........1094
Napoleon Whiffles, Esq.—Aug. 19 (Patheplay). 764
Ne'er to Return Road, The (2 parts)—July 19 (Selig) 450
New Gown, The—Aug. 1 (Lubin)............. 448
Noisy Suitors, The—July 7 (Vitagraph)...... 228

O

Objections Overruled—Aug. 28 (Biograph)..... 874
O'Hara as a Guardian Angel—July 14 (Vitagraph) 226
Old Doc Yak—July 8 (Selig)................. 70
Old Man's Story, An—July 24 (Vitagraph).... 340
Old Moddington's Daughters—Sept. 9 (Vitagraph) 1090
One Best Bet—Sept. 19 (Kalem)..............1208
One Thousand Dollars Reward—Aug. 27 (Patheplay) 988
On Her Wedding Day—July 11 (Lubin)........ 76
Only Chance, The—July 14 (Selig)........... 226
Only Way, The—July 21 (Vitagraph.......... 340
On the Broad Stairway (Second of the Kate Kirby Cases)—July 19 (Edison).......... 454
On the Dumbwaiter—Aug. 25 (Lubin)......... 870
On the Lake of Bayrisch (Bavaria)—Aug. 15 (Patheplay) 668
On the Road of Dauphine—July 11 (Patheplay)
Opportunity and a Million Acres—July 24 (Patheplay) 848
Other Woman, The—Sept. 24 (Vitagraph).....1304
Otter, The—Sept. 5 (Patheplay)............. 988
Our Neighbors—Oct. 2 (Selig)...............
Our Wives (2 parts)—Sept. 20 (Vitagraph)...1202
Outer Shell, The—July 9 (Essanay).......... 72
Outlaw's Gratitude, The—Aug. 11 (Lubin).... 660
Over the Crib—Aug. 15 (Lubin)............... 660
Over the Great Divide in Colorado—July 7 (Edison) 68

P

Pair of Fools, A—July 14 (Edison)........... 228
Panama Hat Industry—Sept. 12 (Lubin).....1084
Papa's Baby—Aug. 14 (Biograph)............ 670
Pa Says—July 21 (Biograph)................. 344
Passing of Joe Mary, The—Sept. 1 (Vitagraph) 984
Pathe's Weekly, No. 26, 1913—June 23 (Patheplay) 232
Pathe's Weekly, No. 27, 1913—June 20 (Patheplay) 232
Pathe's Weekly, No. 28, 1913—June 30 (Patheplay) 232
Pathe's Weekly, No. 29, 1913—July 3 (Patheplay) 344
Pathe's Weekly, No. 30, 1913—July 7 (Patheplay) 344
Pathe's Weekly, No. 31, 1913—July 10 (Patheplay) 346
Pathe's Weekly, No. 32, 1913—July 14 (Patheplay) 558
Pathe's Weekly, No. 33, 1913—July 17 (Patheplay) 558
Pathe's Weekly, No. 34, 1913—July 21 (Patheplay) 558
Pathe's Weekly, No. 35, 1913—July 24 (Patheplay) 558
Pathe's Weekly, No. 36, 1913—July 28 (Patheplay) 668
Pathe's Weekly, No. 37, 1913—July 31 (Patheplay) 668
Pathe's Weekly, No. 38, 1913—Aug. 4 (Patheplay) 764
Pathe's Weekly, No. 39, 1913—Aug. 7 (Patheplay) 764
Pathe's Weekly, No. 40, 1913—Aug. 11 (Patheplay) 986
Pathe's Weekly, No. 41, 1913—Aug. 14 (Patheplay) 986
Pathe's Weekly, No, 42, 1913—Aug. 18 (Patheplay) 986
Pathe's Weekly, No. 43, 1913—Aug. 21 (Patheplay) 986
Pathe's Weekly, No. 44, 1913—Aug. 25 (Patheplay) 1096
Pathe's Weekly, No. 45, 1913—Aug. 28 (Patheplay) 1096
Pathe's Weekly, No. 46, 1913—Sept. 1 (Patheplay) 1314
Pathe's Weekly, No. 47, 1913—Sept. 4 (Patheplay) 1210
Pathe's Weekly, No. 48, 1913—Sept. 8 (Patheplay) 1314
Pathe's Weekly, No. 49, 1913—Sept. 11 (Patheplay) ....
Pathe's Weekly, No. 50, 1913—Sept. 15 (Patheplay) 1420
Pathe's Weekly, No. 51, 1913—Sept. 18 (Patheplay) 1420
Pearl of the Bosphorus, Constantinople, The—Sept. 27 (Patheplay) 1420
Penalties of Reputation, The—Aug. 7 (Vitagraph) 554
Pickpocket, The—July 22 (Vitagraph)......... 340
Pickwick—Sept. 5 (Vitagraph) ....
Picturesque Jura (France)—Aug. 15 (Patheplay) 668
Pied Piper of Hamlin, The—Aug. 16 (Edison) 664
Playing the Pipers—Aug. 22 (Vitagraph)...... 758
Playing with Fire—Sept. 9 (Lubin)..........1084
Poisoned Darts, The—July 17 (Melies)........ 234
Poker Paid—Sept. 22 (Lubin)................1308
Policeman and the Baby, The—Sept. 26 (Selig)1312
Porcelain—July 11 (Patheplay) 78
Port of Marseilles, France—July 15 (Patheplay) 232
Power of Conscience, The (2 parts)—Aug. 22 (Essanay) 766
Price Demanded, The—July 26 (Lubin)....... 338
Price of Jealousy, The—Sept. 6 (Patheplay).. 988
Price of the Free, The—Aug. 29 (Selig)...... 870
Prince of Evil, A (2 parts)—July 26 (Vitagraph) 342
Profits of the Business, The—July 8 (Lubin).. 74
Promenade in Rome—Sept. 27 (Patheplay).....1420
Proposal from the Duke, A (Being the First story of "Who Will Marry Mary?")—July 26 (Edison) 456
Proposal from the Spanish Don, A (Being the Second Story of "Who Will Marry Mary?")—Aug. 23 (Edison) 760
Proposal from the Sculptor, A (Being the Third Story of "Who Will Marry Mary?")—Sept. 27 (Edison) 1306
Pumps—Sept. 15 (Vitagraph) 1200
Put to the Test—July 17 (Selig).............. 226

Q

Quaint Singapore—Aug. 28 (Vitagraph)....... 868
Quaint Spots in Cairo, Egypt—Aug. 27 (Edison) 868

R

Race, The—Sept. 25 (Vitagraph)...............1304
Rag Bag, The—Aug. 22 (Lubin)............... 760
Railroad Conspiracy, A—Aug. 30 (Kalem).... 874
Railroad Inspector's Peril, The—Oct. 4 (Kalem)
Rancher's Failing, The—Sept. 9 (Selig).......1092
Rastus Among the Zulus—July 28 (Lubin).... 446
Ray of God's Sunshine—Sept. 30 (Essanay)....1412
Redeemed Claim, The—Sept. 20 (Essanay)....1202
Redemption of Railroad Jack, The—Sept. 18 (Selig) 1312
Red Old Hills of Georgia, The—Aug. 1 (Edison) 552
Reformation of Dad, The—July 9 (Selig)...... 72
Reformed Outlaw, The—Aug. 26 (Lubin)...... 870
Reformers, The; or The Lost Art of Minding One's Business (2 parts)—Aug. 9 (Biograph) 551
Rejected Lover's Luck, The—Sept. 19 (Selig).1312
Rescuing Dave—Aug. 8 (Essanay)........... 558
Re-Tagged—July 1 (Essanay) 72
Retribution—Sept. 15 (Kalem) 1208
Rightful Heir, The—Aug. 12 (Edison)........ 664
Right Number, but the Wrong House, The—Aug. 13 (Edison) 664
Right of Way, The (2 parts)—Sept. 19 (Essanay) 1204
Rival Engineers (2 parts)—June 16 (Cines)...
River Life in Hong Kong, China—July 19 (Vitagraph) ....
Road to Morez, France, The—Aug. 29 (Patheplay) 988
Road to the Dawn, The (2 parts)—Sept. 4 (Lubin) 982
Robbers of Angkor, The—Aug. 14 (Melies).... 670
Robbers, The—Aug. 2 (Edison).............. 552
Romance of Rowena, The—Aug. 6 (Edison)... 552
Roses for Rosie—Aug. 5 (Lubin)............. 551
Rose of Sharon, The—July 22 (Essanay)...... 342
Rounding Up the Counterfeiters—July 12 (Kalem) 76

S

Sacrifice at the Spillway, The (2 parts)—Sept. 3 (Kalem) 980
Sandy and Shorty Work Together—July 17 (Vitagraph) 228
Sage Industry in Borneo, The—Sept. 25 (Patheplay) 1420
Salvation Sal—Oct. 1 (Vitagraph) 1416
Sandy Gets Shorty a Job—Sept. 15 (Vitagraph) .1200
Saturday Holiday, A—Sept. 25 (Biograph) 1314
Sauce for the Goose—Sept. 12 (Vitagraph) 1090
Saved by the Enemy (2 parts)—Sept. 19 (Edison) 1206
Scenes in Honolulu—July 25 (Vitagraph) 340
Scenes in Moroland—Aug. 20 (Selig) ....
Scenes in Singapore—Sept. 23 (Vitagraph) 1304
Scenes of Other Days—July 8 (Edison) 70
School Ma'am, The—July 9 (Patheplay) 78
Sea Dog's Love, A—July 7 (Biograph) 228
Scarf Pin—Oct. 3 (Lubin) 1412
Secret Formula, The (2 parts)—July 18 (Patheplay) 232
Secret Treasure, The—Sept. 24 (Patheplay) 1420
Seeds of Wealth—Sept. 8 (Lubin) 1084
Self-Convicted—(2 parts) Sept. 25 (Lubin) 1308
Senorita's Repentance, The—July 22 (Selig) ..
Series of Tallulah Falls, Georgia, A—Sept. 8 (Edison) 980
Sheriff of Cochise, The—Aug. 21 (Essanay) 766
Shipwrecked (2 parts)—Aug. 6 (Kalem) 666
Short-Stop's Double, The—July 21 (Selig) ....
Sicily the Picturesque—Sept. 26 (Patheplay) .. 1420
Sign of the Black Lily, The (2 parts)—Sept. 2 (Cines) 1204
Sign, The—July 11 (Essanay) 74
Sissybelle—Sept. 22 (Selig) ....
Sixth Commandment, The—July 30 (Vitagraph) 450
Skeleton in the Closet, The (2 parts)—Aug. 13 (Kalem) 666
Slander's Tongue—Sept. 6 (Edison) 980
Sleufoot's Seventh Suicide—Sept. 9 (Patheplay) .1096
Slim Driscoll, Samaritan—Aug. 18 (Vitagraph) 758
Smashing Time—Aug. 22 (Lubin) 760
Smuggler's Last Deal, The—Aug. 23 (Kalem). 784
Smuggler, The—July 19 (Kalem) 346
Snapshots of Java—Aug. 7 (Melies) 670
Snowy Egret and Its Extermination, The—July 16 (Patheplay) 232
Solitaires—July 9 (Vitagraph) 68
Something Rotten in Havana—July 15 (Essanay) 230
Special Officer—(2 parts) Oct. 2 (Lubin) 1412
Spell, The—July 26 (Vitagraph) 340
Spirit of the Orient, The—July 11 (Vitagraph) 68
Springtime of Life, The (3 parts)—Aug. 1 (Patheplay) 454
Starved Out—Aug. 18 (Edison) 758
Statue of Fright, A (2 parts)—July 11 (Eclipse) 446
Stolen Face, The—July 28 (Selig) 450
Stolen Identity, A—July 7 (Kalem) 76
Stolen Models—Sept. 29 (Edison) 1414
Stolen Moccasins, The—Aug. 6 (Selig) 658
Stolen Treaty, The—Sept. 18 (Biograph) 1208
Stone the Woman—Sept. 2 (Essanay) 986
Strange Traits of Serpents—Aug. 20 (Patheplay) 764
Stroke of the Phoebus Eight, The—Sept. 23 (Edison) 1304
Strongest Link, The—July 2 (Essanay) 72
Strong Man's Burden, The—Sept. 6 (Biograph) 986
Struggle, The—Oct. 4 (Essanay) 1412
Study of Bird Life, A—Aug. 1 (Patheplay) 454
Stung—Aug. 21 (Patheplay) 766
Substitute Engineer, The—Aug. 18 (Kalem) 762
Substitute Stenographer, The (Third of the Kate Kirhy Series)—Aug. 14 (Edison) 552
Successful Failure, A—Oct. 1 (Essanay) 1412
Such Is Life—Aug. 1 (Essanay) 446
Suffragette Minstrels, The—Aug. 18 (Biograph) 764
Sunlight—Sept. 9 (Essanay) 1086
Sunny; or the Cattle Thief—Sept. 18 (Vitagraph) 1202
Surprise for Four—Aug. 16 (Lubin) 662
Sweat Box, The—July 17 (Biograph) 344
Sweeney's Dream—July 16 (Selig) 226
Sweet Revenge—Sept. 17 (Essanay) 1202

T

Tables Turned, The—July 25 (Vitagraph) 340
Taj Mahal Agra, India, The—Sept. 26 (Selig) ..
Taming of Betty, The—July 19 (Vitagraph) ... 228
Taming of Texas Pete, The—July 30 (Selig) .. 452
Tapped Wires (2 parts)—July 21 (Essanay) 344
Tardy Recognition, A—July 21 (Edison) 454
Tahiti, The Picturesque—Sept. 13 (Patheplay) .1098
Tenderfoot Hero, The—Aug. 23 (Lubin) 760
Tenderfoot Sheriff, The—Aug. 2 (Essanay) 446
Tenderfoot's Luck, The—July 23 (Kalem) 348
Ten Thousand Dollar Toe, The—Aug. 20 (Selig) 762
Their Mutual Friend—Sept. 16 (Vitagraph) 1200
Their Promise—Aug. 6 (Essanay) 556
They Were On Their Honeymoon—Aug. 26 (Selig) 870
Thief in the Night, A—July 16 (Kalem) 228
This Isn't John—Sept. 22 (Lubin) 1308
Those Little Flowers—July 31 (Biograph) 452
Those Troublesome Tresses—Aug. 19 (Vitagraph) 758
Through Another Man's Eye—Aug. 1 (Selig) ... 452
Through the Cumberland Mountains, Tenn.—July 31 (Essanay) 446
Tiger, The—Sept. 11 (Vitagraph) 1090
Tit for Tat—July 31 (Essanay) 446
To Ahheville Court House—July 18 (Edison) .. 454
Toad Traits—Sept. 18 (Patheplay) 1210
Tobias Turns the Tables—Aug. 19 (Selig) 762
Tobias Wants Out—Sept. 17 (Selig) 1312
Toils of Deception—Sept. 16 (Selig) 1212
To Love and Cherish—Sept. 15 (Lubin) 1200
Tony, the Fiddler—(2 parts) Oct. 3 (Essanay) .1414
Too Many Cops—Sept. 12 (Kalem) 1084
Trail of Cards, The—July 7 (Selig) 70
Treachery of a Scar, The—July 9 (Kalem) 76
Treasure of Captain Kidd, The—Aug. 11 (Edison) 664
Treasure of Desert Isle—Oct. 3 (Vitagraph) ... 1416
Treater's Treat, The—Sept. 10 (Essanay) 1088
Tree and the Chaff, The—July 15 (Selig) 226
Trimming a Booh—Sept. 2 (Lubin) 982
Trip to the Grottos of Raume, A—July 25 (Patheplay) 346
Trooper Billy (2 parts)—Sept. 17 (Kalem) 1208
Troublesome Daughters—July 29 (Vitagraph) .. 448
Turning Point, The—Aug. 16 (Patheplay) 668
Two Artists and One Suit of Clothes—July 24 (Selig) ....
Two Men of the Desert—Aug. 23 (Biograph) .. 764
Two Ranchmen, The—July 19 (Essanay) 232
Two Too Many—Sept. 11 (Selig) 1094

U

Under the Daisies—(2 parts) Sept. 27 (Vitagraph) 1304
Under the Shadow of the Law—Aug. 7 (Biograph) 551
Unjust Suspicion, An—Sept. 13 (Biograph) 1098
Unseen Defense, The—July 23 (Selig) ....
Up Lookout Mountain on the Electric Incline—Aug. 13 (Essanay) 664

V

Valley of Bourne, France, The—Aug. 29 (Patheplay) ....
Vengeance of Galora, The—July 28 (Biograph) 452
Villain Unmasked, A (2 parts)—June 27 (Eclipse) 74
Vipers at Home—July 25 (Patheplay) 346
Virginia Feud, A—Aug. 2 (Kalem) 446
Visit to the Ruins of Pompeii, A—Aug. 22 (Patheplay) 766

W

Wanted, a Plumber—Sept. 12 (Kalem 1084
Water Rat, The (2 parts)—Aug. 25 (Selig) 1092
Way of Life, The—Sept. 3 (Selig) ....
Western Sister's Devotion, A—Aug. 30 Essanay) 872
What Cupid Did—Aug. 27 (Essanay) 872
What the Doctor Ordered—July 18 (Kalem) 228
What's the Matter With Father—July 4 (Essanay) 72
Wheels of fate, The (2 parts)—Sept.. 8 (Selig) .1314
When a Woman Wastes—Aug. 7 (Patheplay) .. 558
When Glasses are not Glasses—Aug. 25 (Vitagraph) 868
When Ignorance is Bliss—July 15 (Essanay) ... 230
When Love Forgives—Aug. 2 (Biograph) 452
When Love Loses Out—July 19 (Lubin) 74
When Mary Married—July 18 (Lubin) 230
When Society Calls—July 31 (Vitagraph) 450
When the Press Speaks—Aug. 11 (Vitagraph) .. 758
When Tony Pawned Louisa—Aug. 9 (Lubin.) .. 551
When the West Was Young—Sept. 29 (Vitagraph) ....
When Women go on the Warpath (2 parts)—Sept. 6 (Vitagraph) 984
Where Clouds and Mountains Meet—Aug. 2 (Patheplay) 454
Which?—Sept. 30 (Vitagraph) 1413
Which Way Did He Go?—Aug. 27 (Vitagraph). 868
Whiffles Decides to be Boss—Sept. 2 (Patheplay) 988
While the Count Goes Bathing—July 21 (Biograph) 344
While the Starlight Travels (2 parts)—Sept 5 (Essanay) 986
Whip Hand, The—Aug. 19 (Essanay) 766
Who Will Marry Mary? No. 1 (A Proposal from the Duke)—July 26 (Edison) 456
Who Will Marry Mary? No. 2 (A Proposal from the Spanish Don)—Aug. 23 (Edison) 760
Who Will Marry Mary, No. 3—(A Proposal from the Sculptor) Sept. 27 (Edison) 1306
Why Broncho Billy Left Bear County—Sept. 27 (Essanay) 1310
Why Girls Leave Home—(2 parts) Oct. 3 (Edison) ....
Widow's Kids, The—Aug. 4 (Biograph) 551
Widow's Wiles, The—July 28 (Lubin) 446
Wild Ride, A (2 parts)—July 12 (Selig) 226
Wiles of Cupid, The—July 17 (Lubin) 230
With the Aid of Phrenology—Sept. 29 (Biograph) 1420
Winning His Wife—Sept. 26 (Lubin) 1310
Winsome Winnie's Way—July 7 (Edison) 68
With the Natives of New Zealand—Aug. 6 (Patheplay) 558
Woman in the Ultimate, A—Sept. 4 (Biograph) 986
Woman's Way, A—Aug. 9 (Patheplay) 668
Wonders of the Briny Deep—Aug. 1 (Kalem) .. 446
Women—Sept. 16 (Essanay) 1202
Work Habit, The—Aug. 21 (Biograph) 764
World Above, The—Aug. 14 (Essanay) 664

Y.

Yellow Streak, The—July 18 (Vitagraph) 228
Younger Generation—Sept. 1 (Edison) 980
Young Hearts and Old—Sept. 12 (Patheplay) ... 1210
Young Mrs. Eames, The—(2 parts) Sept. 22 (Selig) ....

Z.

Zeh's Musical Career—Aug. 27 (Edison) 868
Zeh, Zack and the Zulus—July 24 (Lubin) 338

Independent Releases

A

Actor's Adventure, An—Sept. 9 (Gaumont) .. 1220
Actor, The—July 27 (Rex) 354
Adventures of Jacques, The—(2 parts) Aug. 11 (American) 676
Adventures of Mr. Phiffles, By Hy. Mayer—Aug. 9 (Imp) ....
Aesthetic Match, An—Sept. 23 (Majestic) 1428
Algy Forfeits His Claim—Sept. 10 (Nestor)
Almost A Rescue—Aug. 8 (Nestor) 560
Animal, The—Aug. 17 (Rex) 676
Animated Weekly, No. 68—June 25 (Universal) 84
Animated Weekly, No. 69—July 2 (Universal) 249
Animated Weekly, No. 70—July 9 (Universal) 354
Animated Weekly, No. 71—July 16 (Universal) 458
Animated Weekly, No. 72—July 23 (Universal) 562
Animated Weekly, No. 73—July 30 (Universal) 672
Animated Weekly, No. 74—Aug. 6 (Universal) 774
Animated Weekly, No. 75—Aug. 13 (Universal) 878
Animated Weekly, No. 76—Aug. 20 (Universal) 990
Animated Weekly, No. 77—Aug. 27 (Universal) .1106
Animated Weekly, No. 78—Sept. 3 (Universal) .1216
Animated Weekly, No. 79—Sept. 10 (Universal) .1318
Animated Weekly, No. 80—Sept. 17 (Universal) .1426
Antics in Ink, By Hy. Mayer—Sept. 30 (Imp)
Arabella's Rival—Sept. 12 (Lux) 1220
Army Maneuvers at Governor's Island—July 13 (Majestic) ....
Artillery Practice at Montauk Point—Aug. 17 (Majestic) ....
Ascending Mount Blanc—Aug. 7 (Gaumont) 886
Ashes—(2 parts) July 12 (Reliance) 242
As the Bell Rings—July 11 (Solax) 88
As Ye Sow—July 25 (Solax) 360
Atom Life in the Deep—July 1 (Gaumont) 244
At the Half-Breed's Mercy—July 19 (American) 240
Awakening, The—July 18 (Powers) 236
Awful Relapse, An—Sept. 25 (Gaumont) 1432

B

Baby Day—Aug. 25 (Keystone) ....
Bachelor's Finish, The—Sept. 16 (Crystal) .. 1214
Badge of Honor, The—Oct. 2 (American) 1426
Badge of Policeman O'Roon, The—June 25 (Eclair) 84
Bachelor Girls' Club, The—Sept. 29 (Bison) ...
Baldy Belmont as a Roman Gladiator—Sept. 30 (Crystal) 1422
Baldy Belmont and the Old Maid—Sept. 2 (Crystal) 990
Banker's Daughter, The—(2 parts) Sept. 10 (Eclair) 1318
Banshee, The—(2 parts) July 11 (Kay-Bee) ..
Banzai—(2 parts) Aug. 1 (Kay-Bee) 466
Baron Bink's Bride—July 26 (Imp) ....
Bashful Bachelor Bill—Aug. 24 (Majestic) 882
Battle of Bull Coo, The—Sept. 19 (Nestor) ..
Baseball Umpire, The—Sept. 23 (Majestic) ....
Beaten Path, The—(3 parts) Aug. 20 (Eclair) 774
Beauty and the Beast—(3 parts) July 10 (Rex)
Beauty and the Ugly One—Sept. 15 (Nestor) .1214
Behind the Gun—July 23 (Nestor) ....
Belmont Stung—July 27 (Crystal) 352
Below the Deadline—July 28 (Reliance) 568
Better Father, The—(2 parts) Aug. 27 (Eclair) 880
Between Home and Country—Sept. 8 (Reliance) .1218
Beyond the Law—Oct. 1 (Nestor) 1424
Billy's Magic Nickel—July 23 (Powers) 350
Billy, the Wise Guy—July 7 (Gem) ....
Binks Plays Cupid—Sept. 27 (Imp) ....
Birks Advertises for a Wife—Aug. 30 (Imp).
Binks and the Bathing Girls—Sept. 20 (Imp)
Binks Elevates the Stage—Sept. 13 (Imp) .. 1104
Binks Ends the War—July 19 (Imp) 238
Binks the Hawkshaw—Sept. 6 (Imp) ....
Black Opal, The—Sept. 3 (Ramo) ....
Blacksmith's Son, The—Sept. 19 (Lux) 1328
Bleeding Hearts; or Jewish Freedom Under King Casimer, of Poland—(3 parts) Oct. 2 (Imp) 1424
Blindness of Courage, The—(3 parts) Aug. 4 (Dragon) ....
Blood Red Tape of Charity, The—Sept. 26 (Powers) 1102
Bob's Baby—Aug. 4 (Gem) 562
Brand from the Burning, A—Aug. 2 (Frontier).
Brethren of the Sacred Fish—July 20 (Thanhouser) 464
Bride from the Sea, A—(2 parts) Sept. 12 (Victor) 1100
Bride of the Sea, The—July 28 (Dragon) ....
British-American Polo Match—July 2 (Powers).
Broken Spell, The—July 22 (Crystal) 352
Broken Threads, The—Aug. 31 (Broncho) ....
Bug Professor, The—July 24 (Pilot) 468

C

Cactus at Forty-five, A—July 5 (Frontier) ....
Calamity Anne, Heroine—Sept. 15 (American) .1218
Call, The—Aug. 31 (Rex) 876
Campaigning with Custer—(2 parts) Aug. 12 (Bison) 672
Catholic Mission in China—July 13 (Eclair) .. 854
Captain Billy's Mate—(2 parts) Sept. 27 (Gem)
Caught in the Act—Aug. 24 (Crystal) 770
Cave Dwellers' Romance, The—(2 parts) Aug. 2 (Bison) ....
Charlie's Little Joke—Sept. 30 (Crystal) 1422
Child's Influence, A—Aug. 5 (Crystal) 560

Child's Intuition, A—Aug. 29 (Solax)........ 886
Chip of the Old Block, A—Aug. 14 (Keystone).
Civilized and Savage—Aug. 3 (Rex)..........
Clara's Mysterious Toys—Aug. 10 (Eclair)....
Closed Door, The—(2 parts) Oct. 3 (Victor)...1422
Clown's Daughter, The—(2 parts) Sept. 13 (Reliance) ....
Coat that Came Back, The—July 30 (Solax).. 468
Code of the U. S. A., The—July 3 (Pilot).... 86
Cohen's Outing—Aug. 4 (Keystone)..........
College Chums—July 27 (Crystal)........... 352
Comrades—July 30 (Nestor) ....
Convict 337—Sept. 20 (Great Northern)........
Cooking for Trouble—July 16 (Solax)........ 244
Cook Question, The—Aug. 9 (Imp)..........
Counsel for the Defense—Aug. 20 (Reliance).. 884
Country Cousin, A—July 19 (Great Northern). 572
Crepe Bonnet, A—July 13 (Thanhouser)...... 356
Crooks and Credulous—Oct. 4 (American)....1428
Crimson Stain, The—(3 parts) July 4 (Kay-Bee) 88
Cupid's Bad Aim—Aug. 29 (Nestor)........... 878
Cupid's Score—June 28 (Great Northern)...... 88
Curious Fish—Sept. 21 (Eclair)................1318

D

Dangerous Sympathy—Aug. 20 (Ramo).......1220
Darkfeather's Sacrifice—Aug. 11 (Nestor).... 674
Death's Short Cut—July 5 (Reliance)........ 86
Death Stone of India, The—(3 parts) Aug. 5. 672
Demon of Destruction, The—June 24 (Gaumont).
Devilish Doctor, A—Aug. 9 (Majestic)...... 776
Diamond Makers, The—(2 parts) Sept. 11 (Rex) 1100
Dick's Turning—July 2 (Reliance).......... 86
Disguise, The—Sept. 17 (Reliance).............
Disguise, The—Sept. 17 (Reliance)............1324
Doctor's Dilemma, The—Aug. 4 (Reliance).. 678
Doctor's Ruse, The—Aug. 12 (Majestic)...... 778
Doctor's Story, The—Sept. 19 (Powers)......1216
Does Gontran Snore?—July 24 (Mutual Educational) 464
Dog-Gone Baron, A—July 16 (Ramo).......... 246
Dooley and His Dog—Sept. 10 (Solax)........
Dora—June 28 (Majestic)..................
Dorathea and Chief Razamataz—Sept. 11 (Frontier) 1102
Drop of Blood, A—Aug. 15 (Solax)............ 680

E

Easy Day, An—July 4 (Lux)................ 90
Echinoderms (The Starfish)—July 17 (Mutual Educational) 464
Elks at Rochester, The—Aug. 18 (Gem)........
Elsie's Aunt—July 9 (Powers)................
Errand of Mercy, An—July 11 (Thanhouser). 356
Escaped from the Asylum—(2 parts) Sept. 18 (Imp) ....
Even Exchange, An—Aug. 16 (American).... 676
Everybody's Wearing Them—Aug. 27 (Powers) 876
Evil Power, The—(2 parts) Sept. 4 (Rex).... 994
Explorer's Tragedy, An—Aug. 19 (Gaumont)..1000
Eyes of the God of Friendship, The—Aug. 23 (Frontier) 772

F

Faded Beauties—Aug. 30 (Great Northern)....
Faithful Tide—Sept. 19 (Thanhouser)..........1326
Fallen Angel, The—(2 parts) July 24 (Rex).. 354
Fall Into Luck, A—Sept. 18 (American)......1218
Falsely Accused—Aug. 8 (Solax).............. 572
Fatal Bell, The—Sept. 2 (Gaumont)........1108
Fatal Verdict—Sept. 15 (Imp)................
Fate and Man—July 18 (Lux)................ 360
Fate and Three—Aug. 1 (Powers)............ 462
Fate's Vengeance—Aug. 15 (Powers)........ 674
Fatty's Day Off—Sept. 1 (Keystone).........
Feeney's Social Experiment—Sept. 1 (Reliance).1108
Fickle Tramp, The—Aug. 16 (Majestic)........
Fight Against Evil, A—Sept. 14 (Rex).......1100
Fight for Right, The—(2 parts) Aug. 9 (Reliance) 678
Firebugs—Aug. 21 (Keystone)................
Fisherman's Fortune, The—July 14 (Reliance). 358
Fish Story, A—Aug. 9 (Majestic).............
Five Copies—Aug. 9 (Great Northern)........ 780
Flame in the Ashes, The—(2 parts) Aug. 15 (Kay-Bee) 678
Flea Circus, The—July 9 (Solax).............. 88
Flesh of His Flesh—Aug. 23 (American).... 778
Flirt and the Bandit, The—Sept. 29 (American).1426
Flirty Florence—Sept. 4 (Frontier).......... 996
Flotsam—(2 parts) July 25 (Kay-Bee)........ 358
Flower Festival at Pasadena, Cal.—July 13 (Rex) ....
Flower Girl and the Counterfeiter, The—Aug. 18 (Imp) ....
Folly of it All, The—Aug. 29 (Powers)........ 876
Foreign Spy, The—July 10 (American)........ 84
Forest Romance, A—(2 parts) Sept. 9 (Bison)..
For His Loved One—Sept. 13 (Majestic)......1326
For Love of Mabel—June 30 (Keystone)......
For Sale by Auction—Sept. 13 (Great Northern)
For the Crown—Sept. 8 (American)..........1106
For the Flag—Aug. 25 (American).......... 880
For the Man She Loved—(2 parts) July 16 (Eclair) 572
For the Man She Loved—July 8 (Thanhouser). 356
For the Peace of Bear Valley—Sept. 22 (Nestor) 1322
For the Sins of Another—Sept. 26 (Victor).....1320
Forlorn Hope, The—Sept. 26 (Kay-Bee).......
Fortune's Pet—(2 parts) June 18 (Eclair).... 84
Four Fools and a Maid—Aug. 13 (Solax)...... 680
Four Queens and a Jack—July 11 (Nestor).... 82
Frame Up, The—Sept. 9 (Majestic)............1326
Frazzled Finance—Aug. 31 (Thanhouser).....1106
From the Portals of Despair—Aug. 28 (American) 880
Frontier Twin's Heroism, The—July 24 (Frontier) ....
Frontier Twins Start Something, The—July 10 (Frontier) 80
Funnicus at Luna Park—July 17 (Mutual Educational) 464
Funnicus Attends a Fair—July 3 (Mutual Educational) 242
Funnicus' Mother-in-Law—July 10 (Mutual Educational) 244
Funnicus Wins the Race—July 31 (Mutual Educational) 778
Funny Fancies by Hy. Mayer—Aug. 2 (Imp)..

G

Gaffney's Gladiator—July 5 (Majestic)........ 86
Gambler's Pal, The—Sept. 3 (Broncho)......
Game of Pool, A—Aug. 7 (Keystone)........
Garden City in California, A—July 12 (American) ....
Gaumont Weekly, No. 68—June 25 (Gaumont). 88
Gaumont Weekly, No. 69—July 2 (Gaumont)...
Gaumont Weekly, No. 70—July 9 (Gaumont). 360
Gaumont Weekly, No. 71—July 16 (Gaumont)..
Gaumont Weekly, No. 72—July 23 (Gaumont). 572
Gaumont Weekly, No. 73—July 30 (Gaumont).
Gaumont Weekly, No. 74—Aug. 6 (Gaumont). 780
Gaumont Weekly, No. 75—Aug. 13 (Gaumont)
Gaumont Weekly, No. 76—Aug. 20 (Gaumont).
Gaumont Weekly, No. 77—Aug. 27 (Gaumont)..
Gaumont Weekly, No. 78—Sept. 3 (Gaumont).
Gaumont Weekly, No. 79—Sept. 10 (Gaumont).
Gaumont Weekly, No. 80—Sept. 17 (Gaumont).1432
Genesis: 4-9—(2 parts) Sept. 25 (Rex).......1322
Get Rich Quick—July 24 (Keystone)..........
Getting the Evidence—Aug. 14 (Pilot)........1108
Ghost, The—Aug. 22 (Victor)................ 768
Ghost of the Hacienda, The—(2 parts) Sept. 22 (American) 1324
Girl of the Dance Halls, A—Oct. 2 (Frontier)..1422
Girl Graduate, The—Sept. 6 (Great Northern).
Girl I Left Behind, The—Aug. 1 (Lux)...... 468
Girl of the Cabaret, The—Aug. 8 (Thanhouser) 776
Girl Ranchers, The—Sept. 12 (Nestor)......1102
Girls and Dad—Aug. 8 (Nestor).............. 560
Girl Spy's Atonement, The—Aug. 25 (Reliance) 998
Glow Worm, The—(3 parts) Sept. 6 (Reliance)
Good Catch, A—Oct. 4 (Great Northern).....
Good-for-nothing-Jack—(2 parts) Oct. 4 (Gem)..
Gold and Water—Sept. 3 (Nestor).......... 996
Gold Greek Mining—July 19 (Majestic)..... 356
Golden Gate Park and Environs—Aug. 7 (American) 566
Golden Heart, The—Aug. 21 (American).... 778
Golden Jubilee, The—July 1 (Majestic)...... 86
Gold Mesh Bag, The—Sept. 8 (Gem)........1100
Governor's Daughter, The—(2 parts) July 26 (Universal Great Northern)..............
Grand Canyon of Arizona—Aug. 19 (Majestic)..
Grand-dad—(2 parts) July 23 (Broncho).... 464
Granny—July 17 (Pilot).................... 360
Gratitude of Wanda, The—(2 parts) Aug. 30 (Bison) ....
Gratitude—Sept. 12 (Solax)................
Grease Paint Indiana—Aug. 3 (Eclair)....... 776
Greater Call, The—(3 parts) July 23 (Eclair) 458
Greater Influence, A—Aug. 19 (Crystal)..... 770
Greatest Love, The—Aug. 10 (Majestic)...... 778
Great Santa Monica Road Race, The—Sept. 2 (Majestic) ....
Great Towel Robbery, The—Aug. 13 (Powers). 674
Green-Eyed Monster, The—Aug. 7 (Pilot).... 778
Green Shadow, The—(2 parts) Aug. 29 (Kay-Bee) 884
Grit of the Gringo, The—July 14 (Nestor)....

H

Habits of Field Spiders—Sept. 7 (Eclair).... 992
Hair Raising Affair, A—July 29 (Gaumont).. 678
Half-Breed Sheriff, The—July 19 (Frontier)..
Hallroom Girls, The—July 20 (Crystal)...... 236
Hand of Providence, The—Sept. 14 (Crystal).1100
Hardest Way, The—Sept. 22 (Reliance).......1428
Harvest of Flame, The—(2 parts) Aug. 21 (Rex) 772
Hasty Jilting, A—July 31 (Frontier)..........
Hawkeye to the Rescue—Aug. 15 (Nestor).. 676
Headhunters, The—(2 parts) July 12 (Bison) 80
Heart of a Vaquero—Sept. 24 (Nestor)........
Heart of a Fool, The—Sept. 7 (Majestic)....1108
Heart of a Heathen, The—(2 parts) Aug. 8 (Powers) 562
Heart of a Jewess, The—(2 parts) Aug. 15 Victor) 674
Heart of Hermandu, The—July 4 (Powers)...
Hearts and Hoofs—Aug. 15 (Majestic)........
Heart Throbs—(2 parts) July 9 (Broncho).... 242
Heavenly Widow, The—Aug. 6 (Solax)....... 572
He Poses for his Portrait (Newlywed Series) July 27 (Eclair) 564
Her Final Choice—June 30 (Reliance)...... 86
Her Last Ride—(3 parts) Sept. 34 (Dragon)...
Heritage of Eve, The—(2 parts) Aug. 20 (Broncho) 780
Her Little Darling—Aug. 3 (Crystal)........ 458
Her Nerve—July 17 (Imp)................... 238
Her Rosary—July 10 (Reliance).............. 358
Her Tutors—Aug. 17 (Eclair)................ 994
Her Two Jewels—July 4 (Thanhouser)........ 86
He Was Not Ill, Only Unhappy (Newlywed Series)—June 29 (Eclair).................. 84
Higher Justice, The—(2 parts) July 26 (Reliance) 466
His Aunt Emma—Aug. 26 (Crystal).......... 878
His Brother's Wines—Oct. 3 (Nestor).........
His Brand—Oct. 2 (Rex)......................1422
His Crazy Job—Sept. 26 (Nestor).............1322
His Chance—Aug. 29 (Lux).................. 886
His Crooked Career—June 26 (Keystone)......
His Friend the Undertaker—Aug. 1 (Nestor).. 462
His Last Bet—Sept. 7 (Thanhouser)..........1326
His Last Deal—Sept. 20 (Majestic)...........1326
His Last Gamble—Sept. 28 (Crystal)........1320
His Master's Double—July 8 (Gaumont)...... 360
His Mother's Birthday—July 7 (Gem)........
His Mother's Song—Aug. 28 (Imp)...........
His Priceless Treasure—Oct. 4 (Imp).........1424
His Sister Lucia—Aug. 9 (American).......... 566
His Stomach and His Heart—Aug. 14 (Gaumont) 886
His Vacation—Aug. 29 (Victor)............... 880
His Way of Winning Her—July 19 (Majestic) 356
His Weakness Conquered—July 20 (Rex)...... 238
Holy Cities of Japan, The—Aug. 3 (Eclair).. 776
Honeymoon Hoax, A—Aug. 5 (Gaumont).... 886
Honor of Lady Beaumont, The—(2 parts) Aug. 6 (Eclair) 564
Horse Unfed, A—Aug. 16 (Majestic)..........
Hospital Romance, A—July 21 (Reliance).... 466
House Boat Elopement, A—Oct. 1 (Powers).....1422
House Hunting—Aug. 17 (Majestic).......... 882
House of Bondage, The—(3 parts) Aug. 8 (Kay-Bee) 566
How Diamonds are Made—July 6 (Eclair).... 354
How Men Propose—July 20 (Crystal)......... 236
How Women Love—Aug. 12 (Crystal)........ 672
Humors of Summer by Hy. Mayer—Sept. 6 (Imp)
Hydrogen—Sept. 14 (Eclair)..................1318
Hy Mayer Cartoons, Jolly Jottings, by Hy Mayer—Sept. 27 (Imp)....................
Hy Mayer Cartoons, Whimsicalities by Hy Mayer—Oct. 4 (Imp)......................
Hy. Mayer Cartoons (Adventures of Mr. Phiffles by Hy. Mayer)—Aug. 9 (Imp).......
Hy. Mayer Cartoons (Antics in Ink, by Hy. Mayer)—Sept. 20 (Imp)..................
Hy. Mayer Cartoons (Funny Fancies, by Hy. Mayer)—Aug. 2 (Imp)...................
Hy. Mayer Cartoons (Humors of Summer by Hy. Mayer)—Sept. 6 (Imp).............
Hy. Mayer Cartoons (Hy. Mayer, His Merry Pen)—Aug. 30 (Imp)..................
Hy. Mayer Cartoons (In Cartoonland) with Hy. Mayer)—July 19 (Imp)..................
Hy. Mayer Cartoons (In Laughland with Hy. Mayer)—Aug. 16 (Imp)..................
Hy. Mayer Cartoons (Lightning Sketches by Hy. Mayer)—July 5 (Imp)..............
Hy. Mayer Cartoons (Lightning Sketches by Hy. Mayer)—July 12 (Imp)..............
Hy. Mayer Cartoons—Sept. 13 (Imp)..........
Hy. Mayer Cartoons (Pen Talks by Hy. Mayer) Aug. 23 (Imp).............................
Hy. Mayer Cartoons (Summer Caricatures by Hy. Mayer)—July 26 (Imp)..............
Hypnotized—Aug. 24 (Crystal)................ 770

I

Impulse—July 13 (Majestic)................. 356
In After Years—Aug. 1 (Victor)............ 458
In Cartoon Land with Hy. Mayer—July 19 (Imp) ....
In Death's Shadow—July 15 (Crystal)........ 236
Ingrate, The—July 12 (Majestic)............ 356
In Laugh Land with Hy. Mayer—Aug. 16 (Imp) ....
In Search of Quiet—Aug. 21 (Imp)............ 772
In the Coils of the Python—(2 parts) Sept. 16 (Bison) 1214
In the Land of Dates—July 31 (Gaumont).. 678
In the Nick of Time—Aug. 1 (Thanhouser).. 570
In the Night—July 6 (Eclair)............... 354
In the Peril of the Sea—Sept. 29 (Imp).......
Intruder, The—July 18 (Solax)............... 244
Invisible Ink—Sept. 17 (Solax)..............1220
Iron Master, The—(2 parts) Sept. 5 (Kay-Bee)
Iron Trail, The—(2 parts) Aug. 12 (Bison).. 770
I Should Worry—July 30 (Ramo).............
It is Hard to Please Him but it's Worth It (Newlywed Series)—July 13 (Eclair)..... 354
Ivanhoe—(4 parts) Sept. 22 (Imp)............1318

J

Jack Meets His Waterloo—Aug. 30 (American) 880
Jacques the Wolf—(2 parts) Oct. 1 (Eclair)..1424
Japanese Courtship, A—July 15 (Majestic).... 356
Japanese Gardens—July 3 (Mutual Educational) 244
Jealousy's Trail—July 21 (American).......... 358
Jim Takes a Chance—Sept. 20 (American).....1218
Joe Hibbard's Claim—Aug. 6 (Broncho)...... 568
John the Waggoner—July 9 (Nestor).......... 82
Jolly Jottings by Hy Mayer—Sept. 27 (Imp)..
Jolly Recruits, The—July 12 (Great Northern) 362
Juanita—Aug. 13 (Nestor).................. 674
Judge's Son, The—Sept. 10 (Broncho)..........
Just in Time—Aug. 24 (Rex)................ 772
Just Kids—July 28 (Keystone)...............
Justice of the Wild—(2 parts) Sept. 29 (Nestor).1424
Juvenile Kidnappers, The—Sept. 18 (Frontier) 1216

K

Kelp Industry, The—Aug. 25 (Keystone)......
Kentucky Foes—Aug. 11 (Reliance)........... 778
King Rene's Daughter—(3 parts) July 1 (Thanhouser) 86
Kings of the Kennels—June 26 (Gaumont).... 244

L

Lady Killer, The—Aug. 24 (Majestic)........
Lakes of Salazburg, Austria, The—Aug. 12 (Gaumont) 886

Land of the Dead Things—(2 parts) Sept. 17 (Broncho) ....
Last of the Madisons, The—July 24 (Imp) ....
Latest in Life Saving, The—Aug. 7 (Keystone)
Lawbreakers, The—(2 parts) July 22 (Bison)
Leo The Indian—July 5 (Imp) ....
Lie that Failed, The—Aug. 15 (Thanhouser) .. 776
Life Savers, The—July 21 (Gem) ....
Lightning Sketches by Hy. Mayer—July 5 (Imp)
Lightning Sketches by Hy. Mayer—July 12 (Imp)
Light Woman, The—Sept. 7 (Rex) 994
Like Darby and Joan—Oct. 5 (Rex) 1424
Line Rider's Sister, The—July 12 (Frontier) .. 80
Lion Hunters, The—(2 parts) Sept. 16 (Gaumont) ....
Little Buster—July 14 (Gem) ....
Little Dorritt—(2 parts) July 29 (Thanhouser) 570
Little Pirate, The—Aug. 2 (Reliance) 568
Little Skipper, The—Aug. 26 (Powers) 770
'Lizbeth—Aug. 4 (Imp) ....
Lord Barry's Low Acquaintance—July 31 (Imp) 466
Los Angeles Harbor—Sept. 1 (Keystone) ....
Lost Copperhead, The—Sept. 5 (Victor) 990
Lost in the Night—Sept. 7 (Crystal) 992
Love and Courage—July 21 (Keystone) ....
Love and Gold—Aug. 13 (Ramo) 1226
Love and Rubbish—July 14 (Keystone) ....
Love Me, Love My Animals—Sept. 11 (Gaumont) 1220
Love of Men, The—(2 parts) Sept. 6 (Bison).
Loyal Hearts—July 31 (Pilot) 572

M

Mabel's New Hero—Aug. 28 (Keystone) ....
Mabel's Dramatic Career—Sept. 8 (Keystone) ..
Madcap, The—(2 parts) Aug. 27 (Broncho) .. 884
Magnets—Aug. 14 (Gaumont) ....
Maid of the Mountains, The—Aug. 18 (Nestor) 772
Making of Tapestry, The—July 8 (Gaumont) 360
Man an Woman—(2 parts) July 9 (Ramo) .. 246
Manicure, The—Sept. 15 (Gem) 1216
Man's Duty—Aug. 10 (Rex) 560
Maria Roma—July 23 (Reliance) 466
Marooned—July 25 (Victor) ....
Master of Himself—Sept. 27 (American) 1324
Masquerading in Bear Canyon—Aug. 7 (Frontier) 562
Mating—(2 parts) Aug. 11 (Imp) ....
Maya, Just an Indian—Aug. 30 (Frontier) 878
May and December—Sept. 7 (Broncho) ....
Medium's Nemesis, The—Aug. 22 (Thanhouser) 882
Men and Muslin—Sept. 3 (Solax) ....
Mental Suicide—July 25 (Powers) 350
Message to Headquarters, The—(3 parts) Sept. 12 (Thanhouser) 1326
Message to Headquarters, The—(3 parts) Sept. 12 (Thanhouser) 1326
Microscopic Animalculae Found in Stagnant Water—July 31 (Mutual Educational) 778
Mighty Hunter, The—July 22 (Majestic) 466
Miser's Son, The—Sept. 25 (Imp) 1318
Misplaced Love—Sept. 21 (Crystal) 1214
Missing Ring, The—Sept. 24 (Reliance) 1428
Missing Witness, The—(2 parts) Aug. 12 (Thanhouser) 776
Mission Bells—July 31 (American) 464
Mistaken Identity—Aug. 16 (Great Northern) 886
Mistaken Intentions—June 30 (Gem) ....
Mrs. Carter's Campaign—Sept. 25 (American) .. 1324
Moonshiner, The—Sept. 27 (Frontier) 1320
Modern Lochinvar, A—July 29 (Thanhouser) 86
Modern Romance, A—Aug. 7 (Imp) 560
Modern Witness, A—July 11 (Victor) ....
Mona—Aug. 6 (Nestor) 560
Morgan's Treasure—(2 parts) July 11 (Powers) 80
Mother—Sept. 10 (Powers) 1100
Much Ado About Nothing—Sept. 2 (Crystal) 990
Much Wanted Baby, A—Aug. 28 (Frontier). 878
Mutual Weekly, No. 25—June 18 (Mutual Weekly) 88
Mutual Weekly, No. 26—June 25 (Mutual Weekly) ....
Mutual Weekly, No. 27—July 2 (Mutual Weekly) 240
Mutual Weekly, No. 28—July 9 (Mutual Weekly) ....
Mutual Weekly, No. 29—July 16 (Mutual Weekly) ....
Mutual Weekly, No. 30—July 23 (Mutual Weekly) 568
Mutual Weekly, No. 31—July 30 (Mutual Weekly) 678
Mutual Weekly, No. 32—Aug. 6 (Mutual Weekly) 780
Mutual Weekly, No. 33—Aug. 13 (Mutual Weekly) 884
Mutual Weekly, No. 34—Aug. 20 (Mutual Weekly) 1000
Mutual Weekly, No. 35—Aug. 27 (Mutual Weekly) 1106
Mutual Weekly, No. 36—Sept. 3 (Mutual Weekly 1328
Mutual Weekly, No. 37—Sept. 8 (Mutual Weekly) 1328
Mysterious Eye, The—Sept. 6 (American) ... 1000
Mystery of Tusa, The—Aug. 14 (American) .. 676
Mystery of Yellow Aster Mine, The—(2 parts) Aug. 26 (Bison) 886

N

ature's Vengeance—Aug. 8 (Victor) 560
ever Again—Sept. 18 (Rex) 1214
ews Item, A—Sept. 16 (Crystal) 1214
ew Way to Win a Girl, A—Aug. 11 (Gem) ..
ihilist Vengeance—(2 parts) July 18 (Victor) 236
oise from the Deep—July 17 (Keystone) ....
None But the Brave Deserve the —?—Sept. 22 (Gem) 1320
Norwood Case, The—Oct. 5 (Powers) 1422

O

Oath of the Conchita, The—Sept. 1 (Nestor) .. 994
Of Such is the Kingdom—Aug. 16 (Reliance) .. 780
Official Goat Protector—Sept. 26 (Thanhouser) .. 1430
Oh! Such a Beautiful Ocean—Aug. 10 (Thanhouser) 776
Oh! What a Swim—Sept. 23 (Crystal) 1320
Oh! You Flirt—July 12 (Imp) 84
Oh! You Scotch Lassie—Aug. 10 (Crystal) 562
Oh Wat 'er Wet Day—Aug. 1 (Lux) 468
Old Mammy's Secret Code—(3 parts) July 16 (Broncho) 462
One of the Finest—July 8 (Majestic) 356
One Round O'Brien Comes Back—June 29 (Majestic) 86
One Round O'Brien's Flirtation—Aug. 26 (Majestic) ....
One Wife Too Much—Aug. 17 (Crystal) 672
On Forbidden Paths—Sept. 13 (Frontier) 1104
On the Ranger's Roll of Honor—Aug. 9 (Frontier) 562
Operator and the Superintendent, The—July 16 (Nestor) 238
Organisms Which Inhabit Stagnant Waters—Oct. 5 (Eclair) ....
Organist, The—July 14 (Dragon) ....
Original Will, The—Sept. 27 (Reliance) 1430
Orphan of War, An—(2 parts) Aug. 22 (Kay-Bee) 780
Other Side of the Fence, The—Aug. 19 (Majestic) 882
Our Future Heroes—June 30 (Dragon) ....
Over the Garden Wall—Aug. 22 (Lux) 780

P

Painter's Ruse, The—Sept. 24 (Powers) 1322
Pajuma Parade, The—July 20 (Majestic) 466
"Palmistry"—July 22 (Gaumont) 570
Paper Doll, The—July 29 (Crystal) 458
Pat Gets On the Trail—July 4 (Lux) 88
Pat's Fancy Dress—July 25 (Lux) 360
Pawnee Romance—Sept. 14 (Eclair) 1318
Paying the Price—Sept. 28 (Rex) 1322
Pearl and the Poet—Sept. 23 (Crystal) 1320
Pearl and the Tramp—Aug. 17 (Crystal) 672
Pearl of the Golden West—Sept. 17 (Powers). 1216
Pearl's Dilemma—July 13 (Crystal) 236
Peddler, The—July 21 (Keystone) ....
Peg of the "Polly P,"—Aug. 27 (Reliance) .. 998
Playmates—Sept. 16 (Majestic) 1326
Pelleas and Melisande—(3 parts) Sept. 2 (Bison)
Pen Talks by Hy. Mayer—Aug. 23 (Imp) ....
Percy H. Baldwin, Trifler—Sept. 19 (Victor) ..
Perilous Ride, A—Sept. 2 (Majestic) 1108
Picket Guard, The—(2 parts) July 15 (Bison)
Pleasing Her Husband—Sept. 9 (Crystal) ... 1100
Poisoned Chop, The—Sept. 4 (American) 998
Poisoned Dagger, The—Aug. 15 (Lux) 780
Poisoned Water—Sept. 8 (Nestor) 1102
Poor Jake's Demise—Aug. 16 (Imp) 672
Possibility, A—(2 parts) July 14 (Imp) 238
Powder Flash of Death, The—(2 parts) July 8 (Bison) 80
Power of Heredity, The—July 31 (Rex) 466
Private Box 23—Oct. 5 (Eclair) ....
Production of Wine in France, The—July 3 (Gaumont) ..) 244
Prof. Bean's Removal—July 31 (Keystone) ....
Proof of the Man, The—July 7 (Nestor) 82
Proof, The—July 28 (Nestor) 460
Proposal by Proxy—Aug. 3 (Thanhouser) 776
Protectory's Oldest Boy, The—Aug. 5 (Thanhouser) 776
Puritan Episode, A—(2 parts) Sept. 24 (Eclair). 1318
Pursuit of Jane, The—Sept. 4 (Imp) 992

Q

Quakeress, The—(2 parts) Aug. 13 (Broncho) 678
Quality of Mercy, The—Sept. 24 (Solax) 1432
Quarter Meter, The—July 2 (Powers) ....

R

Ranchman's Double, The—Sept. 26 (Frontier). 1216
Ranger's Way, The—July 21 (Nestor) 350
Rastus and the Game-Cock—July 3 (Keystone)
Red Heart, The—Aug. 31 (Crystal) 878
Red Mask, The—(2 parts) July 18 (Kay-Bee) 242
Red Sweeney's Defeat—Sept. 13 (American). 1106
Redemption—Sept. 16 (Thanhouser) 1324
Reformation, The—Sept. 19 (Kay-Bee) ....
Registered Letter, The—Aug. 22 (Lux) 786
Reincarnation of a Soul, The—Sept. 5 (Powers) 990
Renuncintion, The—Aug. 27 (Nestor) 876
Resourceful Lothario, A—July 31 (Gaumont) .. 680
Retribution of Ysobel, The—Aug. 16 (Frontier) 674
Retribution—Sept. 5 (Solax) 1108
Reunited at Gettysburg—Aug. 4 (Imp) ....
Riot, The—Aug. 7 (Keystone) ....
Robespierre—(3 parts) Sept. 8 (Imp) 1104
Robinson Crusoe—(3 parts) July 29 (Bison) .. 458
Rob-Roy—(3 parts) Sept. 17 (Eclair) ....
Rose at Sixteen, A—July 5 (Frontier) 1426
Rosita's Cross of Gold—July 30 (Reliance) .. 568
Runa Plays Cupid—Aug. 13 (Reliance) 780
Runaway Uncle, The—Aug. 31 (Eclair) 1104
Rural Romance, A—July 7 (Reliance) 240

S

Sacred Gazelles—July 20 (Eclair) 564
Safe in Jail—July 7 (Keystone) ....
Saigon—July 16 (Mutual Educational) 244
Sailing Under False Colors—Aug. 21 (Frontier) 770
Sally Scraggs Housemaid—Aug. 14 (Rex) 676
Sam's Despondency—Sept. 15 (Gem) ....
San Francisco, the Dauntless City—July 7 (American) 84
Sanitary Dairy Plant, Washington, D. C.—Sept. 22 (Gem) ....
Sanitary Gulch—July 10 (Pilot) 360
Sauce for the Goose—July 1 (Gaumont) 244
Saved by His Children—Aug. 26 (Gaumont) .. 1000
Scape Goat, The—(2 parts) July 28 (American) 464
School Kids' Picnic, The—July 27 (Majestic) .. 568
Sea Urchin, The—Aug. 22 (Powers) 770
Sea Worms—Aug. 24 (Eclair) 774
Second Home Coming, The—Aug. 4 (Nestor) ..
Secret of Padre Antonio, The—July 3 (Frontier) ....
Shadow of the Past, The—July 6 (Majestic) 356
Shanghaied—June 21 (Great Northern) 88
Shells, The—Sept. 11 (Imp) ....
She Will Never Know—July 26 (American) .. 358
Sheriff's Devotion, The—Sept. 23 (Gaumont) ... 1432
Shoemaker and the Doll, The—Sept. 21 (Thanhouser) 1428
Shooing the Wooer—Aug. 7 (Gaumont) 886
Shon, the Piper—(2 parts) Sept. 30 (Gem) 1422
Shop Girl's Big Day, The—Oct. 2 (Frontier) 1422
Shot in the Dark—Aug. 2 (Great Northern) .. 786
Should Women Work?—Aug. 8 (Lux) 686
Silent Heroes—(2 parts) Sept. 24 (Broncho) ..
Silent House, The—July 23 (Ramo) ....
Silly Sex, The—Aug. 6 (Reliance) 678
Single-Handed Jim—Aug. 2 (American) 464
Sister's Devotion, A—June 23 (Dragon) ....
Slight Misunderstanding, A—Sept. 27 (Majestic) 1428
Small Pox Scare at Gulch Hollow, The—July 17 (Frontier) ....
Smuggler's Child, The—(2 parts) Aug. 22 Solax) ....
Smuggler's Daughter, The—Aug. 18 (Reliance) 882
Snake, The—(2 parts) Aug. 9 (Bison) 562
Social Secretary, The—Aug. 30 (Reliance) 998
Soldiers Three—(2 parts) Aug. 16 (Bison) .. 672
Some Fireman—Sept. 4 (Gaumont) 1108
Some Luck—Sept. 9 (Crystal) 1100
Some Runner—Aug. 23 (Nestor) 774
Song of the Soup, The—July 12 (American) .. 86
Soul of Man, The—Sept. 26 (Solax) ....
Soul to Soul—(2 parts) July 30 (Eclair) 774
Spartan Father, A—Aug. 29 (Thanhouser) 998
Spirit of the Enemy, The—Aug. 19 (Thanhouser) 882
Springtime of Love, The—Aug. 27 (Ramo) .. 1226
Squaring Things with Wifey—July 13 (Crystal) 236
Stars in My Crown—July 28 (Gem) ....
Starving for Love—Aug. 10 (Crystal) 562
Statue, The—Aug. 23 (Imp) 772
Steel—(2 parts) Sept. 3 (Eclair) 992
Stepson, The—Sept. 17 (Nestor) ....
Stolen Woman, The—(2 parts) Sept. 26 (Reliance) 1324
Struggle, The—(2 parts) Sept. 23 (Bison) 1322
Stranger, The—(2 parts) July 28 (Imp) 460
Strange Way, The—July 19 (Reliance) 358
Stung—Sept. 21 (Eclair) 1318
Success—(2 parts) Aug. 23 (Reliance) 884
Suffragette Tames the Bandit, The—Aug. 14 (Frontier) 674
Summer Caricatures, by Hy. Mayer—July 26 (Imp) ....
Sure Tip, The—July 24 (Pilot) 468
Surgeon of Abajo, The—Sept. 6 (Frontier) .. 995
Surrender, The—Sept. 3 (Powers) 990

T

Tale of a Fish, The—Sept. 1 (Gem) 990
Tale of a Hat, The—July 18 (Nestor) 238
Taming their Grandchildren—Sept. 9 (Thanhouser) 1326
Tannhauser—(3 parts) July 15 (Thanhouser). 358
Tax on the Bachelors, The—Sept. 12 (Lux) .. 1220
Teak Wood—June 30 (Gem) ....
Telltale Light, The—July 16 (Keystone) ....
Temmpesta—Aug. 2 (Majestic) 570
Terrible Night, A—Aug. 27 (Solax) 886
That Boy from the East—June 22 (Eclair) 84
That Chinese Laundry—Aug. 2 (Imp) ....
That Crying Baby—Aug. 26 (Crystal) 878
That Dog—July 23 (Solax) 360
Their Lucky Day—July 25 (Nestor) 350
Third Thief, The—July 27 (Eclair) 564
Thirst for Gold, The—(2 pts) Aug. 13 (Eclair) 676
Thirteen at Table—Aug. 24 (Eclair) 774
Through Mountains Majestic—July 24 (Gaumont) 570
Through Strife—July 13 (Rex) 84
Through the Neighbor's Window—Sept. 11 (American) 1106
Through the Telescope—July 26 (Eclair) 564
Through the Window—(2 parts) Sept. 20 (Bison) ....
Through Turkey and the Black Sea—July 24 (Mutual Educational) 464
Ticket of Leave Man, The—(2 parts) July 7 (Dragon) ....
Tide in the Affairs of Men, A—Aug. 18 (American) 778
Timely Reminder, A—Sept. 5 (Lux) 1000
Tiny Tim Kidnaps a Baby—Sept. 23 (Gaumont))
Tiny Tim and the Adventures of his Elephant—Aug. 12 (Gaumont) 886
Tiny Tim's Elopement—Sept. 18 (Gaumont) ..
Tiny Troubadour, The—July 17 (Gaumont) .. 468
To Err is Human—July 17 (American) 240
Told in the Future—Aug. 3 (Majestic) 776
Toll of the Desert, The—July 26 (Frontier) ..
Tom Blake's Redemption—July 24 (American). 358

Top of New York, The—July 25 (Thanhouser) 466
Torpedo Fish, The—June 29 (Eclair)........ 84
To the Brave Belong the Fair—July 4 (Nestor)
Toy, The—July 29 (Majestic)............... 570
Trade Secret, A—Aug. 31 (Broncho)..........
Trail of the Hanging Rock, The—(2 parts) July 9 (Eclair)............................ 354
Trail of the Serpent, The—Sept. 1 (Imp)....
Train on Fire, The—July 11 (Lux).......... 246
Trap, The—Oct. 3 (Powers)..................
Travelers of the Road—Sept. 20 (American)..1218
Tree Meadous Proposition, A—Aug. 21 (Gaumont) 1000
Tricks in All Trades—July 3 (Gaumont).... 244
Triumph of Love, The—Aug. 8 (Lux)........ 680
Trombone Marathon—July 10 (Gaumont)...... 572
Troodhjem Railway, The—July 5 (Great Northern) ....
True Chivalry—July 8 (Crystal).............. 82
Truth in the Wilderness—(2 parts) July 14 (American) 240
Turkish Bath, The—Sept. 6 (Majestic)........
Tweedledum Insures His Life—Sept. 24 (Powers) 1322
Twickenham Ferry—Sept. 15 (Reliance)......
Two Hearts and a Thief—Aug. 29 (Nestor).. 878
Two Jilted Lovers—Aug. 28 (Gaumont).....1000

U

Uncle Tom's Cabin—(3 parts) Aug. 25 (Imp) 880
Unromantic Maiden, A—Aug. 24 (Thanhouser) 998
Under the Danish Beeches—Sept. 13 (Great Northern) ....
Unfair Exchange, An—Sept. 23 (Thanhouser)...1430

V

Vegetarian's Dream, A—Sept. 7 (Eclair).... 992
Veteran Police Horse, The—(2 parts) Sept. 2 (Thanhouser) 1106
Views of Stockholm—Sept. 10 (Nestor)........
Village Pest, The—Sept. 25 (Frontier).........1320
Village Blacksmith, The—Aug. 6 (Powers).. 502

W

Wager, The—July 9 (Reliance)................ 242
Waif, The—Sept. 12 (Kay-Bee)..............1328
Waiting for Hubby—Aug. 17 (Thanhouser).. 880
Wall of Money, The—(2 parts) Sept. 21 (Rex).1214
Ward of the King, The—(2 parts) Aug. 26 Thanhouser) 998
Wartime Mother's Sacrifice, A—(2 parts) July 30 (Broncho) 566
Weighed in the Balance—Aug. 25 (Nestor).... 876
Western Love—Sept. 19 (Solax)...............1220
What Girls Will Do—Aug. 25 (Gem)........ 878
What Papa Got—Aug. 3 (Crystal)............ 458
When the Worm Turned—Sept. 21 (Thanhouser).1430
When Chemistry Counted—Aug. 4 (American) 564
When Cupid Won—Aug. 23 (Nestor)........ 774
When Darkness Came—July 22 (Thanhouser). 464
When He Wore the Blue—July 11 (Nestor).. 82
When His Courage Failed—July 18 (Nestor).. 238
When Sherman Marched to the Sea—(3 parts) July 19 (Bison)........................... 350
When the Blood Calls—Aug. 20 (Nestor) 774
When the Cards were Shuffled—July 24 (Gaumont) 570
When the Cat's Away—June 26 (Gaumont).. 88
When the Prince Arrived—Aug. 7 (Rex).... 560
When the Tide Turns—Aug. 1 (Solax)........ 468
Where There's Life—Sept. 1 (American)...... 998
While the Children Slept—July 30 (Powers) 462
Whimsicalities by Hy Mayer—Oct. 4 (Imp)....
Why Aunt Jane Never Married—Sept. 28 (Eclair) 1320
Why Rags Left Home—July 16 (Powers).... 236
Wild West Comes to Town—July 27 (Majestic)
Willie, the Wild Man—July 27 (Thanhouser) 570
Winning Loser, The—Sept. 14 (Majestic)....1326
Winning a Prize—July 5 (Great Northern).. 246
With Honor at Stake—(2 parts) July 15 (Gaumont) 570
Woman's Stratagem, A—Aug. 28 (Rex)..... 876
Woman's Trick, A—Aug. 10 (Eclair)........ 776
Woo by Waiting—Sept. 27 (Great Northern)..
Woo by a Skirt—Sept. 5 (Nestor)............ 996
Wop, The—July 10 (Imp).................... 82
Would be Detective, A—Aug. 18 (Gem)......
Wrong Road, The—July 17 (Rex)............ 236

Y

Yogi, The—July 31 (Imp)..................... 350
You Never Can Tell—July 25 (Lux)........... 360

Features

A

Abraham, the Patriarch of Ishael (3 parts)—Aug. (Feature Film Co.)...................
Airship Fugitives, The—July (Great Northern Special Feature Film Co)................... 90
Arizona—Aug. (All Star Feature Corp.)........
Antony and Cleopatra (3 parts)—Aug. (Geo. Kleine) ....
At the Foot of the Scaffold (2 parts) Aug. (Kineto) 572

B

Back to the West (3 parts)—Sept. (True Features) 1329
Bargain With Satan—Sept. (Apex).............
Battle of Waterloo, The—Sept. (Waterloo Feature Film Co.)...............................
Betrothed, The (6 parts)—Aug. (Ambrosio).....
Betrothed, The (6 parts)—Aug. (Pasquali).....
Blache—Aug. (Blache Features)................
Black Sheep, The (3 parts)—Aug. 20 (Union Features) 1110
Black Snake (4 parts)—Aug. (Apex)...........
Blindness of Courage, The (3 parts)—Aug. (Ryno) ....
Bondsman (2 parts)—Sept. 18 (Domino Motion Picture Corp.) ....
Boy Scouts of America (7 parts)—Aug. (Edward Warren) ....
Brennan of the Moor (3 parts)—Aug. (Solax)..
Broken Sword, The (2 parts)—Sept. (Feature Film Co.) ....

C

Captivating Countess, The (3 parts)—Sept. (Feature Film Co.)......................
Cards (3 parts)—Oct 1. (Ramo)...............
Contraband, The—July (Monarch)...............90
Crime on the Coast, The (3 parts)—Aug. (Film d'Art Co. of America)......................
Current, The (3 parts)—Oct. 15 (Ramo).......
Cyclist's Last Lap, The (3 parts)—Sept. (True Features) 1221

D

Dare Devil Dolly (3 parts)—Sept. (True Features) 1221
Dash for Liberty, A (3 parts)—Aug. (Great Northern Special Feature Film Co.).......
Day of Judgment, The (3 parts)—July (Union Features) 470
Decreed to Die—Sept. 1 (Lewis Pennaot)......
Derby, The—July. (Gaumont).................
Doctor Nicholson and the Blue Diamond (4 parts)—Aug. (Film Releases of America)..
Doomed to Die (3 parts)—Aug. (Union Features) 1110
Doom of Darkness, The (4 parts)—Aug. 2 (True Features) 1108

F

Faithful Servitor, The (2 parts)—Sept. (Gaumont) 1328
Fallen Star, The (4 parts)—July (Feature Film Co.) ....
Fantomas Under the Shadow of the Guillotine (3 parts)—July (Gaumont)................ 470
Fight for Millions, A (4 parts)—Sept.. (Blache Features) ....
Fortune Hunter (5 parts)—July (Roma American Film Co.).........................
From Iron Ore to Finished Steel—Aug. (Farrell Film Co.) ....
From Out the Depths (2 parts)—July (Kineto) 362

G

Genissar, (4 parts)—July (Feature Film Co.)..
Grain Speculator, The—July (Great Northern Special Feature Film Co.)...............
Grandmother's Lamp (3 parts)—Aug. 23 (Ambrosio) ....
Greater Love, The (2 parts)—Aug. (Itala)....
Green God, The; or the Flower Girl of Montmarte (3 parts)—Aug. (Union Features) 782

H

Heart of a Hunchback, The (3 parts)—Aug 6 (True Features) 1108
Higher Courage, The (2 parts)—Aug. (True Features) 1110
High Treason (4 parts)—Sept. (Pasquali American Co.) ....
Hole in the Net, The (3 parts)—Aug. (True Features) 1110

I

In the Hands of Conspirators (2 parts)..July 12 (Ambrosio) ....
In the Serpent's Coil (3 parts)—Aug. (Kineto).1110
In the Bishop's Carriage (3 parts)—Sept. 10 (Famous Players)........................

J

Jail Birds (3 parts)—July (Feature Film Co.).

L

Last Days of Pompeii, The (8 parts)—Aug. (George Kleine) ....
Last Days of Pompeii—July (The Italian Pompeii Film Co.)........................
Last Days of Pompeii, The—Aug. (Pasquali American Film Co.)......................
Life of St. Patrick, The (4 parts)—Aug. (Life of St. Patrick Film Co.)..................
Lion Hunters, The (2 parts)—Sept. (Gaumont).1328
Little Puppet Seller, The (2 parts)—July 5 (Ambrosio) ....
London by Night—Sept. (Apex)...............
Love Romance of Sir Francis Drake (3 parts)—July (Kineto) 470

M

Miser's Ward, The—(3 parts) Sept. (True Features) 1220
Missing Woman, The—(3 parts) July (Film Releases of America) ....
Money's Merciless Might—(3 parts) Aug. 15 (Gaumont) 680
Mother's Calvary, A—(3 parts) Aug. (Feature Film Co.) ....
My Boy (3 parts)—Sept. 20 (Lewis Peonant)..
Mystery of the Yellow Room (3 parts)—Sept. (Union Features) ....

N

Nero and Britannicus—(3 parts) July (Eclectic Film Co.) 886

O

On the Trail of the Spider Gang—(3 parts) Aug. (Apex) ....

P

Parasites of the Frog—Aug. (Itala) ....
Peter Makaroff the Gold Maker—Sept. (Apex)
Pierrot's Love—(3 parts) July (Film Releases of America) ....
Pit and Pendulum, The—July (Solax)..........
Police Inspector, The—(3 parts) (Belmont).... 380
Power of Innocence, The—Sept. (Pasquali American Co.) ....

R

Red Powder—Sept. (Apex) ....
Reunion of the Blue and the Gray—July (Special Event Film Co.) ....
Revenge—(3 parts) July (Feature Film Co.)..
Rogues of Paris (3 parts)—Sept. 22 (Solax)....

S

Sapho—Sept. (Sapho Feature Film Co.)........
Saved by the Juvenile Court—(3 parts) Aug. (Columbine) 680
Secret of the Roulette Table—(3 parts) Aug. (Feature Film Co.) ....
Serpent's Fang, The—Sept. (Great Northern Special Feature Film Co.)...............
Sister to Carmen, A—July. (Chas. L. Fuller Co.)
Sixty Years a Queen (6 parts)—Sept. (Royal Film Agency) ....
Sleeping Beauty, The—(3 parts) July (Venus Feature) ....
Steel King's Last Wish, The—(3 parts) Aug. (Great Northern Special Feature Film Co.)
Street Waifs, The (4 parts)—Sept. (Feature Film Co.) ....
Streets of New York, The—(3 parts) July (Pilot) 468
Surry the Cycler—(3 parts) Aug. (True Features) ....

T

Tess of the D'Urbervilles—(5 parts) Sept. (Famous Players) 1221
Theodore Burgarth—July (New York Film Co.)
Theresa the Adventuress—July (Great Northern Special Feature Film Co.) ....
Thrust of Hate, The—(3 parts) Sept. 1 (Eclectic Film Co.) ....
Tortures Within Prison Walls—July (New York Film Co.) ....
Trapped in the Death Pit—(3 parts) Aug. (Union Features) ....
'Tween Heaven and Earth—Sept. (True Features) 1329
Twisted Ear, The—(2 parts) (True Features)..1110
Two Sergeants, The—Sept. (Pasquali American Co.) ....

U

Unmasked—(3 parts) July (Itala) ....

V

Victim of Intrigue, A—(3 parts) July (Great Northern Special Feature Film Co.)........
Victory—(5 parts) Aug. (Victory Film Co.)....1
Voice of the Wild, The—Sept. 8 (Film Releases of America) ....

W

War Correspondents, The — (4 parts) Aug. (Itala) ....
Wheel of Destruction, The—(2 parts) Aug. (Eclectic Film Co.) ....
When Paris Loves—(3 parts) Sept. (Eclectic Film Co.) ....
Who Killed George Lambert?—(3 parts) Aug. 31 (Gaumont) 12
Witch, The—(3 parts) July 2 (Union Features)
Woman Scorned, A—(2 parts) Aug. (Great Northern Special Feature Film Co.) ......
Worker, The—(3 parts) Sept. (Ramo) 1

Miscellaneous

D

Disillusioned—(2 parts) July (Kinemacolor).. 90

E

East and West—(2 parts) July (Kinemacolor).. 90
Everyman—Sept (Kinemacolor) ....
Family Affair, A—July (Kinemacolor) 90
Hiawatha—(2 parts) July (Kinemacolor)...... 470
In Search of Bacchus—July (Kinemacolor).... 470

L

Life on Board an American Man-O'-War—July (Kinemacolor) 246
Love and War in Toyland—July (Kinemacolor) 246

M

Mission Bells—(2 parts) July (Kinemacolor).. 246

S

Shriners' Parade and Sports—(Los Angeles, Cal.) July (Kinemacolor) 90

W

When Love Grows Up—July (Kinemacolor).... 362

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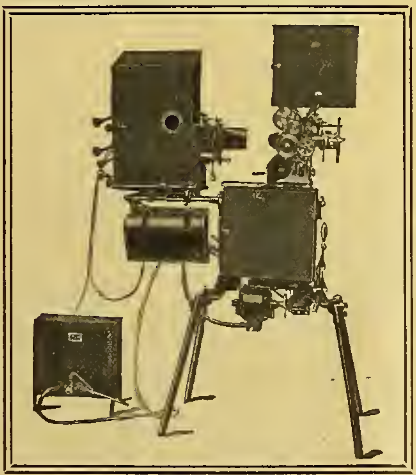

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